Pottery of Prehistoric Honduras

Regional Classification and Analysis

Edited by John S. Henderson
and Marilyn Beaudry-Corbett

Institute of Archaeology
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Acknowledgments

WE WISH TO EXPRESS our appreciation to all those who played a part in bringing this volume together. Like its subject—the pottery that lay buried for a long time, the book required much work and "refitting." First of all we thank the authors, our colleagues, who patiently adapted their work to our format requirements and responded to our calls for clarification or revisions. Your perserverance is appreciated; working with you is one of the benefits of Honduran archaeology. The association with the Instituto Hondureño de Antropología e Historia is another benefit of Honduran archaeology. Through its sponsorship of regular symposia, the Instituto is instrumental in fostering collaborative efforts among archaeologists working in the Republic. The directors during the period when the Ceramic Workshops were held and the manuscript prepared have been very supportive of the project: Ricardo Agurcia F., Victor C, Cruz R., and José Maria Casco.

Without the efforts of many people the volume would be an imperfect manuscript. At Cornell, Bev Phillips cheerfully typed multiple drafts and coped with a seemingly endless series of revisions. At UCLA, the talented copy editors, Pat Campbell Healy and Marilyn Gatto, checked and rechecked the type descriptions, learning in the process more than they may have cared to know about the classification of prehistoric pottery. Brenda Johnson-Grau managed to maintain the integrity of the technical content while achieving an accessible presentation—a truly magical feat. Tim Seymour's wizardry with graphics is evident in the illustrations that were converted from extremely variable material. Thank you all very much.

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We learned a very great deal about ceramic analysis and about the pre-Columbian pottery of Honduras in the process of editing this volume. We hope it will prove equally useful to its readers.

JOHN S. HENDERSON
MARILYN BEAUDRY-CORBETT

Preface

WHY SHOULD READERS who aren't directly involved in the archaeology of Honduras be interested in a volume about the pre-Columbian ceramics of that country? Let us answer by describing a conversation with a colleague whose research area is far removed from Mesoamerica. As this manuscript was being completed, he glanced at it and thumbed through it, stopping several times to read something in more detail. Then he asked if he could borrow it. When he returned it, he was enthusiastic, saying he had found the volume so interesting because, representing a different perspective, it had given him new ideas to apply in his work.

Our intent is to provide a volume that will be used by archaeologists working in the same culture area (southern Mesoamerica and northern Central America) who will find it valuable for the usual kinds of comparative analysis and by archaeologists dealing with issues of systematics in pottery analysis in different culture areas but facing many of the same problems that we do in Honduras.

The contributors to this volume have addressed issues of systematics in pottery analysis that perplex archaeologists wherever they work. These issues are not approached by setting forth rules or by adopting a how-to manual approach but rather by example as the various researchers give the background to their work, explain their methods, and present the classified pottery from their investigations. Because the availability of data may differ from site to site and from collection to collection, different problems may arise for the analyst. The following set of questions illustrates some possible problems and notes how they have been addressed by the contributors to this volume.

- How do you integrate previously published material and use museum collections that have only generalized provenience when preparing ceramic descriptions for excavated units? (See the Proyecto Arqueológico Sula data summaries in chapter 7.)
- How do you present pottery data when an initial sorting has been completed and there is a general idea of ceramic components, but the project is not ready to prepare definitive descriptions? (See the El Cajón data summary in chapter 12.)
- How should approaches differ when a pottery sequence is based on material from one site (a ceramic complex) as opposed to multiple sites? The Comayagua Valley (chapter 13) and Lake Yojoa (chapter 10) sequences are based on Yarumela and Los Naranjos respectively; the Northeast (chapter 11), La Entrada (chapter 5), and Naco Valley (chapter 6) sections each synthesize collections from more than one site. The Proyecto Arqueológico Sula (chapter 7) analysis is composite; that is, for some time periods data come from a single context, and for others materials from different sites are combined.
- What do you do when data are incomplete, when a particular period is not well known or has yielded a small sample? In two cases the analysts describe modes, pending more complete classification as the sample expands (La Entrada, chapter 5, for early periods; Yarumela, chapter 13, for more recent periods).
- What do you do when the fine points of the local chronology are not yet worked out? In the case of La Entrada (chapter 5), the general chronology of a thoroughly studied nearby site (Copán) was used, since many of the ceramic units found in the La Entrada region were known from the Copán sequence. The La Entrada work also demonstrates how, in an area where there is a well-established pottery sequence, analysts can begin to get some idea of the general pattern of interregional interaction while their own classification work is still in process.
- What do you do when continuing work causes revisions in classification units, in terminology, in other aspects of ceramic analysis? The Naco Valley section (chapter 6) provides a good example of gradual changes over time and how the analyst handles these concerns. El Nispero and La Mariposa (chapter 9) reflect these same issues on a different scale.
- How do you handle taxonomically materials whose temporal placement is not clear? What are the implications for inferences about the frequency of ceramic units in an assemblage? These assignments and inferences may become problematic at a later stage, when samples may be selected for a specialized study on the basis of representation in a complex. (See the Santa Bárbara data summary in chapter 8).
- How do you deal with such procedural issues as poorly preserved collections (chapters 5, 7); unique specimens in the context of collections composed overwhelmingly of unslipped utilitarian ware with only a few pieces having a more distinctive finish, decoration, or paste (chapter 7); a collection that displays extreme variability in approaches to form and decoration (chapter 8)?

These and other concerns are being dealt with by archaeologists working on the pre-Columbian pottery of Honduras. This volume represents an in-process statement of what they are learning from pottery about chronology, interaction, and the nature of regional cultural development. More detailed appraisals will become possible as analysis and collaboration continue.

JOHN S. HENDERSON
MARILYN BEAUDRY-CORBETT

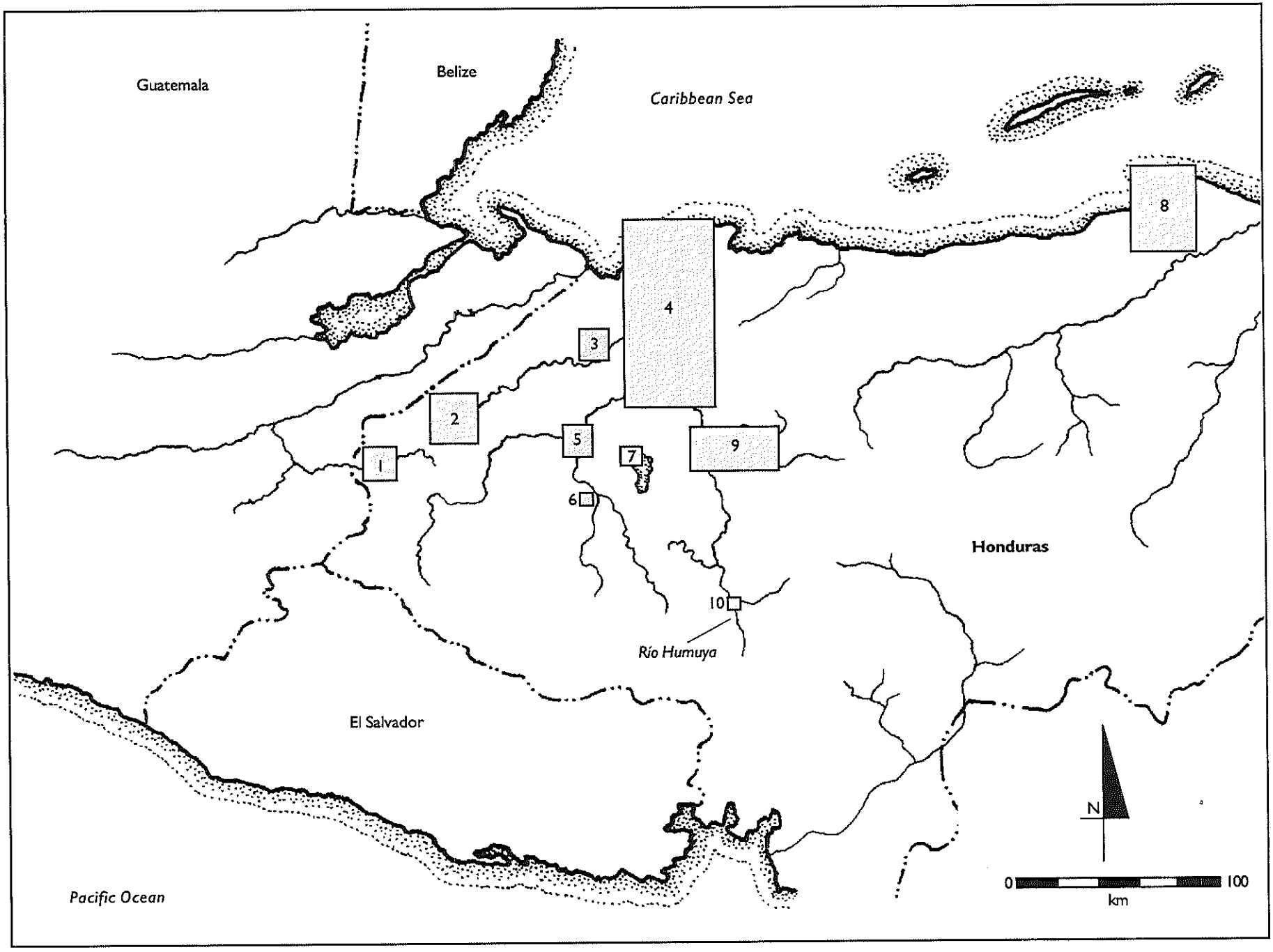

Figure 1.1 • Map of Honduras showing regions with ceramic summaries (see table 1.1 for regional references).

CHAPTER ONE

Introduction

Marilyn Beaudry-Corbett and John S. Henderson

IT IS A TRUISM that pottery is a key data set for the investigation of later prehistoric peoples: in Mesoamerica and Central America, sedentary farming societies of the Formative and later periods. Its importance stems in the first place from its prevalence in the archaeological record. Pottery breaks easily in usage and is removed from circulation and replaced, but it is otherwise very durable; ceramics, therefore, tend to be abundant in archaeological deposits. Second, the nature of the primary raw material, clay, is such that a wide variety of finished products is possible, so that ceramics vary greatly over space and time. There are only very general functional constraints on vessel form and practically none on decoration; ceramic variability, therefore, quite directly reflects cultural variability. Describing this variability and determining its relationship to other aspects of the culture that produced it is a pivotal focus of archaeological ceramic analysis.

INVESTIGATION OF PREHISTORIC HONDURAN CERAMICS

Work on prehistoric ceramics in Honduras has followed the general pattern of archaeological research in that country. Coverage of the various regions (fig 1.1) has been uneven; establishment of chronological control has been a persistent concern; and the inclination to create a Maya/non-Maya dichotomy has colored much research. A recent discussion of Honduran archaeology (Beaudry 1987a) presents an overview of the course of investigations in the Republic. Here we will only summarize work on the prehistoric ceramics of Honduras prior to the inception of the projects reported on in this volume. Chapter 3 presents a characterization of the regions used as a framework for the cultural geography of Honduras along with additional remarks on the culture history of the area.

In 1898, the pioneer investigator, Gordon, illustrated Ulúa-style polychrome vessels in the report of the Peabody Museum's work along the lower course of the Río Ulúa—the first of many attempts to use this material as an "index fossil" (Gordon 1898a). Between 1914 and 1940, when chronological concerns were a primary focus in New World archaeology (Willey and Sabloff 1974), temporal issues were addressed only indirectly in work on Honduran pottery. Selected artifacts were treated descriptively, including pottery from central Honduras, the Lake Yojoa region, the lower Ulúa region, and the Northeast coast (Popenoe 1934, 1936; Strong et al. 1938; Stone 1941). In these publications, pottery was generally described according to surface decoration and design motifs. Some intersite comparisons were made, especially with reference to polychrome designs.

A stronger chronological emphasis began slightly later in Honduras, as reflected by Strong's (1948) temporal sequence of styles and types of the Northeast coast and the Ulúa-Yojoa region and Longyear's (1952) Copán sequence. Strong (1948:113) developed a "pottery time chart" wherein he used decoration style sequencing to show "cultural change and ethnic affiliation." Longyear utilized the widespread method based on surface finish and decoration (ware) described by form. He constructed a sequence of four periods of occupation at Copán based on stratigraphic excavations in different parts of the site center. He was able to correlate some of the general period markers with Kaminaljuyú materials, providing relative cross-dating for the two sites. The discussion of "Ceramic Studies and Problems in the Southeast Maya area" in his introductory chapter (1952:6-10) is an interesting review of the status of ceramic studies in Honduras and El Salvador at that time.

Between 1940 and 1960 very little field investigation was done in Honduras. Stone's survey and test excavations along with Canby's work at Yarumela added data about the Comayagua Valley (Stone 1957; Canby 1949, 1951). Several syntheses of previously collected material demonstrated the

Table 1.1 • Regions in Honduras

Designation	# in map 1.1
Copán Valley	1
La Entrada Region	2
Naco Valley	3
Lower Ulúa Region	4
Central Santa Bárbara Region	5
Southwestern Honduras	6
Lake Yojoa Region	7
Northeastern Honduras	8
El Cajón Region	9
Comayagua Valley	10

continued emphasis on space-time concerns (Epstein 1957, 1959; Glass 1966).

From 1960 through the late 1970s the pace of field work accelerated and the geographic coverage widened. Groundwork for many current projects was laid; other projects explored previously unstudied areas to develop a preliminary outline of occupation sequences. Ceramics were studied primarily for their chronological value; even though a more standardized approach was being advocated in the lowland Maya area, methodologies used in Honduran studies were relatively variable (Willey et al. 1967; see also chapter 2). Beginning in the mid-1980s there has been a conscious attempt on the part of active investigators to develop a common vocabulary and methods of ceramic analysis and to facilitate sharing data for comparison.

This cooperative effort began in 1985 at the III Seminar for Honduran Archaeology, sponsored by the Instituto Hondureño de Antropología e Historia (IHAH) and held at Tela, Honduras. There, a roundtable devoted to the chronology and systematics of Honduran archaeological ceramics was held. Based on the success of that meeting, Marilyn Beaudry-Corbett organized a workshop for the classification and analysis of Honduran archaeological ceramics, which was held in Honduras in July 1986, with US Information Service funding. The participants at that workshop included the directors and staff from all the ongoing archaeological projects in the Republic. Attendees represented ten US universities, as well as the Japanese Technical Mission and professional staff members from IHAH.

At that initial workshop, plans were initiated for the preparation of this volume based on three objectives: to set forth the concepts, methods, and theories being used in ceramic analyses in Honduras; to provide a summary of the descriptions and classifications developed for the pre-Columbian ceramics of Honduras; and to present a case study showing the utility of analytical compatibility emerging from collaboration and consensus.

The advantages of collaboration and consensus were clearly reaffirmed during the course of the nine days of the 1986 workshop. Participants were enthusiastic about the opportunity to work directly with collections from outside their immediate study areas and to discuss issues of ceramic systematics with colleagues who had developed the typologies in use. Everyone felt that the ongoing process of ceramic analysis by individual projects had been facilitated by the workshop and would proceed more quickly because of the analysts' greater familiarity with the available corpus of Honduran ceramics.

Following the summer 1986 workshop the collaborators had informal sessions at meetings of major professional associations in 1986, 1987, and 1988. Additional workshops were held in June 1987 in conjunction with the IV IHAH Seminar in La Ceiba, Honduras, and in July 1988 at the IHAH Museum in Comayagua, Honduras. These intensive work sessions continued the interregional coordination of ceramic sequences and rounded out the first phase of the collaborative efforts to establish a firm foundation of knowledge about basic ceramic similarities and differences across space and through time in Honduras.

As field work continues and as analyses progress, the consortium's focus will shift to more interpretive issues such as the nature of culture contact and interaction as well as the meaning of the patterning seen in the ceramic record.

ORGANIZATION OF THE VOLUME

This volume highlights the importance of shared approaches, particularly in basic descriptive analyses within a region, but it reflects methodological and theoretical variability as well. The volume contributors represent a variety of research orientations; though all employ some facets of the type-variety-mode system, at least for basic description, their work reflects individual adaptations of basic concepts. Chapter 2 is devoted to a general consideration of the parameters within which ceramic studies are conducted in Mesoamerica, particularly in the Maya area. It provides a discussion of analytical units and levels of analysis in the context of ceramic studies and concludes with a few procedural notes relevant to the investigation of prehistoric Honduran ceramics. Chapter 3 provides a schematic chronological framework with an alignment of the individual sequences.

The regional summaries of the succeeding chapters consist of data summaries of the ceramics found in each region. In the majority of cases, these summaries consist of a series of descriptions of ceramic analytical units organized within a temporal framework for a site or synthesized for a region. In two instances—chapter 12 on the El Cajón region and chapter 13 on the Comayagua Valley—the authors present more synoptic reviews of the ceramic materials pending completion of the detailed pottery analyses.

The appendixes following the regional summaries supply tools for those involved in ceramic analyses in the same culture area and also present examples of the useful by-products that emerge from collaborative efforts such as this volume. A glossary of English and Spanish terms used in the analysis of Honduran ceramics (appendix A) will help make sure that the correct terminology is used for presenting technical information in bilingual reporting. A key for classifying the complex decoration on Ulúa polychrome sherds into analytical units (appendix B) will foster comparability that will facilitate comparative work. The tabular presentation of type-classes and of ceramic systems in appendix C will aid in evaluating interregional chronological alignments and syntheses.

CHAPTER TWO

Approaches to the Analysis of Pre-Columbian Honduran Ceramics

Marilyn Beaudry-Corbett, John S. Henderson, and Rosemary A. Joyce

THIS CHAPTER IS organized in terms of the fundamental levels at which ceramic studies are carried out: basic characterization, descriptive analysis, and problem-oriented analysis. Characterization involves identification of the essential properties of a given ceramic assemblage that will be observed, recorded, and manipulated. Establishing basic chronological control, evaluating spatial relations, and facilitating initial comparative analysis by communicating the essential nature of an assemblage are the goals of descriptive analysis; all of these concerns are fundamental in most archaeological investigations. The type-variety-mode system of classification has been widely adopted in Honduran archaeology as the method best suited to initial descriptive analysis. The focus below is on that system and its analytical units: ceramic modes, varieties, types, groups, complexes, sequences, and wares. Problem-oriented analyses often use different analytical units, some based on types, others on modes. These broader units are described more briefly. The chapter closes with a few comments on procedural considerations in ceramic analysis.

CHARACTERIZATION OF CERAMIC ASSEMBLAGES

Expressed most simply, characterization involves selection of a series of qualitative or quantitative attributes to be the basis for describing and analyzing ceramic vessels (usually represented by sherds). The choice of a few distinctive attributes—or modes—from the almost infinite array of observable properties of ceramic vessels is the first step in this process. It is governed by the expected significance of the attributes for the cultural questions posed by the research program. Many kinds of features can be highlighted as significant attributes. Aspects of form, surface treatment, and decoration are most frequently assigned mode status in the process of characterization. Attributes that relate directly to raw materials or to the process of manufacture (aspects of technology) are more often utilized in specialized analyses at later stages of research.

DESCRIPTIVE ANALYSIS

A fundamental choice is whether the basic description of the ceramic assemblage will be based upon a series of modes considered individually or whether it will involve a taxonomy: a system of classification with categories defined in terms of mode combinations.

The former strategy, sometimes called "pure" modal analysis, deals with the variability in a ceramic assemblage very directly, at the level of attributes. Modal analysis is usually contrasted with taxonomic analytical strategies as though the two represented incompatible approaches. This is a false dichotomy; in fact, taxonomic approaches typically define taxa in terms of attributes. The real difference is that taxonomic strategies create a variety of categories above the level of attributes that become the primary units of analysis; a modal approach deals with variability at the more fundamental level of attributes.

Modal analysis offers great flexibility in tracking variability among independently varying attributes (Joyce 1985, 1987a, 1987b, 1991). Its strength is that it avoids many of the complexities of taxonomic systems. Taxonomies focus on a few clusters of attributes, which may mask important dimensions of variability. With some ceramic samples, especially those with extremely poor preservation of the original surfaces and those consisting mainly of very small sherds, the definition of useful classes may be so problematic that a taxonomic approach is unwarranted. Under these circumstances, description and analysis will naturally emphasize modes (Brush 1969; Kennedy 1980).

For most ceramic samples, however, it is possible to characterize the assemblage in terms of more complex combinations and permutations of individual modes. Under these circumstances, a taxonomic or classificatory approach is usually preferable: individual specimens are grouped into classes or taxa defined in terms of clusters of attributes. The classes are often monothetic, at least in theory; that is, all members possess the defining feature or features. Some taxonomic approaches (for example, Baudez and Becquelin 1973; Viel 1977) employ polythetic classes: a set of key traits is defined, only one of which need be present in any individual case, so that members of a class may have no traits in common. Ceramic classification typically proceeds from the perspective of the whole vessel rather than that of vessel segments. Even though most ceramic assemblages consist mainly or entirely of sherds, investigators are usually oriented to think in terms of bowls, plates, dishes and the like, because whole vessels were units of use in the prehistoric societies under study. In most systems, at the end of the classification process all sherds and whole vessels will have been placed in one and only one taxonomic unit. Classes are typically named and organized hierarchically. These taxa can then be described not only in terms of the modes used to define them, but also in terms of other observable properties which may cut across the units of the classification.

A classificatory approach provides a simple overview of variability in terms of mode combinations. Taxonomic categories, whether monothetic or polythetic, are thus particularly suitable for descrip-

tion, for conveying the character of a ceramic assemblage. The type-variety-mode system, now traditional in analyses of eastern Mesoamerican ceramics, serves this purpose well.

Type-Variety-Mode Analysis

The framework proposed by Wheat, Gifford, and Wasley in 1958 for analysis of ceramics from the Southwest laid the foundation for type-variety analysis of eastern Mesoamerican ceramics. This approach was introduced in a quest for a conceptual approach more adequate—especially for improving chronological control—than the "loosely structured descriptive format of wares, with a primary emphasis on shapes as chronological diagnostics" (Willey et al. 1967:289) that was then traditional. "It was intended that this system would produce taxonomic units of comparable quality and a language of communication among analysts" (Willey et al. 1967:290). All of its analytical units are elaborated from a single classificatory scheme designed primarily to address temporal questions and, secondarily, spatial questions. The first Mesoamerican applications were to the pottery of Barton Ramie (Willey et al. 1965; Gifford 1976) and Altar de Sacrificios (Adams 1971), as well as to a revision of the Uaxactún sequence (Smith and Gifford 1966). Attention was focused on the new system when a proposal was made to apply a binomial system of names to ceramic complexes. "Informal circulation of the proposal among another Mayanists provoked a somewhat acrimonious correspondence over its merit and brought out serious differences of opinion on other matters" (Willey et al. 1967:291). The result was the Conference on the Prehistoric Ceramics of the Maya Lowlands held in Guatemala City in 1965, followed by publication of a report on the proceedings in *American Antiquity* (Willey et al. 1967).

Since that time, the majority of ceramic analyses in eastern Mesoamerica have used the basic type-variety approach or one modified or adapted from this methodology. Although it was not intended to be an all-purpose classification, and despite the greater suitability of modal analyses for many purposes, this hierarchical approach has been the primary one used in studies of Mesoamerican pottery. This general usage does not mean that the system has no opposition or detractors. Critics have focused on application of the type-variety-mode methodology to research problems that could be better addressed through other strategies.

Type-variety analysis as practiced in eastern Mesoamerica is most properly designated, as its originators intended, type-variety-mode analysis. The use of the term *mode* in this system is specific, though, and should be distinguished from the meaning of mode in attribute analysis. Mode was originally used by Rouse (1960:313) to mean a shared "standard, concept, or custom" which would be reflected in attributes. Modes, as Rouse used the term, were shared cultural norms, reflected in some, but not all, attributes of ceramics. Dunnell (1971a:115) described this distinction as one between "qualities of individual artifacts" (attributes) and "intuitive classes of artificial attributes" (modes). In contrast with this original distinction of attribute as concrete and mode as abstract, attribute analyses of South American ceramics employed the term *mode* to refer to the statistically common attribute in a set of mutually exclusive choices: for example, different rim forms (for example, Raymond et al. 1975:5). Rather than an artificial or abstract entity, the mode was an observed attribute. Modes differed from other attributes in that they were particularly common, suggesting that they reflected the kind of shared cultural norms Rouse had originally labeled "mode." By redefining the mode as an especially common attribute, attribute analysts were able to defer the question of the meaning of modes.

In contrast to this tradition, *mode* is used quite differently in Maya type-variety-mode analysis. As in South American ceramic analysis, the term is used to designate certain attributes. The basis for the selection of attributes to be designated modes, however, is distinct from South American practice. "A mode ... is a selected attribute or cluster of attributes that displays significance of its own" (Gifford 1976:11). Importantly, there is no specific expectation about the numerical prominence of modes as opposed to other attributes in the type-variety-mode system. Modes may be common or uncommon, but they are distinguished by a chronological, spatial, or other significance which crosses the boundaries between types and varieties.

Most ceramic studies in the type-variety tradition have emphasized the lowest levels of the hierarchy, the least inclusive taxa, particularly for the description of ceramic assemblages. Higher level taxa and modes theoretically come into play in subsequent analyses, but in practice the emphasis is on groups and especially types and varieties at this stage as well.

Varieties and Types

When the type-variety system was devised and applied to Maya ceramics, the variety was the first unit identified, and the type resulted from combining similar varieties. Many ceramic analysts now treat the type as the initial unit identified and use varieties to deal with minor variation. This has probably come about because the classification process tends to be fluid and subject to revision as the analyst widens the base of materials being classified. An analytical unit may initially appear to be very homogeneous (and thus suitable for definition as a variety), only to be promoted to type status when additional minor variability is encountered.

A type has been defined as a ceramic unit recognizably distinct in certain visual or tactile characteristics. Surface treatment is typically the initial basis upon which ceramics are divided in the laboratory, probably because, as Gifford (1976) has pointed out, surface treatment and decoration are relatively free of technological or functional constraints and thus represent a class of attributes very much under cultural control. A type represents an aggregate of ceramic attributes that is indicative of a particular category of pottery produced during a specific time interval within a specific community or region. Each type must have a definable time and space position (Gifford 1976:9). A type is an abstraction in the sense that, under ordinary circumstances, no one vessel (or particular set of vessels) represents the type in its entirety.

A variety is a subunit of a type: each variety may be distinguished from all others by reference to one or a relatively small number of attributes. For example, varieties may have slightly different geographical distributions and time spans. One variety may differ from another within the same type with reference to minor technological or stylistic attributes (Gifford 1976:10). As Gifford has pointed out,

varieties are established to deal with visual, spatial, or temporal differences.

Groups

For some kinds of analysis, types are combined into groups. A ceramic group is defined as a set of closely related pottery types that demonstrate a distinctive homogeneity in their ranges of variation in form and technological attributes. A ceramic group is in a sense a "supertype" and, probably for that reason, groups have been given less emphasis than types and varieties (Gifford 1976:17).

Types included within any one ceramic group are always of the same paste ware, but not limited to single type-classes (all members of a type-class have the same basic surface treatment and decoration). Gifford (1976:18) argues against including a type-class term like "polychrome" in a group name, but this admonition is frequently ignored in practice. In some instances the group has been the primary unit of classification. Sometimes this strategy has been adopted as a response to poorly preserved samples; rather than abandon the taxonomic approach entirely because it is not possible to define classes at the lowest taxonomic level, classification at the group level sets the stage for subsequent refinement at the type and variety level when better samples become available (Parsons 1967; Andrews V 1976). Demarest's (1986) analysis of reconstructible vessels from Santa Leticia provides a more general rationale for classification at the group level, demonstrating that groups correspond reasonably well to whole vessels in terms of the degree of variability they embrace; classification at the type level, on the other hand, is far more likely to assign different parts of the same vessel to different taxa.

Ceramic Complex

Groups are combined into ceramic complexes, which represent the full array of ceramics known to have been in use at a particular geographical location during a certain interval of time. The temporal unit in question is usually called a phase, which is characterized by various complexes, each corresponding to a different class of artifacts (ceramic, lithic, bone, etc.; see Sharer 1978). It is important to remember that these classes of artifacts may not covary, so that phase boundaries may not be reflected in the same way in every material sphere.

Ceramic Sequence

A ceramic sequence is a series of ceramic complexes that succeed one another at a particular site.

Ware

The ware concept, defined somewhat variably, has been widely used in analyses of ceramics in Mesoamerica and elsewhere. In the context of the type-variety-mode analytical framework, ware has been conceptualized in terms of both resource-specific attributes (paste, temper, firing) and surface treatment:

> *Pottery included in a ware displays a uniform consistency with respect to gross technological characteristics. A ware is a large configuration of pottery types which, because of its size and scope, precludes direct temporal or spatial implications. It consists of types that are demonstrably similar on technological grounds (with particular reference to paste and surface finish) and in their method of manufacture. A ware can be of special value in the identification of a center or centers of pottery manufacture.* [Gifford 1976: 14]

This broad concept has led to variable emphases in defining wares, which are not well integrated with other facets of ceramic analysis. As the report on the Guatemala City conference on Maya ceramics remarks:

> *...no decision could be reached on the proper analytical relationship of ware to the type-variety system.... Participants...feel that the primary use of the ware concept should be at the level of integration and functional analysis, with wares abstracted from completed type definitions* (Willey, et al. 1967:304).

The paste ware concept proposed by Rice (1976) is a more precise way of handling the variables of paste composition and manufacturing technology; it should be incorporated more fully into classification schemes in the future.

* * *

Given wide acceptance of type-variety-mode methods and the central position of chronology in ceramic studies, the focus throughout the volume is necessarily on using the classes of the type-variety-mode system for basic description, to establish chronological control, and to facilitate the study of intersite and interregional interaction reflected in ceramics. We believe that modal analyses are an important complement to analyses based on traditional type-variety classes in almost every instance.

PROBLEM-ORIENTED ANALYSIS

There are problems other than establishing basic temporal and spatial frameworks that are important in any research design, and different analytical approaches may be more suitable than type-variety-mode analysis for pursuing them. These problems range in scope and level of abstraction from the characterization of individual taxa in functional or social terms to the recognition of area-wide horizon styles. Modal or attribute analyses are, in most instances, far more suitable for highlighting precise temporal distinctions and more sensitive to similarities and contrasts among assemblages that reflect functional differences (for example, cooking vessels versus serving vessels), social patterns (for example, elite ceramic styles), or important cultural processes (for example, intercommunity interaction).

Variability in analytical frameworks is more expectable and more appropriate in dealing with problem-oriented analysis, where different arrays of analytical tools are suitable to different problems. We have not yet learned to make effective use of more inclusive taxonomic levels, but it is nonetheless important to define them.

Ceramic Systems

The focus of this volume is on consistency at the level of varieties, types, groups, and complexes which facilitates basic description and initial comparison. This consistency has made possible an initial stage of collaborative, comparative work aimed at elucidating developmental processes and patterns of interregional interaction operating through time in Honduras. This comparative work has emphasized the concept of ceramic systems (see appendix C).

Ceramic systems are sets of "homologous types that are related in terms of aspects of decoration: design elements, element execution, design field layout, and the like" (Henderson and Agurcia F. 1987:432). Groupings with considerable variability in decorative techniques are designated as supersystems and then partitioned into systems. The types assigned to a single system represent a continuous temporal span and, typically, reflect a continuous spatial distribution as well.

Ceramic Spheres

As defined by the 1965 Guatemala City conference (Willey et al. 1967), the concept of ceramic sphere is the most inclusive taxon in the type-variety-mode system and involves the following salient points:

- A ceramic sphere exists when two or more complexes share a majority of their most common types.
- The diagnostic content consists of those elements that are shared by all or some of the complexes and upon which decisions about membership are based.
- The sphere implies extensive cultural contact at the technological level.

Since the 1965 conference, several approaches have been used to assign complexes to existing spheres and to identify new spheres. At the moment, the sphere is probably best considered an organizing principle: a method for comparing a newly defined complex with others already established. Ceramic systems can be instrumental in the recognition and definition of spheres.

Modes

The type-variety-mode system also involves a focus on modes at the level of problem-oriented analysis. A horizon marker is a mode or combination of modes that is widely distributed geographically but restricted to a brief time span:

> *Horizon markers are indicators of culture contact at a specific period in time.... Any kind of ceramic trait that meets the requirements of distinctiveness and restricted time span can serve as a horizon marker. Such varied elements as trade wares, types, and modes of vessel shape, design elements and artistic styles are all useful markers for Lowland Maya ceramics* (Willey et al. 1967:305).

While the Guatemala City conference definition included trade wares and types as analytical units that could define a horizon style, in practice modes are most frequently the basis for identifying them.

A ceramic tradition comprises a line (or several lines) of pottery development through time. Modes are defining elements in pottery traditions, in contrast with the pottery type members of a ceramic sequence. Pottery traditions such as "white slipped," "purple painted," "orange monochrome," can be traced in various areas. Traditions are useful in analyzing ceramic development and change at a site, or within a spatially restricted area (for example, Sharer 1978:115-18).

* * *

The ideal approach to description and analysis of ceramic complexes would make use of both analytic (Rouse 1960) and taxonomic strategies. Attributes of interest are identified in the first step: characterization. A classificatory system, defined in terms of attributes and modes, is the best means of providing a basic description of a ceramic assemblage. The classes of the taxonomy—almost always types and varieties in eastern Mesoamerica—may be useful for some subsequent analytical operations, but attributes and modes provide far more discriminating tools for exploring most issues.

A PROCEDURAL NOTE

This volume focuses on conceptual approaches to description and analysis; although appendix B does provide a practical scheme for classifying Ulúa Polychromes, the volume is not intended to serve as a manual giving general techniques for physically handling pottery in the field or laboratory. A variety of sources provide useful discussions of data collection and processing and of other methodological issues (Shepard 1965; Rye 1981; Rice 1987; Sinopoli 1991).

Sorting and recording procedures should be made explicit and followed consistently. In fact, the initial step in characterization—the selection of attributes—still remains one of the most subjective procedures in the process; for that reason, it is very often criticized by theoreticians (for example, Dunnell 1971b:161-63). Minimally, ceramic reports must specify the criteria for attribute selection.

A critical consideration with regard to the analysis and interpretation of any ceramic assemblage is sampling (Redman 1974; Mueller 1975; Hole 1980). A ceramic collection reflects the conditions under which it was collected and processed. It is essential to be certain that the analyses envisioned are appropriate for the nature of the materials available, that biases in the sample won't make it impossible to answer specific questions being posed. Ceramic samples are subject to all the same potential biases as the survey or excavation units from which they come. Surface collections, for example, may not represent the full variety of pottery that was used during a given time period. In the case of long-term occupations, surface collections may not represent all periods equally. Materials visible on the ground surface may be eroded, causing difficulties in identifying surface finish, or they may be fragmented, creating problems in defining vessel shape. Informal survey collection procedures may preclude quantitative analyses. Excavated collections have biases as well, and assessing their representativeness is even more complex than in the case of surface collections. The critical consideration is that analysis and interpretation must take potential biases fully into account. Even apart from sampling considerations, quantification of ceramic data is a complex undertaking that merits far more effort than conventional sherd counts, which may produce a variety of distortions (for example, Demarest 1986; Orton 1982).

CHAPTER THREE

Introduction to Regional Summaries

John S. Henderson and Marilyn Beaudry-Corbett

THE DATA SUMMARIES presented here are intended to present highlights of the materials from the different regions of Honduras (fig. 1.1). Introductions to the individual chapters discuss the history of archaeological investigations, provide capsule characterizations of recent field investigation, and indicate briefly the nature of the samples on which the summaries are based. Most of the samples are regional, derived from surface collection and/or excavation at several sites, although some are based heavily on material from a single site.

REGIONS

The Copán Valley and La Entrada regions of western Honduras lie near the eastern edge of the Maya world, as traditionally defined. Copán has usually been interpreted as reflecting a distinctive regional style, but archaeological research and interpretations have been undertaken in terms of conceptual and analytical frameworks developed for Classic southern Maya lowland civilization. Recent investigations have begun to take account of Copán's proximity to the cultural frontier between Mesoamerica and lower Central America, but interpretation is still usually phrased in terms of influences exerted by the Maya elite of Copán on supposedly simpler non-Maya societies to the south and east.

Chapter 4, Viel's summary of the ceramics of Copán, is the most synthetic of all the essays in the volume. Pitched at a high level of abstraction, his discussion focuses on characterization of the sequence of ceramic complexes rather than providing descriptions of individual types and varieties. Sole project ceramist during the investigations directed by Claude Baudez in the late 1970s, Viel has continued his work during the subsequent period of investigations directed by William T. Sanders, David Webster, William Fash, and Ricardo Agurcia F. His synthesis does not, however, constitute an official Copán typology. Other investigators who have also worked on Copán ceramics in recent years (for example, Urban and Schortman 1987) have used Viel's framework with modifications. The ceramics recovered by the Harvard program of survey and test excavations in the mid 1970s, prior to Viel's investigations, have been described and analyzed in terms of an independent system (said to involve a type-variety scheme that overlaps but differs significantly from Viel's) (personal communication, Richard Leventhal, 1993). Viel's discussion of the ceramic sequence at Copán is based heavily on material excavated from the site core and adjacent residential areas (including elite residential complexes in the Sepulturas zone), although it also draws on material recovered from smaller sites in outlying areas. Chapter 5 on the La Entrada region is based on material from survey and excavation in the La Venta and La Florida valleys to the east of Copán. This summary provides a broader regional context for the ceramics from Copán proper. Undertaken independently of the Proyecto Arqueológico Copán, the La Entrada investigations do make use of the chronology and classification system developed for Copán.

The Naco Valley, on the middle course of the Río Chamelecón, is geographically intermediate between the Copán Valley-La Entrada region and the lower Ulúa Valley. Local societies maintained links with Copán and with central Santa Bárbara, but ties with the lower Ulúa region were stronger, particularly in the Late Classic and Postclassic periods. At the time of the Spanish invasion, Naco, the great commercial center in the Naco Valley, was closely linked with prosperous towns downstream along the Chamelecón and in the lower Ulúa region. The ceramic summary in chapter 6 reflects a typology developed independently of the systems used in either of those areas.

The lower Ulúa region (chapter 7) is a vast, fertile alluvial plain formed by the Río Ulúa and the Río Chamelecón. The valley, punctuated by lakes, swamps, and hills, is the largest of the regions considered in this volume and probably the most environmentally diverse. The zone is strategically located, and local societies were typically intensely involved in communication networks stretching up the Río Chamelecón to Copán, south to the Lake Yojoa and Comayagua areas, and north into the Gulf of Honduras and the eastern and northern Maya lowlands. Culturally and developmentally, the region was most closely linked with the Maya world. Sharp changes in settlement systems, apparently involving a steep demographic decline, characterized the Terminal Classic period. In the sixteenth century, Spanish invaders found large, prosperous commercial centers and extensive cacao groves in the area. The region embraces considerable variety in environments and natural resources (including clays and tempering materials) and a correspondingly broad range of variability in artifacts, particularly locally manufactured ceramics. A considerable array of the pottery reflects foreign styles, both imports and locally produced variants. The ceramic categories developed for the region accommodate this variability. Their definitions emphasize general features of form, surface treatment, and decoration rather than such technological

criteria as raw materials, which vary depending on local availability. The summary of ceramic complexes focuses on the relatively well known Late Preclassic and Classic period material. Earlier Preclassic ceramics from Playa de los Muertos (Kennedy 1981) and Late Postclassic material (Wonderley 1981, 1984b, 1986a, 1987) are not considered.

Chapters 8 (Central Santa Bárbara region) and 9 (Southwestern Honduras) summarize ceramics from the northern (Gualjoquito and Tencoa valleys) and southern (El Nispero area) sections respectively of the middle sector of the Ulúa drainage in central Santa Bárbara. This region, especially the Gualjoquito area, maintained relatively close links with Copán, at least during the Classic period. Ceramics also reflect ties with the lower Ulúa Valley and especially the Naco Valley, not far north of the Gualjoquito zone. The classification system used is an outgrowth of the typology developed for the Naco Valley material.

The Yojoa region centers on Lake Yojoa in a small highland valley just south of the lower Ulúa region. Local communities maintained close connections with their contemporaries in the large valley to the north, and they were also in communication with communities to the east and south, in the El Cajón region and the Comayagua Valley of central Honduras. Beaudry-Corbett's summary of Yojoa ceramics in chapter 10 is based almost entirely on material from the site of Los Naranjos on the north shore of Lake Yojoa, mainly the material excavated by Claude Baudez and Pierre Becquelin (1973). Her synthesis brings their somewhat idiosyncratic system of classification into conformity with the typologies in use for other regions of Honduras.

The ancient communities of the El Cajón region (chapter 12) maintained connections with societies in the lower Ulúa Valley just below the confluence of the Humuya and Sulaco rivers to the northwest, with the Lake Yojoa region to the west, and with the people of the Comayagua Valley to the southwest. Based on material recovered in a salvage survey and excavation before the construction of a dam, the ceramic summary relies heavily on material from the major regional center of Salitron Viejo.

The Comayagua Valley (chapter 13) is a large basin in the highlands of central Honduras, lying along the natural route of communication connecting the Gulf of Honduras in the north with the Gulf of Fonseca along the Pacific coast. In many periods its communities participated in networks of communication linking societies representing the Mesoamerican and Central American cultural traditions. The ceramic summary is based entirely on material from Yarumela, mainly recovered in the recent investigations directed by L. R. V. Joesink-Mandeville. Since Yarumela was a major regional center in the Middle and Late Preclassic period, the available samples reflect earlier phases far better than the Classic and Postclassic periods. Joesink-Mandeville's system of classification departs from typical type-variety practice in several ways, notably in naming conventions.

The archaeological record for northeastern Honduras is the least well documented of any of the regions considered in this volume. Most of the limited data available come from the Bay Islands, just 20 km offshore; from the coastal plain; and from the lower part of the Río Aguán drainage. Relationships between communities in these areas and those in the extensive interior valleys and uplands to the south remain obscure. Healy's summary of ceramics from northeastern Honduras in chapter 11 is based on material recovered in excavations he directed at several sites in the Departamento de Colón from 1973 to 1976. This material shows relatively few obvious ties with ceramics from western and central Honduras; at least in terms of general features of decoration, ceramics from this area seem to be more closely aligned with those produced by communities farther to the south and east in lower Central America.

CHRONOLOGICAL FRAMEWORK

The primary chronological framework used to structure the descriptions represents an extension of the standard—that is, Preclassic/Classic/Postclassic—system of periods in use in Mesoamerica. This is the natural choice for western and northern Honduras, especially Copán Valley and the La Entrada region, where the use of Mesoamerican chronologies is traditional. Different periodization schemes have been used more often in central and eastern Honduras, and a case might have been made for using the chronological system developed by Healy (1984a). Since the traditional Mesoamerican chronological framework is far more familiar than Central American periodization systems and since relationships with the Maya world are of interest in all of the regions under discussion, we have chosen to use the former as the primary frame of reference. Figure 3.1 shows the relationships among these periods, Healy's system, and regional phase designations.

Occupations representing the Early and Middle Preclassic periods are very sparse in Honduras. The few known ceramic assemblages that seem to correspond to these time periods—from Copán Valley, La Entrada region, the Naco Valley, the lower Ulúa Valley, the Lake Yojoa region, the Comayagua Valley, and northeastern Honduras—consist of relatively small samples. They are not particularly uniform, although several include general features of vessel form and decoration common in contemporary ceramic assemblages elsewhere in eastern Mesoamerica. The early ceramics from Copán suggest some interaction with the Olmec world, as does material from the Cuyamel caves (Healy 1974a, 1984a). Unprovenienced Olmec-style green stone figurines from the lower Ulúa Valley may reflect the same connections, perhaps maritime links with the Gulf Coast of Mexico. The Playa de los Muertos style of vessels and figurines, presumably somewhat later in date (Middle to early Late Preclassic), may be derived in part from the Olmec ceramic style.

In most regions, the first substantial occupations appear in the Late Preclassic period, and in some areas they include indications that a process of development of social complexity was already well under way. Monumental structures at Yarumela in the Comayagua Valley and at Los Naranjos in the Lake Yojoa region reflect the emergence of societies that undertake public construction activity, as do more modest non-domestic structures in the lower Ulúa region and the Naco Valley. Luxury goods, particularly in mortuary

	Honduras (Healy 1984a)	Copán Valley/ La Entrada Region	Naco Valley	Lake Yojoa Region	Lower Ulúa Region	El Cajón Region	Comayagua Valley	Northeastern Honduras
Late Postclassic	6		Naco		Naco			Late Cocal
1200								
Early Postclassic		Ejar	6	Río Blanco	Botija		Las Vegas	Early Cocal
1000								
TerminalClassic		Coner/Ejar	5b		Santiago	Late Sulaco	Tenampúa	Transitional Selín
Late Classic	5	Coner	5a	Yojoa	Late Ulúa	Middle Sulaco	Comayagua	Basic Selín
600								
Early Classic	4b	Acbi	4	Eden 2	Early Ulúa	Early Sulaco	Maradiaga	
		Bijac			Late Chamelecón			Early Selín
AD 250						Late Yunque		
Late Preclassic		Chabij	3	Eden 1				
					Middle Chamelecón	Early Yunque	Miravalle	
			2		Early Chamelecón			
300 BC								
Middle Preclassic	4a	Uir	1	Jaral	Playa		(Rinconada) Chilcal	
800		(Gordon)						
Early Preclassic	3	Rayo					Yarumela	Cuyamel
1400								

Figure 3.1 • Chronological framework by Mesoamerican period.

offerings, afford indications of emerging elites who presumably controlled the new spheres of public activity. The appearance of a very distinctive Usulután surface treatment technology and related styles of negative painted decoration in ceramic assemblages throughout the area seems to reflect a new process of intense interregional communication, at least among potters. The ultimate origins of the Usulután technology and style apparently lie in El Salvador, where they seem to appear earliest and with maximum diversity.

The evolutionary trends established in the Late Preclassic period continued during the Classic, as societies in every region grew more populous and became more complex. Economic systems expanded and political systems grew and became more centralized, reaching the state level at Copán, if not elsewhere. As in the Maya lowlands, settlement systems and underlying systems of social, political, and economic organization reached peaks of scale and complexity in the Late Classic period. Ceramic assemblages reflect strong continuities with earlier styles, for example in the addition of red painted decoration to Usulután vessels and the elaboration of red-on-natural painted and incised traditions of decoration. Polychrome painted decoration is the most striking innovation in Classic period ceramics. In most regions, this involves the addition of black paint to the old red-on-orange tradition. In the Copán Valley-La Entrada region, styles of polychrome painting related to those of the Maya lowlands to the north and west also appear and flourish alongside the local tradition. Maya polychrome styles are also apparent, though much less prominent, in the lower Ulúa region, although they seem to reflect interaction with different parts of the Maya lowlands. Here, the very elaborate and diverse family of Ulúa polychrome styles quickly achieved intense local popularity and were in demand as exports as well. Closely related styles were produced in the Lake Yojoa region, in the Comayagua Valley, and probably farther afield in El Salvador as well.

In the Terminal Classic period, most Honduran societies were affected by the processes of economic and political change that transformed the Maya lowlands, although the changes varied from region to region and were rarely as sweeping as they were to the north and west. Copán suffered its own version of the famous Classic Maya collapse, as state activities came to a rapid halt in the city itself; new evidence (Webster and Freter 1990) suggests that life in the surrounding countryside may have continued much as usual well into the Postclassic period. To the east, local developmental trajectories varied considerably. Early Postclassic communities in the Naco Valley show considerable continuity with their Classic period predecessors, while social, political, and economic systems in the lower Ulúa region were utterly transformed, and extremely sparse Early Postclassic period occupations suggest a demographic decline of substantial proportions.

Late Postclassic societies reflect a general recovery, though not necessarily to levels of scale and complexity equivalent to those of the Classic period. In at least some areas, different organizational principles now structured economic and political systems. By the time of the Spanish invasion, Naco was an internationally renowned commercial center, the seat of the wealthiest and most powerful elite in the area. Smaller communities, prosperous but within the economic and political shadow of Naco, dotted the lower Ulúa Valley. Much of the region's prosperity was probably based on its extensive cacao groves.

DESCRIPTIVE SUMMARIES

Contributors prepared ceramic descriptions according to the type-variety scheme, using a standardized format. These summaries are not meant to provide all-inclusive coverage of any site's material; in many cases, the projects' more detailed analyses extend well beyond what is presented here. Some investigators also use analytical approaches different from the type-variety system employed here.

Each regional summary contains a complete list of classificatory units organized by time periods. The "Basis for definition" section (number of sherds, proportion of complex upon which the description is based) shows clearly the relative abundance of each taxon. In most cases, references to illustrations are included with the discussion of forms and decoration. Chapters 6 (Naco Valley) and 8 (Central Santa Bárbara region) handle illustration references differently, with a general citation in the "Identifying attributes" section or following the variety designation.

ILLUSTRATION CONVENTIONS

A representation of surface decoration is shown next to the side of the profile on which the decoration occurs. All profiles are oriented with the interior to the right. A surface shown on the left side of a profile is exterior decoration; on the right, interior decoration. Decoration on the upper surface of the rim or the interior of base is shown above the profile. Usually only paint is indicated in the illustration; slip is described in the text only. Incision and excising are shown by solid lines. Notations for less-frequent types of decoration are given in the figures where they are used. Colors are designated as follows:

red orange black

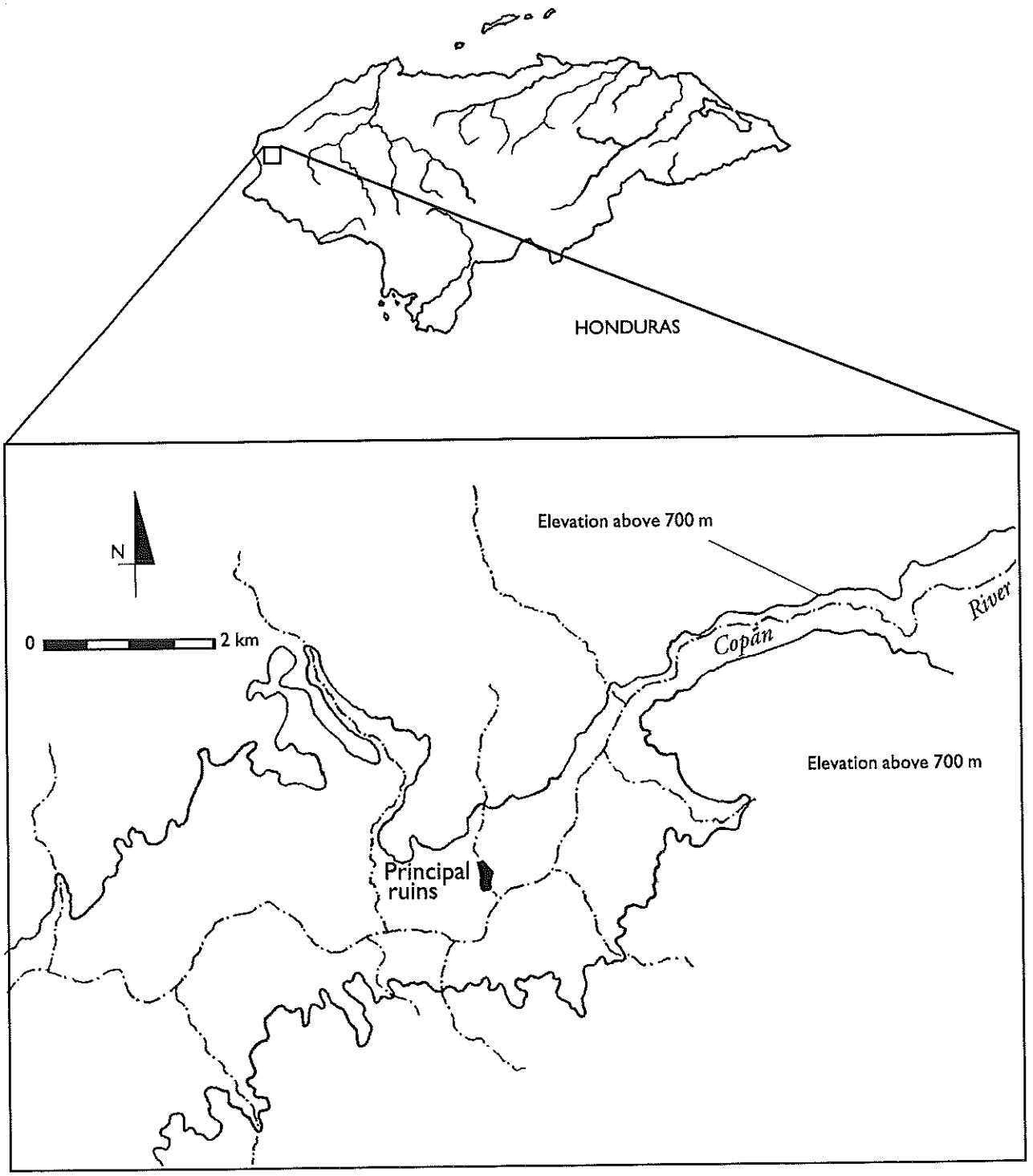

Figure 4.1 • Map of Copán Valley.

CHAPTER FOUR

Copán Valley

René Viel

THE FIRST STUDY of Copán (fig. 4.1) ceramics was presented by Longyear (1952). A preliminary sequence based on stratigraphic evidence and burials was presented at the end of the first phase of the Copán Archaeological Project (Viel 1983; Viel and Cheek 1983). A report with a revised chronology (fig. 4.2) and a detailed description of all the complexes was completed in 1984 (Viel 1984a, n.d.). Since 1984, a quantity of new data has emerged, both at Copán and other parts of Honduras, projecting a new light on ceramic assemblages. The ceramic descriptions, however, have not changed, only some of the interpretations. This chapter neither duplicates what is published elsewhere nor deals with interpretations; rather it will serve as a summary guide for Copán ceramics and a convenient reference for other sequences that have been established by comparison with Copán. It must be noted, however, that the chronology of Copán itself has been inferred more by cross-dating than from direct dates. Within this chapter, comparisons with Los Naranjos refer to Baudez and Becquelin 1973, with Chalchuapa to Sharer 1978, and with Quelepa to Andrews 1976.

Editors' note. The standardized format for descriptions of the classification units is not followed in this chapter. Instead, each complex is discussed in a more synthetic manner. After indicating the data that form the basis for the definition of the complex, the author reviews the highlights of the period in terms of forms, surface characteristics, and decoration. He provides the names of classificatory units found in the complex and other general information. Comparisons with other ceramic assemblages and dating estimates conclude each summary.

RAYO CERAMIC COMPLEX

Basis for definition. The earliest known ceramic level in the Copán Valley is represented by fewer than 350 sherds, scattered over a living surface (Fash and Viel 1982, Fash 1991:65-67).

Description. Because of the limited number of sherds assigned to this complex, the material has not been classified into the usual types or groups. The general identifying attributes follow. The forms are mainly globular bowls (plain and red rim *tecomates*) and flaring wall flat-bottomed bowls (undecorated and red rim). A hematite red paint is found on the interior of a few bowls, and some diagnostic surface alterations (brushing, shell-edge, and zoned rocker stamping) decorate a few tecomate body sherds. Associated with the Rayo living surface were a three-pronged censer (*brasero*) and fragments of figurines.

Comparative material. Partially comparable to the Tok ceramic complex of Chalchuapa and Ocós/Cuadros of the Pacific Coast. Based on these comparisons and a 1390 ± 60 radiocarbon date, the proposed dates for the Rayo complex are from 1400 to 900 BC. The earliest known occupation of the Copán Valley can be safely dated to at least 1000 BC.

GORDON CERAMIC COMPLEX

Basis for definition. Twenty-eight complete vessels recovered from a cemetery found below Early Classic levels (Fash 1982, 1983:358-362, 1991:67-70) and from the Copán caves (Gordon 1898b). The Gordon cemetery was above the Rayo living surface, separated from it by 50 cm of silt.

Description. The small sample has been divided into four surface classes. Surface alterations have a distinctive "olmecoid" look.

GORDON BEIGE

Forms

- Tecomates
- Bottles

Surface and decoration. Beige to white with alterations (incisions, grooves, or fluting) and sometimes with red paint creating a zoned red-on-beige or red and beige/white effect.

GORDON BLACK AND WHITE

Forms. Flat-bottomed bowls with vertical or slightly flaring walls and direct rims.

Surface and decoration. Differential smudging on a white or light orange surface. All have zoned roughening with the roughened zones separated from polished zones by a groove-incised line.

GORDON BLACK

Surface and decoration. Black surface, sometimes with groove-incising. Comparable to Carreto Incised of Los Naranjos, Chilimuyo Incised of Chalchuapa, and Coapa Black of Izapa (Ekholm 1969).

GORDON RED

Surface and decoration. Similar to Gordon Black and White but with a monochrome red surface.

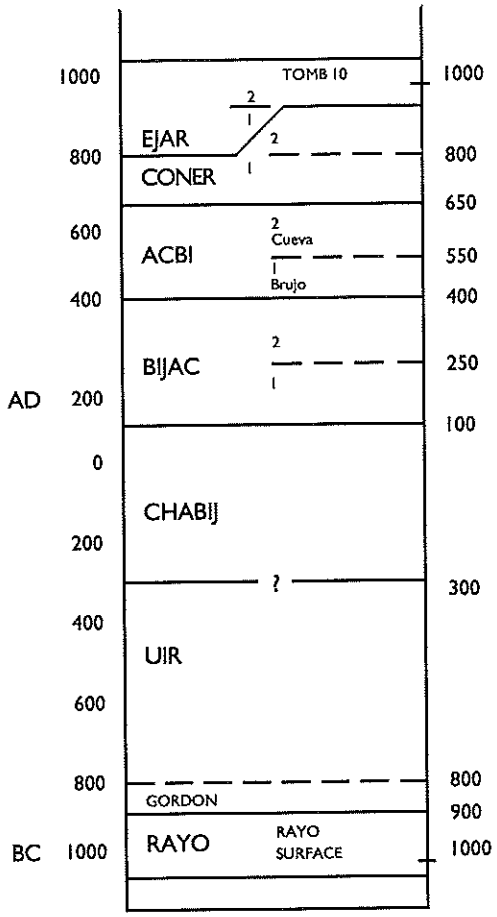

Figure 4.2 • Ceramic sequence of Copán.

Comparative material

Gordon Beige. Two vessels are an exact replica of some Xochilpetec White of San Lorenzo phase at San Lorenzo (Coe and Diehl 1980: Fig. 146e,h). Bottles, including some zoomorphic shapes, have been found in the Cuyamel caves (Healy 1974) and at Playa de los Muertos (Popenoe 1934). In Mexico, bottles persist from the Early to the Middle Preclassic.

Gordon Black and White, Gordon Red. The black-and-white contrast, often associated with a groove-incised Olmec style decoration, is characteristic of the end of the Early Preclassic and beginning of Middle Preclassic in Chiapas, on the Pacific Coast and at Chalchuapa. Comparable units are Pampas Black-and-White (differential white-rim firing) of the Cuadros horizon at Salinas La Blanca (Coe and Flannery 1967), Altamira (Green and Lowe 1967), and Izapa (Ekholm 1969), and the Macanse group (Macanse Black-and-White, Chilimuyu Incised) of the Tok and Colos complexes at Chalchuapa. The description of Calzadas Carved of San Lorenzo (Coe 1970:26) fits perfectly the zoned roughening of Copán. Similar decoration is found on the Bogran Rugosé-en-Zones of Los Naranjos, the Tlatilco Excised Ware (Porter 1953) (also called Negra Gruesa Excavada [Piña Chán 1958] and Dark Channeled Ware [Coe 1965]), the Raspada of El Trapiche (García Payón 1966), the Coapa Black of Izapa (Ekholm 1969), and the "Raspada excising" of the Morena Black at Salinas La Blanca (Coe and Flannery 1967).

Gordon Black. Carreto Incised of Los Naranjos, Chilimuyu Incised of Chalchuapa, and Coapa Black of Izapa (Ekholm 1969).

Comments. Gordon is apparently a funerary subcomplex. The presence of a few Uir sherds in the fill of the cemetery points at least to the early stages of the Uir phase. Based on comparative material, the Gordon complex could be dated as Early Preclassic as well as Middle Preclassic. However, arguments favoring the Middle Preclassic seem to prevail. Therefore, a date corresponding to the early stage of the Middle Preclassic is preferred, that is, 900 to 600 BC.

UIR CERAMIC COMPLEX

Basis for definition. Known primarily from a single deposit (1,500 sherds) found at the eastern end of the *sacbe* (Fash 1983:306). There is no evidence of continuity from the Rayo level complex.

Description. Very eroded material has been divided into six groups according to slip or paste color:

- Armenia (unslipped, brown paste)
- Lohete (unslipped, beige paste)
- Tomala (brown slip)
- Guarito (beige slip)
- Chapaguas (white slip)
- Nicolas (red-brown slip)

The majority of the slipped ceramics are in the Tomala and Guarito groups. Chapagua is rare but distinctive for its white slip.

Forms

- Flaring wall flat-bottomed bowls
- Semirestricted bowls
- Tecomates
- Jars
- Delmar rim (a distinctive rim profile that is diagnostic of the complex (Viel n.d.: Fig. 18 b,d,f)

Appendages. Distinctive elliptical handles, the upper end attached to the lip and decorated with one or two punctations.

Decoration. Incised geometric patterns (straight lines, pyramids, curved lines) and punctations either along incisions or in zones limited by incisions.

Comparative material. The Jaral ceramic complex of Los Naranjos demonstrates connections to Uir: incised patterns (Chilo Incised) and white slip (Zarca White). The Jeronimo group of Chalchuapa (Colos complex) has similarities with the Tomala group. The Middle Preclassic is generally characterized by distinctive incision, and its early facet by white slips (Xe horizon in the Lowlands, Jocotál-Conchas 1 of the Ocós area).

Comments. The Uir ceramic complex is dated between 900/800 and 400/300 BC by equivalence with dates generally assigned to the Middle Preclassic.

CHABIJ CERAMIC COMPLEX

Basis for definition. Known primarily from a deposit south of the Acropolis (Viel 1983:484-491), the Chabij complex, represented by 1,700 sherds, demonstrates little evidence of continuity from the Uir complex.

Description. The complex is characterized by the absence of

mammiform supports and by the presence of the following ceramic units:

- Okla Brown (large utilitarian jars)
- Pacheco Red-on-Brown (zoned bichrome shoe-shaped jars)
- Izalco (Usulután decoration)

Comparative material. The Caynac ceramic complex of Chalchuapa has significant connections with Chabij. The Copán complex also includes a few sherds of the Pinos and Santa Tecla groups and of Guaymango Red-on-Buff. The absence of mammiform supports seems to restrict the Chabij connections to the early facet of Caynac. In the Ulúa Valley, the Preclassic includes Usulután and zoned bichrome decoration (see chapter 7). At Los Naranjos, the early facet of Eden is characterized by Usulután decoration but without mammiform supports (see chapter 10). At Quelepa, the Uapala ceramic complex has Usulután decoration but rarely mammiform supports.

Comments. Chabij is a Late Preclassic complex and thus is dated between 400/300 BC and AD 100/200. Demarest (1986:137) has suggested a beginning date of circa 200 BC for Chabij. Since there is a probable transition between Uir and Chabij, the dates 300 BC to AD 100 are acceptable given the current data.

BIJAC CERAMIC COMPLEX

Basis for definition. About 10,000 sherds found in several places, especially in the earliest levels of the Great Plaza (Cheek 1983), and south of the Acropolis (Viel 1983) where the Bijac material was at the bottom of the Classic levels. Although the transition from Chabij is not clear in stratigraphy, this is the first complex which demonstrates evidence of traditions initiated during the preceding phase.

Description. Both utilitarian and ceremonial pottery are included in this complex.

Utilitarian pottery

- Hijole group (mainly jars and globular bowls, in the earlier Okla tradition)
- Hastalgorro (pebble-polished brown)
- Iotampoco (unslipped gray)

Ceremonial pottery

- Izalco group (now including mammiform supports and dominating the ceremonial subcomplex)
- Didero and Moscova (cache vases)
- Suspecto Beige (high tripod vases)
- Prospero group (surface alterations on bichrome)
- Cementerio group (surface alterations)
- Other (a few sherds seem to be Aguacate Orange; Ixcanrio and Dos Arroyos are represented by some basal-flanged bowls)

Comparative material. The late facets of Caynac (Chalchuapa) and Eden (Los Naranjos) see the appearance of mammiform supports. Among the components of the Protoclassic Balam 1 of Zacualpa (Wauchope 1948:112, Fig. 17e,f) are some tripod vases equivalent to Suspecto Beige and some cache vases equivalent to Moscova. The same tripods are also found at La Lagunita (Viel 1984b; Arnauld 1985). In general, the Protoclassic is characterized by the Aguacate group and the appearance of mammiform supports. In the Northern Highlands and the Lowlands, Ixcanrio is indicative of the Protoclassic and Dos Arroyos is indicative of the Early Classic.

Comments. In spite of a stratigraphic discontinuity, Bijac follows some Chabij traditions with the Izalco and Hijole groups. The apparent discontinuity in the archaeological record might have been created by dramatic floods and river movements around AD 250 (see Turner et al. 1983:83-92). Most of Bijac corresponds to an Early Classic facet but there are indications that a Protoclassic facet existed, even though it is still loosely defined. The Early Classic facet shows a definite "contact" with the Northern Highlands. Bijac follows Chabij around AD 100/200 and persists until the appearance of Middle Classic traits circa AD 400. The transition between Protoclassic and Early Classic, generally dated around AD 250/300, fits the situation at Copán.

ACBI CERAMIC COMPLEX

Basis for definition. Stratigraphic position below the Late Classic levels and burial associations. More than 500,000 sherds have been observed. The Acbi pottery is the first to display a fully developed ceramic complex along with a continuation and elaboration of preceding traditions.

Description

Continuities

- Hijole group (popularity begins to wane)
- Hastalgorro (*apastes* [large basins] and *comales* dominate the domestic pottery)
- Izalco (persists with new forms [hemispherical bowls] and new modes [conical supports and annular bases], but its frequency declines)
- Cementerio group (surface alterations continue)

New units

- Favela, Cocorico, and Povmec groups (linear bichromes flourish)
- Burdalu group (cache vases have now evolved into this group)
- Arroyo and Albana (orange slip is divided between these two groups)
- Mapache group (surface alterations)
- Chilanga (red paint combined with Usulután decoration to form this group during a late facet of the complex)

With the exception of Chilanga, which is assigned to a late facet, all of the above units are present and do not change significantly during the phase. However, "funerary" pottery is clearly divided between two subcomplexes: Brujo corresponds to an early facet (Acbi 1) and Cueva to a late facet (Acbi 2).

Brujo subcomplex

- Melano
- Zalco
- *Non-local types:* Ventaron, Balanza, Povmec, Arroyos, Pyxis, Thin Orange, Esperanza Flesh, and other pottery similar to that of Esperanza at Kaminaljuyú.

Tripod cylinders with carving and incisions and annular-based bowls are typical. A few mammiform supports persist.

Cueva subcomplex

- Chilanga
- Calamar
- Gatito Polychrome
- Gualpopa and Caterpillar Polychrome (seem to appear at the end of Acbi)

Comparative material. The similarity between Brujo and the Esperanza complex of Kaminaljuyú is obvious, but the Amatle complex does not manifest any similarity with Acbi 1. Other similarities are found in Laguneta of Bilbao (Parsons 1967) and Lato of the Motagua Valley (Smith and Kidder 1943). At Tikal, Manik 3 is equivalent to Acbi, including subdivisions Manik 3-A and 3-B based on funerary subcomplexes, with Manik 3-A characterized by Teotihuacán traits. At Chalchuapa, Xocco includes a black ceramic (Chiquihuat), a linear bichrome (Suquiapa Red-on-Orange), and the progressive disappearance of mammiform supports. However, Xocco does not participate in the Teotihuacán horizon, and Chilanga decreases at Chalchuapa when it increases at Copán. At Los Naranjos, the Usulután decoration persists through Eden 2 which also has a linear bichrome decoration (Méambar Red-on-Beige). Eden 2 does not participate in the Teotihuacán horizon. At Quelepa, Shila presents the same general traits as Xocco and Eden 2. There, too, the impact of Middle Classic Teotihuacán is nonexistent.

Comments. Acbi is a Middle Classic complex, clearly set in a Teotihuacán horizon. Following the same pattern as Kaminaljuyú and Tikal, there is a stable local utilitarian ceramic which continues its own evolution from Bijac as well as funerary subcomplexes. The first facet is marked by evidence of external contacts (the El Brujo burial itself perhaps contains only imported pottery). The second facet, Acbi 2, is marked by a funerary subcomplex (Cueva) where local pottery is becoming important. Copán represents the farthest eastern extension of the Middle Classic. Should a "ritual ceramic sphere" (called Esperanza) encompassing the triangle Kaminaljuyú-Tikal-Copán be considered? Such a sphere would decline—then split—during the late facet. Connections with western Salvador then are developing (Chilanga), but the connections with the Guatemala Highlands are somewhat maintained (Calamar group, Arturo Incised). The few ties with the Lowlands become tenuous in Acbi 2. Two carbon samples provide the dates AD 420 ± 80 and 580 ± 100. An archaeomagnetic date provides AD 575 ± 17. The Esperanza phase of Kaminaljuyú is dated between AD 400 and 600. A redefinition of Manik of Tikal (Laporte and Fialko 1987) proposes the dates AD 400 to circa 600 with the 3A/3B split around AD 500, based on the identification of the tombs of several rulers in the dynastic sequence. The appearance of the "Polychrome level" in Central Honduras is thought to occur around AD 500. There is no reason to believe that Copán would have been left behind, so the Acbi complex is dated between AD 400 and 600/650 with an Acbi 1/Acbi 2 split at AD 550.

CONER CERAMIC COMPLEX

Basis for definition. Stratigraphic position and burial associations. Coner is everywhere in the valley (more than 5 million sherds and 500 complete vessels have been observed). It presents a challenging combination of continuity and changes from the preceding complex.

Description

Utilitarian/domestic pottery

- Zico group
  Lorenzo Red (apastes)
  Casaca Striated (jars)
- Sepultura group
  Titichon Red (apaste-comal combination from Hastalgorro is continued)
  Three-pronged censers
- Raúl group (narrow-necked jars apparently used to store dry goods)

Painted and ceremonial pottery

- Chilanga continues
- Local polychromes (Gualpopa, Caterpillar, Copador)
- Imported polychromes (some from central Honduras; a few from the Maya lowlands [all apparently Tepeu 2])
- Surlo (the black-brown tradition is continued with incised and carved decoration. Preferred forms are flaring flat-bottomed bowls, composite-wall bowls, and cylinders. There is a rare subgroup, Rifis, which combines the surface alteration with a polychrome decoration imitating the Tepeu 2 polychromes)

Comments. The two main ceremonial groups, Surlo and Copador, are totally different, both in technology and decoration. Copador (see also Bishop et al. 1986, Beaudry 1987b) is a polychrome in the cream paste tradition, using a specular hematite red and decorated with glyph-like bands and/or stylized motifs. The principal forms are recurved and open bowls. Its geographic distribution extends to western Salvador. Surlo is a brown group set in the black-brown tradition of Guatemala. The Copán equivalent of those ceramics uses surface alteration rather than painting as a decoration and employs real glyphs similar to those carved on stelae as well as realistic motifs. The preferred forms are open bowls and cylinders.

Funerary pottery

- Surlo
- Copador
- Ulúa-Yojoa Polychromes

Forms. Domestic forms are dominated by jars, apastes (large basins), and comales. Ceremonial forms are virtually limited to convex and composite bowls and cylinders. Tripod plates continue with Caterpillar; annular bases still exist but their frequency has drastically declined. Tripod cylinders have practically disappeared except on a few imported polychromes (Ulúa-Yojoa). The funerary pottery includes essentially Surlo, Copador, and a few Ulúa-Yojoa vessels. Sulaco Polychrome (Bold Geometric) is not found at Copán.

Comparative material. The distribution of Copador is essentially limited to the Copán River basin and western Salvador. The Payu complex of Chalchuapa is characterized by Copador and Gualpopa but does not contain anything equivalent to Surlo. At Los Naranjos, the distinctive components of the Yojoa complex are the Babilonia

polychrome (Ulúa-Yojoa group), the Vijagual trichrome (Chilanga group) and the Masica Incised (Raúl group). The Lo de Vaca and Yarumela 4 complexes of Comayagua present the same types: Babilonia, Chilanga, and Masica (Canby 1951; Baudez 1966). Copador is rare in central Honduras. In the Motagua Valley, some polychromes similar to Copador are found in the Magdalena complex. At Quiriguá (Sharer 1978), the Hewett complex includes domestic types similar to Casaca Striated and Masica Incised (Raúl group) and a Tipon group similar to Surlo, but Copador is very rare. At Uaxactún, the Tialipa group of Tepeu 2 is equivalent to Surlo.

Comments. Coner marks a change from Acbi in utilitarian ceramics as well as in ceremonial pottery. Utilitarian ceramics, even if they continue some former traditions, develop new surface treatments. Contrary to Acbi, funerary pottery is now essentially of local manufacture. The coexistence of a Maya tradition and a nonMaya tradition is demonstrated by the Surlo and Copador groups respectively, but the nonMaya traits seem to dominate in the ceremonial pottery. Other than the incised and excised decoration of Surlo, the connections with the Lowlands are represented by very few Tepeu 2 polychromes. The ties with the Highlands and the Pacific Coast are not significant either. On the other hand, the "contacts" with western Salvador and central Honduras have further developed and are a characteristic of the Coner complex. Coner marks the climax of Copán. There sometimes seems to be a decline of ceremonial ceramics in the upper levels, but it might be a result of eroded material. The fall of the centralized order does not necessarily mean the end of life at Copán. A progressive decline is a more likely model than a sudden death. The presence of a few Fine Orange sherds, particularly a Pabellón Modeled Carved found in building complex 9N8 in 1982, and some San Juan Plumbate confirm the existence of an Epiclassic facet of Coner. This Epiclassic facet is not yet well defined as it is represented by very eroded material difficult to analyze. A change is expected in Surlo and Copador, the two main components of the so-called elite pottery, reflecting a change in the composition of the elite. Some Copador with frog effigies suggest an Epiclassic dating because of a similarity with some Las Vegas Polychrome. In summary, the Coner ceramic complex is equivalent to the Late Classic, but an Epiclassic facet characterized by a decline of traditional ceremonial ceramics and the presence of fine pastes equivalent to Tepeu 3 is believed to have existed. This would correspond to a progressive decline of population and activity until the beginning of the Postclassic. The transition from Acbi to Coner has been established at AD 600/650. The Late Classic facet would then end some time between AD 800 and 830 (10.0.0.0.0) considering that the last inscription is dated AD 822. Therefore, it is supposed that the Epiclassic starts at the latest in AD 830 (AD 800 is preferred) and finishes some time between AD 900 and 1000. These dates are proposed by equivalence with other sequences in southern Mesoamérica and in agreement with an AD 960 radiocarbon date from La Canteada (Beaudry and Pahl n.d.). Consequently, Coner is set between AD 600/650 (650 is preferred) and 950, with a Late Classic facet and an Epiclassic facet articulated at AD 800.

EJAR CERAMIC COMPLEX

Basis for definition. The most recent ceramic complex is sparsely known, represented only by funerary pottery along with some sherds found near the surface and associated with Ball Court B.

Description

- Fine Orange (most assigned to Pabellón Modeled Carved of the Altar Y group)
- San Juan Plumbate
- Tohil Plumbate
- Red-on-Cream bichromes (two complete vessels assigned to a tentative Armadillo Red-on-Cream)
- Other (polychromes and ladle censers)

Comparative material. Fine Orange is a marker of the Terminal Classic but it persists until the emergence of the Postclassic. In the Ulúa Valley, Sheehy (1978, 1982) has demonstrated that the Ulúa Fine Orange corresponds to the Altar group and marks the end of the Ulúa polychrome levels (see also Epstein 1959). San Juan Plumbate, also found in the Motagua Valley (Smith and Kidder 1943) and at Chalchuapa, precedes Tohil Plumbate and is dated between AD 700 and 900. Tohil Plumbate is widely distributed; its climax is dated 10.8.0.0.0 (ca. AD 980).

At Los Naranjos, Tohil sherds of the Río Blanco complex were found associated with the Ball Court of group 6 and with a "Mixtec" ladle censer identical to one found at Copán (Longyear 1952: Fig. 102k). Some sherds similar to the tentative Armadillo Red-on-Cream have been found at Quelepa (related to the Delirio Red-on-White, Andrews 1976: Fig. 135n) and at Seibal (Bayal or postBayal context, Sabloff 1975:224, Fig. 433). The surface treatment and the red color are reminiscent of Las Vegas polychrome from central Honduras.

Comments. Ejar is a heterogeneous assemblage including anything obviously post AD 800 and non-Coner. There are two levels in Ejar: a pre-Tohil and a Tohil. The pre-Tohil is Epiclassic and probably at least contemporaneous with the proposed Epiclassic Coner 2, particularly since Fine Orange has been found clearly associated with Coner material (group 9N8 in 1982 and a tomb in group 8L-10 excavated by W. Ashmore in 1988).

The few Tohil sherds and Tomb 10, which is the "last gasp" of Copán ceramics, indicate that the Tohil level was of short duration and certainly postdates Coner. Joyce (1986) has reached similar conclusions and distinguished a Terminal Classic Ejar and a Postclassic Ejar. Epiclassic Ejar (Ejar 1) starts at AD 800; Postclassic Ejar (Ejar 2) should start around AD 950/1000 since the climax of the Tohil Plumbate is AD 980. Tohil Plumbate is dated between AD 900 and 1200 but there is no evidence that it lasts beyond AD 1000 at Copán. Therefore, Ejar 2 is set between AD 950 and 1000. The controversial dates obtained by obsidian hydration (Webster and Freter 1990) have yet to be confirmed, especially since Ridings (1991) has demonstrated the inaccuracy of such calculations. It appears that the distortion might be greater with late dates as the hydration rates vary with depth.

COPÁN CERAMICS AND THE SOUTHEASTERN MAYA PERIPHERY

The Copán ceramic sequence follows the same general trends as most sequences from the southeastern Maya periphery, particularly at the ceramic system level. Specific connections, however, vary from one complex to another. So far, Rayo is unique in Honduras, except for a few sherds from La Entrada (personal observation 1991). A loose connection might be established with western Salvador and the Pacific Coast. The Gordon complex participates in the widespread "olmecoid" horizon, also present in Honduras at Cuyamel, Playa de los Muertos, Los Naranjos and Yarumela. Uir demonstrates a close connection with Los Naranjos. Chabij is the first complex clearly related to the south and the first during which an internal continuity is visible within the local ceramics despite the shifts in external orientations.

Established ties with central Honduras and western Salvador are maintained, loose or strong, during the Classic. Bijac indicates, however, a definite linkage with the Northern Highlands of Guatemala, and Brujo (Acbi 1) indicates a shift of elite connections to the central Highlands (and also directly or indirectly to Tikal). Cueva (Acbi 2) relies more on local production and demonstrates more balanced external ties (weaker with the Highlands, regaining strength with central Honduras and western Salvador).

Coner demonstrates an intensification of the shifts initiated in Acbi 2. The pottery now is articulated on three social levels: an upper level, definitely Maya in essence, oriented towards the Northern Highlands and the Lowlands; a middle level, rather "Mayoid" or "peripheral Maya," oriented towards western Salvador and central Honduras; and a lower level, composed of domestic ceramics, mostly in the local tradition or showing some interferences from central Honduras.

Regarding the shift of orientation from the Highlands of Guatemala to the periphery, both Copador and Ulúa-Yojoa polychromes illustrate the point: the iconography of both ceramic groups indicates an influence from the Northern Highlands, more specifically the Quiche-Alta Verapaz. There is, however, an important difference between the two polychrome groups. Copador took its inspiration from the basal-flanged polychromes of the Chixoy Valley and developed its own style and iconography (even the early forms of composite bowls are reminiscent of the basal-flanged polychromes), then cut the ties with the Highlands. Several sources of influence can be found for the "mayoid elements" of the vast Ulúa-Yojoa polychrome system. The cylinders, however, particularly those from the Comayagua Valley, demonstrate continuing and even increasing ties with the Chamá-style polychromes. An Ulúa-Yojoa polychrome found under the Hieroglyphic Stairway is a duplicate of the famous Ratinxilul vase (Rands and Smith 1965: Fig. 16f). Coggins (1988:112) also points to the Alta Verapaz-Copán connections (see also Willey 1988:397).

Ejar, by its own definition, indicates external ties: Lowlands (Fine Orange) and Pacific Coast (Plumbate). The similarity between the pottery from Copán Tomb 10 and from the Los Naranjos Río Blanco period burials suggests that some connection between those two sites had been maintained until the very end.

* * *

The Copán ceramic sequence covers about two thousand years from at least 1000 BC until AD 1000. Starting with possible incursions from the Pacific Coast, the ceramics soon established durable ties with central Honduras, indicating a possible ethnic affiliation. Influxes from western Salvador occurred in the Chabij and Acbi 2 phases. A "contact," probably migration, from the Quiche-Verapaz area brought the Maya component into the Copán Valley during Bijac. After the Teotihuacán horizon of Acbi 1, the winds of change in Acbi 2 prepared for the radical shifts of the Late Classic. Coner ceramics reflect a two-tiered elite whose alliances and rivalries might have provoked the climax of Copán and its eventual collapse.

The current investigations in the Acropolis by the Copán Acropolis Archaeological Project will bring new data. The University of Queensland, with the support of the I.H.A.H. and the Asociación Copán, is trying to fill the gaps in the Preclassic and to subdivide Coner.

Further research focused on studying Copán in relation to other areas is needed. For instance, the contacts between Copán and central Honduran areas such as Santa Bárbara, Lake Yojoa, Comayagua, and La Paz are not understood. The ceramic links of Copador with Las Vegas and Tenampua polychromes need to be studied since the central Honduran types are an obvious link between the Maya ceramic tradition and the Nicoya polychromes (Viel 1977). By AD 900, the Classic Maya civilization had collapsed, but some of its ceramic tradition might have been transferred into the Postclassic ceramics of Central America.

Acknowledgments. This chapter has been prepared with the support of the department of Anthropology and Sociology of the University of Queensland (Australia). I would also like to thank the Instituto Hondureño de Antropología e Historia and its director Arquitecto José María Casco for the opportunity to resume my research on Copán ceramics, and Ricardo Agurcia F. (Asociación Copán), Seiichi Nakamura (Proyecto Arqueológico La Entrada), and George Haseman (I.H.A.H.) for their generous assistance. Marilyn Beaudry-Corbett revised the manuscript and translated it into proper English. All errors and misinterpretations are mine.

Chronometric dates. There currently are varying views of the chronology at Copán. Both radiocarbon dating and obsidian hydration dating results are being questioned by different researchers. For summaries of theses discussions, see Webster and Freter 1990 and Braswell 1992.

Project bibliography. Baudez 1983; Braswell 1992; Fash 1991; Fash and Sharer 1991; Houston and Fowler 1992; Sanders 1981, 1986-1990; Sanders and Webster 1981; Sharer, et al. 1991; Viel 1983, 1984b, n.d.; Webster 1989; Webster and Freter 1990; Webster and Gonlin 1988.

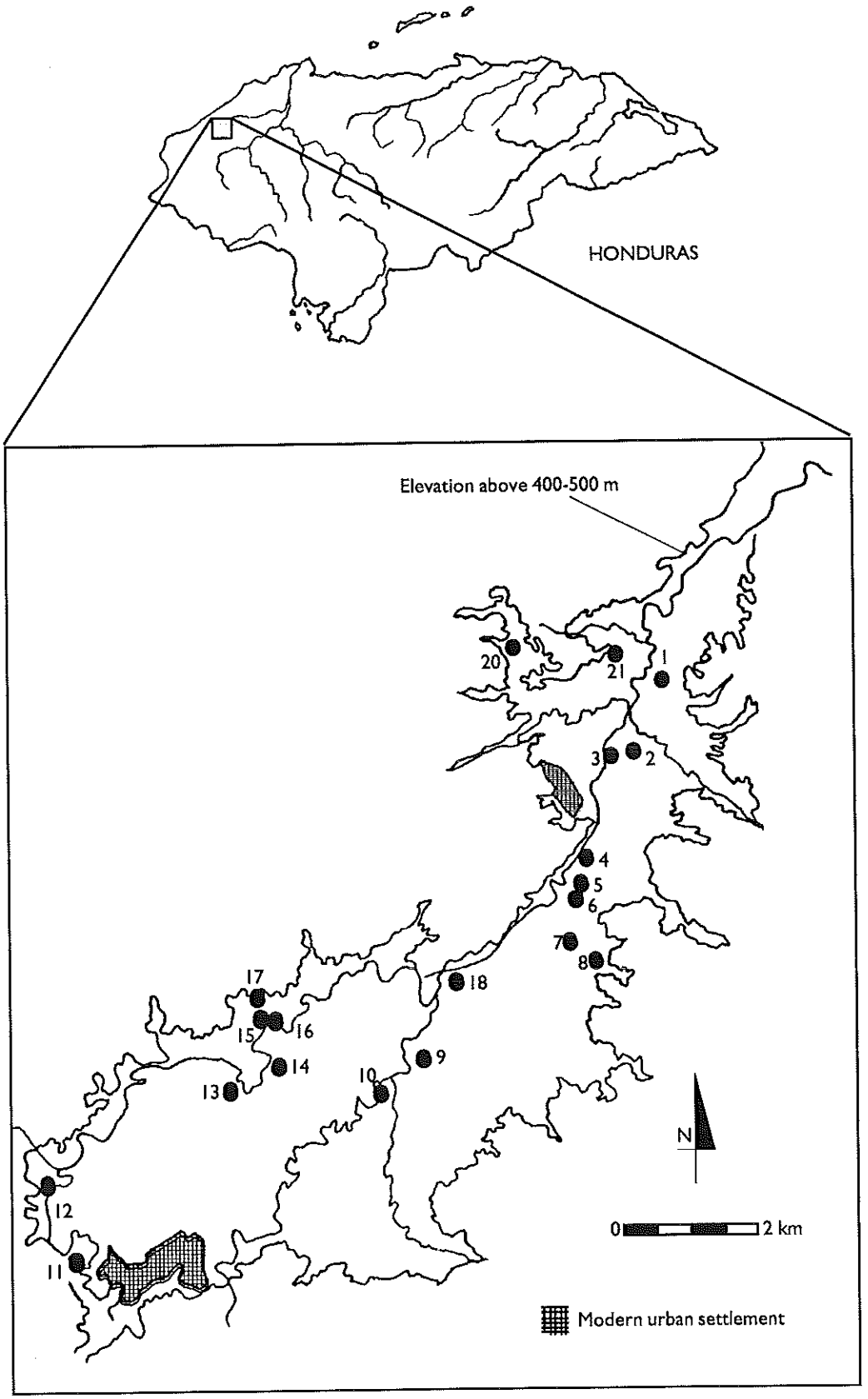

Figure 5.1 • Map showing La Entrada region (see table 5.1 for site references).

CHAPTER FIVE

La Entrada Region

Etsuo Sato

THE FIRST PHASE of the La Entrada Archaeological Project began in July 1984 and continued with full-scale field seasons from 1985 through 1988. In 1984, 1985, and 1986 the major work of the project consisted of reconnaissance in the study area and mapping of sites. Test-pitting excavations and laboratory work began in 1986 and ended in 1988. Some of the results of the La Entrada Archaeological Project have been reported in preliminary form (Nakamura 1987a, 1987b, 1987c; Inomata 1987; Sato 1987, 1988; Aoyama 1987; Abe 1987).

The region of investigation of this project is located in the western part of the Republic of Honduras, which is part of the Southeastern Zone of the Maya area. The area is formed by two neighboring valleys, locally called "La Venta Valley" and "Florida Valley," and some narrow natural corridors which lead to adjacent regions (fig. 5.1). It is divided into seven zones according to geographical criteria. The area is situated in the upper Río Chamelecón basin. The La Venta Valley is surrounded on the north by the Sierra del Espíritu Santo range and on the south by mountains such as the Cerro Copo del Higo, Cerro las Correas, and Cerro Cuchilla Zapa. The valley bottom covers an area of roughly 65 km². The Florida Valley covers approximately 75 km² and is bounded on the northeast, northwest, and west by the Sierra del Espíritu Santo range and on the south by the Sierra Gallinero range (Inomata 1987:13–14). The study area totals approximately 150 km² and the valley plains are roughly 400 to 500 m above sea level.

Two of the main uses of land in this region are pasture and milpa. Tobacco and sugarcane are also cultivated, and crops such as coffee, oranges, bananas, and tomatoes are grown in minor quantities (Nakamura 1987a:129). The climate in the La Entrada region is categorized as tropical dry forest. Annual precipitation is approximately 1400 to 2000 mm. The mean annual temperature is 21° to 24° C (Inomata 1987:14). In sum, the La Entrada area is characterized by a moderately tropical climate which is quite favorable for human activity in comparison with other Maya areas such as Petén (Inomata 1987:16). In addition to these characteristics, the region occupies a key geographic position: it is located in the intermediate position between the Sula Valley, the Copán Valley, the Santa Bárbara region, the Santa Rosa-Ocotepeque region and the lower Motagua Valley (Nakamura 1987a:129).

We confirmed about 600 archaeological sites in the study area according to our survey methodology. In 1986, we started test-pitting excavations. Sites in the La Venta Valley were selected for excavation by random sampling (fig. 5.1, table 5.1).

SITE DESIGNATION AND SITE CATEGORIES

Sites separated by more than 100 m are identified as separate sites and assigned a site code composed of the department code (Copán = CP, Santa Bárbara = SB), project code (in this project, all sites are given "PLE", an abbreviation of Proyecto Arqueológico La Entrada), and a consecutive number; for example, CP-PLE-50 (Nakamura 1987a:132; Inomata 1987:12).

The sites are divided into six categories according to their size, form, complexity, extension, and function (Nakamura 1987a:132–133):

1. Surface scatter of artifacts without visible structures.
2. Isolated structure and/or structure groups with platforms less than 2 m high, some with central courtyards. Assumed to be residential units of commoners.
3. Sites defined by the following characteristics: (a) highest struc-

Table 5.1 • La Venta Valley sites

Designation	Site category	Geographic zone	# in fig. 5.1
CP–PLE–15, El Roncador	5	1	1
CP–PLE–26	4	1	2
CP–PLE–40	3	1	4
CP–PLE–93	2	1	5
CP–PLE–92	1	1	6
CP–PLE–100	6	1	3
CP–PLE–150, El Llanon	4	2	20
CP–PLE–203	3	2	8
CP–PLE–135	2	2	19
CP–PLE–219	2	2	7
CP–PLE–126	6	2	21
CP–PLE–50, Los Higos	5	3	17
CP–PLE–19	4	3	14
CP–PLE–333	3	3	16
CP–PLE–82	2	3	18
CP–PLE–59	2	3	13
CP–PLE–342	1	3	12
CP–PLE–592	6	3	15
CP–PLE–53	4	4	9
CP–PLE–283	3	4	10
CP–PLE–364	2	4	11

ture in the mound group approximately 2 to 3.5 m; (b) almost all arranged around a central courtyard; (c) larger than category 1 and 2 sites but with much smaller principal structure than platforms in category 4; (d) fragments of stucco floors, polychrome sherds, and cut stones. Considered to be residences of persons of a rank higher than commoner.

4. Sites defined by the following characteristics: (a) highest structure approximately 3.5 to 6 m high; (b) typically one monumental court plaza unit with small mounds dispersed around it; (c) generally simple intrasite settlement patterns; (d) in comparison with category 3, very large principal structures.
5. By far the largest sites in the entire area of investigation, defined as "regional centers" by the following characteristics: (a) largest structures as high as 12 m; (b) always monumental court/plaza groups; (c) occupy very extensive zones and have complex internal settlement patterning; (d) at some sites, characteristic cultural elements of the Classic period such as stelae, hieroglyphs, vault stones, carved stones, and ballcourt.
6. Such special function sites as cemeteries, caves, and hilltops.

PROCEDURES

This chapter focuses on the ceramics from sites of the La Venta Valley of the La Entrada region where test-pitting programs were carried out in the 1986-1987 seasons. Our major objectives in the analysis of the ceramics are as follows: (1) reconstruction of the local chronology; (2) analysis of ceramic types in each site; (3) study of interaction between the La Entrada region and surrounding areas. The analysis of the ceramics has just begun; this paper summarizes only the preliminary results of the ceramic classification.

The type-variety method of ceramic classification (Smith et al. 1960) is employed. We selected about 3,000 rim sherds from seventeen sites to determine the type-variety units. The sherds were divided into preliminary ceramic units based on attributes of surface finish, decoration, and paste. After this initial sorting, the first classificatory ceramic groupings (potential varieties) were made. These potential varieties were tested and retested with some being abandoned and others being combined. At this point, varieties are considered established. In final sorting, varieties may be incorporated into one type and the type with its component varieties is established.

Ceramic analysis is ongoing. Twenty types have been determined, ranging from Middle Preclassic to Late Classic, and there are some additional potential varieties that have not yet been incorporated into types. Because we do not as yet have local phases established for the study area, the Copán chronology will be used in this report. Ceramic groups and wares are not discussed here. A future publication will present these analytical units as well as information on relative percentages of rim sherds.

MIDDLE PRECLASSIC

Identifiable Middle Preclassic ceramics are rare in the 1986-1987 collections, and it is difficult to describe these ceramics typologically. I have described only prominent identifiable modes by which these ceramics are divided into two groups.

GROUP I

Paste. Sandy, soft.

Forms

- Bowl with direct rim.
- Bowl with wavy rim.
- Tecomate.

Appendages. Small handles.

Surface. Primarily unslipped monochrome material.

Decoration. Techniques include shallow incision or groove under the rim.

Comparative material. These ceramics are very similar to examples of the Uir phase at Copán (Viel 1983:492, Fig. Y-l0).

GROUP II

Paste. Also sandy and soft.

Forms. Majority of vessels are jars with flaring necks.

Surface. Exterior surface is smoothed with red wash (or red slip). Some sherds have shallow, roughly parallel striations on both the interior and exterior of the neck.

Comparative material. This group is similar to Peñonas Brown at Naco (Urban 1986b:70–73; pp. 40–41).

LATE PRECLASSIC AND EARLY CLASSIC

In these periods, identifiable ceramics are very rare; Late Preclassic and Early Classic cannot be divided clearly. Only one type is now recognizable.

TYPE: USULUTÁN

Variety: unspecified

Identifying attributes. Light brown color, hard paste; Usulután decoration.

Paste. Light brown color (5-YR-5/4; 7.5-YR-5/4). Texture is fine, hard. Very small white inclusions are noted.

Forms. Recovered fragments are too rare to determine individual form. Two rim fragments are bowls. A small support is also noted.

Surface. Both exterior and interior polished without gloss. Orange slip is applied overall except for the area with Usulután decoration; surface without Usulután is 7.5-YR-7/8, -6/8.

Decoration. Sherds are so small that Usulután decorative designs cannot be reconstructed. Blotchy Usulután decoration is found on the rims.

Comparative material. Izalco Usulután was defined at Chalchuapa, El Salvador with two varieties (Sharer 1978:39-40). This type is also found at Copán where its chronological position is Chabij, Bijac, and Acbi (Viel 1983:505-506). Our sherds, based on the mode of support and paste, seem to belong to the Late Preclassic.

MIDDLE CLASSIC

This period presents a clear ceramic assemblage in the La Venta Valley. In addition, in terminal Middle Classic nonlocal polychromes and local polychromes appear, and a few new types

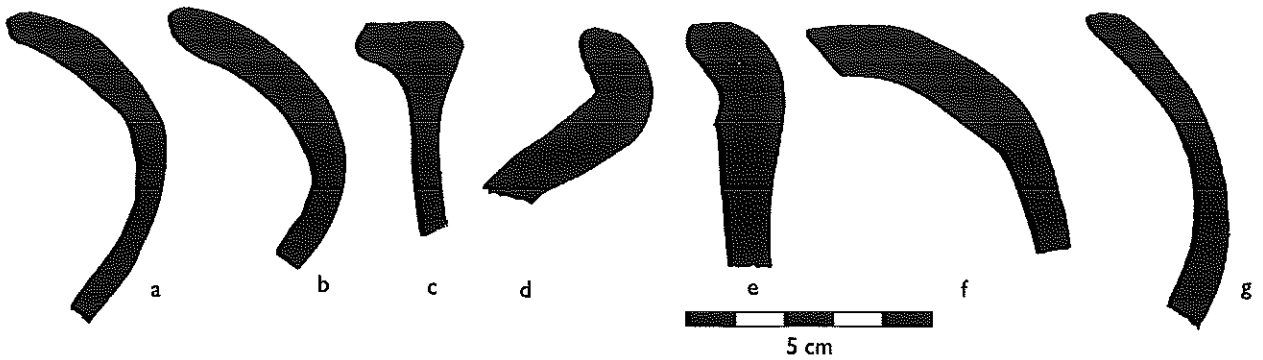

Figure 5.2 • *a-c*, Socorro Reddish Brown:Socorro; *d, e*, Colinas Reddish Brown:Colinas; *f, g*, Entrada Micaceous:Entrada.

that are prominent in the next period are introduced.

TYPE: OCOTON BLACK
Variety: Ocoton

Identifying attributes. Dark gray to black paste; rough incisions and punctations on exterior surface.
Paste. Dark gray to black color (7.5-YR-3/1, -2/1). Texture is medium to coarse, somewhat hard. There are small inclusions of quartz and other particles.
Form. Jar with flaring rim.
Surface. Unslipped interior and exterior with the exterior rough smoothed and the interior well smoothed. Surface color is the same as paste color.
Decoration. Rough incisions and punctations in the neck area of the exterior. Designs are single or double parallel lines, horizontal or vertical.
Comparative material. Ocoton Black relates closely to Zigoto at Copán.

TYPE: SOCORRO REDDISH BROWN
Variety: Socorro

Identifying attributes. Reddish brown paste; well smoothed to polished surface; flared rim on jar or bowl.
Paste. Reddish brown color (5-YR-5/4, -5/6, -6/6). Frequently a black firing core is found. Texture is medium hard; paste contains small white or black particles.
Forms
- Large jar with flared rim, globular body, rim d: 22.9, 26.0 cm, N=2 (fig. 5.2a,b).
- Bowl with flared rim (fig. 5.2c).

Surface. Unslipped interior and exterior. Color is same as paste. Surfaces are usually well smoothed. Black firing clouds are visible at times. Interior of the rim occasionally has a red wash (7.5-R-4/8, -3/8).
Decoration. In general, none. One body sherd has a red painted line on the body exterior.
Comparative material. Socorro Reddish Brown relates closely to the type Cocorico Rojo sobre Anaranjado at Copán (Viel 1983:513).

TYPE: VERACRUZ POLISHED
Variety: Veracruz

Identifying attributes. Interior and exterior surfaces are polished; black firing clouds on the surface; brown paste.
Paste. Light brown to gray paste (5-YR-5/4; 7.5-YR-6/4, -5/4). There is a black firing core at times. Texture is medium, a little hard. Small white particles and quartz are visible.
Forms
- Bowl with flared rim.
- Bowl with thickened rim.
- Comal with handle.

Surface. Unslipped, color is same as paste. Interior and exterior surfaces are polished. Frequently black firing clouds are visible.
Decoration. None.
Comparative material. Veracruz Polished relates to the type Hastalgorro Pulido at Copán (Viel 1983:510-511).

LATE MIDDLE CLASSIC-LATE CLASSIC

TYPE: COLINAS REDDISH BROWN
Variety: Colinas

Identifying attributes. Reddish brown to light orange paste and surface; coarse paste and roughly smoothed surfaces.
Paste. Reddish brown to light orange color (2.5-YR-5/8, -4/4, -4/6). At times, black firing cores exist. Texture is coarse, somewhat hard. There are many large inclusions, 2 to 3 mm in size.
Forms
- Jar with outflaring neck, direct rim.
- Jar with short outflaring neck, globular body (fig. 5.2d).
- Bowl with everted rim (fig. 5.2e).

Surface. Unslipped; color is same as paste; roughly smoothed both interior and exterior. Large inclusions are visible on the surface.
Decoration. None
Comparative material. Colinas Reddish Brown relates closely to Vitales Thick-walled in the Lower Motagua Valley (Schortman 1984:476-478).
Comments. Although this type appeared in the terminal Middle Classic period, it also exists in the Late Classic period.

TYPE: ENTRADA MICACEOUS
Variety: Entrada

Identifying attributes. Paste includes a large amount of mica that is also visible on the surface; large jar with flared rim; dark brown color, coarse paste.
Paste. Dark brown to yellowish red color (5-YR-3/4, -4/4, -4/6). Dark firing cores are found occasionally. Texture is coarse; medium to fine mica along with small white particles and quartz. At times,

contains large white inclusions 2 to 3 mm in size.

Forms

- Large jar with outflaring neck, rim d: 18 cm (fig. 5.2f, g).
- Hemispherical bowl with direct rim.

Surface. Unslipped, color same as paste. Smoothed interior and exterior surfaces. Paste inclusions, especially mica, are often visible on the surface. At times, black firing clouds are noted.

Decoration. None.

Comparative material. Entrada Micaceous relates closely to Mojanal Micaceous in the Lower Motagua Valley (Schortman 1984:464-473).

Comments. Entrada Micaceous appears in the terminal Middle Classic but is abundant in the Late Classic.

TYPE: CHASNIGUA RED-ON-ORANGE

Variety: Jagua

Identifying attributes. Overall orange slip; red painted decoration on the interior and exterior surfaces.

Paste. Light brown to reddish brown color (5-YR-6/6, -4/4; 2.5-YR-4/6). Black firing core is uncommon. Texture is medium, hard. Mostly small white inclusions but, at times, large particles (5-7 mm) are visible.

Forms

- Bowl with direct rim (fig. 5.3a,b).
- Dish with direct rim, rim d: 16 cm (fig. 5.3c).
- Vase with vertical sides and flat base (or with somewhat globular body), rim d: 15 cm (fig. 5.3d,e).

Surface. Orange slip is applied on the interior and exterior. Well smoothed to polished. Slip color varies from orange (2.5-YR-6.8) through reddish orange 10-R-5/8).

Decoration. Variable, from simple red paint to silhouette monkey motif. In general, there are red rim bands on both interior and exterior. In addition, some geometric designs are found.

Comparative material. Jagua variety is the local La Entrada version of Chasnigua Red-on-Orange, defined in the lower Río Ulúa region (chapter 7). Choloma supersystem, Chasnigua system.

TYPE: CHASNIGUA RED-ON-ORANGE

Variety: Espíritu

Identifying attributes. Usulután technique; orange slip overall; red painted decoration on interior and exterior surfaces.

Paste. Light brown to brown color (7.5-YR-6/6, -4/6, -5/6). Black firing core is common. Texture is medium, hard. Many small white inclusions, some large white particles (2–3 mm).

Forms

- Bowl with direct rim.
- Large bowl with direct rim and ring base, rim d: 29.3 cm, N=1 (fig. 5.3g).
- Jar with globular body and short flaring neck (fig. 5.3f).

Surface. Orange slip is applied on interior and exterior surfaces. Well smoothed to polished. Slip color varies from orange (2.5-YR-6/8) through reddish orange (10-R-5/8).

Decoration. *Interior.* Red painted rim bands and parallel lines, Usulután resist technique. *Exterior.* Same as Chasnigua: Jagua; some geometric motifs are found.

Comparative material. Choloma supersystem, Chasnigua system.

TYPE: CHAMELECÓN POLYCHROME

Variety: Chinamito

Identifying attributes. Overall orange slip, red and black paint added to the surface; light brown paste with many small white inclusions.

Paste. Light brown to reddish brown color (7.5-YR-6/6, -5/6; 5-YR-5/6; -2.5-YR-4/8, -3/6). At times dark firing cores are visible. Texture is medium, a little hard. Many small white particles.

Forms

- Bowl with direct rim, rim d: 16.6, 28.0 cm, N=2 (fig. 5.4a,b,d).
- Recurved bowl with globular body, rim d: 18.9 cm, N=1 (fig. 5.4c).
- Dish with direct rim.

Surface. Orange slip is applied on both interior and exterior. Slip color varies from light orange through reddish orange (5-YR-6/8; 2.5-YR-4/8, -5/8). Interior and exterior surfaces are well smoothed. Black firing clouds are very rare.

Decoration. Both red and black paints are used. Bowl sherds typically have a red band at the rim interior. Simple geometric designs or vertical or horizontal lines are common. Complex geometric designs are also found.

Comparative material. Chamelecón:Chinamito is a local version of Chamelecón Polychrome defined for the Valle de Naco (Urban 1986b:120-128). Polychrome supersystem, Chamelecón Polychrome system.

NONLOCAL TYPES

TYPE: CHILANGA RED PAINTED USULUTÁN

Variety: unspecified

Identifying attributes. Cream to light beige color, fine paste; orange slip with red paint; Usulután technique.

Paste. Cream to light beige color (5-YR-7/3, -7/4; 7.5-YR-8/4). Black cores are found occasionally. Texture is fine, hard. Very few small inclusions are noted.

Forms. Recovered sherds are so small that individual forms cannot be determined, but the majority of the sherds seem to be from bowls with direct rims.

Surface. Orange slip is applied on both exterior and interior (5-YR-7/6, -6/8; 2.5-YR-6/6). A well smoothed and polished surface. Usulután technique is used in both blotchy and parallel line form.

Decoration. Red paint is added as a rim band on both the interior and exterior. In addition, some examples have more complex red painted motifs on the vessel exterior: circles filled with red, a second circumferential band. Usulután technique (blotchy or parallel line) is found on the interior or exterior.

Comparative material. Chilanga Red Painted Usulután was

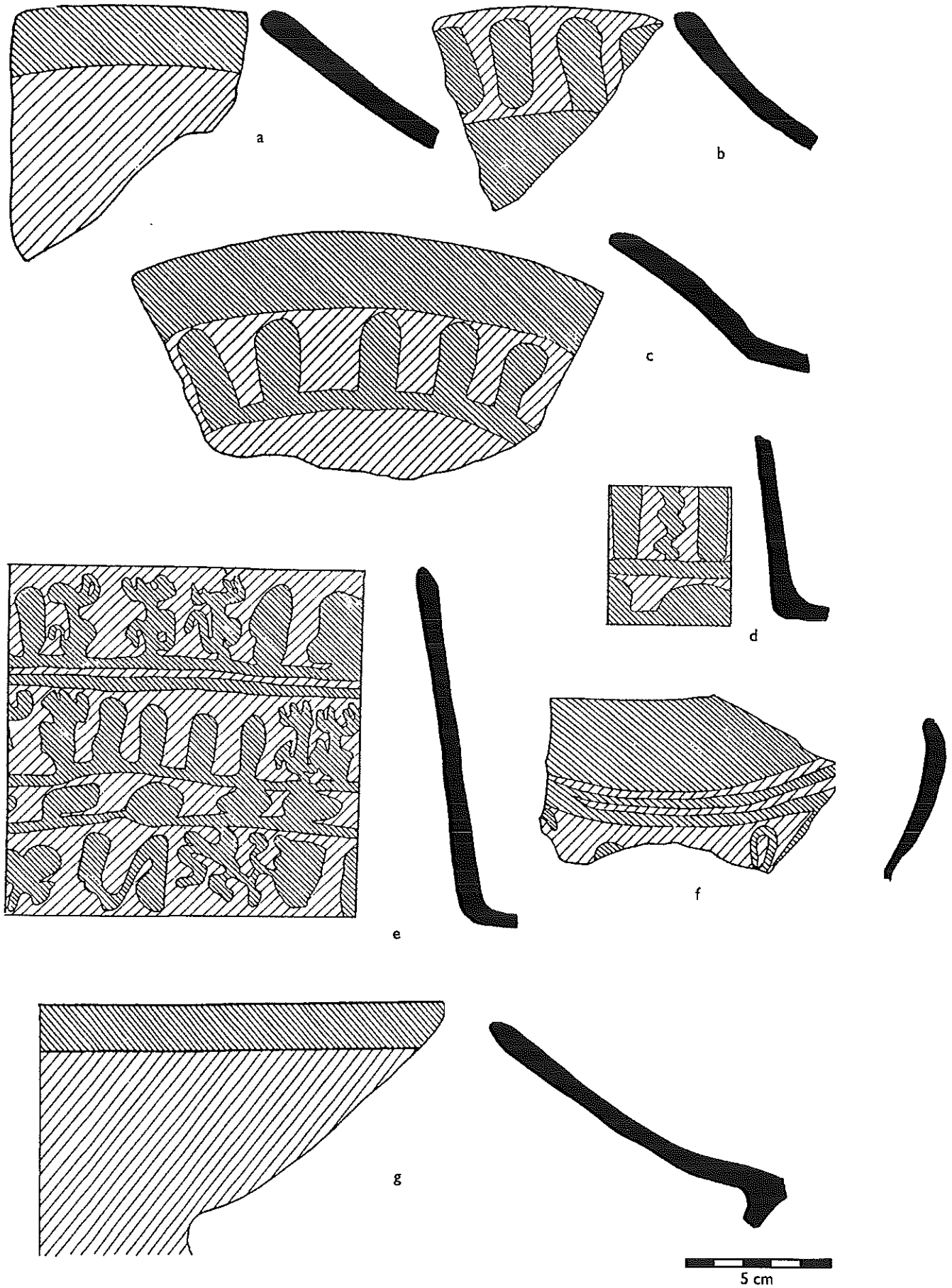

Figure 5.3 • *a-e*, Chasnigua Red-on-Orange:Jagua; *f, g*, Chasnigua Red-on-Orange:Espíritu.

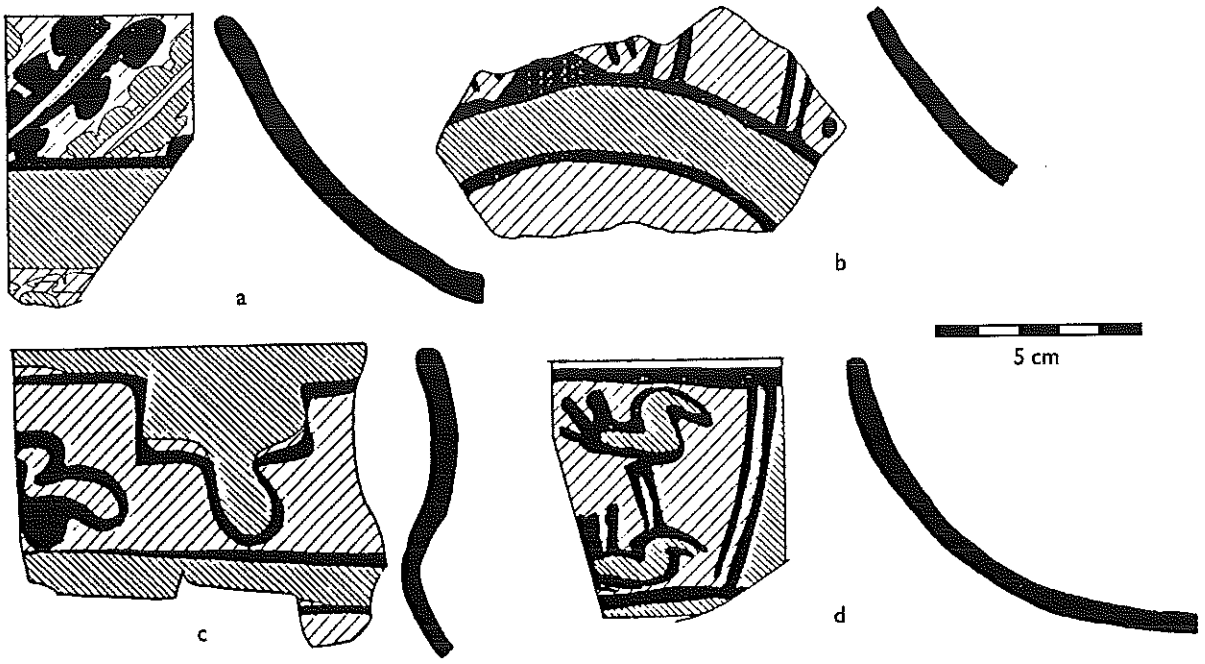

Figure 5.4 • Chamelecón Polychrome:Chinamito.

defined, with two varieties, at Chalchuapa, El Salvador (Sharer 1978:47); it is also found at Copán (Viel 1983:517-518). It is possible that La Entrada's Chilanga Red Painted Usulután was brought from Copán (see chapter 4). Choloma supersystem, Chilanga system.

TYPE: GUALPOPA POLYCHROME

Variety: unspecified

Identifying attributes. Light cream-colored, fine paste; overall orange slip; complex designs executed with black and red paints.
Paste. Light brown to cream color paste (7.5-YR-6/3; 10-YR-8/4, -7/4). Texture is fine, hard. Paste appears untempered, although some sherds have a few small inclusions that are visible macroscopically.
Forms. Recovered sherds are so small that individual forms cannot be determined. In general, the majority of the sherds seem to be from bowls.
Surface. Orange slip (5-YR-7/6, -7/8, -6/8) is applied on both exterior and interior surfaces. Well smoothed and polished on all surfaces.
Decoration. Red and black paints are applied on the slipped surface. Designs cannot be reconstructed because of small sherd size, but an interior over-the-rim red band is found.
Comparative material. Gualpopa Polychrome was defined with four varieties at Chalchuapa, El Salvador (Sharer 1978:51-52). This type also exists at Copán (Viel 1983:519-20). It appears that La Entrada's Gualpopa Polychrome was imported from Copán. Polychrome supersystem, Chamelecón Polychrome system.

GROUP: ULÚA POLYCHROME

TYPES AND VARIETIES: UNSPECIFIED

Identifying attributes. Brown to light red paste; overall orange slip; complex designs with black and red paints.
Paste. Reddish brown to light red color (2.5-YR-5/8, -6/6; 5-YR-6/8, -6/4, -5/4). Sometimes black firing cores are found. Texture is medium hard. Very small inclusions (less than 1 mm) are noted.
Forms. Majority of the sherds are body sherds; individual forms cannot be determined.
Surface. Orange slip is applied on both exterior and interior surfaces (5-YR-6/8, -7/8, -6/6) which are well smoothed and polished.
Decoration. Red and black paints are applied over the slipped surface. Designs cannot be reconstructed due to poor preservation, but geometric designs are found. In addition, one example has complex incised designs in an unslipped area of the vessel exterior.
Comparative material. Ulúa Polychrome is described as Babilonia Polychrome at Los Naranjos (Baudez and Becquelin 1973:256-282).
Comments. Some sherds have a coarse reddish brown paste (2.5-YR-5/6, -4/6) in which many small white inclusions are noted. Probably this material in the future will become one variety of Ulúa Polychrome.

LATE CLASSIC

During this period some types that appeared in the terminal Middle Classic—Entrada Micaceous:Entrada, Colinas Reddish Brown:Colinas, Chasnigua Red-on-Orange:all varieties, Chamelecón Polychrome:Chinamito, Gualpopa Polychrome, Chilanga Red Painted Usulután, and Ulúa Polychrome—continue, but Gualpopa Polychrome and Chilanga Red Painted Usulután are scarce. Most of the domestic types which were prominent in previous time spans disappear and new types are introduced. In addition, new nonlocal polychrome also appears.

TYPE: FLORIDA RED

Variety: Florida

Identifying attributes. Exterior covered with red slip; jar with long neck and flared rim; brown color, medium texture paste.
Paste. Color is brown (7.5-YR-6/4, -5/4). Sometimes dark black firing cores are found. Texture is medium. Many white inclusions are

noted. This paste is similar to the paste of Masica Incised:Trinidad (see below).

Forms

- Jar with long neck and flared rim.
- Jar with short neck and globular body.

Appendages. Sometimes tube handles are set vertically on the vessel, rim to shoulder.

Surface. Red slip (2.5-YR-4/8, -5/8) is applied on exterior surface extending down interior of the neck. Smoothed both exterior and interior.

Decoration. None.

Comparative material. Florida:Florida relates to Raul Rojo at Copán (Viel 1983:525).

TYPE: MASICA INCISED
Variety: Trinidad

Identifying attributes. Incised design on the neck; red slip applied over exterior of the rim and onto interior of the neck; dark brown, coarse paste.

Paste. Dark brown to brown color (2.5-YR-4/4, -5/4; 5-YR-4/4). Oxidation is incomplete and a majority of sherds have dark black carbon cores. Texture is medium to coarse. Many white inclusions (1–2 mm, some 5 mm).

Forms

- Jar with short flaring neck and globular body (fig. 5.5a). Sometimes handles are set vertically on the vessel, rim to body.
- High necked jar with everted or flared rim (fig. 5.5b).

Surface. Unslipped, smoothed on both interior and exterior. Many paste inclusions are visible on the surface. Color same as paste.

Decoration. Necks are covered with shallow incised lines usually taking the following form: a set of four or five (sometimes three) horizontal, vertical, diagonal, or parallel wavy lines. A band of red slip is found on the rims extending down onto the interior of the neck.

Comparative material. Masica Incised was described at Los Naranjos, (Baudez and Becquelin 1973:296). This type exists at Copán (Viel 1983:522), in Santa Bárbara (Schortman, Urban and Ashmore 1983:32), in the Lower Motagua Valley (Schortman 1984:478–479), and (only rarely) at Naco (Urban 1986b:157–159). Masica:Trinidad is La Entrada's local type, not an import. Jicatuyo supersystem, Masica system.

TYPE: MASICA INCISED
Variety: Esperanza

Identifying attributes. Red painted band over the red slip applied on interior of the rim and neck. Otherwise, same as Masica Incised:Trinidad.

Paste. Same as Masica:Trinidad.

Forms. Same as Masica:Trinidad.

Surface. Same as Masica:Trinidad.

Decoration. A band of red paint is applied on the red slip covering the interior of neck and rim. Red slip is applied from exterior of rim to interior of neck, but red paint is found only on interior of rim. Incision designs are coarser than Trinidad variety.

Comparative material. Jicatuyo supersystem, Masica system.

TYPE: VIRREY RED
Variety: Virrey

Identifying attributes. Interior surface with red slip; deep dish with flared rim, sometimes with tube handles set horizontally or vertically on the body; medium to fine texture brown paste.

Paste. Brown paste (10-YR-6/4; 7.5-YR-6/4, -5/4). Oxidation is complete. Texture is medium to fine. A few very small inclusions are noted. This paste is similar to that of Tangos Brown.

Forms

- Deep dish with flared rim. Sometimes tube handles are set horizontally or vertically on the body.
- Bowl with flat lip and direct rim.

Surface. Interior surfaces are well smoothed with red slip (10-YR-5/8, -4/8). In contrast, exterior surface is unsmoothed and unslipped, although sometimes red slip is applied to the exterior of the rim.

Decoration. None.

Comparative material. Virrey:Virrey relates to Lorenzo Rojo (Viel 1983:525-526) or Titichon at Copán.

TYPE: TANGOS BROWN
Variety: Tangos

Identifying attributes. Brown paste; unslipped and roughly smoothed surface.

Paste. Brown paste (10-YR-6/4, -6/3, -7/4). Black firing cores are found occasionally. Texture is from medium to coarse with many inclusions, 1 to 2 mm, some large (4 mm). The major inclusions are sand.

Forms

- Jar with short flaring neck and globular body.
- Bowl with direct rim (rare).

Surface. Both exterior and interior are unslipped and roughly smoothed. Many inclusions are visible on the surface. Color same as paste.

Decoration. None.

Comparative material. Tangos:Tangos relates to Zico at Copán.

TYPE: TANGOS BROWN
Variety: Calejones

Identifying attributes. Red-slipped band on interior of neck and rim. Otherwise, same as Tangos:Tangos.

Paste. Nearly identical to Tangos:Tangos.

Forms

- Jar with flaring short neck.
- Bowl with flaring rim and horizontal handles.

Surface. Same as Tangos:Tangos.

Decoration. A band of red slip is found on interior of rim and neck.

Comparative material. See Tangos:Tangos.

TYPE: VENTA ORANGE
Variety: Venta

Identifying attributes. Overall reddish orange slip; bowl with outslanted, slightly concave walls and direct rim; dark brown color, medium to coarse texture paste.

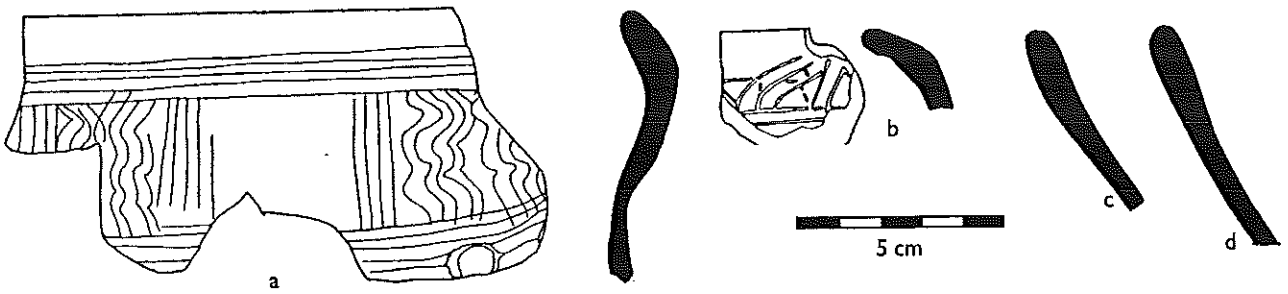

Figure 5.5 • *a, b,* Masica Incised:Trinidad; *c, d,* Venta Orange:Venta.

Paste. Dark brown color (5-YR-5/6, -4/6; 2.5-YR-5/8). The majority of sherds have black firing cores. Texture is from medium to coarse. Many white inclusions are noted. Oxidation is incomplete. This paste is similar to that of Masica:Trinidad.
Form. Bowl with outslanted, slightly concave wall and direct rim (fig. 5.5c,d).
Surface. Both exterior and interior are smoothed. Reddish orange slip (10-R-4/8) applied on all of interior and exterior.
Decoration. None.
Comparative material. Venta:Venta relates to La Champa Orange Slipped at Naco, which belongs to the Early and Late Classic periods (Urban 1986b:120–128, 147–153; pp. 40-41) and to Bobos Orange:Bobos in the Lower Motagua Valley (Schortman 1984:449–451). Venta Orange seems to be La Entrada's local type rather than an imported one.

TYPE: ARCADIA RED-ON-ORANGE
Variety: Arcadia

Identifying attributes. Red painted band placed at the rim, overlapping onto exterior and interior; otherwise, same as Venta:Venta.
Paste. Same as Venta:Venta.
Forms

- Bowl with outslanted, slightly concave wall and direct rim.
- Vase with somewhat restricted wall.

Surface. Same as Venta:Venta. One example has smooth facets that run parallel to the rim.

Decoration. A red painted band is applied at the lip, usually overlapping onto the exterior and interior. A second red band can occasionally be seen on the interior of the bowl.

Comparative material. Arcadia:Arcadia relates to La Champa Orange Slipped at Naco (Urban 1986b:120–128, 147–153; pp. 40–41) and Bobos Orange:Red on Orange in the Lower Motagua Valley (Schortman 1984:451–453). Choloma supersystem, Chasnigua system.

NONLOCAL TYPES

TYPE: COPADOR POLYCHROME
Variety: unspecified

Identifying attributes. Specular hematite red, black and, at times, orange paint on orange slipped background; cream color, fine texture paste.
Paste. Paste color is cream (10-YR-8/2, -8/3). At times, black firing cores are found. Texture is fine; inclusions cannot be seen.
Forms. The majority of rim sherds are too small to classify adequately, although they seem to be from bowls.

- Bowl with outslanted, concave wall and direct rim.
- Composite silhouette bowl.

Surface. Well smoothed and polished on all surfaces and covered with orange slip (5-YR-6/8, -6/6).
Decoration. Specular hematite red, black, and sometimes orange paint are applied on the slipped surface. Geometric glyphic motifs are present, but designs cannot be reconstructed in detail because of the small size of the sherds.
Comparative material. Copador Polychrome was first defined in type-variety terms at Chalchuapa, El Salvador with seven varieties (Sharer 1978:53–55). Copador Polychrome has also been described at Copán (Longyear 1952; Viel 1983:520–522). Our Copador sherds seem to have derived from Copán based on similarities of paste, form, surface, and decoration, although compositional paste analysis has not yet been carried out.

GROUP: SURLO

Our Surlo group materials have not yet been classified into types and varieties due to their fragmentary nature. The Surlo group, with six types, was defined at Copán (Viel 1983:523–525).
Identifying attributes. Brown color, fine texture paste; many techniques of decoration (incised, modeled, fluted).
Paste. Brown, light reddish brown color (7.5-YR-6/3; 5-YR-6/4, -6/6). Black firing cores are found occasionally. Texture is from medium to fine soft. A few small white inclusions.
Forms. Recovered sherds are too small to be allocated to individual forms although the majority seem to be from unrestricted (cylindrical) vases.
Surface. Well smoothed or polished interior and exterior surfaces. In general, slip is not noted, although one example does have a white slip. Color same as paste.
Decoration. Many techniques of decoration are noted. For example, specular red painting on the exterior, incision, fluting, or modeling. In future, this group will be divided into types based on decoration technique.
Comparative material. Surlo group was defined at Copán (Viel 1983:523–525). A related group is found in the Lower Motagua Valley (Schortman 1984:456–464). Our examples may be imported from Copán, although the specimen with white slip relates to the Tipon group in the Lower Motagua Valley.
Comments. There are some fragments with overall orange slip and

fluted decoration. These sherds seem to be La Entrada's local type of the Surlo group.

* * *

The following discussion summarizes some of the data presented in the preceding section, focusing especially on external ties—on the preliminary indications of interaction between the La Entrada region and surrounding areas in each period. Since the local chronology of the study area has not been established, we have used the Copán chronology.

Middle Preclassic (900–400 BC)

Our study area has human occupation beginning at least as early as the Middle Preclassic. Evidence for the earliest settlement comes from deposits of at least five sites (CP-PLE-50, CP-PLE-100, CP-PLE-126, CP-PLE-15, and CP-PLE-592), although the earliest known pottery in the study area is not abundant. From modal characteristics, our earliest known ceramics are very similar to examples of Uir at Copán and Peñonas Brown at Naco. There are some indications in our collections, including at least one sherd with Rayo characteristics (William Fash, personal communication), that even earlier ceramics may be found. In any case, it is clear that our study area is related closely to Copán and Naco in this period.

Late Preclassic (400 BC–AD 100) and Early Classic (AD 100–400)

The ceramics of these periods are very rare. One type was identified: Izalco Usulután. Modal characteristics of Izalco Usulután suggest that it belongs to the Late Preclassic and the Early Classic. Nubbin feet and mammiform supports exist. Moreover, the forms of rims and supports are similar to those of Quelepa, El Salvador (Andrews 1976). Although the ceramic data are very rare, it is probable that our study area is related to Copán and Quelepa.

Middle Classic (AD 400–700)

In this period, ceramic data increases and some local types were identified. Additionally, in terminal Middle Classic, a local polychrome type (Chamelecón Polychrome:Chinamito) and a nonlocal polychrome type (Gualpopa Polychrome) appeared. Needless to say, our study area is related closely to Copán during this period. After the terminal Middle Classic, it appears that our region begins to have contact with the Naco and Sula valleys, because Chamelecón Polychrome and Chasnigua Red-on-Orange styles are present, seemingly from local production.

Late Classic (AD 700–850)

In this period, Entrada Micaceous:Entrada and Colinas Reddish Brown:Colinas, which appeared in the previous time span, are common and are similar to Lower Motagua Valley types. Our study area has a local Masica type as well as analogs of types from the Lower Motagua Valley, Copán, and Santa Bárbara. In addition, the relation with Copán is as strong as before.

Author's note. This chapter is based on the preliminary analysis realized during the 1986-1988 period of ceramic collections of the first phase of the project (1984-1989) and is to be understood as a preliminary personal essay. Because the second (1990-93) and third (1994-) phases of the investigations in the La Entrada region are ongoing, the ceramic summary presented here will be revised and modified by Seiichi Nakamura, Shuichiro Terasaki, and Etsuo Hasegawa.

Acknowledgments. My work on ceramic analysis is part of the Proyecto Arqueológico La Entrada financed by the Misión Técnica del Japón and Mitsubishi Foundation of Japan. I would like to thank Dr. William Fash, Jr., and Dr. Marilyn Beaudry-Corbett for their advice.

Project collections: Ceramic collections are maintained in the Centro de Investigaciones, Misión Técnica de Japón, La Entrada.

Project bibliography. Abe 1987; Aoyama 1987; Inomata 1987; Nakamura 1987a, 1987b, 1987c; Nakamura, Aoyama, and Uratsuji 1991; Sato 1987, 1988, 1991.

Ceramic units by period

MIDDLE PRECLASSIC
- Group I
- Group II

LATE PRECLASSIC AND EARLY CLASSIC
- Type: Usulután
  - Variety: unspecified

MIDDLE CLASSIC
- Type: Ocoton Black
  - Variety: Ocoton
- Type: Socorro Reddish Brown
  - Variety: Socorro
- Type: Veracruz Polished
  - Variety: Veracruz

LATE MIDDLE CLASSIC-LATE CLASSIC
- Type: Colinas Reddish Brown
  - Variety: Colinas
- Type: Entrada Micaceous
  - Variety: Entrada
- Type: Chasnigua Red-on-Orange
  - Variety: Jagua
  - Variety: Espíritu
- Type: Chamelecón Polychrome
  - Variety: Chinamito
- Nonlocal types:
- Type: Chilanga Red Painted Usulután
  - Variety: unspecified
- Type: Gualpopa Polychrome
  - Variety: unspecified
- Group: Ulúa Polychrome
  - Types and Varieties: unspecified

LATE CLASSIC
- Type: Florida Red
  - Variety: Florida
- Type: Masica Incised
  - Variety: Trinidad
  - Variety: Esperanza
- Type: Virrey Red
  - Variety: Virrey
- Type: Tangos Brown
  - Variety: Tangos
  - Variety: Calejones
- Type: Venta Orange
  - Variety: Venta
- Type: Arcadia Red-on-Orange
  - Variety: Arcadia
- Nonlocal types:
- Type: Copador Polychrome
  - Variety: unspecified
- Group: Surlo
  - Types and varieties: unspecified

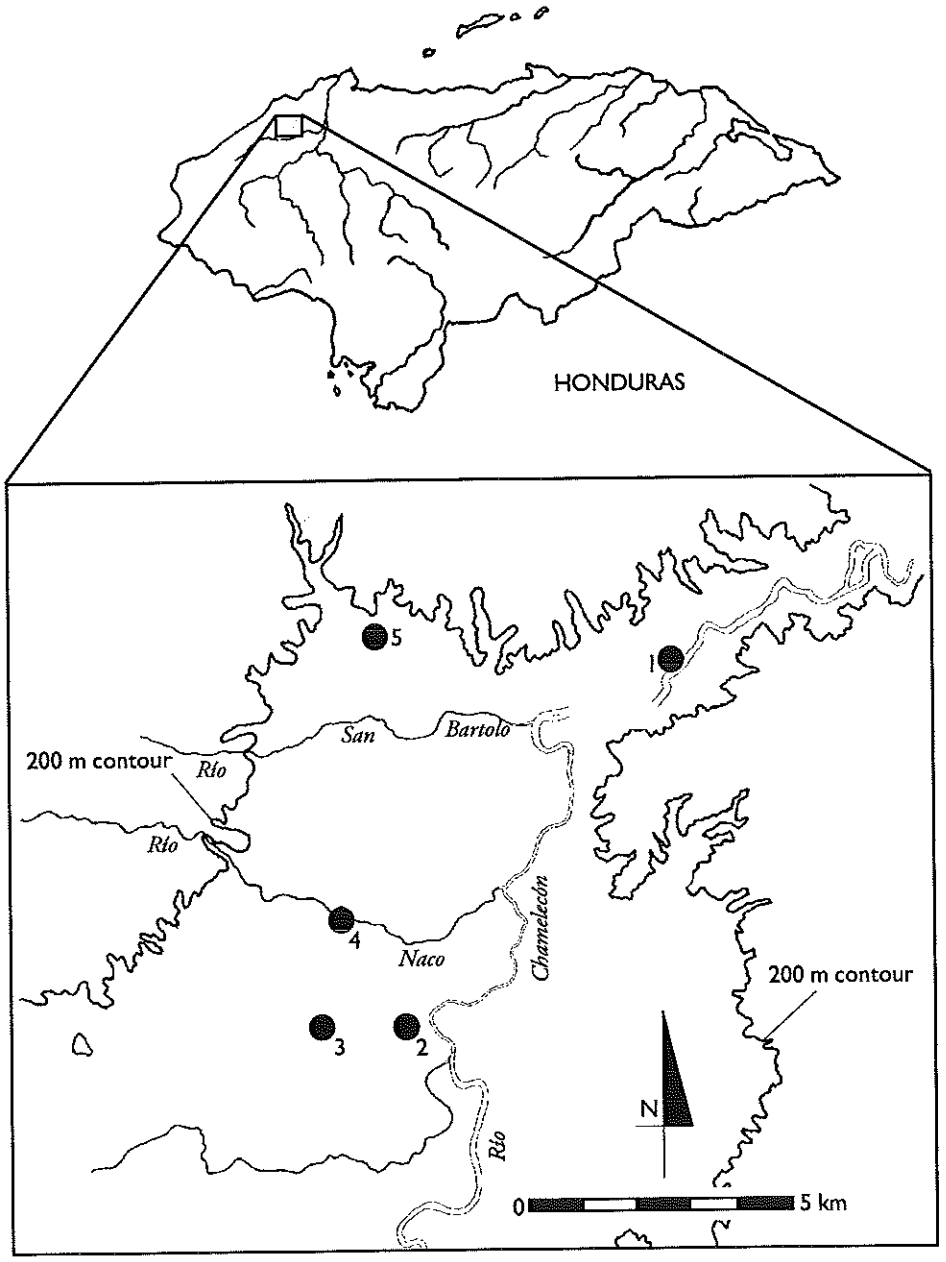

Figure 6.1 • Map of Naco Valley (see table 6.1 for site references).

CHAPTER SIX

Naco Valley

Patricia A. Urban

THE NACO VALLEY is located in northwestern Honduras along the lower reaches of the middle Chamelecón drainage (fig. 6.1). The valley is the first intermontaine valley as one follows the Chamelecón out of the coastal plain into the western Honduran mountains. The actual valley encompasses about 96 km² of usable land (this excludes the Chamelecón meander zone). The area studied by the project also included an unnamed valley slightly to the east of the Naco Valley proper which covers 5 km², and 2 km² of *vegas* (river terraces) along the Chamelecón northeast of the main valley. Although the current residents acknowledge that the valley is generally fertile, it is plagued by a lack of water; weather records indicate that it is one of the driest areas of Honduras.

Early archaeological work was carried out by W.D. Strong and others in the 1930s (Strong et al. 1938). They tested prehistoric Naco, then as now largely under modern Naco; put test pits into two sites they called Tres Piedras and Las Vegas (now recorded as sites 100 and 101, respectively); and looked at several areas along the Chamelecón where there were mounds and/or artifacts eroding out of the river cut.

Modern work commenced in 1974, when John S. Henderson of Cornell University visited the valley and saw La Sierra, the valley's largest site. In 1975 and 1977 he led field projects in the valley which were directed at basic questions of chronology and site location. In 1978 and 1979 Edward Schortman and I continued settlement pattern work in the valley, carrying out extensive survey and test-excavating nineteen sites. The samples from the 1978 and 1979 surveys and, most importantly, excavations served as the original sample for the elaboration and testing of the type-variety units described herein. Also in 1979, Anthony W. Wonderley carried out excavations at Naco proper, after mapping the site in 1977. His work is the core of the Late Postclassic material presented below.

A myriad of unanswered—and at that time unanswerable—questions remained after my dissertation research in the valley in the 1970s. At the end of the 1979 work we had concluded that the valley was an unusual example of cultural stasis in antiquity: that is, that there was little change through time in the ceramic inventory; there were very few imported materials of any sort; and even obsidian, that Mesoamerican staple, was in short supply. Consequently, we decided to return to the Naco Valley in 1988 for what we believed would be a single season of excavation and survey.

The 1988 excavation, focused on La Sierra and its near periphery, forced a reevaluation of our model. At La Sierra we located several craft production zones (shell, obsidian, possibly textiles), numerous special-purpose structures, a wealth of local artifacts, and numerous imports. We realized that we were dealing not with a stagnant valley, but one that had, in the Late Classic, a state level of organization as well as substantial contact with other regions, contact mediated by the paramount elite in La Sierra. We developed a series of models based on wealth finance theory to account for the apparent elite monopoly of manufacturing and distribution, which we have tested during two field seasons (1990 and 1992) and one season of analysis (1991). Summarizing excavation, we have, in addition to La Sierra proper, excavated seven loci in the near periphery and twenty-one sites in the larger survey zone, ninteen of them within the valley proper. Of the ninteen in the valley, only two are retests of sites previously excavated for my dissertation. The sample represents about 13% of located valley sites. As a result of this excavation and attendant laboratory analysis, we can now document ceramic vessel production with at least two kilns devoted to ceramics; manufacture of figurines, whistles, and ocarinas (dozens of molds and a possible kiln); stamp production (one mold and numerous stamps with repetition of motifs, and one pair of identical stamps from the same mold); marine shell (shell remains and specialized tools), textiles (cloth and mats); obsidian (core-blade on imported obsidian and cobble-flake on cobbles from a newly located source within the valley); sculpture; cut stone construction blocks; and metates and manos. We also have a wealth of material on household organization, architectural forms, and ritual activity, among other topics.

In addition to the excavation briefly discussed above, we have completed a survey of approximately 95% of the main valley, 100% of the small side valley, 2 km² of the land along the Chamelecón to the north of the valley proper, and about another

Table 6.1 • Naco Valley sites

Designation	# in fig. 6.1
Site 306, Viejo Brisas del Valle	1
La Sierra	2
Site 116	3
Site 111	4
Site 123, Santo Domingo	5

square kilometer along the Chamelecón south of the main valley. We have recorded 369 sites, the vast majority in the valley proper, containing about 2,100 surface-visible constructions. Sites also include, however, rock scatters and sherd concentrations, though these are rare: most Naco area sites have visible construction even if heavily damaged from modern agriculture. This total does not, however, include loci identified as clay sources or other resource zones devoid of apparent human habitation. Of the sites recorded, about a hundred have components that we can securely date to the Late Classic, on the basis of excavation or extensive surface collections; these sites contain around 1,850 structures. We do know that many sites are multicomponent, but it is nonetheless clear that the Classic was a period of large populations and extensive construction and was probably the most populous period in valley prehistory. Published and unpublished works on the project and radiometric dates are listed below.

Naco Valley ceramics were analyzed using the type-variety-mode system. The initial taxa were developed in 1978 using material collected from La Sierra in an area where an irrigation pipe had cut through small, apparently residential, platforms. The units were tested against other surface collections made in 1978, especially those from recently destroyed mound clusters. Final testing and revision, however, were accomplished in 1979. The materials used to refine the system came from excavation contexts at nineteen sites. As no in situ primary deposits were encountered, reliance was placed on stratified middens, terminal debris from single component sites, other terminal debris, and fill, in that order. The 1979 work resulted in the addition of numerous categories, particularly for Preclassic and Early Classic finds. Late Classic taxa were altered only slightly, but several minor type-variety units were added. All sherds from the 1979 excavation and survey were analyzed, a total of about 45,000 sherds. Some sherds from work in 1975 and 1977 were also analyzed, but these amounted to only a few hundred sherds. Finally, information on rare forms and the designs of decorated taxa were acquired by examining Henderson's collections at Cornell. These helped establish the range of variation for some taxa, but the Cornell materials were not completely analyzed using the system presented below. The presentation of Late Postclassic materials is based on the work of Wonderley (1981). In the past few years terminology for some units has been altered from that presented in my dissertation and elsewhere (Urban 1986a, 1986b) because of decisions by the Ceramic Workshops' participants and further analysis on my part. These changes are noted below. I have also established ceramic groups and named the ceramic complexes, including Wonderley's Postclassic materials. Ware categories have not, however, been defined, pending technical analyses, although I have retained Wonderley's wares for the Late Postclassic.

Since the original version of this manuscript was written, we have carried out four more seasons, as discussed above. This version of the manuscript reflects changes and additions made in these later seasons. The quantity of ceramic material recovered during these seasons is staggering and has presented its own analytical problems. In choosing materials for analysis from the excavated sample, we have tried to cover all excavation contexts and locations in representative proportions. The largest quantity of analyzed material comes from La Sierra itself. The quantities of sherds recovered and analyzed are these: 1988, about 500,000 recovered, 112,402 analyzed; 1990, about 1.4 million recovered, 146,051 analyzed; 1991, no excavation, 86,662 sherds analyzed; 1992, about 250,000 recovered, 98,961 analyzed. In sum, the project has analyzed around half a million sherds, an estimated 20% of the recovered materials. Of these, 85 to 90% pertain to the Late Classic, owing in part to the temporal focus of our excavations, but also because of the small sizes of early sites, especially Preclassic ones, the small numbers of sites from any time but the Late Classic, and our location of a major kiln and associated production areas at La Sierra in 1990. Since final counts of form quantities, as well as type and variety quantities, are not yet completed, the added descriptions are less numerically precise than the older descriptions.

Not included in this report are two other sorts of studies carried out on the Naco materials. Ron Bishop (Smithsonian Institution) is doing technical studies of 182 sherds, artifact samples, and samples from clay sources. With these data we hope to begin developing ware categories and assessing the problems of local versus nonlocal production. In addition, Marne Ausec is engaged in studying the designs on Naco Valley painted material. She has developed design grammars for red-on-natural, red-on-orange, and polychrome taxa and is investigating the possibility of differential design distribution in the valley. We also hope to assess the possibility of workshops within the larger production zone.

MIDDLE PRECLASSIC (PERIOD I)

Manchaguala Ceramic Complex

GROUP: CHAGUITES

Basis for definition. 285 sherds (30% of the complex as defined prior to 1988; the sample is now larger).

TYPE: CHAGUITES BURNISHED

Variety: Chaguites

Basis for definition. Excavated midden at Santo Domingo (site 123), N=285.

Identifying attributes. Heavy polish; gray-brown-black color.

Paste. Medium to somewhat coarse texture; large quantity of small mica particles, many small white inclusions, and tan quartz sand. Modal paste color is 7.5-YR-4/3 (dark brown) to -6/5. Sherds are hard and have dark cores as well as vertical layers of gray or brown between the cores and the surfaces.

Forms. Original definition based on 61 rims: 29 (45.9%) bowls; 32 (52.4%) jars; 1 (1.9%) plate/comal. The sample is now larger but the proportions remain roughly the same.

- Jar, neckless (tecomate), with restricted orifice, average d: 14.6 cm, 0.8 cm mean wall thickness, N=22.
- Jar, globular bodied, with straight, low (3-5 cm) vertical neck, average rim d: 10 cm, 0.7 cm mean wall, N=7.
- Cylinder, flat base, average rim d: 17.3 cm, 0.9 cm mean wall, N=7.

- Other bowls, all with four or fewer examples: low, straight walls, sublabial flange; straight, outslanted walls, direct rims; straight, outslanted walls, everted rims; flared walls, direct rims; incurved walls, direct rims.
- Plate/comal, direct rim, rim d: 30 cm, 0.9 cm wall.

Surface. Unslipped; highly polished on exteriors; interiors smoothed, sometimes lightly polished. Surface colors: 7.5-YR-2/0 (black) to 10-YR-6.5/3 (pale brown); most are gray to gray-brown on the 10-YR chart.
Decoration. As originally defined, Chaguites:Chaguites included material with plastic decoration, particularly incision. This variety now includes only burnished specimens without any other surface enhancement or decoration; the varieties listed below now contain the specimens with incision and other decorative techniques.
Distribution. Almost all materials are from a midden at site 123. In addition, materials have been retrieved from excavated contexts at four other sites, though sample sizes are small. Surface, river cut, and quebrada wall collections in an additional four locales have produced very small numbers of Chaguites sherds.
Comparative material. No supersystem, system designation. These sherds are similar to the point of identity to El Congo group ceramics from Chalchuapa (Sharer 1978 and personal communication) and the Salama Valley, Guatemala (Sharer, personal communication).

TYPE: CHAGUITES BURNISHED
Variety: Incised

Identifying attributes. Chaguites:Incised is identical to Chaguites variety, save for decoration. Incised variety has several kinds of incision, but the most common is a single or double circumferential line around the orifices of neckless jars (tecomates) and on bowl exteriors. There are indications of more complex designs but none have been sufficiently preserved for accurate reconstruction. Incised variety is almost as common as the plain, basic variety.

TYPE: CHAGUITES BURNISHED
Variety: Red

Identifying attributes. Red variety is identical to Chaguites variety except for a thin, almost invisible, red wash, mainly on bowl exteriors. It is quite rare.

TYPE: CHAGUITES BURNISHED
Variety: Incised and Red

Identifying attributes. Incised and Red variety, which is extremely rare, is still considered provisional. It combines the incision of the Incised variety with the wash of the Red variety. The wash seems to have preceded the incision. In other respects it is like Chaguites variety.

TYPE: CHAGUITES BURNISHED
Variety: Pattern Burnished

Identifying attributes. This extremely rare unit is still considered provisional. Pattern Burnished variety has surfaces finished with a polish lighter than that on typical Chaguites:Chaguites vessels. These more matte surfaces are then enhanced with burnished lines making simple linear patterns; a typical example would be simple, short (3–4 cm) diagonal lines on a bowl exterior. In other ways it resembles Chaguites variety.

GROUP: PEÑONAS

Basis for definition. 666 sherds (70% of complex as defined prior to 1988).
Comment. Some terminology has changed with these types.

TYPE: PEÑONAS BROWN
Variety: Peñonas (formerly Plain)

Basis for definition. Paste and color, surface finish, N=427 (64% of the group).
Paste. Fairly coarse texture; many inclusions: mica, white material, sand. Sherds are hard despite omnipresent core. Paste color 5-YR-4/3 (reddish brown) to 7.5-YR 5/5 (brown).
Forms. Of 15 rims, all jars, three could not be characterized.

- Jar, with straight, vertical to slightly inslanted, neck; direct rim, average rim d: 15.3 cm, 0.7 cm mean wall, N=6.
- Jar, with flared neck, direct rim, average d: 18 cm, 0.8 cm mean wall, N=4.
- Tecomates, d: 20 cm, 0.7 cm rim, N=2.

Surface. Exteriors are smoothed and sometimes lightly burnished. Interiors are less well finished: smoothed, not polished, and unstriated. Colors are those of the paste interior.
Decoration. None.
Distribution. All sherds in the original sample, which formed the basis of the above definitions, are from site 123, the majority from the excavated midden. Work in the 1988-1992 seasons has recovered Peñonas from excavation contexts at four sites and from surfaces and stream cuts at another four sites.
Comparative material. None.
Comments. Peñonas formerly included materials with striated exteriors. These have been separated out into a separate taxon; see Sajarial Striated, below. At Santo Domingo, Peñonas is but one of several almost equally popular types. In surface collections outside that site, however, it is the most frequently identified Middle Preclassic type, followed by the Chaguites group.

TYPE: PEÑONAS BROWN
Variety: Plastic Decorated

Identifying attributes. This rare variety is identical to Peñonas variety except for decoration. Plastic Decorated has incised lines, punctations, and occasional appliqué on vessel exteriors. The most common usage is a single or double circumferential line near the lip.

TYPE: PEÑONAS BROWN
Variety: Pattern Burnished

Identifying attributes. This very uncommon variety is like Peñonas variety save for the use of pattern burnish in single lines, wider lines made of several passes of the burnishing tool, and possible rectangles. Sherds are few and small, and designs are unclear.

TYPE: PERICOS WHITE SLIPPED
Variety: Pericos (formerly Peñonas Brown:White Washed)

Identifying attributes. This quite uncommon taxon is similar to Peñonas:Peñonas except for surface treatment: Pericos has a thin, easily eroded, white slip or wash.

TYPE: LAS YAYAS STRIPED
Variety: Las Yayas

Identifying attributes. This unit, first identified with certainty in 1988 in materials from the Santo Domingo midden, has the paste, finish, and (based on preliminary tabulations) form range of Peñonas:Peñonas. The difference lies in decoration: Las Yayas is painted with stripes, usually set on a diagonal and of widths from 1 to 4 cm. The paint is thin and easily eroded.

TYPE: LAS YAYAS STRIPED
Variety: Brushed

Identifying attributes. Las Yayas Striped:Brushed differs from the main taxon in having brushing or fine striations underneath the paint. It is very rare.

TYPE: LAS YAYAS STRIPED
Variety: Incised

Identifying attributes. Las Yayas Striped:Incised differs from Las Yayas:Las Yayas only in the addition of incision. Samples are very small, and so it is unclear whether or not the painted areas are defined or restricted by the incision, which is generally single lines.

GROUP: SAJARIAL

Basis for definition. No exact tabulations are currently available, but preliminary examination of the data indicates that Sajarial materials are equal in quantity to Peñonas materials. Sajarial was previously considered a finishing variation of Peñonas; with the larger samples from 1988 and 1990 it seemed more correct to separate out the striated sherds into their own unit.

TYPE: SAJARIAL STRIATED
Variety: Sajarial

Identifying attributes. Sajarial Striated:Sajarial has the same paste and firing characteristics as Peñonas group. Surface finish, however, is markedly different: Sajarial surfaces are noticeably striated and often have some smoothing or light burnishing over the striations. Forms are essentially those of Peñonas. Most of it comes from Santo Domingo, but it is occasionally found in excavated lots from other sites with Middle Preclassic components.

TYPE: SAJARIAL STRIATED
Variety: Plastic Decorated

Identifying attributes. This rare taxon is the same as Sajarial:Sajarial, save for the addition of plastic decoration: incised lines and punctations are most commonly observed. A paucity of material precludes more precise definition of the designs.

TYPE: EL CHILE STRIATED
Variety: El Chile

Identifying attributes. El Chile sherds are essentially Sajarial:Sajarial with the addition of a thin, easily eroded red wash, similar to the wash or thin slip used on Campo Alegre group.

GROUP: CAMPO ALEGRE

Basis for definition. These materials were formerly regarded as Peñonas Brown:Red Washed. The original sample included 238 sherds; we now have many times that number and know that the red wash on the Peñonas paste signals a distinct set of taxa.

TYPE: CAMPO ALEGRE RED WASHED
Variety: Campo Alegre (formerly Peñonas:Red Washed)

Basis for definition. Same as Peñonas:Peñonas, save for red wash; frequency of original sample: 238 (35.7% of group). Preliminary counts indicate a similar proportion for the larger sample.
Paste. See Peñonas:Peñonas
Forms. Based on the original sample, jar rims total 21; 6 could not be classed by form; 1 bowl.

- Jar, flared neck, direct rim, average rim d: 15 cm, 0.8 cm mean wall, N=9.
- Jar with straight, low (2–4 cm), vertical neck; direct rim, average rim d: 14 cm, 0.8 cm mean wall, N=5.
- Tecomate, rim d: 22 cm, 0.8 cm wall, N=1.
- Jar, everted rim, neck could not be characterized; no measurements.
- Bowl, straight walls, rim d: 30 cm, 0.8 cm wall, N=1.

Surface. Like Peñonas variety, save for the burnishing, which is not apparent over the wash.
Decoration. Exterior jar surfaces and, usually, both sides of bowls are covered with a red-orange wash. It is very thin, virtually translucent, and clearly not a slip. Modal colors: 2.5-YR-4/4 (reddish-brown) to -5/6.
Distribution. From all Middle Preclassic excavation contexts.
Comparative material. None.
Comments. During the 1979 season we recognized the wash on Peñonas pastes and separated the red sherds into a variety. The larger sample makes it clear that the red wash is a major decorative mode, using a Peñonas paste but very different surface treatment.

TYPE: CAMPO ALEGRE RED WASHED
Variety: Incised

Identifying attributes. This fairly rare unit is Campo Alegre:Campo Alegre with the addition of incised lines.

TYPE: CAMPO ALEGRE RED WASHED
Variety: Pattern Burnished

Identifying attributes. This moderately rare variety of Campo Alegre adds pattern burnished designs to the basic Campo Alegre template. The designs are generally simple groups of parallel, usually diagonal, lines, with occasional broader areas.

LATE PRECLASSIC (PERIOD 2)

El Limón Ceramic Complex

This ceramic complex is defined on the basis of materials from a cluster of three platforms on the northwest edge of Santo Domingo excavated in 1977 and on surface materials. The sample obtained was small and could not be expanded since the cluster had been flattened prior to the 1979 season. Similar material was encountered in 1979 tests, primarily in the western section of the site.

The taxa found in this complex also characterize the succeeding complex, but the two complexes have widely different proportions of the types. Percentages for the El Limón complex are these: Frontón Unslipped, all varieties, 21%; Montañitas Yellow-Tan, 17%; Garrajon Red Decorated, 17%; Calanar Cream Paste, 16%; Izalco Usulután:Santo Domingo, 15%; Santa Helena Zone Painted, 7%; Sirena Orange Slipped and Conejo Bichrome, 3%.

GROUP: CALANAR

Basis for definition. 152 sherds (16% of complex).

TYPE: CALANAR CREAM PASTE
Variety: Calanar

Basis for definition. 152 sherds.
Identifying attributes. Paste, red slip/paint, forms.
Paste. Fine textured; very few visible inclusions; soft, little obvious firing core. Modal colors: 7.5-YR-8/2 (pinkish white) and 10-YR-8/2, -8/3 (white-very pale brown).
Forms. 23 rims in all: 17 (73%) bowls; 6 (26.1%) jars. Bowl bases are unknown.

- Bowl with outslanted straight to slightly concave walls, everted rim, average rim d: 24 cm, 0.5 cm mean wall, N=6.
- Bowl with flared walls, direct rim, average d: 19.3 cm, 0.6 cm mean wall, N=5.
- Bowl, outslanted straight to slightly concave walls, direct rim, rim d: 21 cm, 0.6 cm wall, N=3.
- Bowl, outslanted, slightly concave wall; sublabial flange; rim d: 22 cm, 0.6 cm wall, N=1.
- Jar, straight vertical neck, everted rim (average 2 cm wide), globular body, flattened base, rim d: 30 cm, 0.6 cm wall, N=16.
- Jar, straight vertical neck; rim flattened/beveled or very slightly everted, rim d: 24 cm, 0.7 cm wall, N=1.

Decoration. Red slip only; no color designation available.
Distribution. See introduction to El Limón complex.
Comparative material. No supersystem, system designation. The typical jar form becomes common in Magdalena Red-on-Natural and Monte Grande Red-on-Natural in later periods. Bowl forms are not distinctive, save for the sublabial flange, an early mode not found subsequently.
Comments. About one-third of the 152 sherds come from one almost complete vessel; therefore the relative percentage of this type is inflated.

GROUP: FRONTÓN

Basis for definition. 21.1% of complex as defined prior to 1988.
Comments. Ware undefined.

TYPE: FRONTÓN UNSLIPPED
Variety: Frontón

Basis for definition. The original sample contained approximately 300 sherds. Frontón variety is at least 75–80% of Frontón group materials.
Identifying attributes. Incision, forms, paste.
Paste. Coarse texture, numerous fairly large white and tan inclusions (up to 1 mm), much fine mica. Cores usually present. Modal colors: 7.5-YR-5/4, -6/4 (brown-light brown); 10-YR-4.5/2.5 (grayish brown). Sherds are soft.
Forms. Relative proportions of forms for this variety are 89.9% jars (about a tenth of these are tecomates, 9.4% bowls, 0.7% plates. Bowl bases are unclear but seem to be rounded for most forms.

- Jar with flared neck (fig. 6.2a,b,d-f); 140 with direct rims are 3 to 10 cm in height; 4 with direct rims are greater than 10 cm; 19 have flares so extreme that the upper margins are almost horizontal. The regular flares average 18.5 cm in diameter and 0.8 cm in wall thickness. The extreme flares average 25 cm in diameter, 0.8 cm for walls.
- Tecomates (fig. 6.2g,h); generally rim interiors are thickened, average rim d: 17.1 cm, walls 0.9 cm.
- Other jars: everted rim, neckless, N=15; everted rim, necked, N=8; low vertical neck, direct rim, N=2.
- Bowl, straight, outslanted walls; 12 have direct rims, average rim d: 20 cm, 0.5 cm wall; 3 have direct rims and flanges, presumably medial, average rim d: 19.3 cm, 0.8 cm wall; 3 have everted rims, average rim d: 22 cm, 1.1 cm wall.
- Bowl, straight, vertical walls, rim d: 21 cm, 0.7 cm wall; direct rims, N=7; exteriorly thickened lip, N=1.
- Bowl, hemispherical; 6 have direct rims, rim d: 22 cm, 0.8 cm wall; 1 exteriorly thickened, flat lip.
- Bowl, incurved wall, N=1.
- Plate/comal, unmeasurable, N=1.

Surface. Surfaces are smoothed, but temper protrudes; mica imparts a shiny appearance. Colors are those of the paste.
Decoration. Most jars have incision made with single-pointed instrument on their necks. Lines are parallel and generally are diagonal, with groups alternating direction of slant (fig. 6.2a-c). Rarely, crosshatching is found. Unincised jars usually have fillets applied on or near the neck-body junction; these are impressed or punctated, with finely made examples resembling links of a chain. A few tecomates have circumferential grooves but no other decoration.
Distribution. All contexts for this complex.
Comparative material. No supersystem, system designation because of the lack of red paint. Frontón and analogs are widely distributed in Honduras and as far as Quelepa (Andrews 1976).
Comments. Earlier versions of the Naco sequence included two varieties of Frontón: Well Smoothed and Red Decorated. The Well Smoothed variety is now Mayen Well Smoothed:Mayen. The red wash observed on a few Frontón sherds, which served as

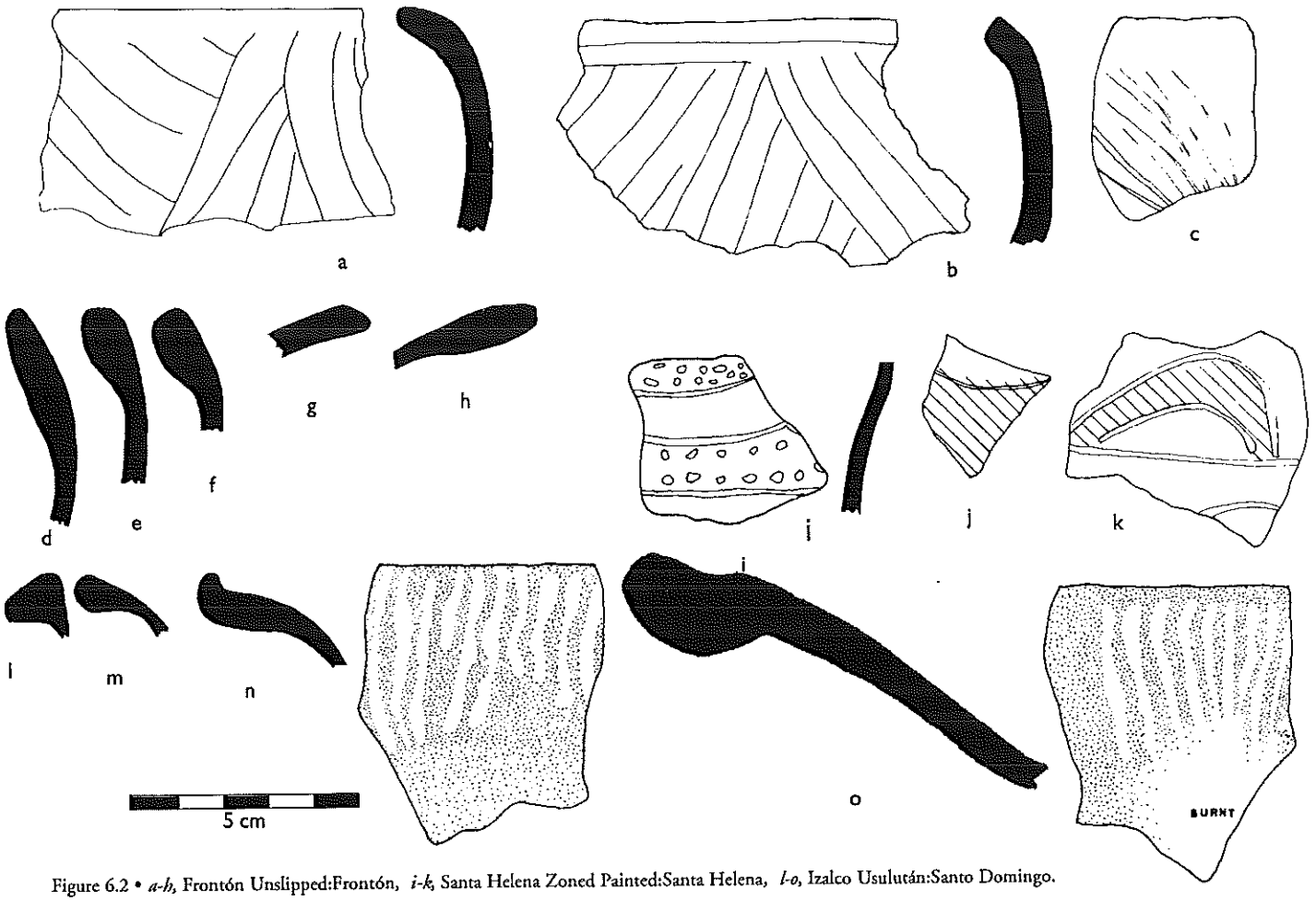

Figure 6.2 • *a-h*, Frontón Unslipped:Frontón, *i-k*, Santa Helena Zoned Painted:Santa Helena, *l-o*, Izalco Usulután:Santo Domingo.

the partial basis for the Red Decorated variety, was not observed in larger samples. There is now a Red Rimmed variety in its place.

TYPE: FRONTÓN UNSLIPPED

Variety: Red Rimmed

Identifying attributes. This variety is Frontón with red applied to the rim, generally on the interior of everted rim jars, but also as a rim band on vessel exteriors. The sample is small.

TYPE: MAYEN WELL SMOOTHED

Variety: Mayen

Identifying attributes. This taxon was separated out as a distinct variety in 1988. Essentially, it is Frontón with a well-smoothed to lightly burnished exterior. The original Frontón group sample contained 17% well-smoothed sherds which we now classify as Mayen. In subsequent excavation outside of Santo Domingo, Mayen has proved to be a lesser component, perhaps 5 to 10% of Frontón group sherds.

TYPE: LAS CABAS CRUDE

Variety: Las Cabas (potential taxon; formerly Frontón Unslipped: Rough potential variety).

Basis for definition. 1 sherd.

Identifying attributes. Identical to Frontón:Frontón, except for surface treatment: surfaces are wiped, leaving a rough surface with much protruding temper.

Forms. Bowl with flat base, vertical wall, everted rim.

TYPE: SANTA HELENA ZONE PAINTED

Variety: Santa Helena (formerly Santa Helena White Slipped:Santa Helena)

Basis for definition. See group; 7.0% of group

Identifying attributes. Zoned decoration employing white slip/paint, red paint, and incision (fig. 6.2i–k).

Paste. Identical to Frontón:Frontón, above.

Forms. Forms are problematical. Body sherds suggest decorated tecomates or globular jar bodies. Only 7 rims were encountered: 1 flaring wall bowl; 2 neckless, everted rim jars; 3 bowls (probably) of uncertain form; and a probable jar. No measurements were possible.

Surface. All surfaces are well smoothed.

Decoration. Incision, usually a single line, is used to separate white, red, and unpainted areas. The white is usually lightly polished. Because of the small size of sherds, designs are unclear but seem to be largely curvilinear.

Distribution. Site 123 almost exclusively.

Comparative material. Probably part of the Guale Zoned Surface Treatment system.

Comments. There are no later Naco materials similar to this.

GROUP: IZALCO

Basis for definition. Frequency unclear; about 15% of the complex.

TYPE: IZALCO USULUTÁN
Variety: Santo Domingo

Basis for definition. See group; frequency about 15%.
Identifying attributes. Resist decoration, paste, forms (fig. 6.2l-o).
Paste. Very fine paste, very few visible inclusions; inclusions noted are white (unidentified), mica, black (unidentified); hard, well fired, no cores; colors: white to cream and very pale pinkish orange.
Forms. Only 12 rims were classifiable.

- Bowl, extremely outflared wall; rim with exterior bulge and interior deep, wide channel ("comma shaped"); average rim d: 34.6 cm, 0.8 cm mean wall, N=5.
- Bowl, straight to slightly concave, outslanted wall; basal break to rounded base; everted rim; average rim d: 27 cm, 0.8 cm mean wall, N=3.
- Bowl, straight, outslanted walls; flat base; everted rim; average rim d: 25.6 cm, 0.6 cm mean wall, N=3.
- Bowl, straight, outslanted wall; direct rim; medial flange, rim d: 21 cm, 0.6 cm wall, N=1.

Appendages. The most common appendages are small solid nubbin feet, 1–2 cm high and 2.3–3.1 cm at their widest, where they join the vessels. A few hollow mammiform supports were encountered; one measurable specimen was 2.9 cm high, 7.9 cm across at the vessel junction, and 1 cm thick. It also had a circular vent 0.7 cm wide in place of the "nipple" which usually is the base.
Surface. All surfaces are extremely well smoothed, and most are well polished. There is a thin slip which fires orange.
Decoration. The principal decorations are multiple wavy line resist marks, found on interiors and exteriors. They are white/cream to very pale orange against the orange slip. Everted rim bowls generally have a circumferential incised line on the rim, and a few are scalloped, with the scallop emphasized by incision. The medial flange example has an indentation which is also marked by incision.

Distribution. Mostly from the northwest cluster, site 123; rarely found elsewhere in the valley.
Comparative material. Papalaja supersystem, Sumpul system.

Comments. While the relative percentage of Izalco is high in this complex, it really is quite rare in the Naco Valley. The range of variation found is much less than elsewhere, for example, central Santa Bárbara, and there are no local imitations. These items are presumably imported.

GROUP: LA CHAMPA

Basis for definition. 3% of complex.
Comments. Ware undefined

TYPE: SIRENA ORANGE SLIPPED
Variety: Sirena

Basis for definition. See group; slightly less than 3%.
Identifying attributes. Orange slip, form.
Paste. Medium coarse texture, moderate number of inclusions, cores often present; colors are those of the later La Champa type (see La Jamaica complex).
Forms. 109 bowl rims, 16 unclassifiable; 1 plate; no jars.

- Bowl with outslanted, concave to straight walls; direct rim; base usually rounded with no break; average rim d: 26.5 cm, 0.7 cm mean wall, N=82.
- Bowl, hemispherical, direct rim; only one measurement possible, on a small specimen; rim d: 10 cm, 0.6 cm wall, N=6.
- Bowl with incurved walls, restricted orifice, direct rim; one measurement, rim d:10 cm, 0.6 cm wall, N=3.
- Bowl with flared, outslanted walls; direct rim; no measurements, N=2.
- Plate with convexly curved rim and unmodified lip; rim d: 40 cm, 0.8 cm wall, N=1; from its form, legs are conjectured but not present.

Surface. Smoothed, interior and exterior, but not well finished. Orange slip, interior and exterior, although the complete exterior is not always covered. Colors not coded.
Decoration. Slip only.
Distribution. Common in succeeding period, everywhere in the valley.
Comparative material. Supersystem, system designation unclear, but such orange bowls are common elsewhere.
Comments. This is the precursor of the later common La Champa Orange Slipped:La Champa (formerly Chamelecón Orange Slipped).

TYPE: CONEJO BICHROME
Variety: Conejo

Comments. Two sherds of this taxon were encountered and are believed to be anomalous in these deposits. The taxon is described below under La Jamaica complex.

TYPE: CHAMELECÓN POLYCHROME
Variety: Chamelecón

Comments. Two sherds of this type-variety unit were found, but seem intrusive. The type is described below under La Jamaica complex.

GROUP: MAGDALENA

Basis for definition. 17% of complex.
Comments. Ware undefined.

TYPE: GARRAJON RED DECORATED
Variety: Garrajon

Basis for definition. See group; 17%.
Identifying attributes. Simple red-painted decoration, unslipped.
Paste. Fairly coarse texture; moderate number of visible inclusions of highly varied materials; texture becomes finer with time, and inclusions smaller; cores generally present; sherds soft; no color designations available.

Forms. Slightly more than half are bowls; rest are jars; one plate.

- Bowl with exaggeratedly flared walls, almost horizontal at lip; direct rim; flat base; average rim d: 31 cm, 0.8 cm mean wall, N=11.
- Bowl, outslanted, straight to convex walls; direct rim; no measurements, N=4.
- Bowl, outslanted, straight to convex walls; everted rim; no measurements, N=3.
- Jar, vertical, straight neck; everted rim, average rim d: 28 cm, 0.7 cm mean wall, N=6.
- Jar, flared neck, direct rim, average rim d: 20 cm, 0.8 cm mean wall, N=3.
- Other jars: 1 neckless, everted rim, rim d: 18 cm, 0.5 cm wall; 1 tecomate.
- Plate, convex rim, unmodified lip, N=1; no measurements.

Surface. Well smoothed but only rarely polished; no slip; bowls are better made than jars.
Decoration. Red paint is applied in apparently simple designs, although design reconstruction is inhibited by the smallness of the sherds. Most remaining paint is seen in lip bands. Paint colors not available.
Distribution. See introduction to El Limón complex.
Comparative material. Jicatuyo supersystem, Magdalena system.
Comments. This type appears ancestral to Magdalena Red-on-Natural and Monte Grande Red-on-Natural, which are common Late Classic types.

GROUP: MONTAÑITAS

Basis for definition. 17.2% of complex.

TYPE: MONTAÑITAS YELLOW-TAN
Variety: Montañitas

Basis for definition. See group; 17.2%.
Identifying attributes. Paste, lack of decoration.
Paste. Medium texture; virtually no inclusions; those present are minute and white. Paste color is yellow-tan, ranging to pale brown or pale orange; all examples are on the 10-YR chart. Cores present in most sherds, but items are hard and resistant to erosion.
Forms. There are 59 jar rims (60.9% of all rims) and 27 bowls. Bodies are poorly understood for all forms.

- Jar, flared neck, divided almost equally among low (less than 5 cm), medium (5–10 cm), and high (more than 10 cm); low: average rim d: 14.7 cm, 0.7 cm mean wall; medium: rim d: 18 cm, 0.9 cm wall; high: average rim d: 30 cm, 0.9 cm mean wall. Total frequency for all heights combined, 25.
- Jar, neckless with everted rim, average rim d: 20.8 cm, 0.7 cm mean wall, N=5.
- Other jars: 3 vertical neck, everted rim; 1 vertical, low neck, direct rim; 1 tecomate.
- Bowl with flared walls, direct rim, average rim d: 21.3 cm, 0.7 cm mean wall, N=14.
- Bowl, vertical-walled, direct rim, average rim d: 17 cm, 0.6 cm mean wall, N=4.

Table 6.2 • Representation of units by facet

Type/variety	% Facet I	% Facet II
Calanar	4.2	2.2
Frontón : all varieties	60.9	51.8
Santa Helena	0.7	0.8
Izalco	0.9	—
Jícaro	0.6	20.2
Sirena/Conejo/Chamelecón	5.1	8.6
Garrajon	2.4	5.4
Magdalena	0.6	1.8
Montañitas	19.6	9.2
Chilanga	—	0.1
Polychromes	1.4	0.5

- Other bowls: 3 straight to concave, outslanted walls, direct rim; 2 straight to concave, outslanted walls, everted rim; 3 hemispherical with direct rim.

Surface. Smoothed interior and exterior, with smoothing striations occasionally visible. Bowl interiors often lightly burnished. No slip. Colors are those of the paste.
Decoration. One strap handle had an appliqué medallion; no other decoration noted.
Distribution. See introduction to El Limón complex.
Comparative material. No supersystem, system designation.
Comments. This appears to be the predecessor of the common Classic Period utilitarian type, Jícaro Unslipped.

TERMINAL PRECLASSIC/EARLY CLASSIC (PERIODS 3A AND 3B)

Santo Domingo Ceramic Complex: Facets I and II

Materials of this complex are largely restricted to site 123. Facet I is based on fill lots, while facet II is seen in terminal debris contexts. The division into two facets is based on changing relative percentages of type-variety units (table 6.2). Type descriptions will not be separated by facet, but any differences will be noted. The clear-cut definition of this phase has suffered somewhat as a result of excavations undertaken after its original definition. It is now known that there is a substantial Late Classic component at Santo Domingo. These type percentages may, therefore, reflect contamination as well as the actual composition of the complex.

GROUP: CALANAR

TYPE: CALANAR CREAM PASTE
Variety: Calanar

Identifying attributes. This type is unchanged from the previous description.

GROUP: CHILANGA

Comments. Chilanga Usulután:unspecified, will be described below under La Jamaica complex.

GROUP: FRONTÓN

Identifying attributes. Frontón varieties as well as Mayen and Santa Helena types are unchanged from the previous complex.
Comments. Las Cabas Crude is not present.

GROUP: IZALCO

Identifying attributes. Izalco Usulután:Santo Domingo is the same as before.

GROUP: JÍCARO

Comments. Jícaro Unslipped:Jícaro, common in later complexes, will be described below under La Jamaica complex.

GROUP: LA CHAMPA

TYPE: SIRENA ORANGE SLIPPED
Variety: Sirena

Comments. Throughout this complex, Sirena becomes increasingly difficult to distinguish from the later La Champa Orange Slipped. The major change is a reddening of the slip.

TYPE: CONEJO BICHROME
Variety: Conejo

Identifying attributes. Twelve sherds are attributed to this type for the Santo Domingo complex. Ten are bowls with straight to concave, outslanted walls and direct rims. One complete profile has a rounded base with no basal break. Vessels average 25.4 cm in diameter and 0.6 cm in wall thickness. One incurved wall bowl and one hemispherical bowl were noted.
Comments. This taxon is described fully under La Jamaica complex, below.

TYPE: CHAMELECÓN POLYCHROME
Variety: Chamelecón

Identifying attributes. This taxon is described below under the La Jamaica complex. Two sherds in the Santo Domingo complex are attributable to this type: 1 outslanted, concave-walled bowl with direct rim, 26 cm in diameter, 0.8 cm thick, and 1 plate with a direct rim, 28 cm across, and 0.9 cm thick. These may be the result of contamination or mixing from later Late Classic reuse and reconstruction.
Comments. This taxon is described below.

GROUP: MAGDALENA

TYPE: GARRAJON RED DECORATED
Variety: Garrajon

Comments. This type changes in paste composition, decoration, and forms throughout this time span until at the end it is indistinguishable from Magdalena Red-on-Natural:Magdalena.

TYPE: MAGDALENA RED-ON-NATURAL
Variety: Magdalena

Comments. This type-variety unit is described below under La Jamaica complex.

GROUP: MONTAÑITAS

TYPE: MONTAÑITAS YELLOW-TAN
Variety: Montañitas

Identifying attributes. During facet I, Montañitas specimens are identical to those of the previous complex. During the second facet, the paste begins to approximate Jícaro Unslipped's paste, thereby confusing classification.

UNCLASSIFIED BY GROUP

Comments. A few sherds of polychromes were encountered, all very small and poorly preserved. The pastes differ from local pastes, and the vessels are presumably imported.

EARLY CLASSIC (PERIOD 4)

La Jamaica Ceramic Complex

Although La Jamaica complex materials are widely distributed in the valley, the characteristics described below are based primarily on materials from two sites, 111 and 116, with both terminal debris and fill analyzed. Most major types from previous periods have disappeared, and others which had been present in small quantities have come to the fore. Frequencies are given below for ceramic groups only; because of revisions in terminology, it is not possible at this time to specify frequencies by type-variety unit.

GROUP: CHILANGA

Basis for definition. 1.7%
Comments. Ware undesignated.

TYPE: CHILANGA USULUTÁN
Variety: unspecified

Basis for definition. See group; frequency of sherds showing resist decoration is 0.4%; another 1.3% are classed as Chilanga based on paste, slip, and paint, despite the lack of resist.
Identifying attributes. Resist decoration, red paint, paste.
Paste. Fine, hard paste with few visible inclusions; little core. No colors available.
Forms

- Cylinder, direct rim; no measurements available; almost all rims are in this category.
- Bowl: hemispherical, subhemispherical, incurved walls.

Surface. Well smoothed, slipped interior and exterior, and highly polished. Slip is orange; no Munsell designations are available.
Decoration. Red paint on lip, occasionally elsewhere, but designs could not be reconstructed. Usulután resist decoration, generally wobbly rather than lines.
Distribution. Low frequencies (based on 1979 excavations), but widespread.
Comparative material. Choloma supersystem, Chilanga system.
Comments. In June 1986 we surface collected a group of mounds destroyed by bulldozers, close to the geographic center of the valley on the western edge of the Naco zone. Chilanga sherds made up approximately 10% of the assemblages, though it has not appeared in frequencies approaching this value in other loci. Moreover, we now recognize a local version of Chilanga, Urraco Red Painted Resist (described below), and have found resist used casually on several other taxa. These casual uses have been separated out as potential varietal distinctions, but their incidence is very low.

GROUP: FRONTÓN

Comment. Frontón materials continue in small quantities in this complex, although taxa other than Frontón:Frontón appear to be absent.

GROUP: JÍCARO

Basis for definition. 61.4%.
Comments. Ware undefined.

TYPE: JÍCARO UNSLIPPED
Variety: Jícaro

Basis for definition. See introduction to La Jamaica complex; also deposits pertaining to the subsequent complex; 61.4%.
Identifying attributes. Unslipped, virtually undecorated vessels, largely of one jar form (fig. 6.3); paste.

Paste. Medium texture; moderate quantity of fine white quartz, and unidentified black particles, all less than 1 mm; rarely, particles 1 to 4 mm are found; mica is variably present—in some cases it imparts a sparkle, in other cases it is completely absent. Paste colors same as surface; see below. Cores present in over 50% of all sherds.

Forms. Of 99 jar rims (90.8% of all rims) attributable to this time span, 36 could not be categorized; another third were clearly flared, but since neck heights could not be determined, they are lumped as one large unmeasured unit. Jar bodies are globular, with round, flat, and dimple bases; bases cannot be associated with rim forms. Only 10 bowl rims were encountered; round and flat bases, and basal breaks, were seen but could not be associated with rims.

- Jar, flared but almost vertical neck; most flare is near the lip; usually direct lip, but some exterior thickening found; neck-body breaks not found; average rim d: 23.9 cm, 0.9 cm mean wall, N=17.
- Other jars: low (about 3 cm) flared neck, no neck-body break, direct rim, no measurement, N=2; medium (7–8 cm) flared neck, no body break, direct rim, average rim d: 24.4 cm, 0.9 cm mean wall, N=6; extreme flare (like some Frontón vessels) and beveled lip, N=1.
- Jar, neckless with everted rim; average 21 cm; average rim d: 0.7 cm mean wall, N=5.
- Bowl, outslanted, straight to slightly concave walls; direct rim, average rim d: 24.8 cm, 0.7 cm mean wall, N=7.
- Bowl, flared walls, direct rim, average rim d: 23.3 cm, 0.6 cm mean wall, N=3.

Appendages. Strap handles on several jar shapes: neckless, everted rim jars; flared rim jars varying from low flared necks to neckless. Handle measurements: length: 4.3–6.4 cm, width: 1.2–3.3 cm, thickness: 0.9–1.5 cm.
Surface. Well smoothed, rarely a light polish on exteriors; exteriors better finished than interiors. No slip.
Decoration. Very few body sherds are decorated in this complex; see next complex, below, for decoration description. Handles are almost always decorated. The typical design is three or four horizontal rows of 3 to 4 vertical, slit-like punctations, about 1 cm long and 2 mm wide and deep. Very rare are horizontal slits or round punctations. Also rare are long, parallel, vertical incisions delineating two or three rounded, raised areas.
Distribution. All contexts at all sites.
Comparative material. No supersystem, system designation. Gross similarities exist with utilitarian wares across Honduras.
Comments. Jícaro sherds from this and the preceding complex are both thinner and better finished than later examples. The burnishing is not seen in later times.

GROUP: LA CHAMPA

Basis for definition. 8.6%
Comments. Ware undefined.

TYPE: LA CHAMPA ORANGE SLIPPED
Variety: La Champa
(formerly Chamelecón Orange Slipped:Chamelecón)

Basis for definition. See introduction to La Jamaica complex; also deposits from later eras; 66.0% of La Champa group materials in this complex are attributable to this taxon.

Identifying attributes. Orange slip, no decoration, characteristic form (fig. 6.4a-g).

Paste. Medium to somewhat coarse; only small white particles are commonly seen, all less than 1 mm. Colors: 10-YR-5.4 (yellowish brown) to -5.5/4, -6/4, and -6/5 (all light yellowish brown), and -7/3 - 7/5 (pale brown). Cores from 2 to 5 mm wide are common.
Forms. Of 85 rims attributable to this complex, two are plates (fig. 6.4h,i) and the rest are bowls. About ten bowls could not be classified. Dimple bases were recorded, but could not be associated with any rim.

- Outslanted, straight to concave walls; rounded (most common) to flat base; some basal breaks; direct rim, average rim d: 27 cm, 0.7 cm mean rim, N=63.
- Flared walls, direct rim, rounded or flat base; no measurements, N=5.
- Hemispherical, round base, direct rim, rim d: 30 cm, 0.8 cm wall, N=5.
- Plate with an upturned, direct rim; no measurement, N=1.
- Plate, slightly upturned, thickened rim, rim d: 26 cm, 0.8 cm wall, N=6.

Surface. Bowl interiors are well smoothed; exteriors are always smoothed 1–3 cm below lip and sometimes over entire exterior. Surface colors match interiors, and firing clouds are sometimes present. Bowl interiors are slipped completely; exteriors are always at least partly slipped near rims, and slip often covers the whole vessel. Plates are slipped mainly on upper surfaces. Slip colors: 2.5-YR-4/8, -4/5, -4.5/8, -5/6, -5/8 (red) and -5/5 (reddish brown). Slip is often polished; thickness is variable. Durability relates to burnishing and thickness: polished slips last better; thicker slips tend to crack and flake off.

Decoration. None save the slip.

Distribution. All contexts at all sites.

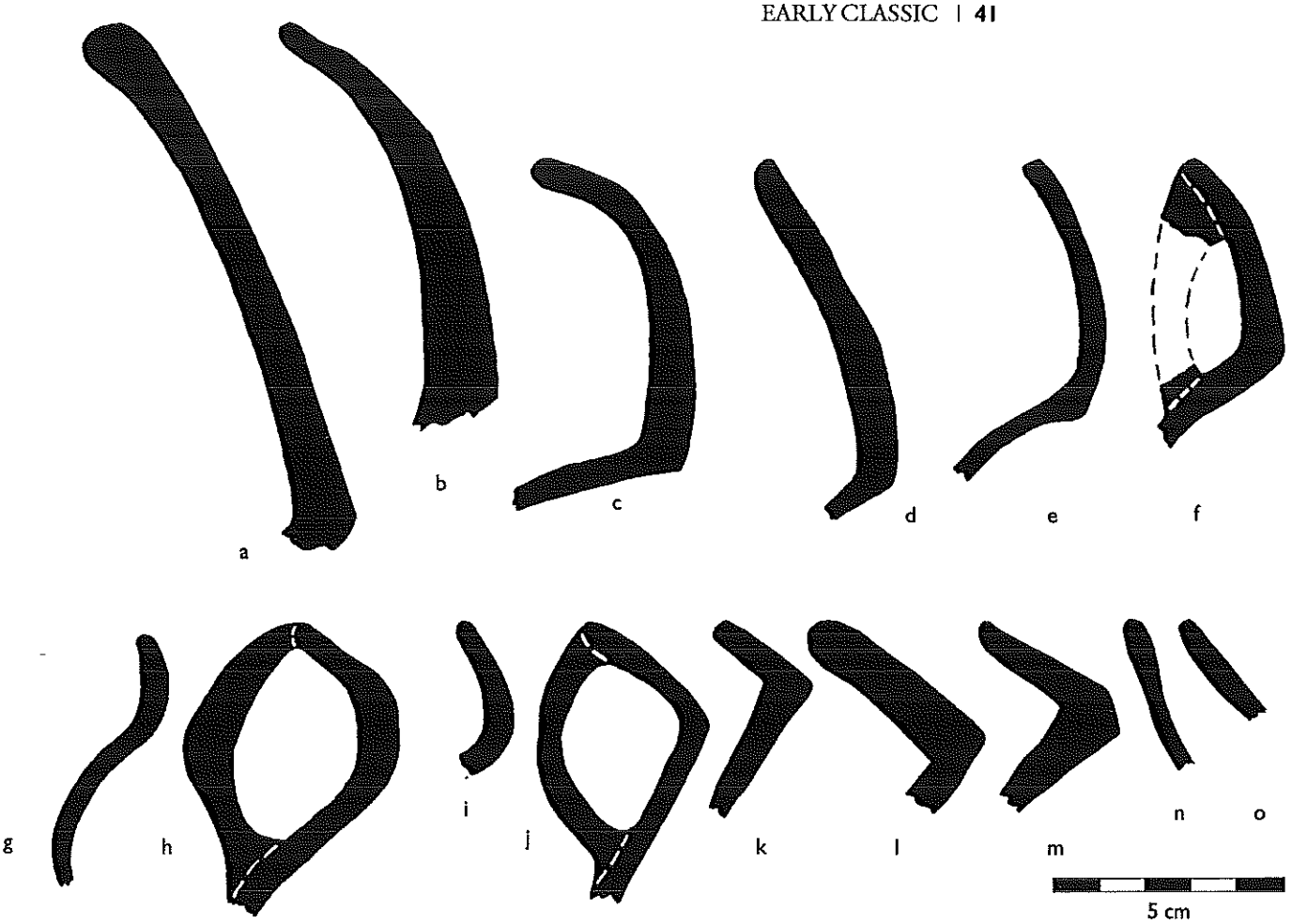

Figure 6.3 • Jícaro Unslipped:Jícaro.

Comparative material. No supersystem, system designation. La Champa has many form similarities throughout Honduras, and orange- to red-slipped bowls are common.

TYPE: CONEJO BICHROME
Variety: Conejo

Basis for definition. See introduction to La Jamaica complex; also later deposits; approximately 20% of La Champa group materials in this complex.
Identifying attributes. Orange slip, red paint, characteristic form (fig. 6.4j-o,q).
Paste. See La Champa:La Champa, above.
Forms. 23 bowl rims (88.4%), 3 plates (11.6%), and no jars.

- Bowl, outslanted, straight to concave walls; rounded to flattened base; some basal breaks; direct rim, average rim d: 25 cm, 0.6 cm mean wall, N=15.
- Bowl, flared walls, direct rim, rounded or flat base, rim d: 21 cm, 0.6 cm wall, N=3.
- Other bowls: straight, outslanted wall, everted rim, N=1; hemispherical, rim d: 21 cm, 0.6 cm wall, N=1; incurved, rim d: 8 cm, 0.6 cm wall, N=1.
- Plate with simple upturned rim, unmodified lip; no measurements, N=3.

Surface. Well smoothed, slipped orange (same colors as La Champa:La Champa), burnished over slip and paint.
Decoration. Red paint (10-YR-4/6, -4/8, red), used as lip band, 0.5–1 cm thick on interior; sometimes extends on exterior. Sometimes used for other bands, or more rarely, designs such as described for Chamelecón Polychrome below.
Distribution. Widespread in the valley.
Comparative material. Probably Choloma supersystem, Chasnigua system.

TYPE: CONEJO BICHROME
Variety: Black Painted

Identifying attributes. Identical to Conejo Bichrome:Conejo, save for black paint in place of red (fig. 6.4r). Frequency unclear; 5% or less of La Champa group sherds in La Jamaica complex.

TYPE: CHAMELECÓN POLYCHROME
Variety: Chamelecón

Basis for definition. See introduction to La Jamaica complex; materials from later complexes; 7% of La Champa items from this complex.
Paste. See La Champa:La Champa, with these qualifications: paste tends to be on the finer end of the spectrum; paste color tends to fall on 7.5-YR chart, -5.4 (brown) -6/4 - 6/5 (light brown), and -6/6 (reddish yellow).
Forms. The proportion of forms is 71.4% bowls (N=5) and 28.2% plates (N=2).

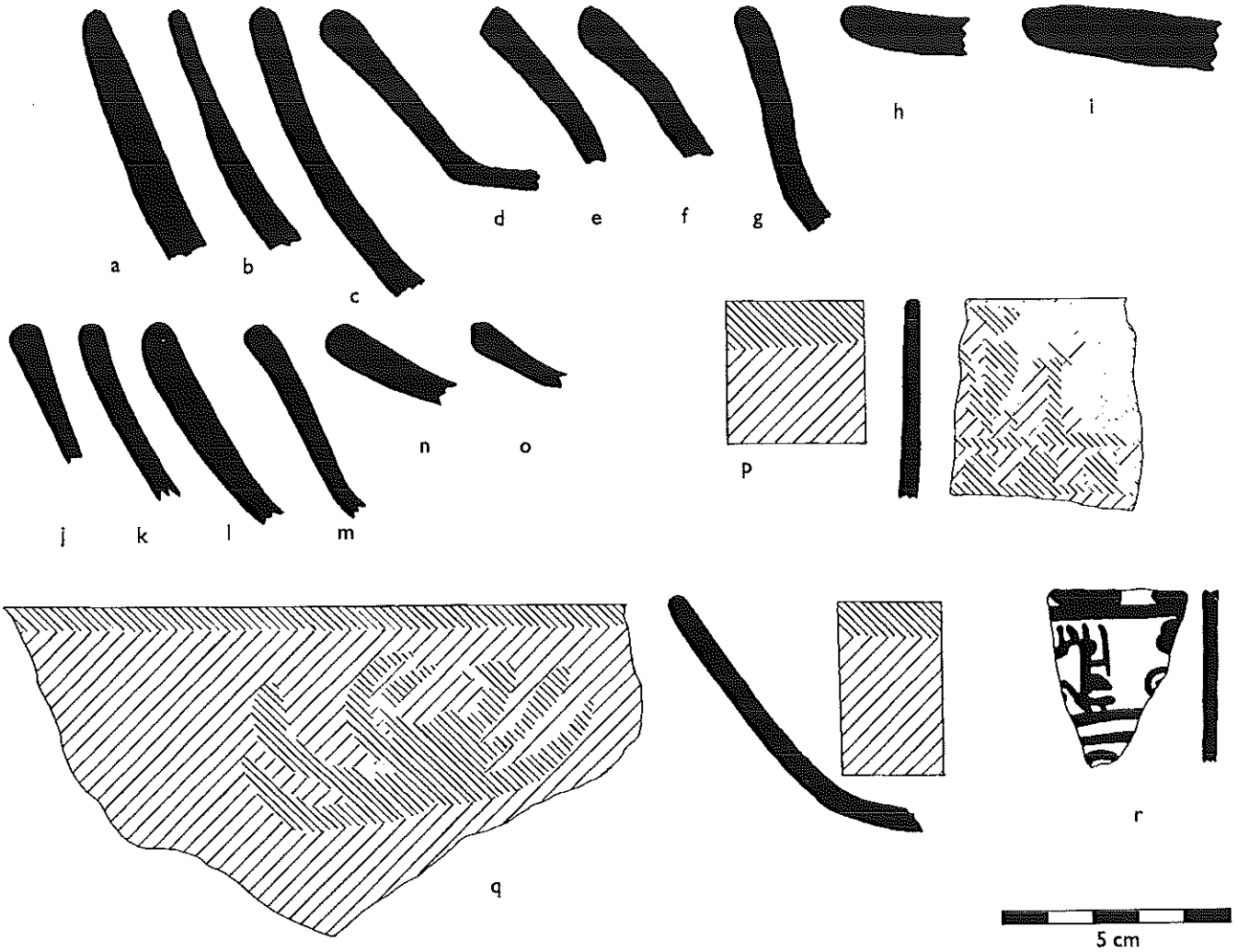

Figure 6.4 • *a-i*, La Champa Orange Slipped:La Champa, *j-o*, *q*, Conejo Bichrome:Conejo, *p*, Conejo Bichrome:Mono, *r*, Conejo Bichrome:Black Painted.

- Bowl, outslanted, straight to concave walls; rounded or flat base; some basal breaks; direct rim; no measurements, N=4 (fig. 6.5a–d).
- Bowl, exaggeratedly outflared walls, flat base, direct rim, rim d: 26 cm, 0.6 cm wall, N=1 (fig. 6.5h).
- Plate, upturned, thickened rim; no measurements, N=2 (fig. 6.5e,f).

Surface. Well smoothed, slipped; colors are same as La Champa:La Champa, but with a few more toward the reddish end of the spectrum, approaching 10-R chart. Polish over paint.

Decoration. Red (10-R-3/6, -3.5/6 [dark red], -4/6, -4/8, and -5/8 [red]) and black (2.5-YR-2.5/0 [black], -3/0 [very dark gray], 5-YR-2.5/1 [black], and 10-YR-2.5/1 [reddish black]) paint is used. Bowls typically have a red lip band and below it a black band 0.6–0.7 cm wide. The black band is the top margin of an orange slipped register containing animals, usually birds or crabs, in red and black. The register is divided into panels by vertical or, more rarely, slanting lines. The dividing lines are single or double; on double examples, there sometimes are several bumps on one side, projecting into the panel. The bottom of the register is marked by another black band.

Distribution. Patterns are unclear for this complex.

Comparative material. Polychrome supersystem, Chamelecón Polychrome system.

Comments. The quantity of Chamelecón Polychrome increases markedly in later times, as does the variety of forms. Design elements are reminiscent of Gualpopa Polychrome.

TYPE: CHAMELECÓN POLYCHROME

Variety: Fine Line

Basis for definition. Primarily later materials; 1% of La Champa group material in La Jamaica complex.

Paste. See La Champa:La Champa and Chamelecón: Chamelecón.

Forms. The single example in this complex is a bowl with flared walls and a direct rim; it could not be measured.

Surface. See La Champa:La Champa and Chamelecón: Chamelecón. The polish is heaviest in this taxon.

Decoration. Fine Line variety is distinguished by its narrow lines (1–3 cm) and smaller and more delicate designs (fig. 6.5g).

Distribution. No pattern discernible.

Comparative material. Polychrome supersystem, Chamelecón Polychrome system.

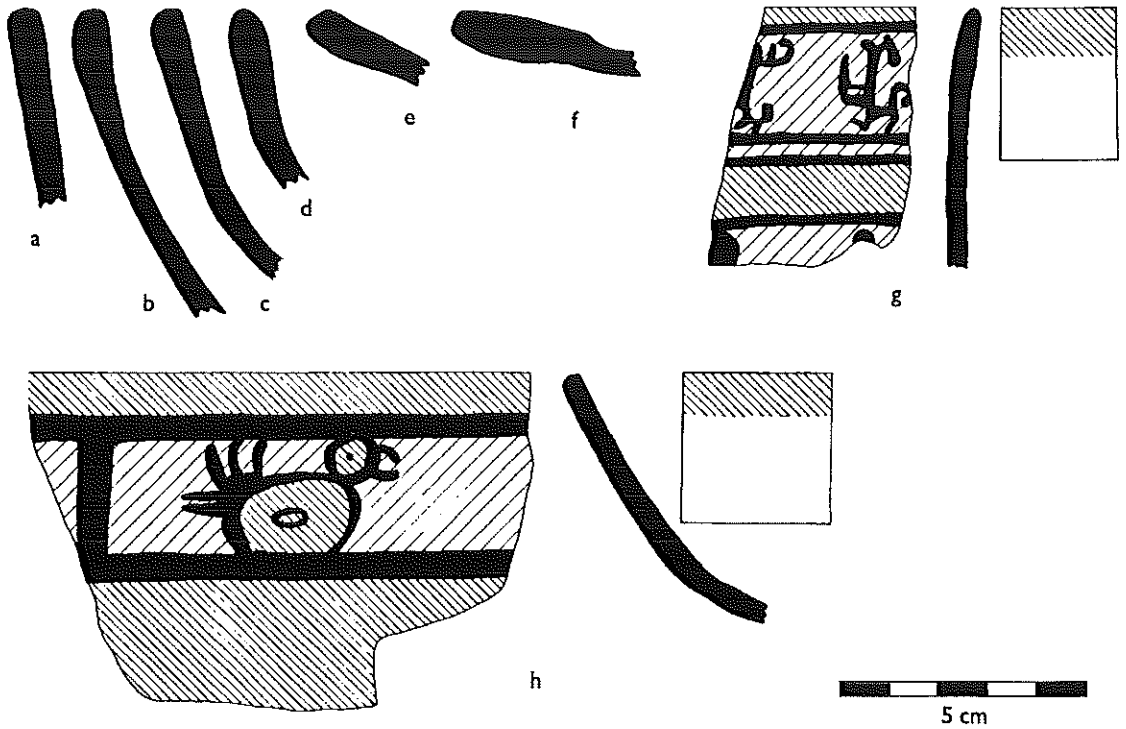

Figure 6.5 • *a-f, h,* Chamelecón Polychrome:Chamelecón; *g,* Chamelecón Polychrome:Fine Line.

Comments. In later times, Fine Line variety sherds are thinner than Chamelecón variety or other La Champa group types.

GROUP: MAGDALENA

Comments. Frequency unclear; ware undefined.

TYPE: MAGDALENA RED-ON-NATURAL

Variety: Magdalena

Basis for definition. This name was formerly used for both tan and orange paste vessels; now restricted to tan paste; orange paste items are renamed Monte Grande Red-on-Natural:Monte Grande in the Monte Grande ceramic group. Frequency unclear, as Magdalena and Monte Grande were previously lumped; the frequency of both combined is 13.8%.

Identifying attributes. Unslipped; red paint; complex designs; tan paste; characteristic jar form (fig. 6.6).

Forms. Because of previous lumping of tan and orange paste variants, these characteristics apply to both Magdalena and Monte Grande. Jar rims total 59 (92.2%) and bowls 5 (7.8%). Dimensions are not available for this complex; see El Regadillo complex below.

- Jar, high straight neck, everted rim, round body often with body break at midpoint, flat base, N=48.
- Jar, round body, greatly flared neck, beveled lip (like earlier Frontón jars), N=3.
- Jar, neckless, everted rim, N=1.
- Bowl, outslanted, straight to concave walls; direct rim, N=2.
- Bowl, flared wall, direct rim, flat base, N=1.
- Large bowl or basin; body is hemispherical; rim is large and everted, N=1.

Appendages. Strap handles; most jars have two. The most common placements are lip to mid-neck or neck-body junction. For both placements, the neck junction is usually at a raised, triangular band.

Comparative material. Jicatuyo supersystem, Magdalena system.

GROUP: URRACO

Basis for definition. Material recovered from La Sierra and its immediate vicinity during the 1988 season.

TYPE: URRACO RED PAINTED RESIST

Variety: Urraco

Identifying attributes. Urraco Red Painted Resist:Urraco was first recognized in the 1988 season and has been observed subsequently in very small amounts at various loci. It appears to be a local imitation of Chilanga Usulután. Its paste is similar to La Champa group materials, but at the fine end of the range of variation. Vessels are almost invariably bowls of the open, subhemispherical sort. Surface treatment is variable. Interiors are always nicely smoothed, and exteriors generally are as well. There are a few vessels on which the surface is somewhat rough below the slip application zone. Orange slip is applied on vessel interiors and usually over the whole exterior as well. There is almost always a red rim band, and other red decoration consists of horizontal, possibly circumferential lines, and pendant circles; most red is on the exterior. There is polish over the paint and slip. The resist tends to be blobby and rather formless. In color it is a light orange to tan against the orange slip. Resist appears on both surfaces.

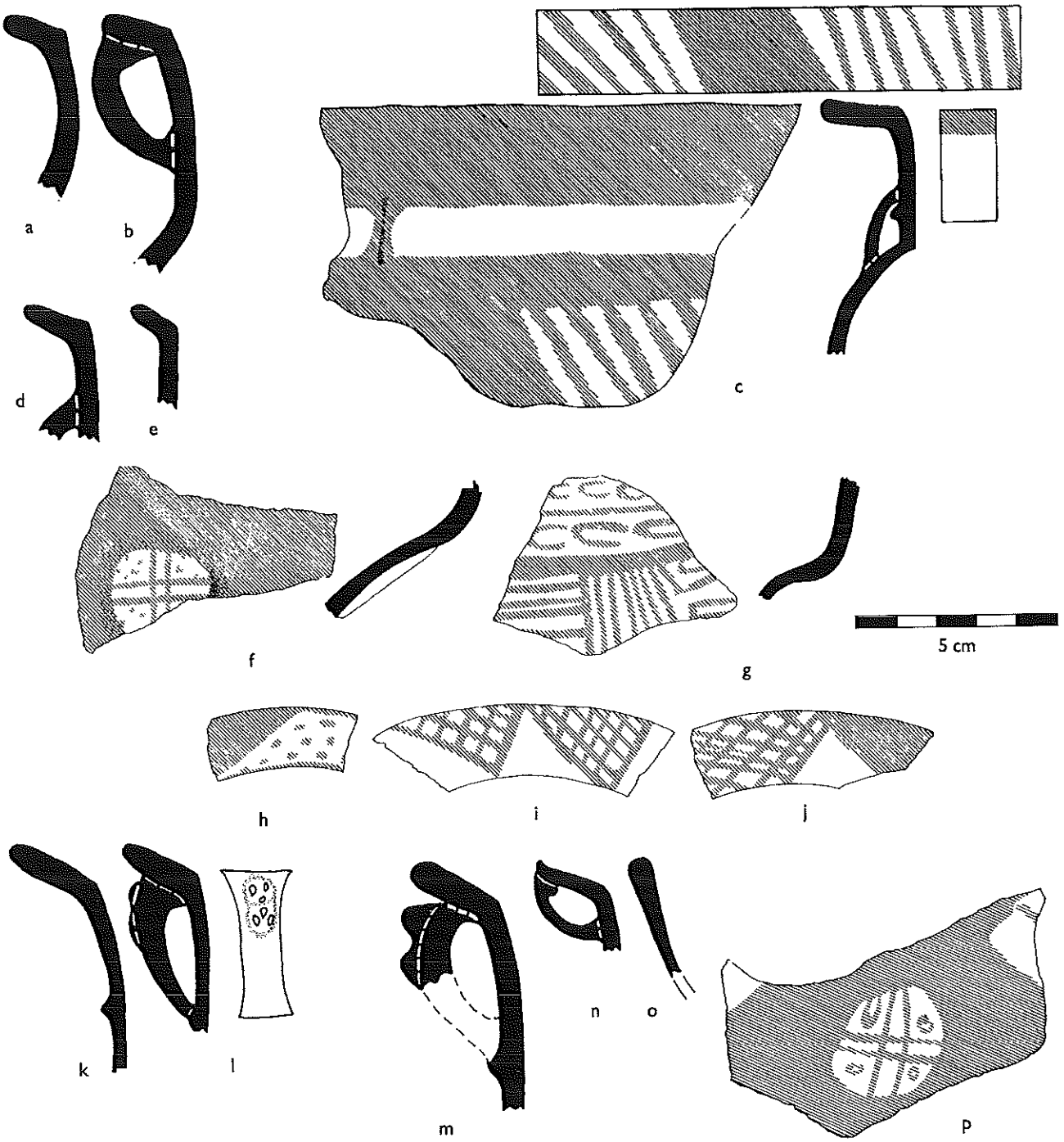

Figure 6.6 • Magdalena Red-on-Natural:Magdalena.

LATE CLASSIC (PERIODS 5A AND 5B)

El Regadillo Ceramic Complex: Facets I and II

This complex is divided into two facets on the basis of imported materials and changing relative percentages of local types. The percentages are shown in table 6.3. The local types are little changed from one facet to the other and will therefore be discussed without reference to facets. The definitions are based on excavated materials from throughout the valley. Excavation since 1988 has greatly increased the Late Classic sample, yet preliminary tabulation indicates little marked change from the percentages given. The major types are reduced slightly to accommodate

Table 6.3 • Representation of units by facet

Type/variety	% Facet I	% Facet II
Jícaro: all varieties	71.2	69.9
Magdalena: all varieties + Monte Grande	14.0	9.2
La Champa/Conejo/Chamelecón	10.3	11.4
Masica Incised	—	< 0.1
Fulano	—	1.0
Cerro Azul	0.7	0.7
El Negro	0.2	< 0.1
Polychromes	0.7	0.9
Fine pastes	—	0.4
Other nonlocal	—	< 1.0

new varieties within their groups and the addition of new type-variety units. The only major change is the incidence of the Masica-like Naco types Miravalles and Maroncho, which are found in substantial quantities (about 3–5%) only at La Sierra. See below for a discussion of their distributions.

GROUP: AGUA SUCIA

Basis for definition. This taxon was created during the 1990 season, when it became apparent that there were three varieties of Agua Sucia and that it could no longer comfortably reside in the Manacal group (as defined below), which was first elaborated in 1988. It was originally defined for materials from La Sierra and its immediate hinterland but has been found in most parts of the valley in Terminal Late Classic and Early Postclassic contexts.

TYPE: AGUA SUCIA ORANGE SLIPPED
Variety: Agua Sucia

Identifying attributes. This type makes up a small but consistent proportion of terminal Late Classic assemblages, although it may be more common in and around La Sierra and east of the river than on the valley's northern and northeastern margins. The paste is that of Manacal Micaceous (defined below). Surfaces are fairly well smoothed and are covered with a substantial orange slip. In addition to the large quantity of mica in the paste itself, the slip contains mica, usually gold in color, which imparts a subtle glitter to surfaces. Forms are most commonly open, subhemispherical bowls, with slip on interiors and most of the exteriors. This is essentially La Champa made on a different paste and with different ingredients in the slip.

TYPE: AGUA SUCIA ORANGE SLIPPED
Variety: Notched Break

Identifying attributes. Notched Break variety is limited to bowls with a body-base break that is enhanced by a ridge (either applied or pulled out of the body). The ridge is modified by stick or finger impression regularly spaced around the vessel. This is La Champa:Notched Break on a different paste with slightly different slip. The unit is very rare.

TYPE: AGUA SUCIA ORANGE SLIPPED
Variety: Red Painted

Identifying attributes. This rare taxon has red paint added to the regular Agua Sucia repertoire. It is essentially Conejo Bichrome with a different paste and somewhat different slip. This no doubt falls within the Choloma supersystem, Chasnigua system.

GROUP: CALPULES

TYPE: CALPULES CRUDE
Variety: Calpules

Identifying attributes. This is a rare but totally distinctive taxon. The paste is very crude, consisting of more inclusions than matrix and giving the appearance of conglomerated sand, yet it is sometimes porous (possibly from now-missing organic temper). Paste color is generally light orange to pink and is quite distinctive. Surfaces are poorly finished, rough and sandy, and vessel walls are very thick. It has been difficult to assess forms because the pieces of Calpules have been very small, but shapes seem to be jars, usually with flared necks.

GROUP: CERRO AZUL

Basis for definition. 0.7%.
Comments. Ware undefined.

TYPE: CERRO AZUL CREAM
Variety: Cerro Azul

Basis for definition. See above; 0.7%.
Identifying attributes. Distinctive paste, surface finish, and forms.
Paste. Fine textured (finer than local types). Virtually no visible inclusions; those present tend to be black. Cores are seldom seen and sherds are hard. Colors: 10-YR-6.5/3 to -6.5/4 (pale brown) through -7/3.5 (very pale brown).
Forms. Only 14 rims identified, all bowls.

- Bowl, hemispherical, direct rim, rounded base, average rim d: 21.5 cm, 0.6 cm mean wall, N=12.
- Bowl, concavely curved, outslanted walls; direct rim, rim d: 18 cm, 0.5 cm thick wall, N=1.
- Bowl, incurved walls, restricted orifice, direct rim, rim d: 11 cm, 0.5 cm wall, N=1.

Surface. Smoothed, but with dents and bulges remaining; burnished interior and exterior, but the low spots remain dull; colors as above.
Decoration. The principal decoration is a thin red lip band present on 50–60% of the sherds; the red sometimes extends onto interiors. The red is thin and easily eroded. Uneroded red: 10-R-3/6, -4/6 (red); eroded: 2.5-YR-5/8 and -6/8 (red and light red). Some vessels also have lugs or rudimentary solid, half-moon–like handles on their lips. These appear to be decorative rather than functional. They are approximately 2 cm long, 1.4 cm wide/thick, and are raised 0.6 cm above the vessel surface.
Distribution. Cerro Azul is widely distributed throughout the valley, but sites seldom have more than one to four sherds. No specific contexts were noted.
Comparative material. No supersystem, system designation. No similar vessels have been noted in personal inspection of various assemblages.

GROUP: EL BRAZO

Basis for definition. This group was first recognized in 1988 in materials from La Sierra. It has since been found in a variety of contexts, but always in very small numbers. It seems least common in the northwest part of the valley.

TYPE: EL BRAZO BROWN
Variety: El Brazo

Identifying attribute. The paste is a very dark brown with many inclusions, generally white in color. The paste appears gritty and

at the same time flecked with white. It is also soft and easily broken. Surfaces are poorly finished.
Forms. Both jars and bowls, with the open, subhemispherical bowl common.

TYPE: EL BRAZO BROWN
Variety: Burnished (potential)

Identifying attributes. This variety is identical to El Brazo variety save for its burnished surface. This is almost always an open bowl, with a burnished interior and a less well finished exterior. The taxon is very rare.

TYPE: EL BRAZO BROWN
Variety: Red (potential)

Identifying attributes. This extremely rare variety is the same as El Brazo:El Brazo except for the application of a thin red slip.

TYPE: EL BRAZO BROWN
Variety: Incised (potential)

Identifying attributes. This very uncommon variety has incision on the basic El Brazo vessel.

TYPE: SULATAPA WHITE SLIPPED
Variety: Sulatapa

Identifying attributes. This extremely rare unit is, in essence, El Brazo:El Brazo with a white slip.

GROUP: EL CHAPARRAL

Basis for definition. This group is a small but consistent part of Late Classic assemblages throughout the valley.
Comments. El Chaparral materials bear a strong resemblance to gray, often mottled, carved materials which we presume to have come from the Copán Valley. I believe, however, that El Chaparral is a local product.

TYPE: EL CHAPARRAL MOTTLED
Variety: El Chaparral

Identifying attributes. El Chaparral Mottled has a paste similar to the La Champa group paste, but somewhat grainier in macroscopic appearance. Paste color is brown to gray. Surfaces are generally well finished and usually have a good to excellent burnish. Surface color is mottled, including black, gray, various shades of brown, and orange. Forms are almost exclusively bowls.

TYPE: EL CHAPARRAL MOTTLED
Variety: Incised

Identifying attributes. This fairly rare taxon includes El Chaparral vessels, almost all bowls, with incision near the rims. The incision is often a simple circumferential line.

GROUP: EL NEGRO (POTENTIAL)

Basis for definition. 0.2% of the original sample; probably slightly less in the larger sample.
Comments. Ware undefined.

TYPE: EL NEGRO BURNISHED BLACK
Varieties: unspecified

Identifying attributes. These extremely rare materials are quite distinctive: extremely hard, well-fired, thoroughly black vessels, usually cylinders, with pre-firing incision commonly figurative (one notable example is a dragon-like creature). Since it is only a potential taxon, it will not be described in detail. These are presumed to be imports and, despite the greatly increased sample size over the 1988–1992 seasons, the unit remains one of the rarest in the Classic period.

GROUP: JÍCARO

Basis for definition. 71.2% facet I; 69.9% facet II.
Comments. Ware undefined.

TYPE: JÍCARO UNSLIPPED
Variety: Jícaro

Basis for definition. See introduction to El Regadillo complex and group. With the 1988–90 practice of sorting at the group level, the percentage of clearly identifiable Jícaro sherds is greatly reduced in comparison with the previously reported ratios (see, for example, Urban 1986a, 1986b).
Identifying attributes. Unslipped, largely undecorated; mostly jars with flared necks (fig. 6.3).
Paste. See under La Jamaica complex above. Temper is larger in this time span, with inclusions sometimes reaching 0.5 cm in diameter. There is a wider range of paste colors: 10-R-6/3 (pale-brown) -6/4 (light yellowish brown), -7/3, -7/4 (very pale brown), 7.5-YR-5/4, -5/5 (brown), -6/3, -6/5 (light brown).
Forms. Of 1,055 rims assigned to this complex, 944 (89.5%) are jars, 109 (10.3%) are bowls, and 2 (0.2%) are plates. A quarter of the rims classed as jars could not be categorized by form, but all bowls could be classified. The most common form is the flared-neck jar, which is divided into three categories on the bases of height and profile; about 25% of all jars could be recognized as flared, but could not be further categorized because of their fragmentary nature.

- Jar, flared high (mean 9.3 cm) neck, straight profile with most of the flare near the rim; usually direct rim with unmodified lip (a few exteriorly thickened lips); distinct neck-body break; globular body; round or flattened base; average rim d: 29.7 cm, 1.1 cm mean wall, N=170.
- Jar, flared medium (5.9 cm) neck , average height, curved from neck-body break to lip; body and base as above; no measurements available, N=72.
- Jar, flared small (3.9 cm average height) to no neck; no neck-body break; body base as above; average rim d: 19.3 cm, 0.7 cm mean wall, N=61.
- Jar, neckless with everted rim, average rim d: 29.3 cm, 0.9 cm mean wall, N=23.
- Other jars: straight neck, everted rim, N=11; curved neck,

everted rim, N=2; straight neck, direct rim, N=3; restricted orifice, neckless (tecomate) N=2.

- Bowl, straight to concave, outslanted wall; direct rim; rounded to slightly flattened base; some basal breaks; average rim d: 32.2 cm, 0.7 cm mean wall, N=64.
- Bowl straight to slightly concave walls, everted rim, average rim d: 23 cm, 0.7 cm mean wall, N=19.
- Other bowls: flared walls, direct rim, flat base, N=9; incurved walls, restricted orifice, direct rim, N=4; large hemispherical body, everted rim, N=2; large hemispherical body, outturned but not markedly everted rim, N=1.
- Plate, slightly upturned, thickened rim; rim d: 31 cm, 1 cm thick, N=1.
- Plate, outflared rim; rim d: 26 cm, 0.7 m thick, N=1.

Appendages. Handles are common on flared-neck jars in the shortest neck-height class and on neckless, everted rim jars; for both, handles run from lip to shoulder. For flared-neck jars, undecorated handles average 4.6 cm long, 2.2 cm wide, and 0.9 cm thick; decorated handles are larger: 6.3 cm long, 2.8 cm wide, 1.2 cm thick. For everted rim jars only decorated handles could be measured, although plain ones were found; the measured handles are on average 5.5 cm long, 2.5 cm wide, and 0.9 cm thick.
Bases. Some dimple bases were recorded, but not associated with specific rim forms.
Surface. Smoothed interior and exterior; exteriors of jars are better finished, while bowls are about equal on both sides; no slip; no polishing.
Decoration. A few dozen sherds have a thin red wash, with no consistent placement; no colors available. This wash is often difficult to distinguish from red surfaces caused by firing accidents. Finally, a few appliqué fillets, usually finger impressed and placed horizontally on vessel bodies, were noted. Handles are commonly decorated with three to five rows of punctation, usually slit-like, in groups of two to four.
Distribution. Common at all sites in all contexts; La Sierra and 112 have, however, a great variety of forms.
Comparative material. No supersystem, system designation.

TYPE: ROBLEDAL RED
Variety: Robledal

Identifying attributes. This rare unit is Jícaro with a little red on the rim and, in some instances, smeared randomly on the body.

TYPE: GUINEAL BURNISHED
Variety: Guineal

Identifying attributes. This fairly common type-variety unit is like Jícaro in paste. Forms are the same, but Guineal has as its predominant form the open, subhemispherical bowl. Surface treatment is the major difference. Jícaro:Jícaro often has a fair polish on jar rims and neck interiors and on bowl interiors, and a rather casual burnish on exteriors. By contrast, Guineal has a high polish, resulting in a shiny, fairly slick surface on both interiors and exteriors.

TYPE: GUINEAL BURNISHED
Variety: Resist

Identifying attributes. Guineal:Resist, an extremely rare item, is Guineal with the addition of blobby, patchy resist.

TYPE: BEBEDERO RED BANDED
Variety: Bebedero

Identifying attributes. This rare taxon consists of bowls, with only a few exceptions. The vessels have a heavy red rim band and, on bowls, a lower interior band; some lower bands were also noted on exteriors. Because these vessels, especially the bowls, are almost identical to a combination of form and decorative mode that we now know is associated with ladle censers, we suspect that most of the items in this category are indeed censers, not ceramic vessels per se; the remaining items may fit into Robledal. At this time, however, we are not prepared to make the split and have retained the taxon.

GROUP: HIGUERAL

Basis of definition. This is a very rare group with two varieties.

TYPE: HIGUERAL WHITE SLIPPED
Variety: Higueral

Identifying attributes. Higueral:Higueral has the paste and forms of Jícaro Unslipped, as well as the smoothed to casually burnished surfaces. It has in addition, however, a white slip on vessel exteriors.

TYPE: HIGUERAL WHITE SLIPPED
Variety: Red Banded

Identifying attributes. This variety of Higueral adds a red rim band of thin, almost translucent material to the basic Higueral theme. It is extremely rare.

GROUP: JUNQUILLO

Basis for definition. This ceramic group, only defined in 1988, is not rare, but neither is it common. It is found in higher frequencies east of the Chamelecón River than west of it.

TYPE: JUNQUILLO CRUDE
Variety: Junquillo

Identifying attributes. The paste of Junquillo is similar to very crude Jícaro: the matrix itself is indistinguishable from Jícaro to the naked eye, but Junquillo has a very high proportion of large inclusions which protrude onto vessel surfaces, giving them a rough look and feel. The paste is also somewhat yellower than Jícaro. Forms are predominantly jars and follow the Naco pattern of emphasis on flared-neck examples. There is no decoration.

TYPE: JUNQUILLO CRUDE
Variety: Incised

Identifying attributes. This extremely rare taxon has a little crude

incision on vessel exteriors but is otherwise like Junquillo:Junquillo.

GROUP: LA CHAMPA

Basis for definition. 10.3% facet I; 11.4% facet II.
Comments. Ware undefined.

TYPE: LA CHAMPA ORANGE SLIPPED
Variety: La Champa

Basis for definition. See introduction to El Regadillo complex; 60.9% of the group, on average, for both facets.
Identifying attributes. Orange slip; characteristic bowl form (fig. 6.4a–g).
Paste. No change from the preceding La Jamaica complex.
Forms. In the original 1978–1979 sample, bowls were more than 90%; of bowls, about 12% could not be characterized by form; plates are 3.3% of rims, whereas jars are 0.9%.

- Bowl, straight to concave outslanted walls, direct rim; 28.9 cm average wall; 0.7 cm wall, N=304.
- Bowl, flared walls, direct rim, flat base; average rim d: 24.6 cm, 0.7 cm wall, N=32.
- Other bowls: hemispherical, direct rim, N=11; incurved, direct rim, N=3; large hemispherical body, everted rim, N=2.
- Plate: most have slightly upturned rim and unmodified lip; average rim d: 33.4 cm, 1.2 cm thick; much rarer are plates with thickened rims; one measurable item was 36 cm in diameter and 0.8 cm thick. Some plates have large, hollow, tubular supports, but none is intact.
- Jar, round body; straight, short, vertical neck; direct rim, rim d: 22 cm, 0.6 cm neck.

Bases. A few ring bases were found, not associated with any rim.
Surface. Unchanged from La Jamaica complex.
Decoration. Unchanged.
Distribution. All contexts, in all sites.
Comparative material. Supersystem, system categories uncertain.

TYPE: LA CHAMPA ORANGE SLIPPED
Variety: Notched Break

Identifying attributes. Notched Break variety is distinguished from La Champa variety on the basis of vessel forms and decoration. Notched Break vessels are all bowls with open, outslanted, straight to concave walls. A wall-base break is generally present. On the exterior, at the point of the break, there is a raised, generally triangular area made by pulling out material from the vessel wall or by applying an added fillet of clay. This raised area is then notched, that is, impressed with a finger or tool to make regularly spaced indentations. Slip may or may not cover the notched area but is seldom found below it. This seems to be a local imitation of a type discussed below, Petoa Glossy Slip.

TYPE: CONEJO BICHROME
Variety: Conejo and Black Painted

Basis for definition. Black Painted variety was not separated out during the initial 1978-1979 analysis; therefore, the two varieties will be discussed together. Preliminary tabulation of later data, however, when the distinction was noted, indicates that Black Painted variety is extremely rare. The frequency for both is 15.5% on average for both facets.
Identifying attributes. Orange slip; red paint (Conejo variety [fig. 6.4q]) or black paint (Black Painted variety [fig. 6.4r]).
Paste. Unchanged from La Jamaica complex.
Forms. 90.4% of this taxon are bowls and 9.7% jars, based on the 1978–1979 sample. Later materials have approximately the same percentages, but there are more minority bowl forms.

- Bowl, straight to concave outslanted walls; direct rim, average rim d: 26.5 cm, 0.7 cm wall, N=76.
- Bowl, flared wall; direct rim; flat base; average rim d: 26 cm, 0.6 cm wall, N=9.
- Other bowls: hemispherical, direct rim, N=3; incurved, direct rim, N=3.
- Plate, upturned rim, unmodified lip; 29 cm average diameter; 0.9 cm thick, N=5.
- Plate, flared rim, unmodified lip, flat base; average rim d: 32.2 cm, 0.8 cm mean thickness, N=5.
- Plate, thickened rim; no measurements, N=1.

Surface. Unchanged from La Jamaica complex.
Decoration. Unchanged from La Jamaica complex.
Distribution. Unchanged from La Jamaica complex.
Comparative material. Conejo variety is in the Choloma supersystem, Chasnigua system.

TYPE: CONEJO BICHROME
Variety: Mono

Identifying attributes. Mono variety of Conejo Bichrome is distinguished from Conejo by the content of its designs: while Conejo vessels feature most commonly crabs and birds, Mono has only monkeys, which are, moreover, painted with finer, more delicate strokes and lines (fig. 6.4p). It is uncommon.
Comparative material. Choloma supersystem, Chasnigua system.

TYPE: CHAMELECÓN POLYCHROME
Variety: Chamelecón

Basis for definition. See introduction to El Regadillo complex; 22.6% of the La Champa ceramic group for this complex.
Identifying attributes. Orange slip; black and red paint; characteristic designs (fig. 6.5a–f,h).
Paste. See Sirena:Sirena, La Jamaica complex.
Forms. 84.6% of rims are bowls, 19% are plates, and 3.6% jars.

- Bowl, outslanted, straight to concave walls; rounded to flattened base, some basal breaks; direct rim, average rim d: 27.9 cm, 0.6 cm mean wall, N=110.
- Bowl, flared walls, direct rim, flat base; average rim d: 20 cm, 0.6 cm mean wall, N=7.
- Bowl, hemispherical body, direct rim, N=5.
- Cylinders with direct rim: straight wall, flat base, N=4; bulge above basal break, N=1; incurved wall, direct rim, N=3.
- Plate, simple, upturned rim; unmodified lip; average rim d: 30.1 cm, 0.9 cm mean thickness, N=23.

- Other plates: thickened rim, N=8; flared rim, unmodified lip, N=1.
- Jar, globular body; straight, short, vertical neck; direct rim, average rim d: 24.3 cm, 0.6 cm mean rim, N=3.

Surface. Unchanged from La Jamaica complex.
Decoration. Unchanged from La Jamaica complex
Distribution. Widely distributed in sites of all sizes, complexities.
Comparative material. Chamelecón Polychrome system.

TYPE: CHAMELECÓN POLYCHROME
Variety: Resist

Identifying attributes. Similar to regular Chamelecón:Chamelecón except for the blob-like resist below the paint, this rare unit was first noticed in the Classic period component of the largely Postclassic Viejo Brisas del Valle (site 306) and may be spatially restricted. Brisas lies outside the main valley to the north along the Chamelecón.

TYPE: CHAMELECÓN POLYCHROME
Variety: Fine Line

Basis for definition. See El Regadillo complex; 0.9% of La Champa group.
Identifying attributes. Orange slip; delicate black and red designs (fig. 6.5g).
Paste. See above, La Jamaica complex.
Forms. 71.4% bowls, 28.6% jars.

- Bowl, straight to concave outslanted walls, direct rim, average rim d: 21 cm, 0.7 cm mean wall, N=2.
- Bowl, hemispherical walls, direct rim, average rim d: 21.5 cm, 0.7 cm mean wall, N=2.
- Cylinder, direct rim, rim d: 19 cm, 0.6 cm wall, N=1 (fig. 6.5g).
- Jar, globular body; straight, short, vertical neck; distinct neck-body break; average rim d: 16 cm, 0.6 cm wall, N=2.

Decoration. Delicate lines (1–3 mm) of black and red paint in designs like those of Chamelecón:Chamelecón and resembling Gualpopa Polychrome.
Distribution. Apparently restricted to elite residential zones.
Comparative material. Probably Chamelecón system.

TYPE: CHAMELECÓN POLYCHROME
Variety: Fine Line Resist

Identifying attributes. This extremely rare taxon is like Chamelecón:Fine Line except for the blobby resist decoration under the paint on interior and exterior. Temporally it may be restricted to the early part of this complex.

TYPE: PACAYAL POLYCHROME
Variety: Pacayal

Identifying attributes. The rare Pacayal Polychrome uses the paste of this group and has a similar orange slip. The black and red paints used to make the designs have the color and density of Chamelecón Polychrome's paint. The designs, however, are closer in inspiration and execution to Ulúa Polychromes: finer in line than Chamelecón; sometimes more delicately painted than even Chamelecón:Fine Line, while at other times painted with broader strokes; and with a wider variety of motifs similar to those in Ulúas. Pacayal is cruder than Ulúa, however. There is a gradation from Chamelecón to Ulúa, with Pacayal approximately in the middle.

GROUP: LOS CULUCOS

Basis for definition. Very small numbers of sherds from all over the valley; more prevalent at La Sierra and in its immediate vicinity. Prior to the 1992 season Los Culucos materials were considered imports, probably from the Ulúa Plain. The paste, however, is macroscopically similar to figurines and whistles known to be made in the valley (probable clay sources are currently being evaluated); moreover, in 1992 mold fragments for making Nicanor Molded, a decorated type within this group, were found in the valley, suggesting that many if not all of these putative imports were more likely to have been locally made. Technical analyses of clay sources and finished goods, currently underway, should help resolve this matter.

TYPE: LOS CULUCOS FINE PASTE
Variety: Los Culucos

Identifying attributes. As its name implies, Los Culucos Fine Paste has a fine textured paste with few to no visible inclusions; the few inclusions present are very fine mica particles. Firing is usually thorough, and the cores that exist are just variants on the basic fired paste shade, which is a dull orange grading to tannish/yellowish. Surfaces are well smoothed and are usually well burnished. There is no decoration. Forms are virtually without exception miniature vessels. Most common are truncated cylinders, often with rounded, everted lips; bowls with outslanted straight to slightly convex walls; and open, subhemispherical bowls. Supports are rare.

TYPE: LOS LADRILLOS SIMPLE INCISED
Variety: Los Ladrillos

Identifying attributes. Los Ladrillos has the Los Culucos paste and forms. Exteriors are decorated with a simple, single-point incision; vertical and diagonal lines are the most common. Most incision seems to have been done when the clay was quite damp, since the lines are broad and shallow, with rounded bases.

TYPE: NICANOR MOLDED
Variety: Nicanor

Identifying attributes. Nicanor is made on the basic Los Culucos paste. Vessel shapes are essentially the same, but the somewhat everted rim is constant, probably because it is the result of the manufacturing process. There are usually three or four small lug or slab supports. Exteriors are decorated with molded designs. The designs are in low relief and often are so vague—as though the molds were heavily used—as to be virtually unintelligible. Clear examples are reminiscent of Copán materials; that is, they appear to be pseudo-glyphic or to incorporate humans in somewhat Maya-style poses. Some examples seem to have the molding

enhanced by incision or light excision. In addition to the molding there is often an orange slip on the exterior below the molded panel and on the interior. Slip color can be variable from one part of the vessel to another. Slips are nicely burnished.

TYPE: GUIRAL IMITATION ULÚA MARBLE
Variety: Guiral

Identifying attributes. This unit, made on the Los Culucos paste, contains small, molded bowls with applied, vertical handles. The handles are often notched or carved to vaguely resemble animal heads, with two to four lobes per handle. The designs are vague, but some resemble Nicanor designs. One group, however, has curvilinear, nonrepresentational designs similar to those on Ulúa marble vessels. These designs, and the resemblance of the handles to Ulúa vessel handles, gave the unit its name.

TYPE: LA ZORRA INCISED
Variety: La Zorra

Identifying attributes. This also has the Los Culucos fine paste. Forms are with few exceptions bowls with outslanted walls, generally straight, slightly everted rims; bases are rarely present. Vessel interiors are always slipped, while exterior slipping is variable. The slip fires both orange and black; we regard black as an accident, as some examples with both colors have been found, with the black more of a cloud than a deliberate part of any design or decoration. Interiors are well burnished, but exteriors, even when slipped, are not very well smoothed and seldom are burnished. On the rim/lip interiors are incised designs, such as circles, zigzags, and sine curves. Incision usually precedes slipping.

GROUP: MAGDALENA

Basis for definition. Frequency unclear, approximately 9.5% facet I and 6.5% facet II.
Comments. Ware undefined.

TYPE: MAGDALENA RED-ON-NATURAL
Variety: Magdalena

Basis for definition. See introduction to El Regadillo complex; frequency unclear, but about 9 to 9.5%.
Identifying attributes. Unslipped; red paint; characteristic form; distinctive paste.
Paste. See above, under La Jamaica complex.
Forms. In the original sample, 85.2% of rims are jars; 14.1%, bowls; 0.6%, plates; slightly under 8% of jars could not be categorized by form. The larger sample has roughly comparable form ratios.

- Jar, high straight or curved neck, everted rim, distinct neck-body break; straight necks make up about 80% of the sample with an average diameter of 28.9 cm and average wall thickness of 0.8 cm; curved necks (nine examples; about 2% of the sample) have an average diameter of 27.0 cm, wall thickness of 0.76 cm.
- Jar, globular bodies with various neck configurations: flared necks; high vertically oriented flared necks (five examples—average diameter of 37.3 cm and average wall thickness of 1.2 cm); medium height curved necks (three examples); low to neckless with continuous curvature (seven examples—average diameter of 32 cm and average wall thickness of 0.8 cm).
- Other jars: straight, vertical neck, direct rim, N=9; neckless, everted rim, N=3.
- Bowl, large hemispherical body, clearly everted rim, N=13; specimens with rim-body break on interior but continuous curvature on exterior, N=5; sizes for both groups: average rim d: 37.5 cm, 0.76 mean wall.
- Other bowls: concave to straight, outslanted wall, direct rim (typical La Champa group profile), N=10; incurved wall, direct rim, N=6; hemispherical, direct rim, N=3; flared wall, direct rim, flat base, N=2.
- Plate, simple upturned rim, unmodified lip; no measurements, N=1.
- Plate, thickened lip; no measurements, N=1.

Appendages. In this complex, more handles are decorated than previously.
Surface. Unchanged from previous complex.
Decoration. Zoomorphic modeled figures are now used to decorate handles.
Distribution. Magdalena:Magdalena is more common in the southern part of the valley. La Sierra and site 112 have a greater variety of forms than other sites.
Comparative material. Jicatuyo supersystem, Magdalena system.

TYPE: MAGDALENA RED-ON-NATURAL
Variety: Thick Walled (potential)

Basis for definition. Four examples of an extremely thick-walled version of Magdalena came from site 113, directly west of La Sierra, and were used to define this potential variety. The three rims are all from everted rim, straight-necked jars. They average 42.7 cm in diameter, and 1.5 cm thick.
Comments. The temporal placement of these is uncertain; they could be either facet, or both. In the expanded, later sample, a few more examples of Thick Walled have turned up, but their appearance does nothing to clarify either spatial or temporal variation. This remains a potential taxon.

TYPE: MAGDALENA RED-ON-NATURAL
Variety: Resist (potential)

Identifying attributes. A few sherds of Magdalena have faint, blobby resist in addition to the red paint. These have been separated into a potential variety.

TYPE: MIRAVALLES PAINTED INCISED
Variety: Miravalles (formerly Masica Incised:La Sierra)

Basis for definition. Excavated material and surface finds from La Sierra proper and its near periphery only, with a few small samples from elsewhere in the region; frequency unclear.
Identifying attributes. Wavy line, multipoint incision; red paint; no slip.
Paste. See Magdalena:Magdalena under La Jamaica complex

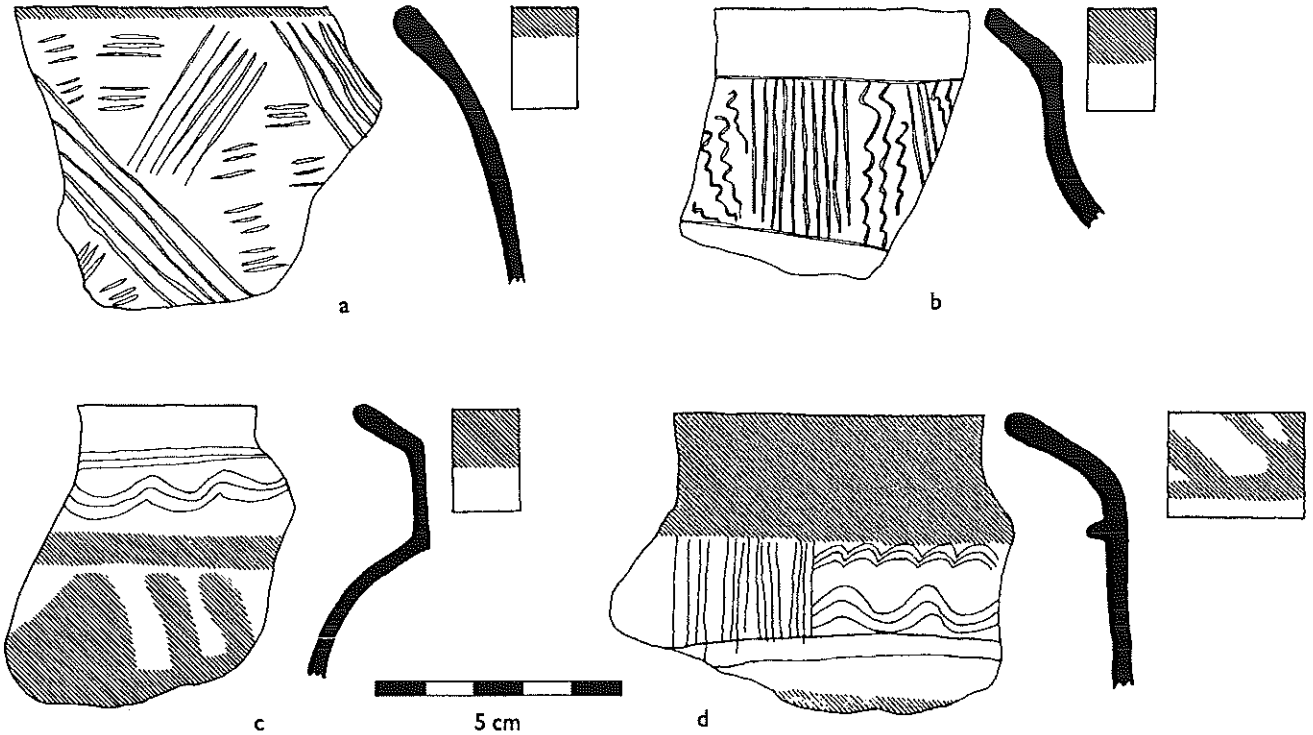

Figure 6.7 • *a,b,* Miravalles Painted Incised:Miravalles; *c,* Maroncho Painted Incised:Machia; *d,* Maroncho Painted Incised:White Washed.

above. Miravalles is on the fine end of the texture spectrum and on the white/pale end of the color spectrum.

Forms

- Jar, straight neck, everted rim, average rim d: 27.3 cm, 0.7 cm mean wall, N=8.
- Bowl, large hemispherical body, everted rim, rim d: 46 cm, 0.8 cm wall, N=1.

In the larger sample, the range of forms has been extended to include a few other bowl and jar types.

Surface. Like Magdalena:Magdalena, above.

Decoration. On Miravalles vessels, the red paint on necks found on Magdalena and Monte Grande is replaced with wavy line incision; bowls are also incised on the exterior. The incision is at times very light and faint. Red paint is used in ways similar to Magdalena/Monte Grande on other parts of the vessels (fig. 6.7a,b).

Distribution. Prior to the 1988 season this taxon was poorly understood and was thought to be restricted to La Sierra proper. We now know that the highest percentages of Miravalles do indeed come from La Sierra, where Miravalles can rival Magdalena proper in quantity. Substantial numbers, though fewer than the quantities at La Sierra and neighboring sites, are found in the far southeast of the valley, while a few sherds have been recovered from sites in the upper reaches of the site hierarchy at Palmarejo, the major site of the small valley to the east of Naco, and at Viejo Brisas del Valle (site 306), just outside the valley proper to the north along the Chamelecón. In sum, Miravalles is not limited to La Sierra and its near periphery, and it seems to be associated with elite residential units outside of La Sierra.

Comparative material. Jicatuyo supersystem, Masica system.

Comments. Temporal placement is uncertain with respect to the facets defined above. The taxon does seem to be primarily in the latter part of the Late Classic.

TYPE: MIRAVALLES PAINTED INCISED

Variety: White Wash

Identifying attributes. White Wash variety of Miravalles is identical to Miravalles:Miravalles except for the presence of a very thin, grayish-white wash on the incised portions of vessels; the wash is applied before incising is carried out. Forms seem restricted to jars.

TYPE: CERRO RUSIO CREAM

Variety: Cerro Rusio

Identifying attributes. Cerro Rusio vessels are made from a paste that is usually on the fine end of the Magdalena spectrum. The surfaces fire a very light tan to cream, almost white at times. Surfaces are well finished, smoothed, and usually burnished. Forms are invariably bowls with slightly restricted orifices. There are sometimes rudimentary lugs on the rim exteriors. Cerro Rusio also has a thin rim band of red paint, approximately the consistency and color of Magdalena's. It has been placed in this group because body sherds cannot be distinguished from Magdalena or Miravalles sherds unless they attach directly to a vessel. This type seems to be a local version or imitation of Cerro Azul Cream, described above, but with thicker walls and less thorough firing.

TYPE: HIGO ORANGE AND RED

Variety: Higo

Identifying attributes. Higo has the typical Magdalena group paste. Surfaces are fairly well finished. Forms are bowls. Bowl interiors are slipped or possibly painted orange. Exteriors have

designs in red paint, but are too fragmentary to analyze. Very rare.

GROUP: MANACAL

Basis for definition. Manacal group was added in 1991, when the potential varieties of Manacal Micaceous were confirmed through further analysis of 1988 and 1990 materials. It is a small but ever-present component of terminal Late Classic and, we believe, Early Postclassic assemblages throughout the valley. Spatial placement has not been completely worked out, but it seems to be slightly more common east of the Chamelecón and in La Sierra and its immediate vicinity.

TYPE: MANACAL MICACEOUS
Variety: Manacal

Identifying attributes. Manacal Micaceous has a fine to moderate textured paste with a high density of inclusions; inclusions are about 50% sand and 50% silvery mica. Color is fairly dark and tends toward brown: 10-YR-4/4 to -5/4, 7.5-YR-4/4 to -5/4. The paste generally has a firing core but is hard and fairly resistant to breakage. Surfaces are smoothed but not otherwise treated. Forms tend toward open bowls, but jars are also found.

TYPE: MANACAL MICACEOUS
Variety: Burnished

Identifying attributes. This variety is burnished to a high gloss, particularly on bowl interiors. The most common and distinctive form is an open bowl with outslanted, straight to flared wall with a break to a flat or slightly rounded base. The base interior is incised or grooved, making what we interpret as a grater bottom, although some of the grooving is so shallow that the relief might be incapable of grating anything. Vessel exteriors are generally lightly burnished, but may be left plain, and are usually rather irregular in spite of smoothing and burnishing.

TYPE: MANACAL MICACEOUS
Variety: Incised (potential)

Identifying attributes. A few Manacal sherds had single-point incision on bowl exteriors or interior lips. This is a rare unit.

TYPE: MANACAL MICACEOUS
Variety: Red

Identifying attributes. This extremely rare item is a basic Manacal with the addition of a thin red wash which does little to actually change the basal paste color. It is applied to both surfaces of bowls and to the exteriors of jars.

GROUP: MONTE GRANDE

Basis for definition. About 4.5% facet I, 2.7% facet II.
Comments. Ware undefined.

TYPE: MONTE GRANDE RED-ON-NATURAL
Variety: Monte Grande

Basis for definition. This taxon cannot be discussed as completely as others, since the decision to place the orange paste variation of Magdalena Red-on-Natural in a separate category was made years after the field analysis. When data from the larger (1988-1992) sample is fully analyzed, however, Monte Grande will be fully documented. At present, Monte Grande:Monte Grande appears to be equal in frequency to Magdalena:Magdalena.
Identifying attributes. Orange paste; unslipped; red paint in complex designs; typical form (fig. 6.8).
Paste. Paste characteristics are similar to Magdalena group save for color. Modal colors are 5-YR-4.5/5, -5/4, -5/5 (reddish brown) and 5-YR-5.5/5, -6/3.5 (light reddish brown).
Forms. Monte Grande:Monte Grande has the same major forms as Magdalena:Magdalena but lacks many minor forms:

- Jar, straight neck, everted rim, body globular with clear neck-body break or with mid-body break, average rim d: 32.5 cm, 0.7 cm mean wall, N=about 80% of all jars.
- Jar, curved, vertical neck; everted rim; clear neck-body break; rim d: 35 cm, 0.7 cm wall, N=about 2% of jars.
- Jar, medium height flared neck, direct rim, rim d: 22 cm, 0.7 cm wall, N=1.
- Bowl, large hemispherical body, everted rim, rim d: 28 cm, 1.1 cm wall, N=2.
- Bowl, concave to straight outslanted walls, direct rim, average rim d: 24.4 cm, 0.7 cm wall, N=5.
- Bowl, flared wall, flat base, direct rim; no measurements, N=1.

Surface. See Magdalena under La Jamaica complex.
Decoration. The increase in decorated handles seen in Magdalena is also seen here, as are the zoomorphic appliqués. Otherwise, the same as Magdalena in the La Jamaica complex.
Distribution. Monte Grande is more prevalent in the northern part of the valley than the southern.
Comparative material. Jicatuyo supersystem, Magdalena system.

TYPE: MONTURA PLAIN
Variety: Montura

Identifying attributes. A rare taxon consisting of vessels having a Monte Grande group paste but no decoration or surface enhancement other than a good smoothing and/or light burnishing. The forms are those of Monte Grande:Monte Grande, with an emphasis on straight-necked, everted rim jars.

TYPE: MARONCHO RED PAINTED INCISED
Variety: Machia

Identifying attributes. The paste, surface finish, and vessel forms of Maroncho:Machia are identical to those of Monte Grande:Monte Grande. The difference lies in decoration: the painted designs on jar necks and bowl exteriors of Monte Grande are here replaced by Masica-like wavy line incision (fig. 6.7c). The incision is at times very faint, more a light scratching of the vessel surface, as is also the case with Miravalles Painted Incised. The distribution of this taxon parallels that of Miravalles. It seems to be very rare outside La Sierra and its immediate hinterland. It is in the Jicatuyo supersystem, Masica system.

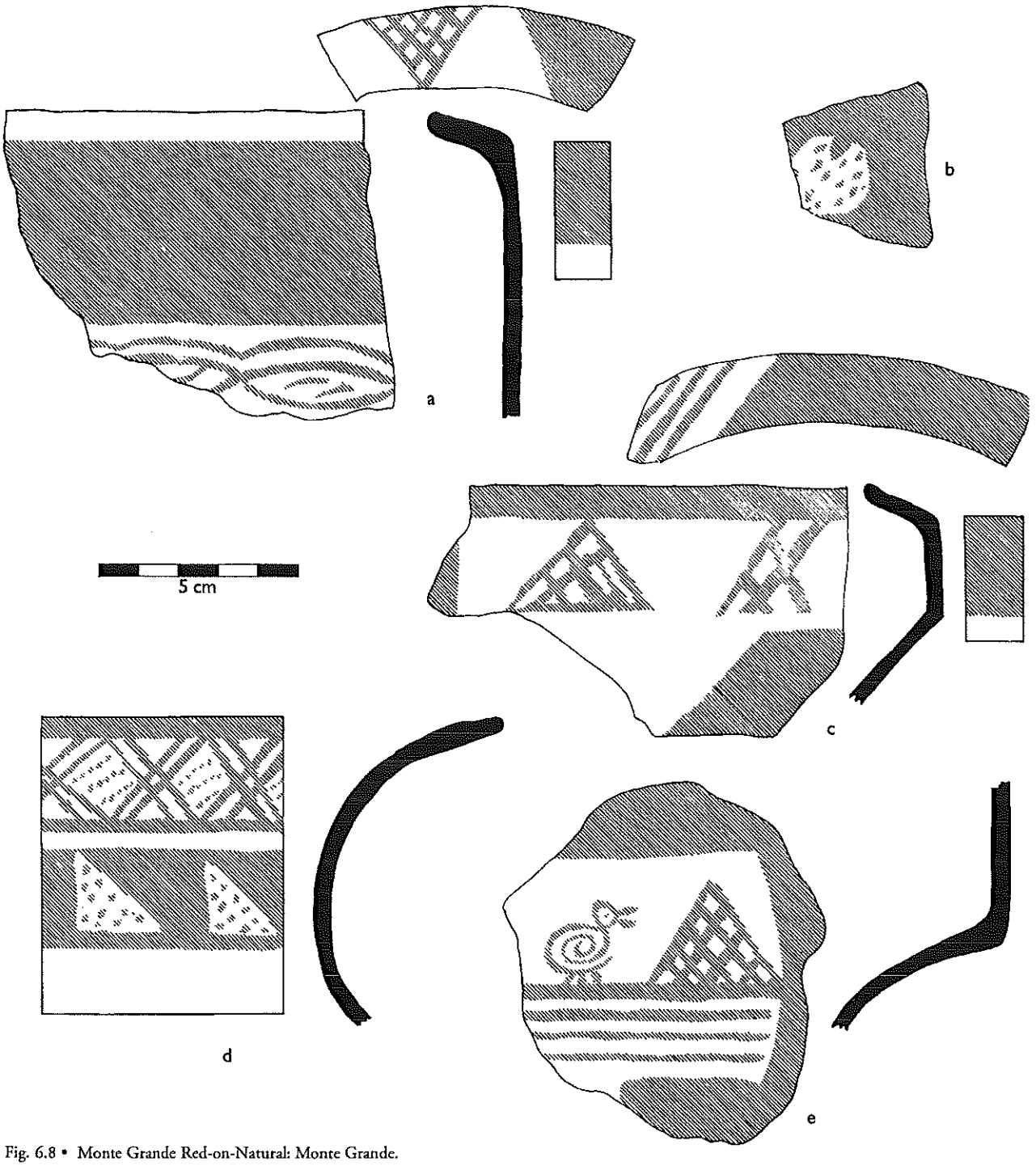

Fig. 6.8 • Monte Grande Red-on-Natural: Monte Grande.

TYPE: MARONCHO RED PAINTED INCISED
Variety: White Wash

Identifying attributes. Maroncho:White Wash is identical to Maroncho:Machia except for the presence of a very thin white to cream to very light pink wash on the body portions where incision is placed after the wash is applied (fig. 6.7d).

TYPE: MARONCHO RED PAINTED INCISED
Variety: Single Point (potential)

Identifying attributes. This rare item is Maroncho:Machia with incision done with a single-point, as opposed to a multiple-point, instrument. Even with the larger sample, its status is unclear.

TYPE: MAJADA RED-ON-ORANGE
Variety: Majada

Identifying attributes. Majada Red-on-Orange:Majada has the paste of Monte Grande. Over the basic paste is an orange slip, which then serves as the basis for red-painted designs like those of Monte Grande. In this rare taxon, bowl and basin forms dominate jar forms.

TYPE: MAJADA RED-ON-ORANGE
Variety: Incised (potential)

Identifying attributes. Majada:Incised is Majada:Majada with the addition of Masica-like wavy line incision. The areas of

incision are sometimes delimited by finger-punctated fillets. It is very rare.

TYPE: LA GUASMA WHITE SLIPPED
Variety: La Guasma

Identifying attributes. La Guasma has the paste and red painted designs of Monte Grande. The difference is an application of white slip prior to the red paint.

GROUP: NACO

Basis for definition. Not found in facet I, about 1.0% in facet II.

TYPE: FULANO UNSLIPPED
Variety: Lorenzo

Identifying attributes. See below under Naco Viejo complex. Lorenzo variety is restricted to those Fulano sherds found within the valley proper and in clear Late Classic contexts. Fulano:unspecified is defined for Postclassic materials.

GROUP: ULÚA POLYCHROME

Basis for definition. 0.7% facet I, 0.9% facet II.
Comments. Ware undefined. Ulúa Polychromes are few in number and generally fragmentary in the Naco Valley. No attempt was made to classify these by type-variety units. Designs are generally unintelligible. Forms are predominantly cylinders, but other bowls were noted. These items seem restricted to elite residential zones.

UNCLASSIFIED BY GROUP

The Naco analysis encountered a small but fairly consistent percentage of special items, sherds that did not fit into the existing classifications and that for the most part appeared to be imports. A few of these appeared in large enough numbers to be named and treated as types and varieties, but an unclassifiable residue remains. Because of the small sizes, not all of them will be mentioned. Despite the large number of analyzed sherds, Copador Polychrome remains the rarest identifiable type in the valley. To date we have recovered fewer than 20 sherds.

TYPE: PETOA GLOSSY SLIP
Variety: Petoa

Identifying attributes. This taxon does not have a group designation and is presumed to be an import. The paste is soft, light orange to tan in color, fine in appearance, and with many tiny inclusions. Forms are bowls with outslanted, straight to flared walls and rounded or flat bases. On the exterior there is sometimes a notched fillet on a basal break. Exteriors also sometimes have broad, shallow incisions; this is generally a circumferential line below the rim, but more complex designs have been noted. Over both interiors and exteriors, and covering the incision but not obliterating it, is a heavy dark orange to reddish orange slip. The slip is highly polished, and the vessels, when completely preserved, have very slick, glossy surfaces, almost waxy to the touch. Petoa is found throughout the valley in small quantities. Some of what we previously called San Augustine (see below) should probably be included in this taxon.

FINE PASTE CERAMICS
Fine paste wares make up less than 1% of the facet II assemblage. Some of these are clearly imported from the Lower Motagua Valley (Tipon Orange, Capulin White), while others may be from the Sula Valley. There are also some sherds of what may be San Augustine Red, but these may be intrusive into facet II deposits: where they were found the stratigraphy is confusing.

CARVED/INCISED ITEMS
Several painted and carved/incised Naco sherds have some resemblance to Ocoman Grave from Los Naranjos (Baudez and Becquelin 1973: Fig. 11a), while other slipped but unpainted specimens are similar to Sula materials. These items are quite rare. In the 1988-1992 sample there is a consistent but very small quantity of materials that look like modeled-carved items from Copán. Several recovered sherds definitely have glyphic-style decoration, while others show human scenes and geometric compositions. Finally, a few sherds of jars with non-local pastes and incisions of the sort found on Reina vessels at Copán have been found.

EARLY POSTCLASSIC (PERIODS 6A AND 6B)

San Bartolo Ceramic Complex: Facets I and II

This complex was defined from excavated material from a number of sites, largely north of the Río Naco. It is divided into two facets based on changing relative percentages of types (table 6.4). Results of subsequent work relating to this time period have not been tabulated, but our impression is that these ratios are largely correct, with the addition of a few minor units, as discussed below.

The division into facets and the division of this complex from the preceding one occurred after field analysis. Therefore there are no separate measurements for facet II vessels and few measurements specific to this complex. Moreover, work from 1988–1992 suggests that the range of types should be amplified, at least for La Sierra proper. For example, the terminal occupation phases at La Sierra contain the following units defined above for the Late Classic:Agua Sucia, Manacal, and probably El Brazo, Miravalles, and Maroncho. A few sherds of probable Sulaco area polychromes have also been identified. The percentages seem to be substantially

Table 6.4 • Representation of units by facet

Type	% Facet I	% Facet II
Jícaro	71.2	64.2
Magdalena and Monte Grande	9.3	6.7
La Champa Group (excluding Chamelecón:Fine Line)	8.1	7.6
Fulano	13.1	20.4
Cerro Azul	0.3	—
Polychromes	1.8	0.9
Fine paste	1.0	1.9

correct for sites on the lower end of the hierarchy, however.

GROUP: CERRO AZUL

Basis for definition. 0.3% facet I, absent facet II.
Comments. See El Regadillo complex above.

GROUP: JÍCARO

Basis for definition. 71.2% facet I, 64.2% facet II.
Comments. Ware undefined.

TYPE: JÍCARO UNSLIPPED
Variety: Jícaro

Identifying attributes. Jícaro is largely the same as previously, but there are the following differences:
Paste. Sherds are on the coarser end of the texture range.
Forms. 97.7% of rims are jars, 2.3% bowls. For jars, approximately 20% of rims could not be classed by form; 51 (39.8%) could be grouped as flared-neck jars but could not be further categorized by neck height or profile.

- Jar, flared high (8–10 cm) neck, fairly straight profile with most flare at rim; average rim d: 33.6 cm, 1 cm mean wall, N=15.
- Jar, flared medium (5–7 cm) neck, curved profile; average rim d: 25.9 cm, 0.6 cm mean wall, N=9.
- Jar, flared low (3–5 cm) neck, continuous curvature; average rim d: 24 cm, 0.6 cm mean wall, N=7.
- Jar, neckless, everted rim; average rim d: 26.3 cm, 0.8 cm mean wall, N=19.
- Bowl, concave to straight outslanted walls; direct rim, average rim d: 31 cm, 0.7 cm wall, N=2.
- Bowl, hemispherical body, direct rim, rim d: 26 cm, 1 cm wall, N=1.

Appendages. Handles are less common than before.
Decoration. Some handles still have punctate decoration, but the frequency is lower than earlier, and other decorative modes (red wash, fillets) virtually disappear.
Comments. In general, Jícaro is cruder than in earlier eras; in this it follows general trends in all types.

GROUP: LA CHAMPA

Basis for definition. 8.1% facet I, 7.6% facet II.
Comments. Ware undefined. La Champa group materials become cruder in finish, paste is coarser, and there is less variety. Fine Line variety polychromes disappear, and Conejo Bichrome and Chamelecón Polychrome:Chamelecón are greatly reduced in numbers, with painted items almost nonexistent in facet II. Vessels also seem to be getting larger, although metric data to support this idea are scanty: La Champa Orange Slipped typical outslanted-wall bowls average 30 cm in diameter and have a 0.7 cm mean wall measurement; Chamelecón Polychrome typical bowls are 29.6 cm in diameter on average and 0.7 cm thick.

GROUP: MAGDALENA

Basis for definition. About 6% facet I, about 4% facet II.
Comments. Ware undefined. Although analyses are incomplete, it appears that all type-variety units except Magdalena:Magdalena are absent from the second facet, and all but Miravalles seem missing from the first as well.

TYPE: MAGDALENA RED-ON-NATURAL
Variety: Magdalena

Identifying attributes. Because of the post-season definition of this complex, separate measurements are not available. Most Magdalena in the San Bartolo complex is like that from the preceding El Regadillo complex, although there is less variety in forms. Some items are generally cruder: coarser paste; less smoothing, with the undersides of everted rims left very rough; sloppier painting; less burnish over the paint, allowing it to erode more easily.

GROUP: MONTE GRANDE

Basis for definition. About 3% for both facets.
Comments. Ware undefined.

TYPE: MONTE GRANDE RED-ON-NATURAL
Variety: Monte Grande

Identifying attributes. No separate measurements are available. The descriptions for the previous complexes hold, as do the comments for Magdalena:Magdalena.

GROUP: NACO

Basis for definition. 13.1% facet I, 20.4% facet II.
Comments. Santa Bárbara ware.

TYPE: FULANO UNSLIPPED
Varieties: unspecified

Basis for definition. The Fulano sherds were separated from Jícaro after field comparison with Wonderley's Naco materials. Fulano is probably underrepresented because of late recognition of the type, which resulted in Fulano sherds being included with Jícaro; indeed, the two types are on a continuum. The description below is based on material I excavated, without reference to Wonderley's work; his description of Fulano during the Late Postclassic is summarized below under the Naco Viejo ceramic complex. I have followed Wonderley in not making varietal distinctions, but this is not a position based on theory. The Lorenzo varietal distinction could be used here as it was for Late Classic Fulano materials.
Identifying attributes. Unslipped, undecorated utilitarian jars; paste.
Paste. Coarse texture; noticeable quantities of large inclusions (about 1 mm), mostly white, often quartz; much mica also present; sherds of variable hardness; about half have cores. Modal colors: 10-YR-6/4 (light yellowish brown) and 5-YR-5/5 (reddish brown/yellow red).
Forms

- Jar, low to medium flared neck, direct rim, globular body, neck-body break, average rim d: 18.5 cm, 0.7 cm mean wall;

total unknown.

- Jar, short vertical neck, direct rim, neck-body break, rim d: 14 cm, 0.8 cm wall, N=1.
- Bowl, concave outslanted walls, direct rim, rim d: 36 cm, 0.6 cm wall, N=1.

Surface. Both surfaces smoothed, but exteriors are better finished; smoothing striations often visible; occasional very light polishing. Surface colors match interiors. A few sherds have a translucent red wash of uneven application and apparently variable placement; color 2.5-YR-6/8 (light red).

Decoration. None save the wash.
Distribution. Unclear.
Comparative material. No supersystem, system designation.
Comments. This is a forerunner of later Fulano materials.

GROUP: ULÚA POLYCHROME

Comments. This group may continue in facet I, but seems absent in facet II.

UNCLASSIFIED BY GROUP

Comments. While lower Motagua Valley materials are absent, there are apparent Belizean imports. These are red slipped bowls with small, impressed flanges at their basal breaks and fine, light, often porous, cream colored paste. They are identical to vessels found at Quiriguá and interpreted there as San Augustine Red (R. Sharer, personal communication). These items are found only at an elite residential cluster and in a late deposit at site 123. Different fine paste materials are present, but their affiliations are unknown.

NON-ULÚA POLYCHROMES

Comments. A few sherds of non-Ulúa polychromes were encountered. Their proveniences are unknown. René Viel (personal communication) has suggested that a few may be Las Vegas Polychrome. Polychromes come only from apparent elite residential zones. In the 1988–1992 sample, a few pieces of Sulaco Polychrome, probably from the Río Sulaco area, were found. It is unclear whether they pertain only to the terminal Late Classic or are also part of the Early Postclassic.

LATE POSTCLASSIC

Naco Viejo Ceramic Complex

Comments. Late Postclassic materials for the Naco Valley were first discussed by Wonderley (1981), and the material below is largely based on his published dissertation. In addition, Late Postclassic materials have been recovered in substantial quantities from a site, Viejo Brisas del Valle, lying along the Chamelecón just north of the valley proper. Discovered in 1988 by Sonia Kane, the site was excavated by her (1988) and L. Theodore Neff (1990). Wonderley excavated approximately 15,000 sherds from Late Postclassic contexts over two seasons (1977 and 1979). Not all contexts were used for tabulations of frequencies. For this, ten operations with clear contexts were used; these contained 84% of excavated ceramics. Materials from other units were used to clarify ranges of variation. Wonderley (1981, 1986a, 1987) divided his material into subcomplexes, and I will follow his original divisions. In addition, I have grouped the Brisas material as a ceramic subcomplex. When technical studies of the pastes are completed, it may be possible to combine Brisas materials with valley finds, but until then the split is, I believe, justified.

Nolasco Ceramic Subcomplex

GROUP: NACO

Basis for definition. 12,211 sherds, 97% of this complex.
Comments. Santa Bárbara ware. Ware characteristics: porous, micaceous paste with inclusions making up approximately 40% of paste volume in the following proportions: 64% quartz, 13% mica, 9% opaque oxides, 6% feldspars, 6% biotite. Inclusions range in size from 0.01–0.03 cm (46%) through 0.03–0.05 cm (33%) and 0.05–1 cm (16%) to greater than 1 cm (5%). Plurality of sherds show cores. Colors: 5-YR-7/3, -7/4 (pink); 7.5-YR-7/4; 2.5-YR-5/6 (red) and -6/6 (light red).

TYPE: FULANO UNSLIPPED

Variety: unspecified

Basis for definition. See above, 4,909 sherds, 39% of complex and 40.2% of Naco group.
Identifying attributes. Unslipped surfaces; paste.
Paste. See definition of Santa Bárbara ware, above.
Forms. Almost all Fulano rims have rounded lips.

- Bowl, outcurved walls, 22 cm average diameter, 0.7 cm mean wall, N=95.
- Bowl, slanting walls, 22.6 cm average diameter, 0.8 cm mean wall, N=62.
- Bowl, hemispherical body, 22 cm average diameter, 0.7 cm mean wall, N=43.
- Bowl, incurved walls, 13.9 cm average diameter, 0.8 cm mean wall, N=15.
- Jar, flared low neck, 19.6 cm average diameter, 0.7 cm mean wall, N=21; three have everted angle at neck-shoulder interior junction.
- Jar, flared high neck, 22.6 cm average diameter, 0.8 cm mean wall, N=8.
- Jar, vertical low neck, 19.3 cm average diameter, 0.7 cm mean wall, N=10.
- Jar, vertical high neck, 14.7 cm average diameter, 0.8 cm mean wall, N=8.
- Comals (plates and low bowls with opposed lugs or handles with lip attachments); no measurements, N=8.
- Candeleros, tripod, N=9; non-tripod, N=2.
- Spiked censers, hemispherical walls, N=5.
- Ring bases or pot stands; spiked, N=1; plain, N=2.

Bases. The most common are convex or dimpled, N=66; there are 32 flat bases, 4 rounded, and 1 ring base.
Appendages. Solid conical legs, 2.4 cm average height, N=4; one effigy support. Handles are principally straps with vertical orientations, but placement is unclear for 23 of 31 examples; average sizes: 1.2 cm thick, 3.3 cm wide. Horizontally oriented straps, N=8; all straps total 141. Nine tube handles averaging 2.2 cm were

recorded. Twelve bowls have exterior side lugs, placed 1–3 cm below the rim, and projecting 0.6–3.5 cm; 4 of 12 have prongs, 3 with three prongs. There are also zoomorphic lugs, unassociated with specific forms. Finally, there are three plain basal flanges from bowls and one finger-impressed flange.

Surface. Smoothed; exteriors and visible surfaces are better finished; fire clouds frequent, and some smudging noted; modal colors: 10-YR-4/6 - 4/8, 7.5-YR-7/4. Early facet materials tend to be more buff to cream color. Late facet sherds are poorly finished and are rough. There are numerous examples of textile or mat impressions which Wonderley regards as artifacts of manufacture.

Decoration. Decoration is rare and consists primarily of effigy lugs and/or adornos. Other decorations are these: finger-impressed fillet (1), incised hand(1), slit bean on a strap handle (1), reed-stamping on strap handles (5), rows of depressions on bowls (2), spikes on censers and ring stands.

TYPE: ALGO RED

Varieties: Algo and Glossy

Basis for definition. 3,780 sherds, 30% of the complex and 31% of Naco group; 3,603 are Algo variety and 177 are Glossy.

Identifying attributes. Paste slip.

Paste. See Santa Bárbara ware, p. 56.

Forms. Form tabulations are based on 560 Algo variety rims and 23 Glossy; measurements are for both varieties combined. Only the major forms are covered below. Lips are usually rounded; several are thickened on the exteriors, and a few are beveled.

- Bowl, outcurved walls, average d: 23.4 cm, 0.6 cm mean wall; Algo N=142, Glossy N=10.
- Bowl, slanting walls, average d: 25.3 cm, 0.7 cm mean wall: Algo N=121, Glossy N=4.
- Bowl, hemispherical body, average d: 23.7 cm, 0.7 cm mean wall; Algo N=106, Glossy N=5.
- Bowl, incurving walls, average d: 11.6 cm, 0.6 cm mean wall; Algo N=53, Glossy N=0.
- Jar, low flared neck, average d: 14.7 cm, 0.8 cm mean wall; Algo N=20, Glossy N=1.
- Jar, low flared neck, average d: 21.5 cm, 0.7 mean wall; Algo N=67, Glossy N=1.
- Jar, low vertical neck, average d: 14.7 cm, 0.6 cm mean wall; Algo N=14, Glossy N=1.
- Jar, high vertical neck, average d: 17.3 cm, 0.7 mean wall; Algo N=20, Glossy N=0.

Bases. There are two rounded and eighteen dimple bases (Algo variety), but flat is most common (Algo N=27, Glossy N=1).

Appendages. Of the fifteen identified supports, twelve are hollow, and most of these are conical. Strap handles are the most common; Algo N=131, Glossy N=1. Mean thickness is 1.2 cm, and mean width 3.3 cm. Of those classifiable by orientation, thirty-three are vertical and four horizontal. There are five Algo loop handles; average thickness 2.37 cm. In addition to supports and handles, lugs and flanges are sometimes applied; see Fulano, above, for an applicable discussion.

Surfaces. Surfaces are well smoothed. Algo variety is matte, and its most common slip colors are 2.5-YR-5/6, -4/8, and 10-R-5/6, -5/8, -4/6. In the beginning of this temporal unit Algo is more orange in color, that is, closer to La Champa group materials. Glossy variety has a well burnished, hard surface in the same color range as Algo. For both varieties, slip is applied to all surfaces, with a few exceptions.

Decoration. There is little besides the slip: a few examples of incision, a few applied fillets or "coffee beans," a few finger-impressed designs, one modeled face. There are four examples of stamped-base bowls. Designs are circles within straight borders. Wonderley also believes that the common occurrence of fire clouding indicates that this was a decorative mode.

Comparative material. Wonderley sees similarities between Algo and red slipped taxa from highland Guatemala and Chalchuapa.

TYPE: TAL BURNISHED

Variety: unspecified

Basis for definition. 1,232 sherds, 9.8% of the complex and 10.1% of Naco group.

Identifying attributes. Paste and highly burnished surface.

Paste. See Santa Bárbara ware.

Forms. Forms are those of Fulano and Algo and occur in roughly the same proportions. Sizes within any one form are also similar.

Appendages. Thirty-five vertically oriented strap handles were found. Mean width is 3.3 cm and mean thickness is 1.1 cm. Four strap handles had horizontal orientations; there was one loop handle. Only one lug was recorded and one hollow cynical support.

Surface. Unslipped but with a variable polish. Most sherds are medium brown, but the color range is great. Typical shades are 2.5-YR-3/4, -4/4, and 5-YR-4/3, -4/6, -5/4, -5/6.

Decoration. There are a few examples of reed stamping.

Comparative material. Possible affinities in form to Chalchuapa and possibly around Lake Yojoa.

TYPE: NOLASCO BICHROME

Varieties: Nolasco and Alternativo

Basis for definition. 2,222 sherds, 17.7% of complex and 18.2% of Naco group; 2,214 are Nolasco and 8 are Alternativo.

Identifying attributes. Paste, white slip, characteristic painted designs.

Paste. See Santa Bárbara ware.

Forms. Wonderley notes that the most common vessel is a tripod bowl with a basal break, generally with a medial or basal flange. Supports are hollow while bases are flat or slightly convex. Some base interiors are stamped, making graters. The vast majority of tripod bowls have outcurving or slanting walls. Ladle censers are the second most common vessel. Third in commonality is the hemispherical bowl without supports. These have flat bases and side lugs as a rule. Total rim sample: Nolasco N=730, Alternativo N=4.

- Bowl, outcurving walls, average d: 18.4 cm, 0.5 cm mean wall; Nolasco N=409, Alternativo N=3.
- Bowl, slanting walls, average d: 21.8 cm, 0.6 cm mean wall;

Nolasco N=163, Alternativo N=0.

- Bowl, hemispherical, average d: 25.9 cm, 0.7 cm mean wall; Nolasco N=54, Alternativo N=0.
- Ladle censer, outcurving wall, average d: 16.4 cm, 0.5 cm mean wall; Nolasco N=60, Alternativo N=1.
- Ladle censer, slanting walls, average d: 16 cm, 0.7 cm mean wall; Nolasco N=28, Alternativo N=0.

Bases. Fourteen base fragments had raised designs on their interior surfaces. Designs are 0.1–0.2 cm high and are sometimes eroded. See "Decoration" for further discussion.

Appendages. The only observed legs are hollow and most probably contained rattle balls. Heights are 3–8 cm, and diameters typically about 5 cm. Vents are circular or elliptical and usually only one is found. Wonderley's Type I is an effigy foot which he likens to a bird's foot. This form has four projecting spikes or lugs; three lateral, one distal. There are 48 examples. Type II is also an effigy form but more closely resembles a bird; there are four examples. Types III (N=13) and IV (N=5) are cylindrical, whereas Type V (N=3) is bulbous on the end. The most common handle form is the hollow handle attached to ladle censers (Nolasco N=467, Alternativo N=2). Ends are pinched or plugged. There are five strap handles associated with jars. Ten side lugs were noted on bowl forms, and 26 bowl walls have medial or basal flanges. Flanges are typically adorned with reed punctations.

Surface. Surfaces are well smoothed and are covered with a powdery white slip, 10-YR-8/2-3. Over this is red paint, 7.5-R-4/6-8 or 10-R-4/6. The only unslipped portions are jar interiors, stamped-bowl surfaces, and the exterior bases of hemispherical bowls.

Decoration. Nolasco Bichrome vessels are notable for the red designs. The content and change through time have been major concerns of Wonderley's; here, however, I shall give only a simple characterization. Walls of vessels are generally treated as a single design band, separated into various panels. A characteristic early design is intersecting diagonal lines, often making a simple X, with the background filled in by dots or short lines. Wonderley terms this the serpent jaw. There is also a guilloche element appearing between two horizontal lines which Wonderley regards as a snake eye. The third sort of design is a stylized feather in the shape of an elongated triangle or ellipse. Finally, the last common element is concentric semicircles. Nolasco designs are characterized by combinations of these elements. Alternativo variety contains other elements: S curves, balls, and a cursive step fret. It is similar to Vagando Polychrome, described below.

Comparative material. Wonderley sees connections to highland Guatemala as well as affinities to a Petén tradition of red effigy legs. There may also be affinities with Mexico. He perceives the type to have resulted from the fusion of material introduced through site-unit intrusion with local traditions.

TYPE: POSAS POLYCHROME

Varieties: Posas, Distinto, and Mezclado

Basis for definition. 69 sherds, Posas N=56, Distinto N=5, Mezclado N=8, 0.5% of the complex, 0.6% of Naco group.

Identifying attributes. Paste; white slip with red and black paint.

Paste. See Santa Bárbara ware.

Forms

- Ladle censer, outcurving walls, average d: 16.8 cm, 0.5 cm mean wall; Posas N=13, Distinto N=0, Mezclado N=1.
- Ladle censer, slanting walls, average d: 16.7 cm, 0.5 cm mean wall; Posas N=14, Distinto N=0, Mezclado N=0.

Appendages. The most common appendage is the hollow tubular ladle censer handle. One strap handle was recovered.

Surface. Smoothed, with a powdery white slip like that of Nolasco Bichrome. The red is also similar. The black paint is dark and clear. The Mezclado variety has a red exterior, nicely polished.

Decoration. Designs are on all surfaces except basal planes. Essentially, Posas variety is Nolasco Trichrome, for it uses the same elements as Nolasco Bichrome, but with red and black paint. Distinto variety combines Nolasco elements with those from Vagando Polychrome. Mezclado variety has a white interior surface with red and black paint and a glossy red exterior. Painted elements are those of Nolasco and Vagando.

Comparative material. Wonderley notes that Mezclado variety is "conceptually similar" to several types for the Yucatán and Petén.

GROUP: UNSPECIFIED

TYPE: COFRADÍA UNSLIPPED

Variety: unspecified

Basis for definition. 232 sherds, 1.8% of the complex.

Identifying attributes. Unslipped, characteristic paste.

Paste. Compact fine to medium to coarse (at the end of the temporal period). Inclusions, mostly quartz, are about 25% by volume. Colors are 7.5-YR-8/2, -8/4; Wonderley characterizes these items as buff to light brown.

Forms

- Jar, low flaring neck, average d: 21.2 cm, 0.9 cm mean wall, N=12.
- Jar, high flaring neck, average d: 24.6 cm, 1 cm mean wall, N=9.
- Bowl, outcurving walls, average d: 33.3 cm, 0.9 cm mean wall, N=9.

Appendages. There are eight strap handles and three loop handles.

Surface. Surfaces are fairly well smoothed, with a few burnished examples.

Decoration. Two strap handles have slit punctation, three lines to the row. A little very eroded red paint was seen on two rims, and so there may have been rim bands.

Comparative material. None.

Comments. This seems to be the last gasp of Jícaro Unslipped, so common during the Classic.

GROUP: UNSPECIFIED

TYPE: SALTO RED

Variety: unspecified

Basis for definition. 17 sherds, 0.1% of the complex.

Paste. Medium texture, soft and porous. Nonplastic inclusions are about 25% of the volume. Surface color is 10-YR-8/3.

Form. The only identified form is a high-necked jar with everted or flared rim, rim d: 27.5 cm, wall = 0.9 cm, N=5.
Appendages. One strap handle; one pierced lug or miniature strap handle.
Surface. Surfaces are well smoothed, though smoothing bands were observed. There is a waxy, lustrous, deep red slip on interior rims, neck exteriors, and exterior bodies. Closest in color to 10-R-4/6.
Comparative material. None.
Comments. Wonderley believes Salto to be the final outgrowth of Magdalena, for the Classic period.

Forestero Ceramic Subcomplex

GROUP: UNSPECIFIED

TYPE: FORESTERO BICHROME

Variety: unspecified

Basis for definition. 15 sherds, 0.1% of the complex.
Identifying attributes. White slip, black painted designs.
Paste. Paste is similar to Santa Bárbara ware with these exceptions: about 11% of the paste volume consists of crushed potsherds or clay particle temper; clay lumps are macroscopically visible in half the sample.
Forms. Of the 10 recovered rims, 7 are from bowls with outcurved walls. Average rim d: 18 cm, 0.7 cm mean wall.
Appendages. One hollow tubular leg and various fragmentary hollow tubular handles from ladle censers were noted.
Surface. Well smoothed and slipped white with a Nolasco-like slip, 10-YR-8/2-3.
Decoration. All surfaces are slipped, but paint is applied to all but basal planes. Designs are most commonly a sine curve between parallel, straight lines. These elements can be oriented horizontally or vertically. Other elements are suspected. One sherd had a resist design on the white slip.
Comparative material. None.

Vagando Ceramic Subcomplex

GROUP: UNSPECIFIED

TYPE: VAGANDO POLYCHROME

Variety: unspecified

Basis for definition. 52 sherds, 0.4% of the complex.
Identifying attributes. Red and black paint on white slip, with characteristic designs.
Paste. Essentially that of Santa Bárbara ware, with the addition of ground potsherd temper.
Forms. Thirteen of 15 rims are from ladle censers, 8 with outcurving walls, and 5 with slanting walls.
Appendages. There are several hollow legs, columnar in shape. Handles are limited to the hollow tubular form of ladle censers in this time period.
Surface. Slip is powdery and easily eroded and has a matte finish when preserved.
Decoration. The red paint is deep, close to 10-R-4/6-8 in color. The black may tend toward brown or gray. Surfaces are treated as one or two horizontal fields circling the vessel. There may be subdivision into panels. Panels and bands are demarcated by double lines. Design elements are butterflies, S hooks, step frets, fish, balls, sine waves, and diamonds.
Comparative material: Wonderley sees affinities with materials from the Pacific slopes of Nicaragua, Mexico, and Guatemala.

GROUP: UNSPECIFIED

TYPE: CORTÉS POLYCHROME

Variety: unspecified

Basis for definition. 3 sherds.
Paste. Compact, fine texture, with about 20% inclusions. Color is 5-YR-7/8.
Form. The one Cortés rim is a hemispherical bowl, rim d: 20 cm, 0.6 cm wall thickness.
Surface. Burnished over slip and paint and slightly glossy. The slip is not powdery and is light brown to cream in color, for example, 10-YR-8/6.
Decoration. Cortés Polychrome has all of the design elements found in Vagando except the fish.
Comparative material. See Vagando Polychrome, above.

UNCLASSIFIED BY TYPE

In addition to the above materials, Wonderley defined Hidaldo Polychrome on the basis of three distinct sherds. There are also 29 sherds which did not fall into clear categories; 12 of these are probably foreign to Naco (some probably from Yucatán), while the rest are from earlier time periods, or are odd examples of probable Santa Bárbara ware.

Brisas Ceramic Subcomplex

My usage of "subcomplex" in "Brisas Ceramic Subcomplex"—which differs from Wonderley's (nonstandard) use of "subcomplexes"—may be nonstandard as well, for I am applying it to the materials recovered from Viejo Brisas del Valle (site 306), which lies just outside the valley proper along the Río Chamelecón as it runs to the north. I have separated these materials for several reasons. First, until technical studies are completed, it is not clear whether Brisas materials belong to the same ware categories as do the materials from Naco itself and other Late Postclassic loci in the Naco Valley. Second, because of somewhat different methods used and the long time lag between Wonderley's analysis and our own, it is not possible to combine our data with his. Indeed, when the final Naco ceramic report is completed, there will no doubt be separate sections for Naco Valley ceramics from the site of Naco; Naco Valley materials from other sites, rare though they are; and Brisas del Valle finds. Since tabulations for Brisas materials are incomplete, the descriptions below are somewhat impressionistic and lack quantitative data.

GROUP: FULANO

Basis for definition. By far the most common group in the subcomplex.

TYPE: FULANO UNSLIPPED

Variety: El Fierro

Identifying attributes. The basic paste common to all taxa in this

group has a matrix with a large number of inclusions, macroscopically approaching 50%. Inclusions tend to be large, with many around 1 mm; items up to 3 mm are not uncommon. Inclusions are quartz and other white materials, a substantial mica component, and unidentified gray and black particles. Breaks are uneven, although particles do not protrude onto the surface. Fulano:El Fierro is unslipped and undecorated. Surfaces are fairly smooth, and occasionally a light burnish is noted. Jars and bowls seem about equal in representation, with jars commonly having flared necks. Bowls are generally open forms, with the subhemispherical form common. Lug handles are on bowl and possible comal rims. Fulano:El Fierro is a common taxon.

TYPE: TAL BURNISHED
Variety: Pinolero

Identifying attributes. On the basic Fulano template, Tal:Pinolero adds a heavy burnish to produce a glossy, well-finished type. Burnish is noted on vessel exteriors only.

TYPE: CARBANO BRUSHED
Variety: Carbano

Identifying attributes. Basic Fulano group paste. Surfaces are brushed, possibly with a corn cob, with lines clearly in groups but no consistent orientation to the groups. Jar exteriors and bowl interiors, as well as some bowl exteriors, are finished in this way. Carbano:Carbano is fairly common.

TYPE: CARBANO BRUSHED
Variety: Burnished (potential)

Identifying attributes. Like Carbano:Carbano, except that there is light to moderate burnishing over the brushing, which squashes down the raised areas between lines. These items are not common.

TYPE: ALGO RED
Variety: Cerro Chino

Identifying attributes. Similar to Fulano:El Fierro with the addition of a red slip. The slip varies from a good clear red to orange and sometimes to a brownish color more evident in a clean break than on the surface. The most common rim is the open bowl, but jar bodies are common, suggesting that jars were large. Bowls often have large rim lugs, often bifurcate or trifurcate, and sometimes with applied or punctate eyes giving the lugs an animal appearance. Algo:Cerro Chino is fairly common.

TYPE: ALGO RED
Variety: Payaso

Identifying attributes. This rare category is Algo:Cerro Chino with one side slipped and the unslipped side painted with unclear designs. The red "paint" is the same as the slip.

TYPE: 24 DE ABRIL BURNISHED
Variety: 24 de Abril

Identifying attributes. This very rare item is Algo Red with a heavy burnish.

TYPE: COLONIA JORGE BLACK-ON-RED
Variety: Colonia Jorge

Identifying attributes. Colonia Jorge, an extremely rare item, is 24 de Abril with the addition of black paint applied in simple stripes.

TYPE: LA PITA WHITE PAINTED
Variety: La Pita

Identifying attributes. Only a handful of sherds have been recovered. These have a red, or possibly black, slip on which designs are painted with a thin white paint. The only discernible design looks like a Nolasco design done in reverse (white on red).

TYPE: CASA QUEMADA WHITE SLIPPED
Variety: Casa Quemada

Identifying attributes. The paste is a basic Fulano group paste. Jar exteriors and bowl interiors and exteriors are slipped with a thin, poorly adhering, white to tan to cream slip. The slip is powdery and easily eroded. There is no other decoration. Casa Quemada is a very rare type. Despite several years of analysis it is still possible that this is merely very eroded Nolasco Bichrome (see below).

TYPE: NOLASCO BICHROME
Variety: Brisas

Identifying attributes. Nolasco Bichrome:Brisas has the typical Fulano paste, over which is applied the chalky, easily eroded white slip described for Casa Quemada White Slipped. Surfaces are uneven and poorly finished, both under the slip and the slip itself, although there is sometimes a little visible burnish. There are a few jar fragments, but bowls are the dominant vessels by far. The most common bowl has an outslanted straight or flared wall, a distinct break to the base, and three supports, usually of the "bird" sort. Medial flanges or flanges at the basal break are common and are usually punctated, often with reeds. Supports of all forms are hollow and sometimes have rattle balls. There are examples of bowls with impressed/molded interior designs, and one mold was found at site 306. The designs are painted in red on all surfaces except base exteriors and usually base interiors. Designs have been eroded and fragmentary in the site 306 sample but seem to be similar to those outlined by Wonderley for Naco proper. This is not a common type, but we suspect that it is underrepresented because the slip erodes so easily, leaving vessels looking like simple Fulano examples.

TYPE: TORMENTA TRICHROME
Variety: Tormenta

Identifying attributes. This extremely rare variety uses red and black paint on the Nolasco white slip.

GROUP: EL EXITO

Identifying attributes. The paste of this group is distinct from Fulano group and is somewhat reminiscent, at least in color and texture, of Jícaro from the Late Classic. The paste is moderate to

Table 6.5 • Chronometric dates

Lot	Date	Provenience	Ceramic date
99H/6	540 BC ± 110	Midden context, 0.85–1.05 m bgs.	400 BC–AD 1
123Y/17	AD 650 ± 60	0.15 m below tumbled architectural debris derived from Str. 123–39's north basal facing, 0.8–0.85 m bgs.	AD 200–500
123FF/22	AD 480 ± 90	Associated with a level of burnt daub immediately below Str. 123–30's east basal facing.	AD 1–200
123FF/53	90BC ± 50	Recovered within a rock-filled pit, 0.6 m below west basal wall of Str. 123–30.	400 BC–AD 1
306V/34	AD 480 ± 60	Terminal debris associated with Str. 105, final version, 0.4–0.6 m bgs.	AD 950–1300
306Z/18	AD 650 ± 60	Terminal debris associated with Str. 152, final version, 0.1–0.25 m bgs.	AD 950–1300
306AB/04	AD 1370 ± 80	0.22–0.3 m bgs. in a midden unassociated with standing architecture.	AD 1300–1500
306AJ/45	AD 1570 ± 50	Terminal debris associated with Str. 128, 0.2–0.4 m bgs.	AD 1300–1500
15A/65	AD 250 ± 100	Living surface, 0.6 m bgs, associated with Str. 30, La Sierra.	AD 600–950
19H/57	AD 450 ± 80	Summit of Str. 62 among smashed vessels, La Sierra.	AD 600–950
27B/9	AD 1620 ± 80	Ashy midden deposit, 0.9 m bgs, predating adjacent Str. 65, La Sierra.	AD 300–500
31A/33	AD 1140 ± 80	Within stone fill of Str. 122, atop penultimate construction, La Sierra.	AD 600–950
31F/84	AD 1270 ± 50	From ash level underlying the ceramic kiln, Str. 120, La Sierra.	AD 600–950
32B/36	AD 350 ± 130	From 1.5 m bgs, associated with Str. 33-Sub 1, La Sierra.	AD 300–500
36F/41	AD 640 ± 70	From 0.5 m bgs, associated with Str. 50, La Sierra.	AD 600–950
79B/09	AD 690 ± 60	Found atop the south basal wall, Str. 079–1, La Sierra Near Periphery.	AD 600–950
99C/15	AD 620 ± 90	From an ash lens directly underlying Str. 099–2's east basal wall, Site 99.	AD 600–950

bgs: depth below ground surface.
dates: all dates are given in years before present (AD 1950) and are not calibrated further.
ceramic date: anticipated temporal placement of the collection unit based on an assessment of the ceramics it contains and/or evaluations of adjacent lots.
processing lab: all samples were run by Beta Analytic, Inc.

fine in appearance and has a high percentage of very small inclusions. Gold and silver toned mica are very common, as are red and black particles; least common are white materials and quartz. The color is a yellowish tan. The group is much less frequent than Fulano group.

TYPE: EL EXITO UNSLIPPED

Variety: El Exito

Identifying attributes. This uncommon type may simply be very eroded Victoria Bichrome (see below). It has the basic El Exito paste and is unslipped and undecorated. Bowls and jars are present.

TYPE: VICTORIA BICHROME

Variety: Victoria

Identifying attributes. Victoria Bichrome is Nolasco Bichrome made on a different paste, which argues for a center of production definitely different from Naco and possibly different from site 306. Surfaces are better finished than for Nolasco vessels. The predominant form by far is the open bowl with outcurved/flared walls and tripod supports. "Bird" supports are common, and there are examples of molded or impressed bowl interior bases. The slip is essentially the same soft, easily eroded one used for Nolasco Bichrome, and the paint is also the same. The Victoria sample is extremely small, but designs do seem similar to those on Nolasco Bichrome from Naco itself.

Acknowledgments. Field analysis tasks were shared by Edward R. Schortman in 1978 and 1979. Sylvia Smith was Laboratory Director during the 1988 season and was responsible for most of the day-to-day analysis and type-variety revision; Ed and I also read out various lots, and I worked on taxa revision. In 1990 Marne Ausec was Lab Director, as well as being in charge of design analysis, a task she initiated in 1988. During this season we attempted to involve all staff in ceramic analysis, with variably successful results. Ed and I also did considerable analysis at the end of the season, and I worked on taxa revisions, as did Marne. The 1991 season was devoted to analysis. Marne Ausec was once again Lab Director, with assistance in reading out from Ed, myself, and Ellen Bell; Sylvia Smith also did some readouts, but during this season she was primarily concerned with censer material. Ellen Bell acceded to the Lab Director mantle in 1992. Late season readouts were also done by Ed and Marne. In 1991 I concentrated on collecting metric data and rim profiles and cataloging ceramic materials other than pottery. I thank Ed, Sylvia, Marne, and Ellen for all the diligent work they have accomplished on behalf of the Naco Project over the years. I also wish to thank Adán Cueva and Victor Cruz, former IHAH directors; José María Casco, Gerente of IHAH at the time of writing; Vito Véliz (IHAH); and the people of Naco Valley (especially Luis Nolasco and Margarita de Posas) for their help and support. The early fieldwork was funded in part by small grants from the Department of Anthropology, University of Pennsylvania, and the Explorers Club, New York. The 1988-1992 seasons were funded by grants from the National Geographic Society (Preclassic components), the Wenner-Gren Foundation (work at site 123 and on several smaller sites), the National Endowment for the Humanities (for work on the Postclassic site of Viejo Brisas del Valle), the National Science Foundation (research at La Sierra, geomorphological investigation, and the 1991 analysis), Kenyon College, and, for the

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Project collections. In Honduras, the principal project collection is housed in the IHAH bodega in Santa Bárbara; we retrieve it for use when we are working in the country. In 1992 a smaller but adequate collection was given to the La Entrada Project for its use and for others who may need to consult Naco materials during project off-seasons. In the U.S., I maintain a type collection covering all time periods; it is, at the time of writing, at Kenyon College. Other materials, pertaining to the Late Classic for the most part, are at Cornell University, in the care of John S. Henderson. They are not, however, sorted and labeled using this type-variety-mode classification.

Project bibliography. Ashmore, Schortman, and Urban 1987; Ausec and Urban 1989; Clark, Schortman, and Urban 1990; Henderson, Stearns, Sterns, Wonderley, and Urban 1979, Henderson, Wallace, Wonderley, and Urban 1979; Kane and Urban 1989a, 1989b; Miller, Urban, and Schortman 1989a, 1989b; Schortman and Urban 1984, 1988, 1989a, 1989b, 1990a, 1990b, 1991a, 1991b, 1991c; Schortman and Urban 1986; Schortman et al. 1990, 1991; Urban 1977, 1978, 1979, 1986a, 1986b, 1986c, 1987a, 1987b; Urban and Schortman 1985, 1987; Urban et al. 1988; Wonderley 1978, 1979, 1981, 1984.

Ceramic units by period

MIDDLE PRECLASSIC (PERIOD 1)
Manchaguala Ceramic Complex
Group: Chaguites
Type: Chaguites Burnished
Variety: Chaguites
Variety: Incised
Variety: Red
Variety: Incised and Red
Variety: Pattern Burnished
Group: Peñonas
Type: Peñonas Brown
Variety: Peñonas
Variety: Plastic Decorated
Variety: Pattern Burnished
Type: Pericos White Slipped
Variety: Pericos
Type: Las Yayas Striped
Variety: Las Yayas
Variety: Brushed
Variety: Incised
Group: Sajarial
Type: Sajarial Striated
Variety: Sajarial
Variety: Plastic Decorated
Type: El Chile Striated
Variety: El Chile
Group: Campo Alegre
Type: Campo Alegre Red Washed
Variety: Campo Alegre
Variety: Incised
Variety: Pattern Burnished

LATE PRECLASSIC (PERIOD 2)
El Limón Ceramic Complex
Group: Calanar
Type: Calanar Cream Paste
Variety: Calanar
Group: Frontón
Type: Frontón Unslipped
Variety: Frontón
Variety: Red Rimmed
Type: Mayen Well Smoothed
Variety: Mayen
Type: Las Cabas Crude
Variety: Las Cabas
Type: Santa Helena Zone Painted
Variety: Santa Helena
Group: Izalco
Type: Izalco Usulután
Variety: Santo Domingo
Group: La Champa
Type: Sirena Orange Slipped
Variety: Sirena
Group: Magdalena
Type: Garrajon Red Decorated
Variety: Garrajon
Group: Montañitas
Type: Montañitas Yellow-Tan
Variety: Montañitas

TERMINAL PRECLASSIC/
EARLY CLASSIC (PERIODS 3A AND 3B)
Santo Domingo Ceramic Complex
Group: Calanar
Type: Calanar Cream Paste
Variety: Calanar
Group: Chilanga
Type: Chilanga Usulután
Variety: unspecified
Group: Frontón
Type: Frontón Unslipped
Variety: Frontón
Variety: Red Rimmed
Type: Mayen Well Smoothed
Variety: Mayen
Type: Santa Helena Zone Painted
Variety: Santa Helena
Group: Izalco
Type: Izalco Usulután
Variety: Santo Domingo
Group: Jícaro
Type: Jícaro Unslipped
Variety: Jícaro
Group: La Champa
Type: Sirena Orange Slipped
Variety: Sirena
Type: Conejo Bichrome
Variety: Conejo
Group: Magdalena
Type: Garrajon Red Decorated
Variety: Garrajon
Type: Magdalena Red-on-Natural
Variety: Magdalena
Group: Montañitas
Type: Montañitas Yellow-Tan
Variety: Montañitas

EARLY CLASSIC (PERIOD 4)
La Jamaica Ceramic Complex
Group: Chilanga
Type: Chilanga Usulután
Variety: unspecified
Group: Frontón
Type: Frontón Unslipped
Variety: Frontón
Group: Jícaro
Type: Jícaro Unslipped
Variety: Jícaro
Group: La Champa
Type: La Champa Orange Slipped
Variety: La Champa
Type: Conejo Bichrome
Variety: Conejo
Variety: Black Painted
Type: Chamelecón Polychrome
Variety: Chamelecón
Variety: Fine Line
Group: Magdalena
Type: Magdalena Red-on-Natural
Variety: Magdalena
Group: Urraco
Type: Urraco Red Painted Resist
Variety: Urraco

LATE CLASSIC
(PERIODS 5A AND 5B)
El Regadillo Ceramic Complex
Group: Agua Sucia
Type: Agua Sucia Orange Slipped
Variety: Agua Sucia
Variety: Notched Break
Variety: Red Painted
Group: Calpules
Type: Calpules Crude
Variety: Calpules
Group: Cerro Azul
Type: Cerro Azul Cream
Variety: Cerro Azul
Group: El Brazo
Type: El Brazo Brown
Variety: El Brazo
Variety: Burnished
Variety: Red
Variety: Incised
Type: Sulatapa White Slipped
Variety: Sulatapa
Group: El Chaparral
Type: El Chaparral Mottled
Variety: El Chaparral
Variety: Incised
Group: El Negro
Type: El Negro Burnished Black
Varieties: unspecified
Group: Jícaro
Type: Jícaro Unslipped
Variety: Jícaro
Type: Robledal Red
Variety: Robledal
Type: Guineal Burnished
Variety: Guineal
Variety: Resist
Type: Bebedero Red Banded
Variety: Bebedero
Group: Higueral
Type: Higueral White Slipped
Variety: Higueral
Variety: Red Banded
Group: Junquillo
Type: Junquillo Crude
Variety: Junquillo
Variety: Incised
Group: La Champa
Type: La Champa Orange Slipped
Variety: La Champa
Variety: Notched Break
Type: Conejo Bichrome
Variety: Conejo
Variety: Black Painted
Variety: Mono
Type: Chamelecón Polychrome
Variety: Chamelecón
Variety: Resist
Variety: Fine Line
Variety: Fine Line Resist
Type: Pacayal Polychrome
Variety: Pacayal
Group: Los Culucos
Type: Los Culucos Fine Paste
Variety: Los Culucos
Type: Los Ladrillos Simple Incised
Variety: Los Ladrillos
Type: Nicanor Molded
Variety: Nicanor
Type: Guiral Imitation Ulúa Marble
Variety: Guiral

Type: La Zorra Incised
Variety: La Zorra
Group: Magdalena
Type: Magdalena Red-on-Natural
Variety: Magdalena
Variety: Thick Walled
Variety: Resist
Type: Miravalles Painted Incised
Variety: Miravalles
Variety: White Wash
Type: Cerro Rusio Cream
Variety: Cerro Rusio
Type: Higo Orange and Red
Variety: Higo
Group: Manacal
Type: Manacal Micaceous
Variety: Manacal
Variety: Burnished
Variety: Incised
Variety: Red
Group: Monte Grande
Type: Monte Grande Red-on-Natural
Variety: Monte Grande
Type: Montura Plain
Variety: Montura
Type: Maroncho Red Painted Incised
Variety: Machia
Variety: White Wash
Variety: Single Point
Type: Majada Red-on-Orange
Variety: Majada
Variety: Incised
Type: La Guasma White Slipped
Variety: La Guasma
Group: Naco
Type: Fulano Unslipped
Variety: Lorenzo
Group: Ulúa Polychrome
Unclassified by group
Type: Petoa Glossy Slip
Variety: Petoa
Fine Paste Ceramics
Carved/Incised Items

EARLY POSTCLASSIC
(PERIODS 6A AND 6B)
San Bartolo Ceramic Complex
Group: Cerro Azul
Type: Cerro Azul Cream
Variety: Cerro Azul
Group: Jícaro
Type: Jícaro Unslipped
Variety: Jícaro
Group: La Champa
Type: La Champa Orange Slipped
Variety: La Champa
Type: Conejo Bichrome
Variety: Conejo
Type: Chamelecón Polychrome
Variety: Chamelecón
Group: Magdalena
Type: Magdalena Red-on-Natural
Variety: Magdalena
Group: Monte Grande
Type: Monte Grande Red-on-Natural
Variety: Monte Grande
Group: Naco
Type: Fulano Unslipped
Varieties: unspecified
Group: Ulúa Polychrome

LATE POSTCLASSIC
Naco Viejo Ceramic Complex
Nolasco Ceramic Subcomplex
Group: Naco
Type: Fulano Unslipped
Variety: unspecified
Type: Algo Red
Variety: Algo
Variety: Glossy
Type: Tal Burnished
Variety: unspecified
Type: Nolasco Bichrome
Variety: Nolasco
Variety: Alternativo
Type: Posas Polychrome
Variety: Posas
Variety: Distinto
Variety: Mezclado
Group: unspecified
Type: Cofradía Unslipped
Variety: unspecified
Group: unspecified
Type: Salto Red
Variety: unspecified

Forastero Ceramic Subcomplex
Group: unspecified
Type: Forastero Bichrome
Variety: unspecified

Vagando Ceramic Subcomplex
Group: unspecified
Type: Vagando Polychrome
Variety: unspecified
Type: Cortés Polychrome
Variety: unspecified

Brisas Ceramic Subcomplex
Group: Naco
Type: Fulano Unslipped
Variety: El Fierro
Type: Tal Burnished
Variety: Pinolero
Type: Carbano Brushed
Variety: Carbano
Variety: Burnished
Type: Algo Red
Variety: Cerro Chino
Variety: Payaso
Type: 24 de Abril Burnished
Variety: 24 de Abril
Type: Colonia Jorge Black-on-Red
Variety: Colonia Jorge
Type: La Pita White Painted
Variety: La Pita
Type: Casa Quemada White Slipped
Variety: Casa Quemada
Type: Nolasco Bichrome
Variety: Brisas
Type: Tormenta Trichrome
Variety: Tormenta
Group: El Exito
Type: El Exito Unslipped
Type: Victoria Bichrome
Variety: Victoria

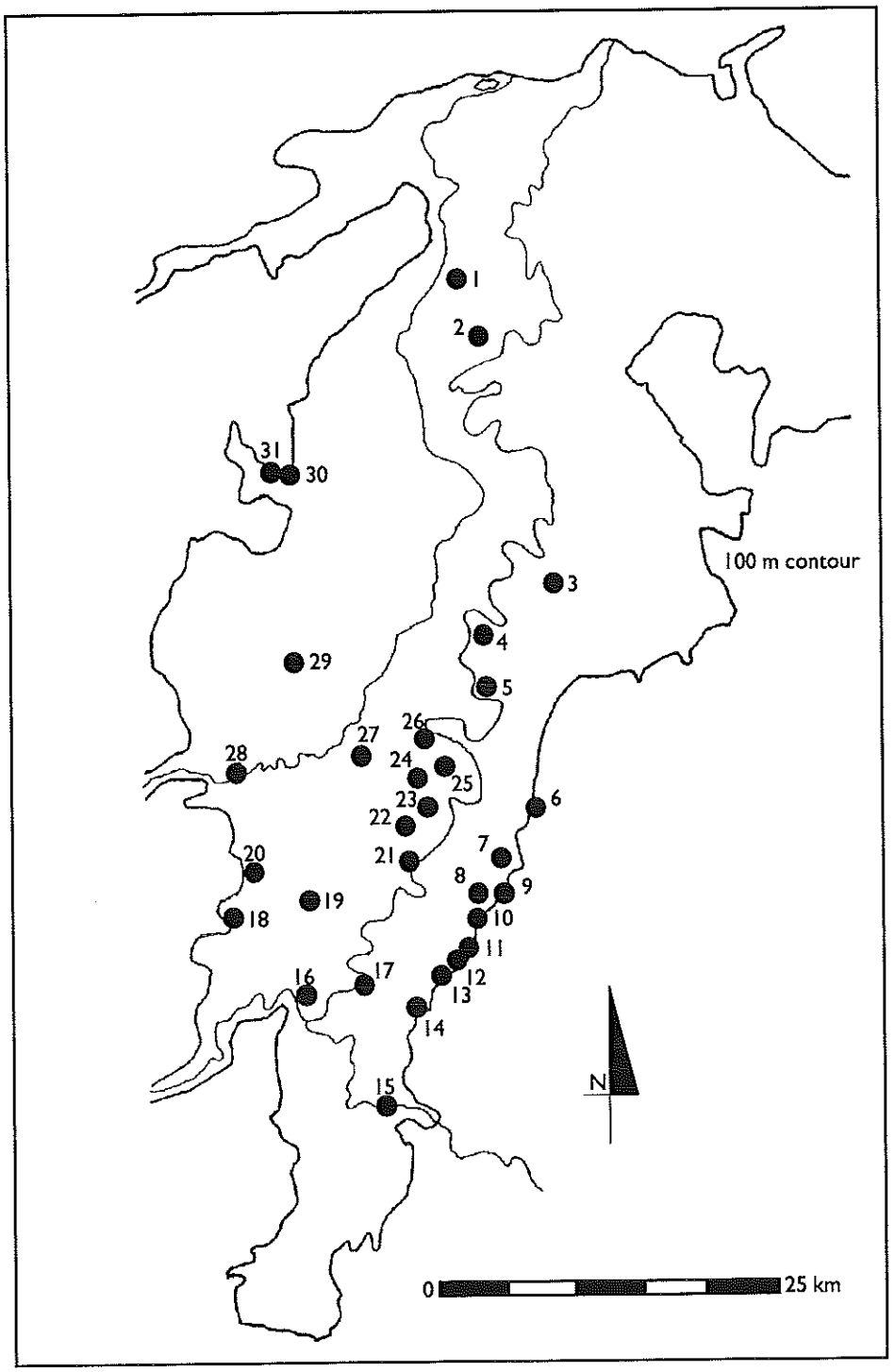

Fig. 7.1 • Map of Lower Ulúa region. See table 7.1 for site references.

CHAPTER SEVEN

Lower Ulúa Region

Marilyn Beaudry-Corbett, Pauline Caputi, John S. Henderson, Rosemary A. Joyce, Eugenia J. Robinson, and Anthony Wonderley

THE LOWER ULÚA VALLEY includes some 2,500 square kilometers of territory (figs. 3.1, 7.1, table 7.1) and embraces considerable environmental and cultural variability. Most of the valley consists of deep, fertile alluvial soils deposited and renewed by the floods of the Ulúa and Chamelecón rivers and their tributaries; there are also hilly areas and freshwater marshes within the valley and mangrove swamps along the north coast. It is a region of high agricultural potential and rich diverse natural resources—arguably the most promising in these respects anywhere in eastern Mesoamerica and Central America.

In the sixteenth century, the invading Spaniards found extensive cacao groves in the lower Ulúa Valley. The communities of the region, and the neighboring Valle de Naco, included prosperous commercial centers participating in far-flung exchange networks; Naco was the most famous. Archaeological investigations of earlier periods in the region's prehistory began toward the end of the nineteenth century with the explorations of George Byron Gordon (1898a) and continued sporadically in the twentieth century with survey and excavation undertaken by Doris Stone (1941), Dorothy Popenoe (1934), the Tulane-Danish National Museum expedition (Yde 1938), and the Harvard-Smithsonian expedition (Strong et al. 1938). By the 1970s it was clear that the lower Ulúa Valley had been the home of a series of prosperous societies that had maintained extensive economic ties with neighboring regions and whose distinctive and esthetically impressive craft products had been widely exported and imitated. Early figurines and spouted vessels from Playa de los Muertos, later Usulután ceramics from Santa Rita, and still later polychrome ceramics and carved stone vessels from Travesía and other sites clearly reflected vigorous regional styles associated with prosperous societies. The nature of local communities and settlement systems, of their social, economic and political organization, of the processes of development that had shaped them, and even their precise chronological placements were yet unknown.

In the 1970s, Nedenia Kennedy (1981, 1986) undertook stratigraphic excavations along the Río Ulúa to determine the chronological position of Playa de los Muertos ceramics and to define a developmental sequence. The Instituto Hondureño de Antropología e Historia sponsored limited excavations at Travesía (Sheehy 1978; Sheehy and Véliz 1977) and Currusté (Hasemann et al. 1978) to clarify the chronological position and cultural context of later polychrome ceramics. In 1979, the Instituto established the Proyecto Arqueológico Sula (PAS) with a more extensive mandate: to establish a regional chronological framework, to produce an inventory of archaeological remains in the valley, and to begin to define the nature of local societies and their developmental trajectories.

PAS has undertaken extensive survey, mapping, and surface collection, and sites have been located in all parts of the valley. Because complete coverage was beyond the resources available to PAS, however, survey focused on the central zone where site preservation is best and where ancient population density and settlement complexity apparently reached their maximum de-

Table 7.1 • Lower Ulúa region sites

Site name	# in fig. 7.1
Campo Mango (CR 329)	1
CR 331	2
YR 163	3
YR 71	4
Las Flores Bolsa	5
Río Pelo (YR 125)	6
YR 64	7
Santana (YR 94)	8
YR 97	9
La Mina (YR 78)	10
La Guacamaya (YR 73)	11
YR 80	12
YR 89	13
El Bálsamo (YR 35)	14
Santa Rita (YR 4)	15
Cerro Palenque (CR 44, CR 157)	16
Playa de los Muertos (YR 3)	17
Villanueva (CR 211)	18
El Plan (CR 178)	19
Calabazas (CR 129)	20
Travesía (CR 35)	21
La Mora (CR 70)	22
Chasnigua Farm	23
CR 69	24
CR 322	25
Santa Fe-Corozal (CR 212)	26
Campo Pineda (CR 103)	27
El Remolino (CR 260)	28
Currusté (CR 32)	29
Colonia CARE (CR 30)	30
Sitio Amaya (CR 356)	31

Table 7.2 • Chronology of the Lower Ulúa region

Period		Phase	Ceramic Complex: Western Valley	Ceramic Complex: Eastern Valley*
Postclassic	Late	Naco		
	Early	Botija	Crique	Yakats
Classic	Terminal	Santiago	Palencano	
			Tamagaz	
	Late	Late Ulúa	Garza	
	Early	Early Ulúa		Leka 2
		Late Chamelecón	Pisote	Leka 1
Preclassic	Terminal	Middle Chamelecón	Quequeo	
				Pehul
	Late	Early Chamelecón		Pelo II
				Kotmoy
		Playa		Toyos
				Sula

* The Preclassic complexes have been established by different investigators. The temporal relationships among complexes have not been fully determined and so the sequencing cannot be considered definitive.

velopment. Some 450 sites have been registered. Excavation has been limited largely to test excavations to resolve particular chronological issues and salvage excavations in sites threatened with imminent destruction. Some of this survey and limited test excavation—notably Robinson's (1986, 1987, 1989) work on reconstructing settlement systems and interaction networks on the east side of the Ulúa in the central part of the valley and Pope's (1986, 1987) geomorphological investigations—has been designed to address particular research problems as well as contribute to the overall PAS inventory-salvage goals. Salvage and testing at Calabazas have also been extensive. Substantial excavation programs designed to explore questions of organization and process have been undertaken at Cerro Palenque (Joyce 1985, 1986, 1987a, 1987b, 1991), Río Pelo (Wonderley 1985a, 1991; Wonderley and Caputi n.d.; Swihart n.d.), and Campo Pineda (Murray n.d.). The chronological framework constructed on the basis of these investigations reflects continuous occupation in the valley from at least the Late Middle Preclassic period through the rest of the prehispanic era into early Colonial times. It is most fully developed for the Classic period (Late Chamelecón, Ulúa, and Santiago phases). The Postclassic period is very poorly represented, partly because of the sharp demographic decline at the end of the Classic period and partly because the Spanish invaders destroyed or built over many of the communities they encountered in the sixteenth century.

The ceramic sample from the lower Ulúa region is rather more diverse than the samples considered in other chapters in this volume, principally because the region itself is larger. A variety of clays and tempers suitable for ceramic manufacture are available, and substantial diversity of form, surface treatment, and especially decoration is evident in every period. Since a primary goal of the Project was to incorporate the basic descriptions of the valley's ceramic assemblages within a single overall descriptive framework, definitions of the taxa presented below emphasize basic surface treatment and rely relatively little on technological features (especially raw materials).

In the initial stages of descriptive work we concentrated very heavily on individual ceramic complexes, moving toward synthetic summaries in terms of valley-wide phases only as we developed a more precise chronological framework and a better understanding of synchronic variability within the valley. The descriptions presented below are organized by phase, but some of them are specific to individual complexes (table 7.2). For the well-represented Classic period materials, we have synthesized material from very similar assemblages west of the Río Ulúa into "Western Valley" summaries. Except for Late Classic period (Late Ulúa phase) material, ceramics from the eastern side of the valley are generally less homogeneous (and not so well preserved), so we have opted to present the descriptions of these ceramics by individual complexes.

We have used site names, where they exist, rather than just site designation codes. The first time a site is mentioned, both number and name are given; thereafter, only the name is used. Cerro Palenque, which has different site codes for the two major parts of the site, is an exception: both name and code are provided where the reference is specific to one sector of the site.

The Ulúa Polychrome system is a major serving ware component of Ulúa Valley ceramics. These elaborately decorated polychromes comprise several groups, each containing multiple types and varieties. This chapter indicates chronological placement of taxa within the system as presently known but does not attempt to provide standard descriptions for them. Appendix B summarizes the decorative attributes critical to the definition of each taxon and provides a key to aid in sorting sherds.

Throughout the chapter, we have shortened the names of types and varieties after their initial presentation. Thus, Chilanga Red Painted Usulután:La Lima is referred to as Chilanga:La Lima after its introduction. In the descriptions we have included bases and appendages with the forms on which they are found where the association is clear. Otherwise, bases and appendages appear separately at the end of the listing of forms.

Preclassic ceramics from Playa de los Muertos (Kennedy

1981) and Late Postclassic material (Wonderley 1981, 1984b, 1986a, 1987) are not considered here. We hope that summary descriptions of this material, incorporating revisions to the original descriptions, can eventually be included in a revised version of this volume. Late Postclassic ceramic complexes are in particular need of reassessment in light of recent work at Viejo Brisas del Valle (see chapter 6).

LATE PRECLASSIC (EARLY CHAMELECÓN PHASE)

Pelo II Complex *

Definitions of Pelo II complex ceramics are based on material excavated from Río Pelo (YR-125).

GROUP: MICO QUEMADO

Basis for definition. 733 sherds (94.5% of Union Paste ware sherds in well-preserved lots).

Paste. Union Paste ware: temper primarily quartz, 15–40% of paste volume; texture relatively coarse.

Surface. Apparently unslipped, smooth, and generally matte. Most common colors are brown (5-YR-4/2, 7.5-YR-5/4, 10-YR-4/2,-4/3), light brown (7.5-YR-6/4, 10-YR-6/4), reddish brown (5-YR-5/4, 2.5-YR-4/8, -3/6), and orange (2.5-YR-6/8, 5-YR-6/6, -6/8). Coloring frequently is irregular, mottled with patches of other hues including beiges and grays.

Comments. Sherds of the group currently are assigned to three types, but additional type or variety discriminations may ultimately be based on circumferential engraving and (probably) embossing, gadrooning, and appliqué (buttons).

TYPE: MICO QUEMADO PLAIN

Variety: unspecified

Basis for definition. 712 sherds, 26 classifiable rims.

Forms

1. Jar with high (>3 cm) outflaring or outslanting neck, d: 22 cm, N=2 (fig. 7.2a,b).
2. Jar with low (<3 cm) outflaring or outslanting neck, d: 14, 22, 23, 24, 26, 28 cm, N=10 (fig. 7.2c,d).
3. Jar with low (<3 cm) vertical neck, d: 8 cm, N=2 (fig. 7.2e).
4. Jar or constricted vessel with high (>3 cm) insloping neck and everted lip, d: 16, 24 cm, N=2 (fig. 7.2f).
5. Jar or constricted vessel with low (<3 cm) insloping neck and everted lip, d: 8 cm, N=1 (fig. 7.2g).
6. Globular neckless jar, d: 12 cm, N=3 (fig. 7.2h,i).
7. Bowl or dish with concave (outflaring) walls, d: 16 cm, N=2 (fig. 7.2j).
8. Bowl with straight, outslanting walls, d: 24 cm, N=1 (fig. 7.2k,l).
9. Bowl with convex walls (hemispherical to subhemispherical) and rim tending toward vertical orientation, d: 28 cm, N=3 (fig. 7.2m).

Appendages (fig. 7.2n,o). Two-prong side lug, loop handle (orientation and position unknown, d: 2 cm), strap handle (vertical, attached to lip, 2.8 cm wide), fragment of spout with a bridge scar.

Bases. One dimpled, one flat; vessel forms unknown.

Decoration. Two examples of circumferential incision: groove on proximal surface of everted lip on form 4 and groove beneath exterior lip on form 9.

Comments. Mico Quemado Plain may also include several other forms represented by sherds whose unslipped status is uncertain: jar with high (>3 cm) vertical neck; slightly constricted, collared bowl; plate with convex walls continuous with gently rounded base and bolstered rim forming interior bulge or ledge; flat plate or disk; shoe pot (fig. 7.2p). Our overall impression is that the type includes most forms, with a predominance of jars with outflaring necks.

TYPE: TREJO PATTERNED ENGRAVED

Variety: unspecified

Basis for definition. 17 sherds, 1 classifiable rim.

Form. Jar with low (<3 cm) vertical neck, d: 7 cm, N=1 (fig. 7.3a).

Decoration. Engraved designs: parallel lines obliquely oriented (N=3), zigzags (N=2), herringbone (N=1), and a rectilinear design, a curvilinear pattern, and an instance of slash punctation (fig. 7.3b–d).

Comments. Trejo Patterned Engraved may also include several other forms represented by sherds whose unslipped status is uncertain: jar with low (<3 cm) outflaring or outslanting neck, globular neckless jar, bowl with convex walls (hemispherical to subhemispherical) and rim tending toward vertical orientation. Our notion of the type is largely derived from the modal analysis of patterned engraving within Union Paste ware. We would admit all engraving not obviously of a basal or circumferential sort. Presumably jars and bowls with convex walls dominate the shapes.

TYPE: TORONJAL BANDED APPLIQUÉ

Variety: unspecified

Basis for definition. 4 sherds, 1 classifiable rim.

Form. Globular neckless jar, d: 18 cm (fig. 7.3e).

Decoration. Finger impressed, circumferential fillet below the lip.

Comments. Our ideas about this type are based on the modal analysis of banded appliqué associated with Union Paste ware and observation of a number of large sherds with fillets derived from the Md. I special deposit (noted as very possibly unslipped). The type consists of sherds bearing fillets not obviously associated with patterned engraving. The appliqué ribbons would be circumferential and mostly finger impressed. In all likelihood, neckless jars and bowls with straight, outslanting walls are common, but the predominant shape would be jars with low outflaring or outslanting necks, with a fillet encircling the upper body in zigzag fashion (fig. 7.3f).

GROUP: OMONITA

Basis for definition. 957 sherds (about 4.5% of all Union Paste ware sherds and about 3.5% of Union Paste ware sherds in well preserved lots). The greater portion of this category (848 sherds) remains classified at the group level only in order to emphasize the relatively poor state of surface preservation (slip surviving in

* This section compiled by Anthony Wonderley and Pauline Caputi.

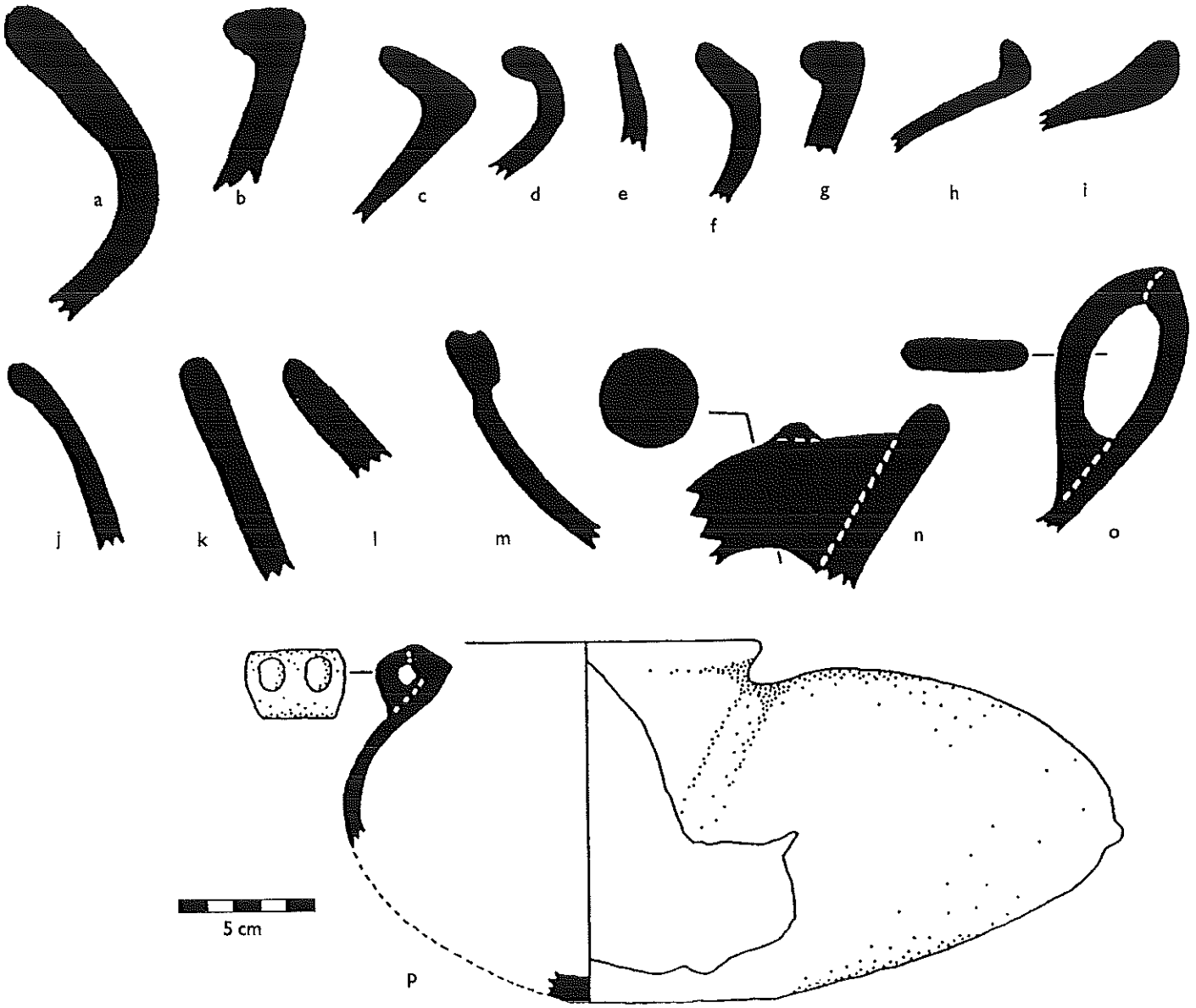

Fig. 7.2 • Mico Quemado Plain.

patches). The majority, we suspect, would belong to the type Omonita Red Slipped. The forms and decoration described below are based upon sherds not classifiable to the type level.

Paste. Union Paste ware.

Forms. Based on 65 rims not classifiable to type.

1. Jar with high (>3 cm) outflaring or outslanting neck, d: 20, 28 cm, N=3.
2. Jar with low (<3 cm) outflaring or outslanting neck, lateral spur on one lip, d: 10, 14, 15, 18, 18, 20, 20, 20, 22 cm, N=12.
3. Jar with low (<3 cm) vertical neck, d: 10, 12 cm, N=5.
4. Jar or constricted vessel with high (>3 cm) insloping neck and everted lip, N=1.
5. Jar or constricted vessel with low (<3 cm) insloping neck and everted lip, d: 10 cm, N=4.
6. Globular neckless jar, d: 6, 11, 12, 28 cm, N=9.
7. Bowl or dish with concave (outflaring) walls, d: 18, 20, 28 cm, N=4.
8. Bowl with straight, outslanting walls, d: 24 cm, N=1.
9. Bowl with convex walls (hemispherical to subhemispherical) and rim tending toward vertical orientation, d: 10, 12, 14, 18, 22, 42 cm, N=19.
10. Plate with convex walls continuous with gently rounded base; bolstered rim forms interior bulge or ledge, d: 12, 22, 24 cm, N=4.
11. Flat plate or disk, d: 26 cm, N=3.

Appendages. Two-prong side lugs, N=2; loop handles (one vertical from lip to body), d: 2.6, 2.8 cm, N=26; strap handles (one 4.4 cm wide by 0.8 cm thick, the other 2.6 cm wide), N=2; nubbins (max. d: 1.5–4.1 cm, max. h: 0.5–2.8 cm), N=5; spouts, N=5.

Surface. Smooth surfaces bear a monochrome red slip (matte to moderately glossy), most frequently 10-R-4/6, 2.5-YR-4/6, 7.5-R-4/8, and 10-R-5/8.

Decoration. Circumferential incision or grooving on or below lip

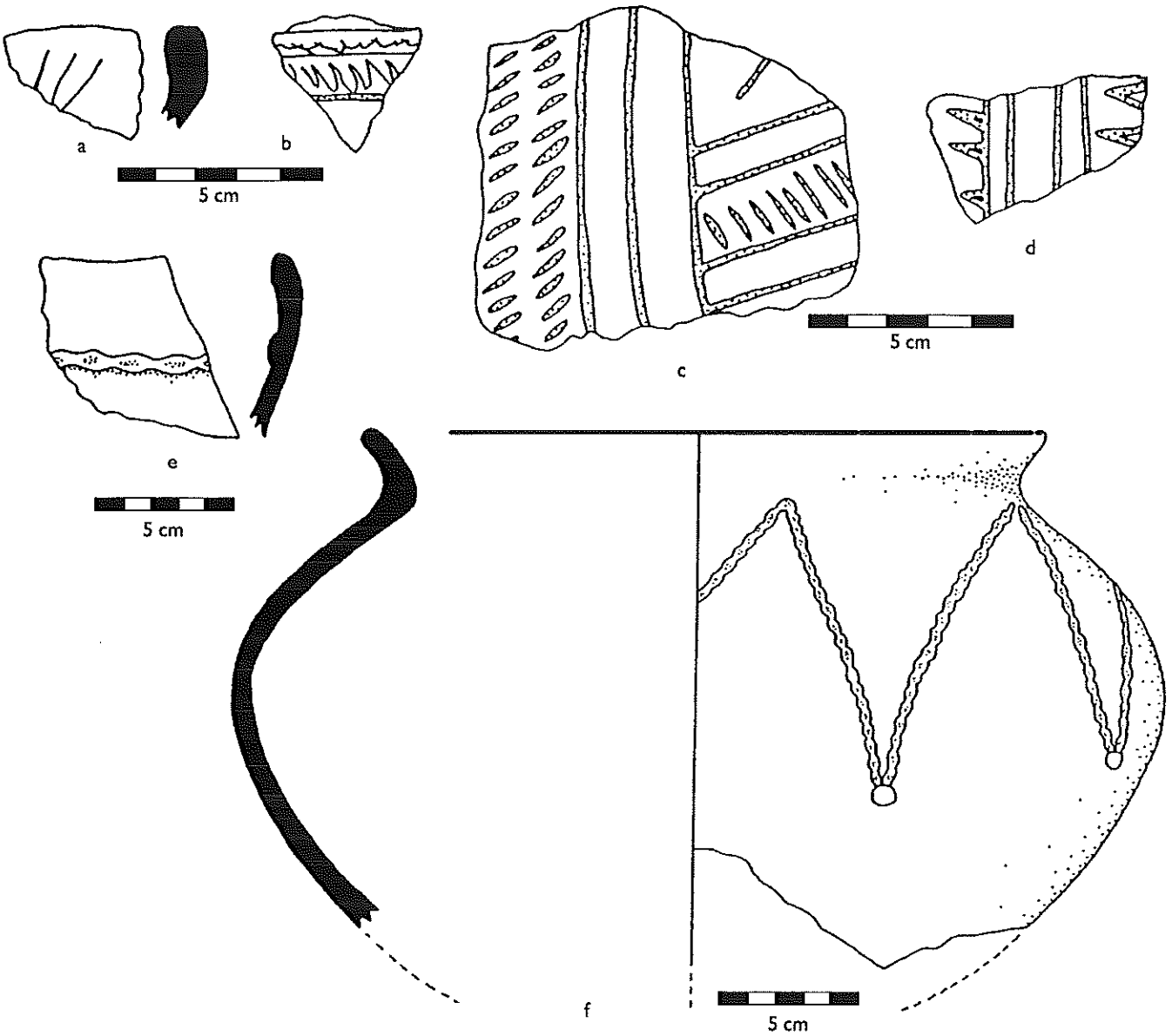

Fig. 7.3 • *a-d,* Trejo Patterned Engraved; *e, f,* Toronjal Banded Appliqué.

on forms 1, 3, 4, 5, 6, and 9. One plain sublabial flange on form 2 and one scalloped example on form 9. Small button appliqué beneath the exterior lip on form 6. One everted lip is scalloped. Other decorative elements include banded appliqué (1 fingernail impressed), N=4; small cruciform appliqué in addition to the button on form 6; embossing, faceting, and gadrooning, N=5.

Comments. While there is some overlap between slip hues of the Omonita and Pajuiles groups, the Omonita reds are neither as thick and glossy nor, apparently, are they selectively applied in bands or stripes. We noticed that many sherds of this group fall within the more finely textured portion of the Union Paste ware spectrum. The Omonita group comprises two types, but additional type or variety distinctions may be based on opposed unslipped and slipped surfaces, circumferential engraving, banded appliqué, appliqué buttons (slipped and unslipped), embossing, gadrooning, or faceted flanges.

TYPE: OMONITA RED SLIPPED

Variety: unspecified

Basis for definition. 65 sherds, 24 classifiable rims.

Forms

1. Jar with high (>3 cm) vertical neck, d: 8 cm, N=1 (fig. 7.4a).
2. Jar or constricted vessel with high (>3 cm) insloping neck and everted lip, d: 12, 14 cm, N=6 (fig. 7.4b).
3. Jar or constricted vessel with low (<3 cm) insloping neck and everted lip, d: 14 cm, N=3 (fig. 7.4c).
4. Jar, globular, neckless, d: 12, 18 cm, N=3 (fig. 7.4d).
5. Bowl with recurved wall tending toward vertical orientation, d: 24, 34 cm, N=2 (fig. 7.4e).
6. Bowl or dish with concave (outflaring) walls, d: 24 cm, N=3.
7. Bowl with straight, outslanting walls, d: 20 cm, N=2 (fig. 7.4f).

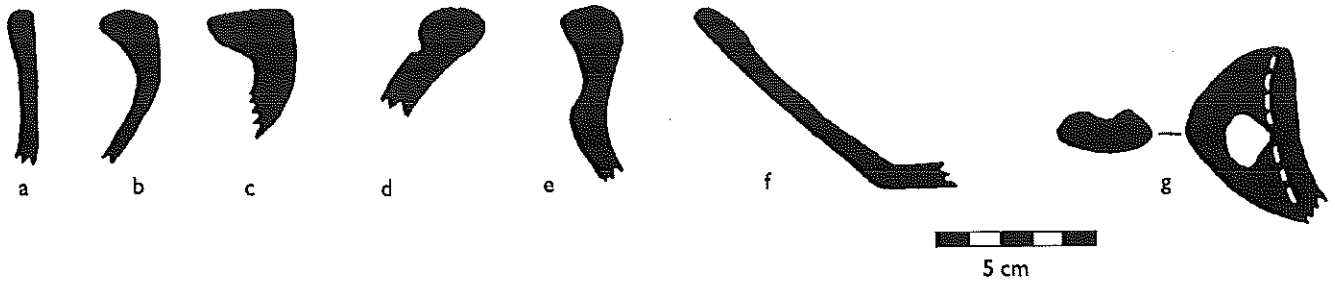

Fig.7.4 • Omonita Red Slipped.

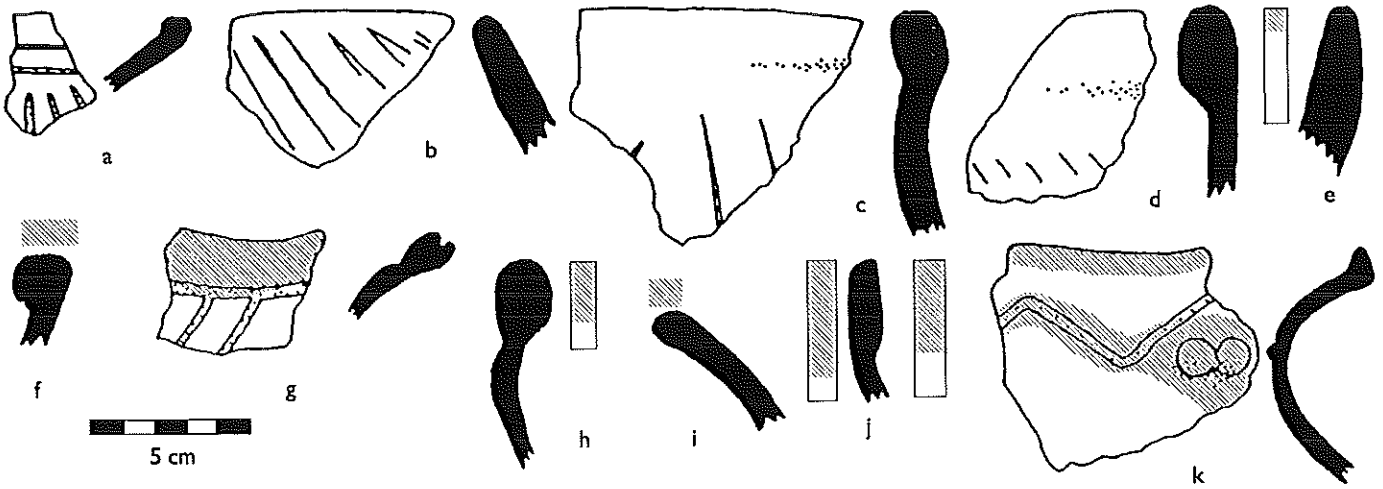

Fig. 7.5 • *a-d,* Tapiquilares Red Slipped Engraved; *e-k,* Pajuiles Red Painted.

8. Bowl with convex walls (hemispherical to subhemispherical) and rim tending toward vertical orientation, d: 28 cm, N=3.
9. Flat plate or disk, d: 22 cm, N=1.

Appendages. Vertical lip-body strap handle (1.9 cm wide, 0.7 cm thick), its anterior surface divided into ridges by a vertical finger channel on form 8 (fig. 7.4g). Roughly spherical fragments of hollow supports, N=2; spout fragments, N=2. Three concave lips, two everted lips, and one flat base lack clear form associations.

Surface. Uniform slip over the exterior and interior rim portions of constricted vessels and over both surfaces of unconstricted vessels. A single form 7 rim has an unslipped interior in conjunction with a slipped exterior.

Decoration. Pre-slip circumferential grooving on forms 2, 3, 4, 5, 8. One everted lip carries circumferential grooving; the other probably is scalloped. Finger impressed fillet, N=1; unslipped appliqué buttons, N=2, one a slit bean, the other square.

Comments. As with Mico Quemado Plain, we include in this type rims apparently decorated solely with circumferential engraving. If we are justified in considering the sherds classified only at the group level in conjunction with the typed sample, the distinctive characteristics of red slipped pottery seem to be:

- A much lower proportion of the basic outflaring-necked jar forms (17%) than is typical of Union Paste ware as a whole and of the Mico Quemado group. Furthermore, the outflaring- and vertical-necked jars seem to derive from smaller (smaller diameters, lower necks) and more gracile-looking vessels.
- Predominant shapes are bowls with convex walls and constricted vessels with insloping necks and everted rims.
- Circumferential engraving is relatively frequent (22.5% of classifiable rims versus 7.5% in Mico Quemado Plain), while embossing, gadrooning, flanges (sometimes faceted), spouts, plates with rounded bases and bolstered rims, and flat plates or disks may be concentrated in this type also. The last may be pot lids associated with the high frequency of hemispherical to subhemispherical bowls.
- To judge by the presence of nubbins, concave lips, and everted (sometimes scalloped) lips, bowls or dishes identical to those of the fine paste Santa Elena group almost certainly occur here also.

TYPE: TAPIQUILARES RED SLIPPED ENGRAVED

Variety: unspecified

Basis for definition. 44 sherds, 7 classifiable rims.

Forms

1. Globular neckless jar, N=2 (fig. 7.5a).
2. Bowl with straight, outslanting walls, N=1 (fig. 7.5b).
3. Bowl with convex walls (hemispherical to subhemispherical) and rim tending toward vertical orientation, N=3 (fig. 7.5c).
4. Vase or cylinder with essentially vertical walls, N=1 (fig. 7.5d).

Decoration. Pre-slip incision or grooving (not obviously basal or circumferential). Classifiable patterns are obliquely parallel lines (N=17), herringbone (N=2), zigzag (N=1), miscellaneous curvilinear grooving (N=3), and complex parallel curvilinear grooves above zigzag design (N=1). Sublabial flange with at least one facet on form 3.

Comments. Patterned engraving may be more common on red slipped than unslipped vessels (4.5% of the Omonita group). In terms of incised/grooved patterns and rim form associations, however, Tapiquilares Red Slipped Engraved and Trejo Patterned

Engraved seem to be very similar, and both accord well with a modal analysis of patterned incision/grooving.

GROUP: PAJUILES

Basis for definition. 51 sherds (0.2% of all Union Paste ware and about 1% of Union Paste ware well preserved lots). Twenty body sherds remain classified only at the group level because of uncertainty about their rim (and typological) associations.
Paste. Union Paste ware.
Forms. Spouts, average 1 cm in bore diameter and include the two longest examples in the complex (N=3; lengths 5.5, 9.5, and 10.5 cm).
Decoration. Bands or stripes of dark, glossy red paint (most commonly 7.5-R-3/6, -3/8, -4/8) occurring on a smooth natural surface (one to three parallel stripes of paint, each 0.2–1.2 cm wide). Three sherds are from unconstricted vessels with painted stripes applied to the interior; one has a recurved vessel wall (probably a bowl) with an exterior plain fillet or small flange. Seventeen sherds, evidently from constricted vessels, include one with a finger channel filled with paint parallel to two incised lines. There are also three spouts with painted stripes placed circumferentially at the base only, at the base and the orifice, and longitudinally along the length of the spout.
Comments. Two types are defined from rim and neck sherds. Additional type or variety distinctions may be based on circumferential or patterned incision or grooving or banded appliqué.

TYPE: PAJUILES RED PAINTED
Variety: unspecified

Basis for definition. 11 sherds.
Forms
1. Jar with low (<3 cm) vertical neck, d: 11 cm, N=2 (fig. 7.5e).
2. Jar or constricted vessel with low (<3 cm) insloping neck and everted lip, d: 20 cm, N=1 (fig. 7.5f).
3. Globular, neckless jar, d: 8, 20 cm, N=2 (fig. 7.5g).
4. Collared bowl, slightly constricted, d: 26 cm, N=2 (fig. 7.5h).
5. Bowl or dish with concave (outflaring) walls, d: 22 cm, N=1 (fig. 7.5i).
6. Bowl with convex walls (hemispherical to subhemispherical) and rim tending toward vertical orientation, N=2 (fig. 7.5j).
7. Miniature constricted vessel, d: 10 cm, N=1 (fig. 7.5k).

Decoration. Painted lip or rim bands. Circumferential grooving on form 2 below the everted lip and on the bolsters of both collared bowl rims. Obliquely parallel grooves on one globular neckless jar. The miniature vessel has a punctated fillet applied in zigzag fashion and a two-prong side lug (fig. 7.5k); it is the only sherd of this type with paint present on the body surface.
Comments. This category is poorly understood. The three body sherds from unconstricted vessels with interior paint may belong here.

TYPE: GOLONDRINA RED PAINTED ENGRAVED
Variety: unspecified

Basis for definition. 20 sherds, 9 classifiable rims.
Forms
1. Jar with high (>3 cm) outflaring or outslanting neck with diameters of 20, 20, 22, 22, and 24 cm, N=5 (fig. 7.6a,b).
2. Jar with high (>3 cm) vertical neck with diameters of 16,18, 20, and 22 cm, N=4 (fig. 7.6c).

Decoration. Red painted rim bands above plain (unslipped, unpainted) upper body surfaces bearing incised or (less often) grooved designs, usually executed in a rather careless fashion. Designs almost always consist of obliquely parallel lines or herringbone patterns. There is, however, one example of what may be coarse cross-hatching.
Comments. We believe all examples are fragments of jars, although it is possible that some rims derive from bowls or cylinders; rim diameters are relatively small (mean 20.5 cm), with a narrow range (16–24 cm). The appearance of vessels below the neck is uncertain. The striped body sherds and spouts from constricted vessels (classified at the group level only) may belong with this type.

GROUP: CHINDONGO

Basis for definition. 84 sherds (0.4% of all Union Paste ware and 0.6% of Union Paste ware in well preserved lots). Twenty-four sherds have been classified only at the group level because they are insufficiently preserved to make the slip/paint distinction. Most, we suspect, are eroded examples of the monochrome slipped type.
Paste. Union Paste ware.
Surface. Fairly glossy and thick orange slip or paint (2.5-YR-5/8, 5-YR-5/6, 7.5-YR-6/6) encountered on smooth surfaces. Unlike the reds of Union Paste ware, slips and paints do not differ in color, glossiness, or thickness. The two suggested types within this group correspond to complete (slip) or selective (painted rim bands and stripes) application of the orange.
Forms
1. Globular neckless jar, d:16 cm, N=1.
2. Pyriform neckless jar, d: 20 cm, N=2.
3. Bowl with convex walls (hemispherical to subhemispherical) and rim tending toward vertical orientation, d: 26 cm, N=1.
4. Plate with convex walls continuous with gently rounded base, bolstered rim forms interior bulge or ledge, d: 22 cm, N=3.
5. Concave lip, form association unknown.

Decoration. Herringbone incision/grooving (one on form 1), N=2.
Comments. Additional type or variety distinctions may be based on circumferential or patterned incision/grooving or banded appliqué.

TYPE: CHINDONGO ORANGE SLIPPED
Varieties: unspecified

Basis for definition. 49 sherds, 5 classifiable rims.
Forms
1. Jar with low (<3 cm) outflaring or outslanting neck, N=1 (fig. 7.6d).
2. Bowl or dish with concave (outflaring) walls, N=2 (fig. 7.6e).
3. Bowl with convex walls (hemispherical to subhemispherical) and rim tending toward vertical orientation, d: 20 cm, N=1 (fig. 7.6f).
4. Plate with convex walls continuous with gently rounded base;

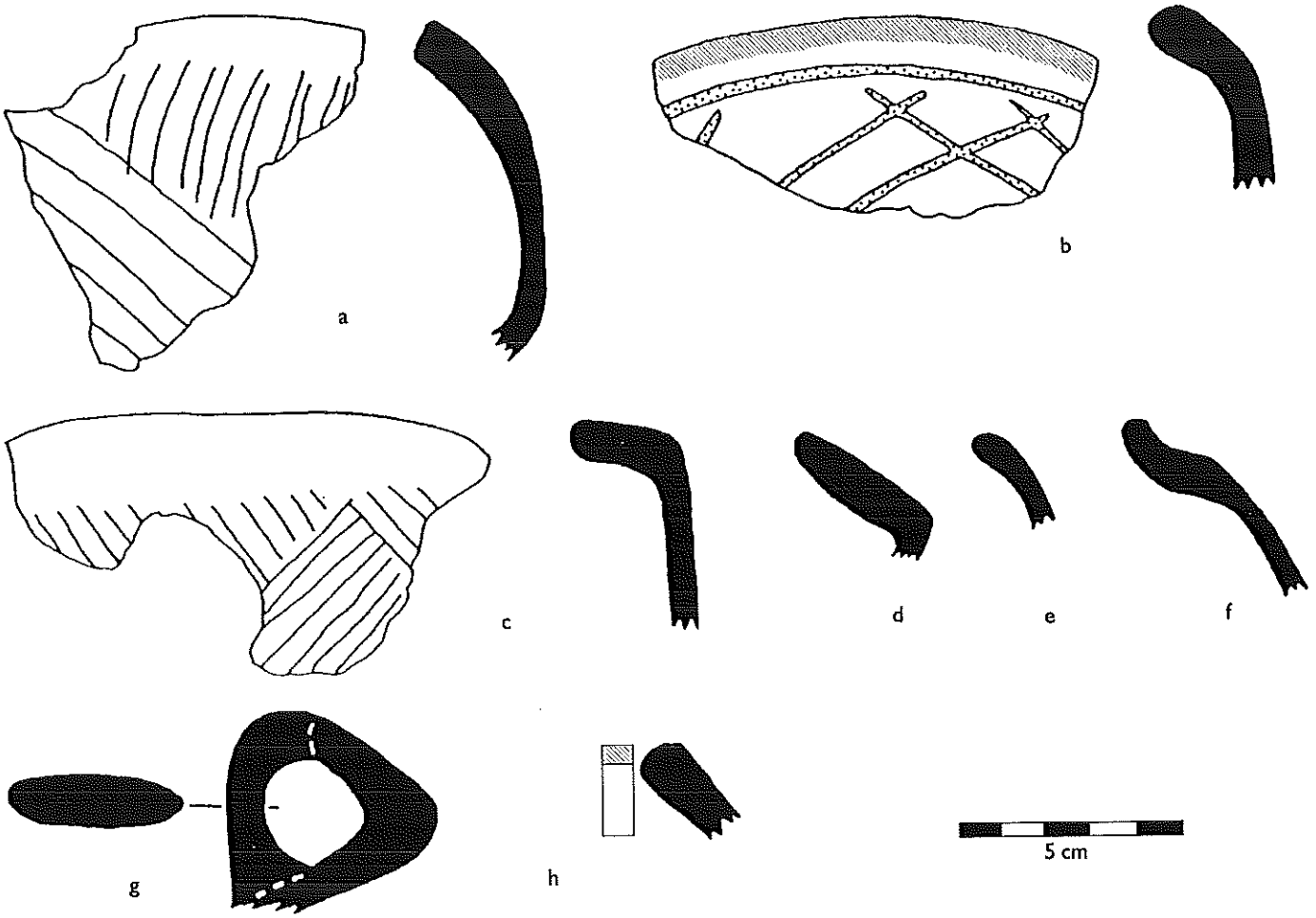

Fig. 7.6 • *a-c*, Golondrina Red Painted Engraved; *d-f*, Chindongo Orange Slipped; *g*, *h*, Corbata Orange Painted.

bolstered rim forms interior bulge or ledge, N=1.

Unclassifiable rims include a concave lip and a direct lip with a sublabial flange.

Surface. Monochrome slip on both surfaces (fragments of unconstricted vessels) or exterior surfaces (constricted vessels).

Decoration. One body sherd bears a finger impressed fillet. One sherd with a sublabial flange was covered by a white substance, probably calcium carbonate.

Comments. Taking into consideration the sherds classified at the group level, the most common form may be the rounded plate. As in Omonita Red Slipped, the concave lip implies the presence of dish forms common in the Santa Elena group.

TYPE: CORBATA ORANGE PAINTED

Variety: unspecified

Basis for definition. 11 sherds, 3 classifiable rims.

Forms

1. Jar with low (<3 cm) outflaring or outslanting neck, d: 22, 28 cm, N=2 (fig. 7.6g).
2. Bowl with straight, outslanting walls, N=1 (fig. 7.6h).

Decoration. Orange paint on natural paste surface at lip. Two exterior circumferential incisions on the bowl. One of the jar rims has a vertical lip-to-shoulder strap handle 4 cm wide and 1 cm thick. Eight body sherds from constricted vessels bear painted stripes (blobs in one instance) like those of Pajuiles group sherds.

GROUP: RANCHO LUNA

Basis for definition. 24 sherds (0.1% of all Union Paste ware and less than 0.1% of Union Paste ware in well preserved lots).

Paste. Union Paste ware.

Surface. Patches of thin and apparently fragile white slip or wash recognizable on smooth surfaces. In one instance the slip was powdery, but on all the other sherds it seemed neither powdery nor flaky. On better-preserved examples, the white seems to have been applied as an overall slip extending a considerable distance into the vessel interior.

Comments. This is the smallest and least understood group. Additional type or variety distinctions may be based on circumferential incision/grooving or banded appliqué.

TYPE: RANCHO LUNA WHITE SLIPPED

Variety: unspecified

Basis for definition. 18 sherds, 6 classifiable rims.

Forms

1. Jar with high (>3 cm) outflaring or outslanting neck, d: 22, 24, 26, 26 cm, N=5.
2. Jar with low (<3 cm) outflaring or outslanting neck, d: 18 cm, N=1.

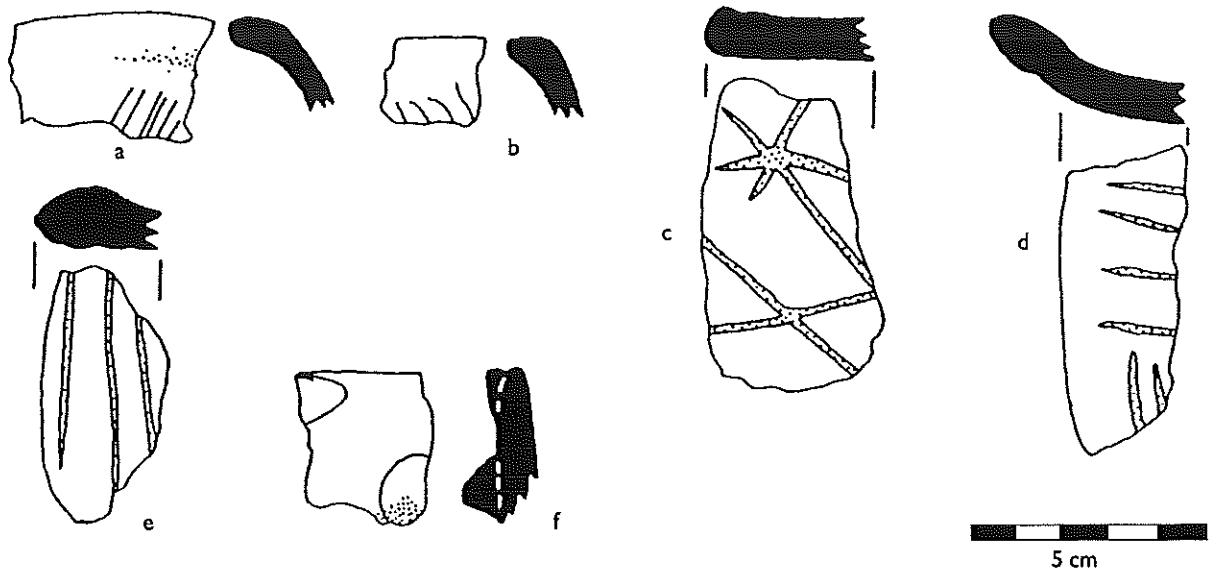

Fig. 7. 7 • *a,b,* Coulee White Slipped Engraved; *c-e,* Rancho Hall Scored Base; *f,* Canerio Spiked Appliqué.

Surface. Two body sherds bear slip on both surfaces but this does not necessarily imply the existence of unconstricted vessels.
Decoration. The low-necked jar has a circumferential groove on the interior.

TYPE: COULEE WHITE SLIPPED ENGRAVED
Variety: unspecified

Basis for definition. 6 sherds, 1 classifiable rim.
Form. Jar with low (<3 cm) outflaring or outslanting neck, N=1 (fig. 7.7a).
Decoration. Obliquely parallel incised lines (pre-slip) on upper vessel. The jar bears the engraving on the neck. Two indeterminate rims may also be jar fragments with neck incision (fig. 7.7b). Three body sherds appear to be pieces of high outslanting-to-vertical necks. They are decorated with the same obliquely slanted incisions below which, in two cases, are circumferential, finger impressed fillets. This type may be a white analog to Golondrina Red Painted Engraved.

GROUP: RANCHO HALL

Comments. We suspected that these sherds represented censers best classified in a distinct censer group or groups. There is, however, uncertainty about the original surface treatment. While there is some evidence that the basally engraved vessels at Río Pelo were used in a ceremonial context (possibly as censers), no comparable associations exist for spiked appliqué. Furthermore, there is no clear indication that basal engraving and spiked appliqué were associated with one another and no reason to suppose that either was a component of the three-prong censer form found elsewhere in southern Mesoamerica.

TYPE: RANCHO HALL SCORED BASE
Variety: unspecified

Basis for definition. 53 sherds.
Form. Flat plate or disk (fig. 7.7c-e).
Decoration. Rough incision or grooving on basal surface.

TYPE: CANERIO SPIKED APPLIQUÉ
Variety: unspecified

Basis for definition. 7 sherds.
Form. Possible bowl with straight, outslanting walls or vertical walled cylinder (fig. 7.7f).
Decoration. Spiked appliqué.

GROUP: SANTA ELENA

Basis for definition. 909 sherds.
Paste. Progreso Paste ware, light color (cream, light brown, pink), little or no temper (0-15% of paste volume), texture fine.
Comments. Because a high proportion of Santa Elena group sherds retain original surfaces (48.5%, contrasting with the 8.5% for the groups described above), we feel proportionately more confident in our understanding of it. The sherds of the Santa Elena group are assigned to one of two types by the presence or absence of Usulután surface treatment. Additional type or variety distinctions may be based on circumferential or patterned incision or grooving, banded appliqué, button appliqué, effigy appliqué, or chamfering.

TYPE: SANTA ELENA ORANGE SLIPPED
Variety: unspecified

Basis for definition. 837 sherds, 132 classifiable rims.
Forms

1. Jar with high (>3 cm) outflaring or outslanting neck, N=1 (fig. 7.8a).
2. Jar with low (<3 cm) vertical neck, d: 18, 22 cm, N=2 (fig. 7.8b).
3. Jar or constricted vessel with low (<3 cm) insloping neck and everted lip. One example has scalloped edge or trapezoidal tab, d: 20 cm, N=2 (fig. 7.8c).

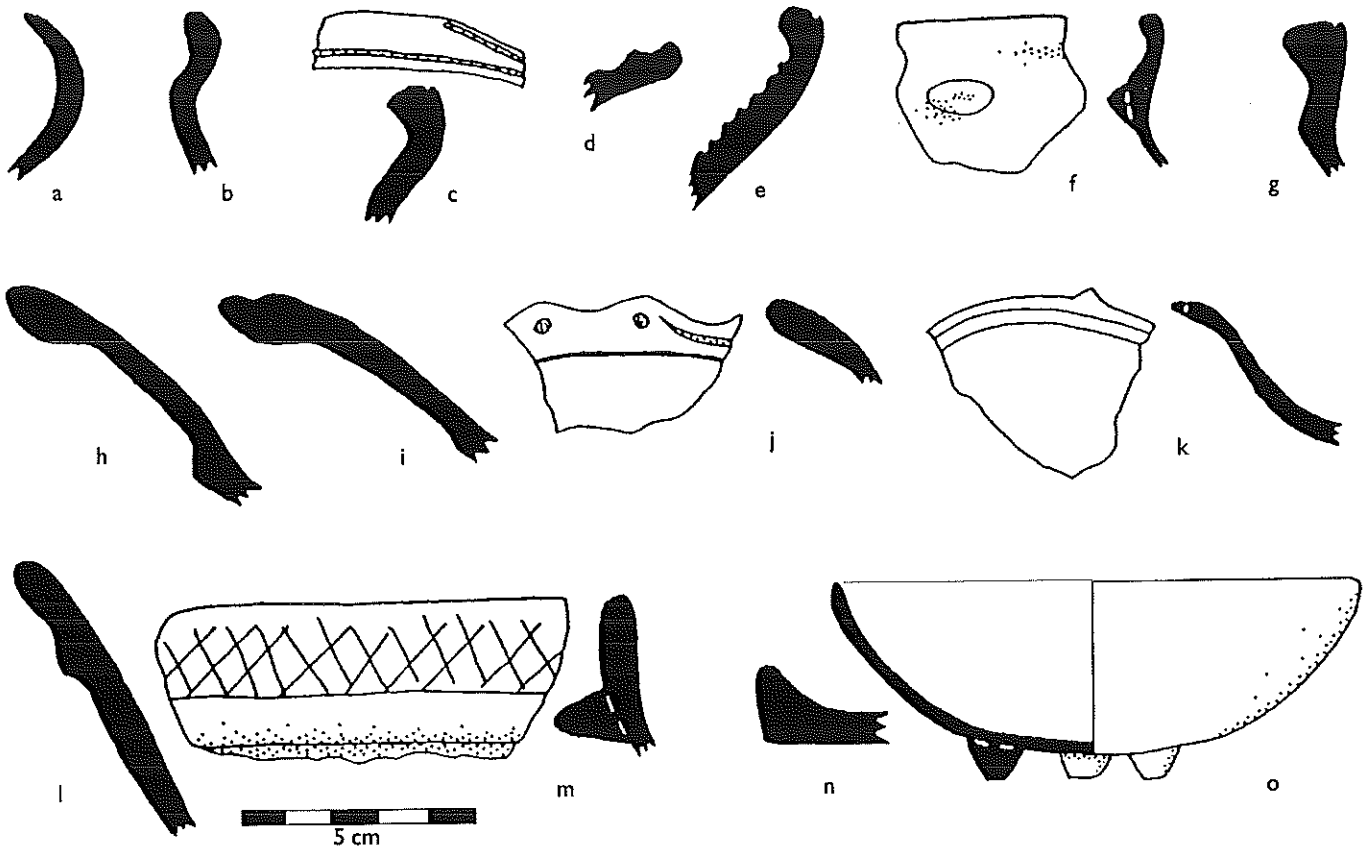

Fig. 7.8 • Santa Elena Orange Slipped.

4. Globular neckless jar, d: 11, 14 cm, N=5 (fig. 7.8d).
5. Pyriform neckless jar, d:12 cm, N=1 (fig. 7.8e).
6. Bowl with recurved wall tending toward vertical orientation, d: 20, 22, 22, 24, 24 cm, N=5 (fig. 7.8f).
7. Collared bowl, slightly constricted, N=1 (fig. 7.8g).
8. Bowl or dish with concave (outflaring) walls. Six rims have scalloped edges and six vessels have one or two lateral spurs, average d: 25 cm, range14–40 cm, N=75 (fig. 7.8h-k).
9. Bowl with straight, outslanting walls, d:18, 20, 22, 23 28 cm, N=10 (fig. 7.81).
10. Bowl with convex walls (hemispherical to subhemispherical) and rim tending toward vertical orientation, average d: 22.5 cm, range 14–31 cm, N=25 (fig. 7.8m).
11. Plate with convex walls continuous with gently rounded base, N=1.
12. Flat plate or disk, d: 11 cm, N=2 (fig. 7.8n).
13. Miniature unconstricted vessel, d: 6 cm, N=2 (fig. 7.8o).

Appendages. Primarily nubbins (N=47) standing 0.5–1.6 cm high (mean 1 cm) with maximum diameters of 0.9–3 cm (mean 2 cm) (fig. 7.8o). Seven detached basal fragments (4 flat, 3 rounded) are recorded, most with at least one nubbin. One finger impressed lug (or perhaps another appliqué button) is associated with a miniature vessel rim. Small, closed tenons are recorded on a collared bowl rim and a miniature vessel rim; the larger one (on the bowl) is 1 cm high, 2.8 cm across, and 0.4 cm thick. One strap handle (or possibly an open tenon) is set vertically (lip-body) on a form 10 rim measuring 2.5 cm high, 6.2 cm across, and 0.5 cm thick.

Large vessel fragments of forms 8 and 10 retain one nubbin on a flat base and three nubbins on a rounded base, respectively. Two flanges—one medial, the other sublabial and faceted—are associated with form 10 rims (fig. 7.8m).

Disembodied lips have scalloping (N=3; two examples also punctated), lateral spurs, chamfering on the exterior below the lip. Eleven examples are concave lips.

Surface. Thin, monochrome slip applied all over or on exterior surfaces of constricted vessels. The orange-to-reddish orange surfaces generally are not lustrous, although some better preserved examples retain some glossiness possibly approximating the original condition. The most common Munsell values are 10-R-5/8, -4/8; 2.5-YR-4/8, -5/8, -6/7; 5-YR-5/8.

Decoration. Circumferential incision or grooving occurs on proximal rim surfaces of forms 3, 4, and 6 (fig. 7.8c), on the interior lip of form 1, and on upper exterior surfaces of form 4 (N=3) (fig. 7.8d), form 7, and form 8 (N=2) rims. Thirty-seven examples of form 8 rim sherds bear circumferential incision or grooving on interior surfaces (fig. 7.8j,k), and one also carries an interior incision encircling the basal break. Crosshatched incision occurs on form 10 (fig. 7.8m), and a single example of form 4 has a fingernail impressed fillet encircling the exterior rim. Appliqué buttons occur beneath the exterior lip on form 8 and on the upper exterior of form 10. Thin strips of clay apparently were added to three vessel exteriors. On the single form 9 example, the strip is thickened at one point to form an upward projecting lug. In the other two cases (both on form 10 rims), the unmodified strips are 3–3.5 cm high and 2.5 cm across.

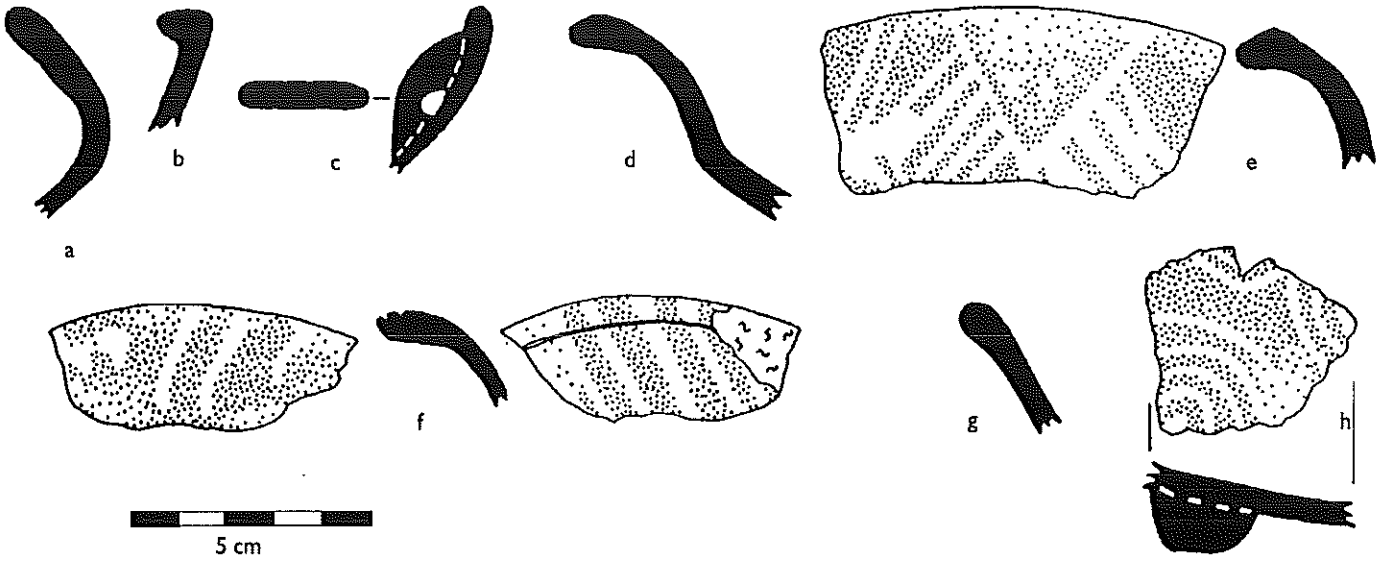

Fig. 7.9 • Muérdalo Orange:Río Pelo.

Two body sherds carry complex designs consisting of grooves, incision, and punctation. Plain banded appliqué (probably circumferential) appears on three body sherds. One body sherd bears what seems to be an applied face with punctated eyes immediately above an exterior basal break. Six other sherds are exteriorly chamfered. Flange or flange-like appurtenances include a scalloped medial flange, three faceted basal bulges or flanges, and one plain basal flange. A small, solid cylinder with complex engraving on one side may have functioned as a lug or support.

Comments. Santa Elena Orange Slipped is quintessentially a type composed of unconstricted vessels. The predominant shape is the concave bowl or dish (57% of classifiable rim sherds), relatively small (3–7 cm high) with a mean diameter of 25 cm. Most of the larger rim sherds manifest a recurved silhouette in the form of a Z-angle or an exterior bulge at or just above a basal break. Rims tend to flare upward and outward from the vessel walls, terminating in offset lips oriented on a continuum anywhere from the horizontal to 45°. In many cases, a distinction between direct and everted lips is purely arbitrary. Most lips are exteriorly thickened and rounded, frequently assuming a club shape in silhouette. If a proportionate amount of disembodied concave and everted lips derive from these vessels, perhaps as many as two-thirds of them bore circumferential engraving on interior rim surfaces. Circumferential incisions at or near the basal break, usually on the exterior, also seem to have been common. Lateral spurs sometimes projected from the lips, and some rim terminations were scalloped. Scalloped lips tend to be punctated at the base of each projection and typically display, in addition to a circumferential groove, a discontinuous groove partially outlining the exterior edge. Most chamfered body sherds probably are from vessels of this form. Bases are flat to gently rounded. Most, possibly all, were supported by at least three nubbins of conical, subconical, and hemispherical shape. The existence of tetrapod arrangements is very possible but uncertain.

TYPE: MUÉRDALO ORANGE

Variety: Río Pelo

Basis for definition. 72 sherds, 17 classifiable rims.

Forms

1. Jar with high (>3 cm) outflaring or outslanting neck, d: 12 cm, N=1 (fig. 7.9a).
2. Jar or constricted vessel with low (<3 cm) insloping neck and everted lip, N=1 (fig. 7.9b).
3. Pyriform neckless jar, d: 13 cm, N=1 (fig. 7.9c).
4. Bowl or dish with concave (outflaring) walls, mean d: 25 cm, range 20–36 cm, N=12 (fig. 7.9d-f).
5. Bowl with straight, outslanting walls, d: 12, 30 cm, N=2 (fig. 7.9g).

Appendages. Vertical neck-to-shoulder strap handle or open tenon (2.1 cm high, 2.9 cm across, and 0.7 cm thick) on form 3; incomplete basal flange on form 5. Four nubbins adhere to three bases (2 flat, 1 rounded) (fig. 7.9h). Single disembodied concave lip.

Surface. In general, the Usulután treatment occurs on both interior and exterior of bowls and exteriors of constricted vessels. There are, however, five sherds, all from open vessels, with interiors bearing Usulután and exteriors of apparently monochrome orange. The color scheme most frequently (57%) consists of light colored lines (cream or light orange: 5-YR-7/5, -7/6; 7.5-YR-7/4; 10-R-7/4; 10-YR-8/4) on a darker orange field (2.5-YR-5/8 is most common, also 5-YR-6/8, -7/8; 10-R-5/8). About a third of the sherds seem to be burned or misfired. These are variable in appearance and may comprise orange lines on a dark (burned gray or black) field, dark lines on an orange field, or lines darker than a dark field. Other variants include orange lines darker than an orange field (N=3), light lines on a brown field (N=1), pink lines on a yellow-to-cream field (N=1), and brownish orange lines on an orange field (N=1).

Decoration. Most Usulután design occurs in sets of parallel lines presumably executed with a multiple-brush applicator. Sets of

straight lines are most common (65%) (fig. 7.9f). These usually occur on upper vessel surfaces oriented vertically or diagonally. Sets of lines frequently are curvilinear (15%) or undulent (10.5%), particularly on basal and lower interior surfaces (fig. 7.9h). Sets of parallel lines commonly are juxtaposed or overlapped (fig. 7.9e). There are also more complex network patterns. Circumferential incision or grooving occurs on the proximal rim surface of forms 4 (N=6) (fig. 7.9f) and 5 (N=1). One vessel also has an exterior incision encircling the upper portion of a basal break. Two lips are scalloped; one has a lateral spur.

Comparative material. Papalaja supersystem, Sumpul system.

Comments. Muérdalo Orange, defined by Baudez as a type at Los Naranjos (Baudez and Becquelin 1973:170; pp. 182–183), is retained because of its wide usage. We perceive it precisely as he defined it: an orange slipped type bearing Usulután surface treatment. In fact, an unspecified proportion of Muérdalo Orange at Los Naranjos seems to have lacked Usulután. We classify such sherds as Santa Elena Orange. Another potential source of confusion concerns the degree to which the oranges of the Santa Elena group differ from those of the Izalco group characteristic of the southeastern highlands. In addition to Usulután surface treatment, Izalco group ceramics are characterized by fine textured, light colored paste, and orange surfaces variously said to be unslipped, self slipped, or single slipped (Sharer 1978:39-40; Demarest and Sharer 1982:815; Hopkins 1986:242). Probably, the oranges of the Santa Elena and Izalco group are technically comparable, whatever their character ultimately will prove to be, and notwithstanding discrepant descriptions. More specifically, Muérdalo Orange:Río Pelo presumably would be called Izalco Usulután:Izalco were it found within the area of the Miraflores ceramic sphere instead of in the Sula Plain.

Kotmoy Complex *

This complex is defined from 1,044 sherds from two test pits from La Guacamaya (YR-73): operations 7A and 8A. Excluded from the descriptions are the Thick-wall variety of Tsere Red represented by only two sherds and Cacao Plain:Cacao, a red, fine paste ceramic that occurs in low frequency (Robinson 1991).

Every ceramic type described here has correspondences with ceramics described by Nedenia Kennedy (1981) for Playa de los Muertos. Correspondences and differences are discussed in the "Comparative material" section of each description.

GROUP: GUANCHIA

TYPE: GUANCHIA PLAIN

Variety: Guanchia

Basis for definition. 924 sherds; 87.6% of the Kotmoy complex material (see "Comments").

Identifying attributes. Plain, red paste jars and flaring-wall bowls; distinctive rim-shape combinations (see below).

Paste. The paste of the Guanchia Plain:Guanchia is Quina ware (Robinson 1991) and is very similar to the Mico Quemado ware (Wonderley n.d.). The poorly segregated fine and coarse pastes defined for Playa de los Muertos are probably Quina ware (Kennedy 1981, personal communication 1986). The Quina ware is a medium to coarse tempered alluvial or residual clay which is red, 10-R-4/8, 10-R-5/6 or 10-R-5/8, 2.5-YR-5/6, or light red, 2.5-YR-6/6, when oxidized. Most sherds are incompletely oxidized and the core color is gray. The inclusions are quartz and white feldspar with less frequent mica, volcanic glasses, hornblende, calcite, and iron oxide. The inclusions are rounded and angular, 0.5 mm or smaller in size and vary in density from 10 to 30%. Coarse pastes have particles up to 2 mm in diameter; 1–2% can be as much as 4 mm in diameter. The surface on a well smoothed sherd is even, with a slight sandy feel, and the core is usually a bit rough. The edge break is quite jagged and rough.

Forms

1. High-neck jar with everted rim (one has a slight fold at the end of the rim) or outcurved rim that is generally direct with rounded lip; some rims are interiorly or exteriorly thickened while a few lips are squared or folded, rim d: 6–30 cm, average 19 cm, N=24 (fig. 7.10a,b).
2. Flaring-wall bowl with direct rim with rounded lip (rim d: 12, 14, and 17 cm) or with bolstered rim (d: 20, 25, 34, and 40 cm) (fig. 7.10c-e).
3. Low-neck jar with various treatments: vertical rims; one rim with a slight exterior fold; others have direct, slightly everted or everted rims with rounded and beveled-in lips, rim d: 15–40 cm. (fig. 7.10f-h).
4. Bowl with incurved wall and restricted orifice, rim is direct or slightly thickened on both interior and exterior, lip is rounded or squared, rim d: 4, 20 cm. A strap handle (1.3 cm wide, 0.9 cm thick, 2.2 cm high) is placed 1 cm below the rim on one vessel (fig. 7.10i).
5. Round-sided bowl with direct rim with a squared lip or slightly thickened rim on interior with a round lip, rim d: 15 cm (fig. 7.10j).
6. Composite silhouette bowl with slightly externally thickened rim, rim d: 40 cm (fig. 7.10k).
7. Vertical-wall vessel with direct and externally slightly thickened rim, rim d: 20, 40 cm.

Appendages

- Round handle, 0.9–2.6 cm in width.
- Strap handle, 0.9–2 cm in width. One end of a fragmentary handle was attached to the recurve of a probable jar wall.
- Bifurcated strap handle, width 1.5 cm, thickness 1 cm, height above wall 3.5 cm, and overall length 4.5 cm. The handle has a vertical depression or incised line 4 mm wide and 1.5 mm deep (fig. 7.10l).
- Possible miniature handle with a profile that is a half hexagon; 2.5 cm high, projecting 1 cm from the vessel wall.
- Spout fragments, plain and bridged. The exterior diameters range between 2.1 and 3 cm and the orifice diameters between 1 and 1.4 cm.

Surface. Well smoothed; a large proportion of the collection is eroded.

* This section compiled by Eugenia J. Robinson.

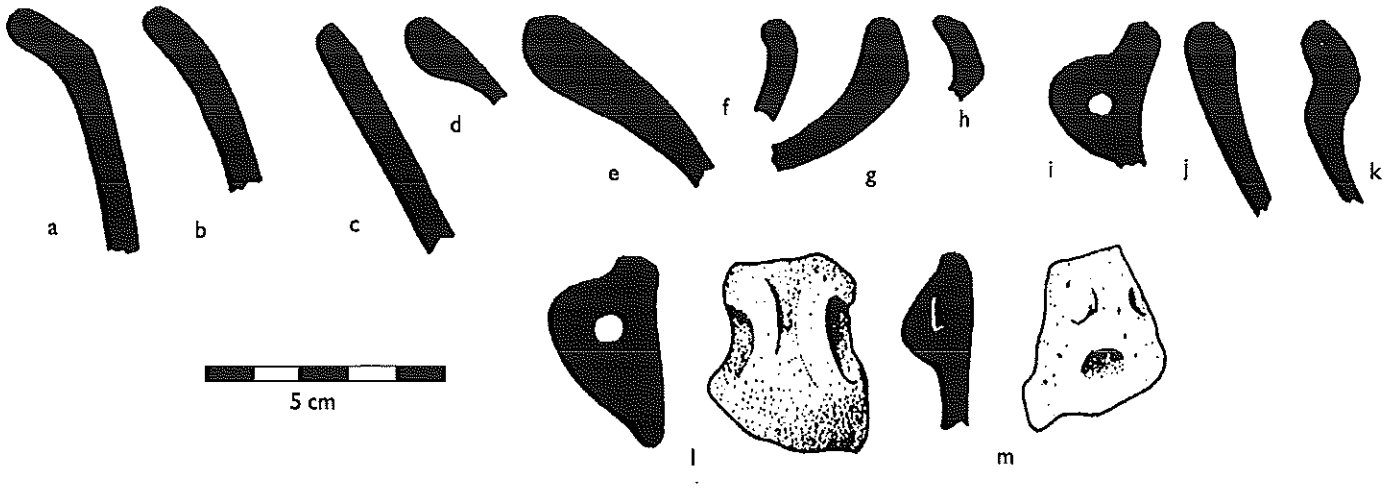

Fig. 7.10 • Guanchia Plain:Guanchia.

Decoration. One composite silhouette rim sherd has a trace of red slip on the inside edge of the lip. Applied decoration includes appliqué ridges (N=2) 1 cm high, projecting 0.5 cm and 1 cm from the vessel wall, and a small adorno (approximately 2 cm wide by 2 cm high) projecting 0.8 cm from the vessel surface. The adorno has three possible finger impressed indentations equally spaced around the perimeter (fig. 7.10m).

Comparative material. Guanchia Plain:Guanchia has numerous equivalences with pottery in the Toyos ceramic complex of Playa de los Muertos (Robinson 1991; Kennedy 1981). Major differences between the Toyos complex plain types and the Guanchia Plain:Guanchia exist in the sizes of vessels. Of the Toyos types which are similar or identical in form to the La Guacamaya pottery, almost all have rim diameter ranges and means smaller than the Guanchia Plain:Guanchia. The Strong et al. (1938) collection of Preclassic ceramics from Playa de los Muertos housed in the Peabody Museum at Harvard University has plain ceramics with forms similar to the Guanchia Plain:Guanchia which are absent in the Toyos complex (see Robinson 1991 for details). Guanchia Plain:Guanchia is similar in surface treatment and vessel form to Jaitique Coarse and Mongora Brown of Los Naranjos and the Plain ware of the Yarumela 2 period (800-300/250 BC) at Yarumela.

Comments. Guanchia Plain:Guanchia is the predominant ceramic of the Kotmoy complex as well as of mixed levels of Kotmoy and Pehul ceramic complexes. The type and variety were defined initially from ceramics from operations 7A and 8A at La Guacamaya which have Toyos diagnostics and constitute the Kotmoy complex. Analysis of the plain ceramics from Op 1B, lots 5–7 and Op 1C, lots 3–4 found no difference in the forms of the ceramics between the Op 7A/8A and Op 1B/1C lots, and for this reason the plain ceramics of these lots have been used to prepare the Guanchia Plain:Guanchia description. Several modes of this ceramic may be Preclassic temporal diagnostics: the beveled-in lip, folded rims, bolstered rims, and the slightly interiorly thickened rims of the round-sided bowls.

GROUP: TSERE

TYPE: TSERE RED

Variety: Tsere

Basis for definition. 59 sherds; 5.7% of the Kotmoy complex.

Identifying attributes. Red slip; vessel forms of Guanchia Plain:Guanchia.

Paste. Quina ware (see Guanchia Plain:Guanchia).

Forms

1. Flaring-wall bowl. For the most part, rims are bolstered. Rim diameters (10, 12, 20, 25 cm) may indicate there are two size classes. The bolsters are 1 cm in thickness and height. The exterior of one rim has a punctate anthropomorphic face with four large punctations creating the mouth, nose, and eyes (fig. 7.11a). Other rims are direct with rounded and out-turned lips, d: 12 cm.
2. High-neck jar with varied rim-lip treatment: everted rim and rounded lip (d: 11, 12 cm and 26, 30 cm); bolstered rim; outcurved rim (d: 18 cm) with a slight fold on the end (fig. 7.11b-d).
3. Short-neck bowl or jar with a short vertical rim or everted rim with a rounded lip and an unusual external thickening which ends abruptly in a small bolster on the vessel body below the rim, rim d: 25 cm (fig. 7.11e).
4. Round-sided bowl with a direct to gradually thickened interior rim and rounded lip, d: 15, 30 cm.
5. Outcurved-wall bowl with rim bolstered on the exterior d: 15 cm.
6. Composite silhouette bowl, two lip forms on exteriorly thickened outcurved rim: out-beveled (d: 13 cm) and in-beveled.

Appendages

- Round handle, 0.9–1.4 cm in diameter.
- Strap handle, 2.7–3.2 cm wide.
- Fragmentary spout. Core is about 1.3 cm in diameter and the maximum external diameter is 2.5 cm. Possibly appended to a long-neck jar.

Surface. Well smoothed.

Decoration. Red slipped or red painted (7.5-YR-6/4, 10-R-4/6, 10-R-4/8 or 10-R-5/8). Most vessel forms probably had an overall red slip; the round-sided or flaring-wall bowl may have been slipped only on the interior, the short-neck bowl or jar only on the rim and exterior. The composite silhouette bowl has a 1 cm wide horizontal flute.

Comparative material. Several bowl forms are comparable to Playa

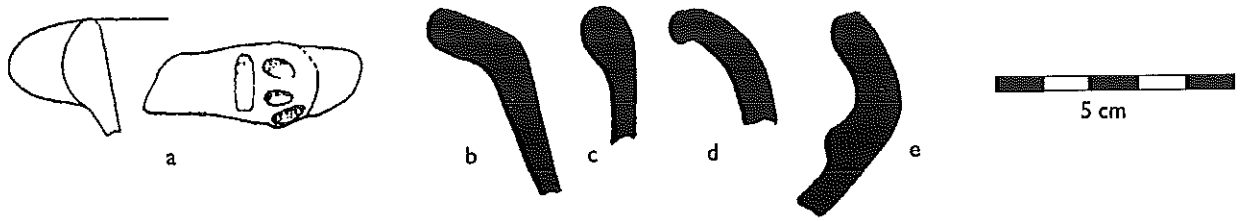

Fig. 7.11 • Tsere Red:Tsere.

de los Muertos material discussed by Kennedy (1981). Other similar pottery is classified as Tzuntulin Red in the Eden II complex at Los Naranjos (Baudez and Becquelin 1973:200-201), as Uapala Red:Placita of the Uapala phase at Quelepa (Andrews 1976), as red slipped types in Yarumela 2 (Canby 1949), and at Chalchuapa (Sharer 1978). A similar composite silhouette bowl shape is reported as part of Muérdalo Orange at Los Naranjos (Baudez and Becquelin 1973:170-184).

Comments. Tsere Red:Tsere, like Guanchia Plain:Guanchia, has vessel forms found in the Toyos complex of Playa de los Muertos, but the vessel rim sizes of 18 cm or greater of the La Guacamaya examples fall, for the most part, outside the rim diameter ranges of the Toyos types. The rim sizes of corollary forms of the Strong et al. collection from Playa de los Muertos are more in accord with those from La Guacamaya than with Kennedy's excavated sample. Tsere:Tsere is also found in the Pehul complex at La Guacamaya.

GROUP: PLAYON

TYPE: TEMAK INCISED

Variety: Temak

Basis for definition. 10 sherds; 1% of the Kotmoy complex.

Identifying attributes. Round-sided or flaring-wall bowl; incised circumferential line beneath the rim on the exterior with, in some cases, an additional incised design on the exterior.

Paste. Quina ware (see Guanchia Plain:Guanchia).

Forms

1. Round-sided bowl with a slightly thickened exterior or interior rim (d: 15, 30 cm), or a direct to slightly thickened exterior rim with a beveled-in lip (fig. 7.12a).
2. Flaring-wall bowl with a direct or thickened exterior rim and generally rounded lip, rim d: 10 cm (fig. 7.12b).

Appendage. Strap handle, 2.3 cm wide, 1 cm thick.

Surface. Well smoothed but unslipped.

Decoration. On the exterior of all the rims, 4–15 mm below the lip, is an incised circumferential line 0.5–1 mm deep and 2–5 mm wide. One particularly wide line (10 mm) probably was created by a finger impression. A few sherds of both shapes also have incised designs, which seem to be linear or simple geometric. Body sherds with wide incised straight lines have been placed in this variety. A strap handle has two parallel incised lines which run the length of the handle.

Comparative material. Close parallels exist in the incised designs of Temak Incised:Temak and Type T4-F of the Toyos complex at Playa de los Muertos (Kennedy 1981:174-175). The bowls of Temak Incised:Temak however, are unslipped, while the Playa bowls are slipped and painted. Additionally, one example of Temak:Temak has a diameter of 30 cm, which is considerably outside the 5–15 cm rim diameter range of the Playa bowls. The Strong et al. (1938: Pl. 10d) collection from Playa de los Muertos at the Peabody Museum includes a round-sided bowl with an exterior sublabial incised line and, on the interior, a series of incised diamonds with criss cross incisions inside. It is polished on the exterior and orange slipped on the interior and has a rim diameter of 21 cm. Other comparably incised material has been noted at Colonia CARE (Carros Red Rimmed, with greatest frequencies in the Choloma I complex) (Sheehy 1979:46, 52). At Los Naranjos, bowls with sublabial circumferential incision are found in two types: Yure Fin (occurring most frequently in the Jaral period and decreasing in Eden I and II) and Jaitique Coarse (the predominant unslipped, coarsely tempered ware of the Jaral and Eden I phases) (Baudez and Becquelin 1973:133-135). Paste and predominant bowl forms of Yure Fin and Temak:Temak are equivalent. For several reasons, however, the La Guacamaya examples are judged to warrant a new type designation. The majority of the incised lines on the Yure Fine are made with the finger and are quite wide; the La Guacamaya pieces lack any evidence of polish; and the jar forms of Yure Fine are not present in the La Guacamaya sample.

TYPE: TEMAK INCISED

Variety: Syasa

Basis for definition. 1 sherd; 0.1% of Kotmoy complex.

Identifying attributes. Incised or engraved designs (see Kennedy 1981:253).

Paste. Quina ware (see Guanchia Plain:Guanchia).

Form. This fragment is a body sherd and the vessel form is unknown (fig. 7.13). At Playa de los Muertos, vessels with this type of design are flaring-wall bowls (Kennedy 1981:253).

Surface. Well smoothed.

Decoration. Incised or engraved design of three horizontal lines crossed by two vertical lines and diagonal lines overlying the grid. The geometric design is probably Kennedy's Class 7B design (Kennedy 1981:176-179).

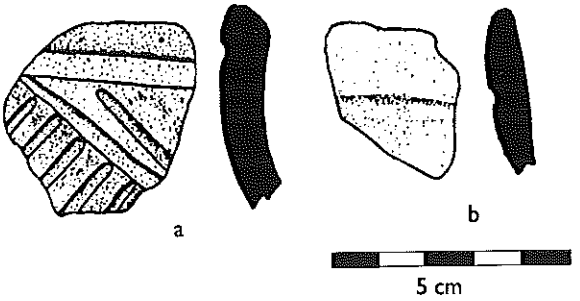

Fig. 7.12 • Temak Incised:Temak.

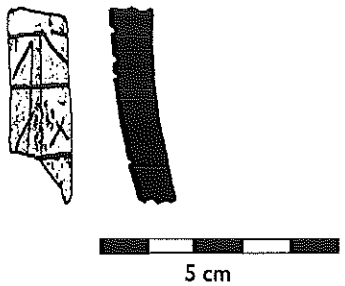

Fig. 7.13 • Temak Incised:Syasa.

Distribution. Playa de los Muertos, Toyos complex.
Comparative material. This variety is Kennedy's T27-F, a minor type at Playa de los Muertos. There are no other descriptions of a similar pottery for northwestern Honduras or elsewhere.

GROUP: NATAM

TYPE: LORO RED SLIPPED INCISED

Variety: Loro

Basis for definition. 5 sherds, 0.5% of the Kotmoy complex.
Identifying attributes. Red slip (10-R-3/6); incision 3–5 mm wide.
Paste. Quina ware (see Guanchia Plain:Guanchia).
Forms

1. Restricted-orifice bowl with slightly incurved sides and slightly thickened rims on the interior or exterior, d: 24, 25 cm. (fig. 7.14a,b).
2. Flaring-wall bowl with a direct rim d: 30 cm.

Surface. Well smoothed.
Decoration. Pre-slip incised lines (0.3–0.5 cm wide) and a dark red slip, 10-R-3/6. Single circumferential sublabial incised line approximately 1 cm below the lip; body sherds have a single straight or curved incised line or incised designs of a single horizontal line with three vertical parallel lines (fig. 7.14c,d).
Comparative material. Playa de los Muertos types: T19-F, T20-F, T4-F, T6-F (Kennedy 1981); two bowls in the Strong et al. collection from Playa de los Muertos at the Peabody Museum, Harvard University; Colonia CARE: Carros Red-rimmed (Sheehy 1979:46, Fig. 5f-h); Los Naranjos: Carreto Incised, Chilo Incised (Baudez and Becquelin 1973).
Comments. The slip of two of the La Guacamaya sherds is thick and adhering. Kennedy (1981:241) notes that waxy and lustrous surfaces are not frequent at Playa de los Muertos, but that they are more frequent in the Toyos complex than in any other complex. I suspect that the La Gaucamaya sherds are an example of the surface treatment she discussed for the Toyos complex red-slipped types.

TYPE: LORO RED SLIPPED INCISED

Variety: Pune

Basis for definition. Op 7A, lot 3. 1 sherd, 0.1% of the Kotmoy complex.
Identifying attributes. Shallow flaring-wall bowl with engraved flange rim; red slip.
Paste. Quina ware (see Guanchia Plain:Guanchia).
Surface. Well smoothed and slipped.
Decoration. Wide incision (0.25–0.5 cm) and traces of red slip on the interior and exterior. The incised design on the upper surface of the flange rim is a Class 5 design (Kennedy 1981:172,175); it has compounded tailed lines repeated horizontally (fig. 7.15).
Form. Flange rim probably was attached to a shallow flaring-wall bowl, d: 36 cm.
Comparative material. Playa de los Muertos: T25:F (Kennedy 1981).

GROUP: ESPINO

TYPE: ESPINO PLAIN

Variety: Espino

Basis for definition. 7 sherds; 0.7% of the Kotmoy complex.
Identifying attributes. Flaring-wall bowl with an exteriorly thickened and rounded rim or slightly out-turned rim; a single circumferential groove on the top of the out-turned rim.
Paste. Setel ware (Robinson 1991) is made from a dark gray alluvial type of clay that upon firing becomes cream to tan in color (7.5-YR-6.5/4). Dark gray (2.5-YR-4/0) fire clouds are common. Sherds are usually incompletely oxidized, and only the very outer edge of the pottery is the characteristic light color. The ceramic is hard and rings when dropped. The texture of the surface and the core is quite smooth. Some sherds appear to be temperless and others have glass or tuff inclusions in such low frequency and small size that they are probably native to the clay. Glass inclusions in the Strong et al. examples of the fine paste types from Playa de los Muertos occur at about 1–2% density. One short-neck jar in these collections had noticeable opaque inclusions (probably tuff). Visually, the clay is identical to the ware of Río Pelo or Mozo ware (Robinson 1991) used in Muérdalo Orange. The paste of Mozo ware is very similar to Setel ware, except that Mozo ware is always tempered with volcanic tuff while only some Setel ware sherds have tuff temper. Most Setel ware is temperless or glass tempered. Also, there may be greater variability in the surface color of Mozo ware than of Setel ware. Setel ware corresponds to Kennedy's (1981) Toyos complex Mode 2 clay.
Forms

1. Flaring-wall bowl with a gradually thickened exterior rim, d: 16 cm.
2. Bowl with slightly flaring to vertical walls, d: 14 cm.
3. Flaring-wall bowl with a direct rim having elliptical thickening

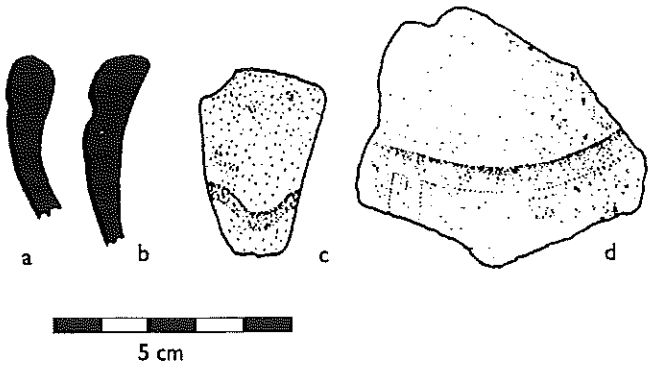

Fig. 7.14 • Loro Red Slipped Incised:Loro.

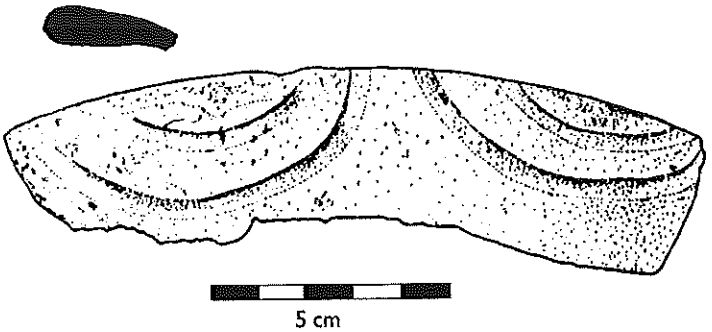

Fig. 7.15 • Loro Red Slipped Incised:Pune.

on the exterior (fig. 7.16a,b).

Surface. Well smoothed.

Decoration. Single circumferential groove on the top of the rim; on one specimen the line is interrupted by two punctations 5 mm in diameter and 5 mm apart (fig. 7.16c). There is a suggestion of wide fluting on the exterior of two sherds. (Note: One sherd has traces of an orange slip, 10-R-5/8, -4/8, on the rim and interior wall. Because of the very small sample size, this individual example has been left with the unslipped specimens.)

Comparative material. Playa de los Muertos: Strong et al. collection, Peabody Museum, Harvard University, lots 352, 355, 357, 360; Playa de los Muertos types: T26-VF, T2-VF, T1-VF (Kennedy 1981). Other comparisons: El Cajón (Honduran Archaeological Ceramics Workshop 1987:2); Los Naranjos: Moguete Polished (Baudez and Becquelin 1973); Naco Valley: Chaguites Burnished (Urban 1986b).

Pehul Complex *

Ceramic types of the Pehul complex are defined from excavated lots from Op 1B, lot 4, and Op 4, all lots, from La Guacamaya. Most of the 13 types are contained within the wares and groups of the ceramics from Río Pelo. Concordances of the ceramics from the two sites are given in table 7.3.

A few additional types not described for Río Pelo are present in low frequencies at La Guacamaya (Robinson 1991). Complete descriptions of those types will not be presented here. The Guanchia Plain:Kyol Incised is only one sherd of a grater bowl. The Tsere Red:Ruidosa is a red slipped, flaring-wall bowl with a ring base, usually an Early Classic diagnostic. The Thin Wall variety of Tsere Red is defined predominantly from surface collections. It is only 0.5 cm thick and its forms are vertical-wall vessels and round-sided bowls. Te Black:Te is a single spouted, round-sided bowl with a black surface, and Pinos Black-Brown:Nin is represented by only a few sherds that are very similar to the material from El Salvador.

Three types that were not described for Río Pelo are defined below.

* This section compiled by Eugenia J. Robinson.

Table 7.3 • Concordances of ceramics

La Guacamaya (Robinson 1991)	Río Pelo (see also pp. 67–76 and Wonderley and Caputi N.d.)
Yamal Fillet:Yamal	Toronjal Banded Appliqué
Muérdalo Orange:Castro	Santa Elena Group
Coyotes Red:Coyotes	Omonita Red Slipped
Chumba Incised:Chumba	Mico Quemado Plain: plate form
Olivar Red:Olivar	Omonita Red Slipped
Frontón Unslipped:Matsat	Pajuiles Red Painted
Frontón Unslipped:Pemos	Golondrina Red Painted Engraved
Tantan Red Appliqué:Tantan	Pajuiles Red Painted
Guanchia Plain:Mana	Mico Quemado Group
Guanchia Plain:Thick-walled	Union Paste Ware
La Seis Zoned Punctate:La Seis	Trejo Patterned Engraved
La Siete Spiked:La Siete	Canerio Spiked Appliqué

GROUP: JUL

TYPE: JUL USULUTÁN

Variety: Jul

Basis for definition. 6 sherds, excavated lots as well as surface collections.

Identifying attributes. Orange slip; forms typical of Muérdalo Usulután.

Paste. Jalos ware is a compact clay, generally white to beige in color when fired, with a glassy sheen and blocky texture in the profile typical of residual clays. The surface color of the ware is white, 10-YR-8/2; very pale brown, 10-YR-8/3 and -7/4; and reddish yellow, 5-YR-7/6. Sherds are both partially and fully oxidized; on the partially oxidized sherds the dark core occupies one-third to nearly

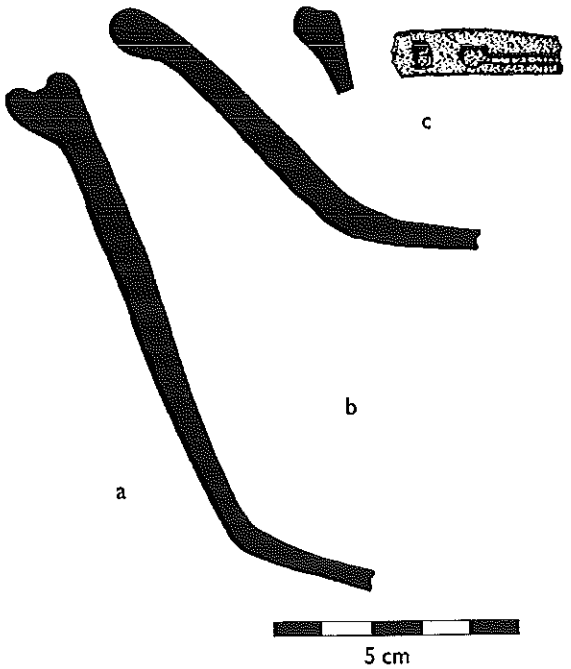

Fig. 7.16 • Espino Plain:Espino.

all of the sherd profile. The core on the redder sherds is pinkish gray, 7.5-YR-7/2, and on the other white-light brown sherds, dark gray, 7.5-YR-N4/. Two tempering varieties are included in this ware description. One variety has rounded white quartz, maroon, and black inclusions 0.25–0.5 mm in size that occupy 30–40% of the paste; the dark particles contrast with the cream color of the paste and speckle the surface. The other paste variety has glass temper with small fragments of volcanic glass 0.25 mm or less in size pervasive throughout the paste and probably native to the clay, and larger glass as well as quartz particles 0.5 mm in size at a density of 2–5%. With a large sample, these two tempering differences might be classified as two separate wares.

Forms

1. Vertical-wall vessel with a rounded and exteriorly thickened rim and exterior flutes, rim d: 35 cm (fig. 7.17a).
2. Plate with an outcurved and exteriorly thickened rim, rim d: 25 cm.
3. Flaring-wall bowl with everted rim with incision on the upper surface of the rim and external horizontal flutes, rim d: 26, 35 cm, N=3 (fig. 7.17b-d).
4. Round-sided bowl with a direct rim, rim d: 24 cm, N=1 (fig. 7.17e).

Appendages. Nubbin supports, 1–1.5 cm tall and 2–2.5 cm wide at the top of the support, N=2.

Decoration. The ceramic has a red slip, 10-R-4/8, and a less brilliant red, 2.5-YR-5/6, that erodes to 5-YR-6/6 and 10-YR-8/4. Two sherds, one the interior of a plate, have vertical resist lines. Exterior parallel flutes are present on vertical-wall vessels.

Comparative material. Papalaja Orange supersystem; Sumpul system. This variety may be included in the type description of Muérdalo Orange at Los Naranjos since the paste has, along with other minerals, some black glassy particles. The Jalos ware is present in collections from the El Cajón region.

TYPE: JUL USULUTÁN

Variety: Soysoy

Basis for definition. Op 1B, lot 4. 2 sherds.

Identifying attributes. Orange over white double slip.

Paste. Jalos ware.

Form. Flaring-wall bowl with an everted rim, d: 26 cm.

Surface treatment. Slip is the same as Zarrosa Orange:Zarrosa.

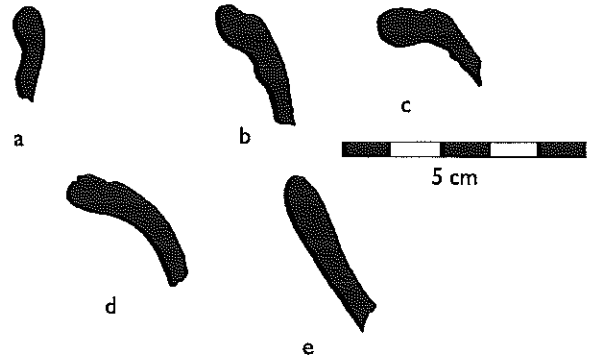

Fig. 7.17 • Jul Usulután:Jul.

Decoration. Plastic decoration of this everted rim has a single wide incised line on the upper surface of the rim and grooves around the vessel exterior.

Comparative material. Papalaja Orange supersystem, Bolo system. The Jalos paste has been identified in Late Preclassic collections from the El Cajón region.

GROUP: ZARROSA

TYPE: ZARROSA ORANGE

Variety: Zarrosa

Basis for definition. Predominant in Pehul levels; there are a few sherds in Kotmoy and mixed Kotmoy/Pehul levels. 12 sherds, 0.5% of the Pehul complex.

Identifying attributes. Orange over white double slip; Tsas ware.

Paste. Tsas ware is an alluvial or residual compact clay that is light red to pale brown after firing and is moderately tempered with quartz and volcanic glass. The post-firing surface color is light red, 2.5-YR-6/6; reddish orange, 5-YR-6/6; pink, 7.5-YR-7/4; or very pale brown, 10-YR-7/4. A core on about half of the examples is gray, 2.5-YR-5/0, or very dark gray, 2.5-YR-3/0. The ceramic is hard and has a slight ring when dropped. The surface of well preserved sherds is well smoothed and hard. Eroded sherds have a rough, sandy texture, and the paste of these sherds is a little soft and powdery and rubs off onto the hand. Inclusions vary by size, shape, and prevalence: small (0.25 mm) rounded quartz and occasional volcanic glass, 20–30%; medium (0.55 mm) rounded and angular quartz and feldspar, 5–10%; large (1 mm) angular volcanic glass, 1%. (Total temper density is 30–40%.) Proportions of the two sizes of volcanic glass vary; in some sherds the small size particles glitter over the surface; in other cases, the larger glass fragments are mixed with small size quartz. Thickness: 0.4–1.1 cm.

Forms

1. Flaring-wall bowl with direct, slightly everted, or everted rim, rim d: 12–37 cm (fig. 7.18a-g).
2. Flaring-wall and base junction.

Appendages. Conical supports, 1.5 cm tall and 2–3 cm wide at the top of the support, N=2 (fig. 7.18h,i).

Surface. Well smoothed and double slipped.

Decoration. The first slip is bright white to pink, 7.5-YR-8/4; it is thick and enduring. The second slip is orange, 2.5-YR-5/8 or -6/8. There is no evidence of polishing, perhaps because the sherds are eroded. In general, crackling is not characteristic of the surface decoration. Plastic decoration consists of incising and circumferential grooving and fluting. Everted and exteriorly thickened rims have a single wide incised line on the upper surface of the rim and often an incised circumferential line around the exterior of the vessel below the rim. Single lines or parallel double circumferential incised lines occur on vessel walls near the base.

Distribution. Los Naranjos: Bolo Orange, Eden I, II and Yojoa complexes (Baudez and Becquelin 1973: Fig. 67; pp. 191–193). Zarrosa Orange:Zarrosa does not have the composite silhouette bowls of Bolo Orange, but most of the rims of the La Guacamaya sample are virtual duplicates of ones at Los Naranjos. Colonia

CARE: Choloma I, II, and III complexes (Sheehy 1979: Table 1); the hooked rim, rim flanges, and basal flanges of unrestricted open bowls illustrated by Sheehy (1979: Fig. 6) are not present at La Guacamaya. Santa Rita: Strong et al. collection in the Peabody Museum includes a double-slipped sherd—a slightly out-turned, exteriorly thickened rim with an exterior ridge below the rim—from level 11 of excavation 1. Yarumela: double-slipped Usulután decorated pottery (Canby 1949).

Comparative material. Papalaja Orange supersystem, Bolo Ceramic system.

Comments. Numerous other examples of the Zarrosa Orange:Zarrosa occur at La Guacamaya in surface collections and test excavations. Almost all the vessels are form 1 bowls, d: 15–40 cm, mean d: 28 cm, N=19. One round-sided bowl with an exteriorly thickened rim and exterior fluting has a rim diameter of 20 cm. Four conical and nubbin supports are present in the collection as well as a few fluted body sherds and a flaring wall and base junction. Only two sherds from La Guacamaya have the linear resist decoration.

TERMINAL PRECLASSIC (MIDDLE CHAMELECÓN PHASE)

Quequeo Complex *

Definitions of Quequeo complex taxa are based on ceramics from lower levels of excavations at CR-260.

GROUP: GUAMILITO

TYPE: GUAMILITO UNSLIPPED

Variety: Guamilito

Identifying attributes. Forms (as listed below); paste color (as described below).

Paste. Paste color brown (5-YR-5/6, -5/7, -5/8), gray core usual (10-YR-5/1, -4/1). Abundant temper (60–70%), angular milky and translucent grains (sand), d: 0.25–0.5 mm.

Forms

1. Short (3–5 cm) vertical-necked jar with outflared rim, strap handles from lip (fig. 7.19a).
2. Neckless jar with direct or folded rim, strap handles from rim to body (fig. 7.19b-g).
3. Flaring bowl, direct or thickened rim, strap handles on body (fig. 7.19h-j).
4. Shallow subhemispherical bowl (comal) with round handle stretching from rim to rim (fig. 7.19k,l).

Surface. From well smoothed, with visible tool facets, to polished on upper surfaces of outflared rims. Fireclouding or blackening from use on some examples.

Decoration. Spike appliqué (2 or 3) on comal handles; shallow, coarse incised body sherds, form uncertain; slashed appliqué fillet, form uncertain.

Comparative material. Forms are comparable to Mongora Brown (jars) of Los Naranjos and Hastalgorro Pebble-Polished (comales) of Copán.

*This section compiled by Rosemary A. Joyce.

TYPE: GUAMILITO UNSLIPPED

Variety: Grooved

Identifying attributes. Paste color; jar form; wide shallow grooved complex designs on polished surface.

Paste. Texture and temper same as for Guamilito variety; color tends to be lighter brown (10-YR-6/3, -6/4).

Form. Neckless jar with folded rim (fig. 7.20a).

Surface. Interior smoothed. Well polished exterior, shallow grooves on upper body.

Decoration. Grooves (3–5 mm wide, up to 2 mm deep) in sets of parallel lines, occasionally curved, on exterior upper body.

Comparative material. Mapache Grooved type of Copán and Tepemechin type of Los Naranjos.

GROUP: BUFALO

TYPE: BUFALO RED-ON-NATURAL

Variety: Bufalo

Identifying attributes. Jar form, red painted decoration.

Paste. Paste color brown (5-YR-3/4, -5/4, -5/8), dark core in some thick examples (5-YR-5/2, -4/1). Abundant (60–70%) fine angular milky, translucent, and dark grains (sand) to 0.25 mm diameter. Some examples have less temper (50–60%), more regular-sized particles, and a narrower range of variation in color (5-YR-4/4 to -5/6).

Form. Jar with vertical neck, out-turned rim (Guamilito:Guamilito form 1) (fig. 7.20b).

Surface. Well smoothed, polished dark red paint (7.5-R-3/6, 10-R-4/6) which erodes to chalky orange on lip and exterior body.

Decoration. Wide rim band (1.5–2 cm) on interior. On body, wide line motifs framed by horizontal bands include sets of diagonal parallel bands crossing near upper body, framing simple red circles or spirals. Some incised single lines, orientation uncertain. One jar carries appliqué strip with punctations at base of neck.

Comparative material. Jicatuyo supersystem, Chinda system.

GROUP: TEPEACA

TYPE: TEPEACA RED SLIPPED

Variety: Tepeaca

Identifying attributes. Vessel forms, red powdery slip, paste color.

Paste. Color brown (5-YR-5/6, -5/8); texture varies with form: basins, medium (50–60% temper), other forms, finer (40–50% temper); angular grains (sand) to 0.25 mm. Thick dark core (5-YR-2.5/1, -4/1, -5/1).

Forms

1. Thick-walled (0.8–1 cm), low plate/dish with hollow mammiform supports, rounded lip, exterior bolster and/or interior groove on rim (fig. 7.21a,b).
2. Flaring thick-walled (1 cm) basin (7–8 cm deep), usually with exterior bolster rim; flat base (fig. 7.21c-e).
3. Various open bowl forms, hemispherical or subhemispherical, rim rounded or everted, externally thickened, some with exterior medial ridge or flange (fig. 7.21f-h).

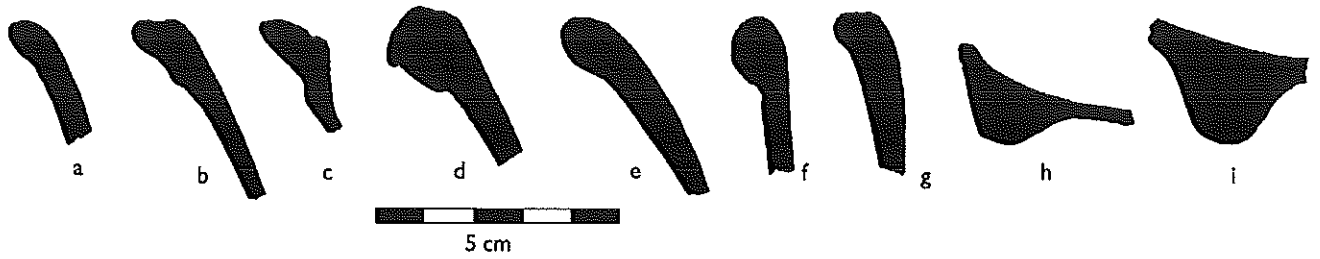

Fig. 7.18 • Zarrosa Orange:Zarrosa.

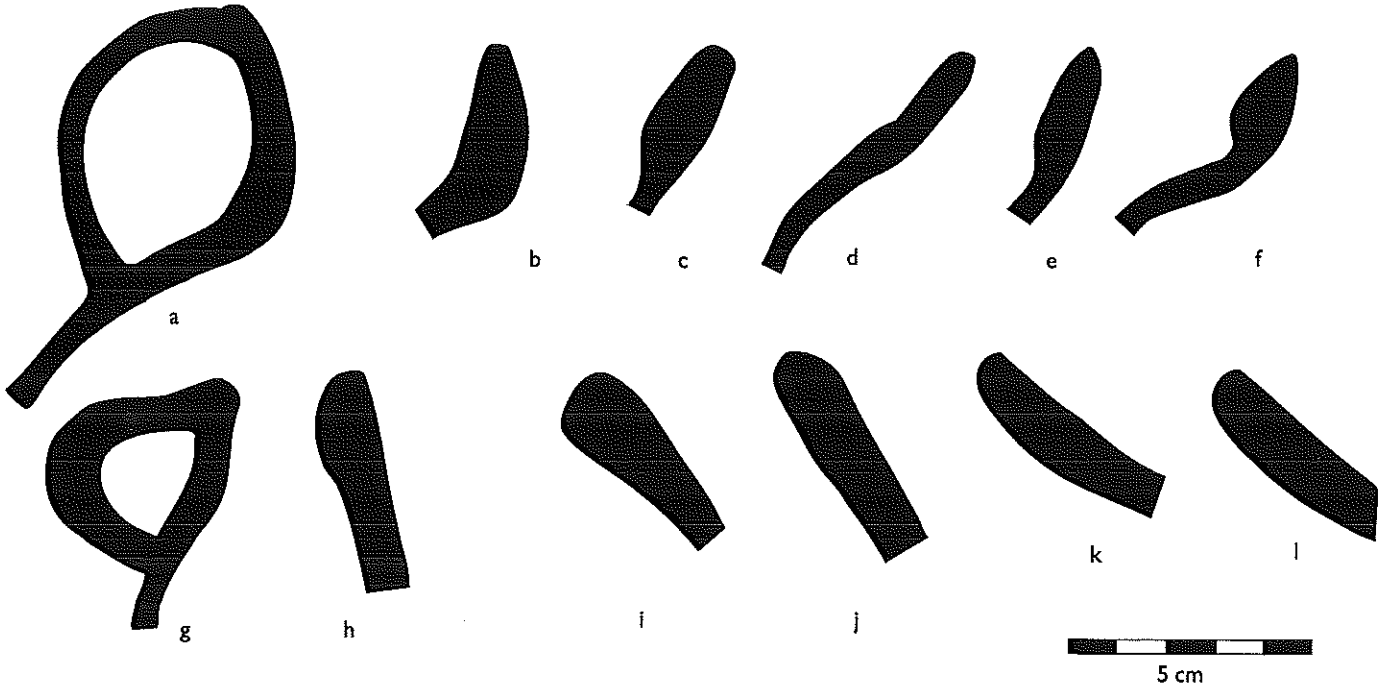

Fig. 7.19 • Guamilito Unslipped:Guamilito.

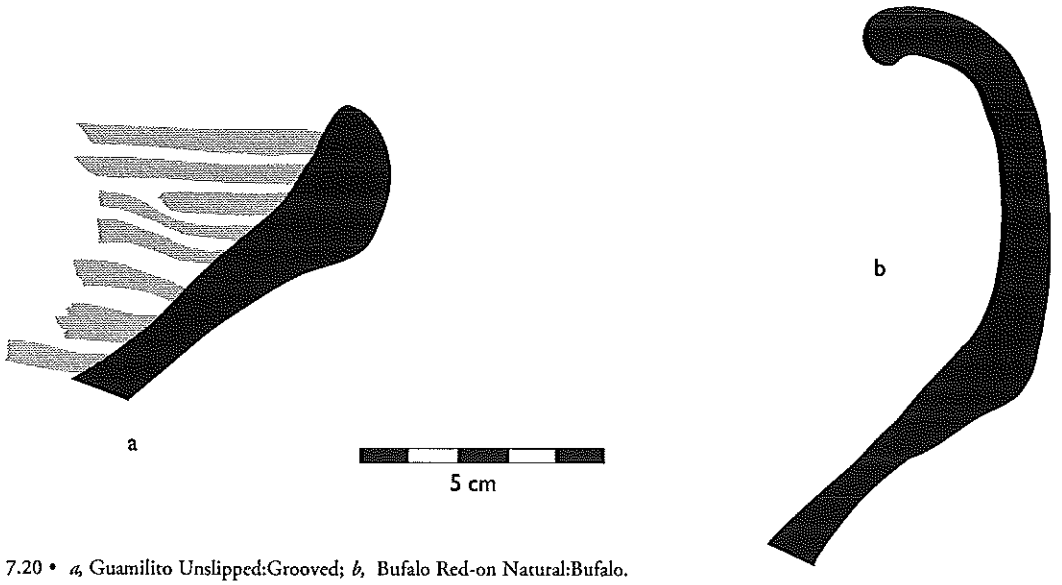

Fig. 7.20 • *a,* Guamilito Unslipped:Grooved; *b,* Bufalo Red-on Natural:Bufalo.

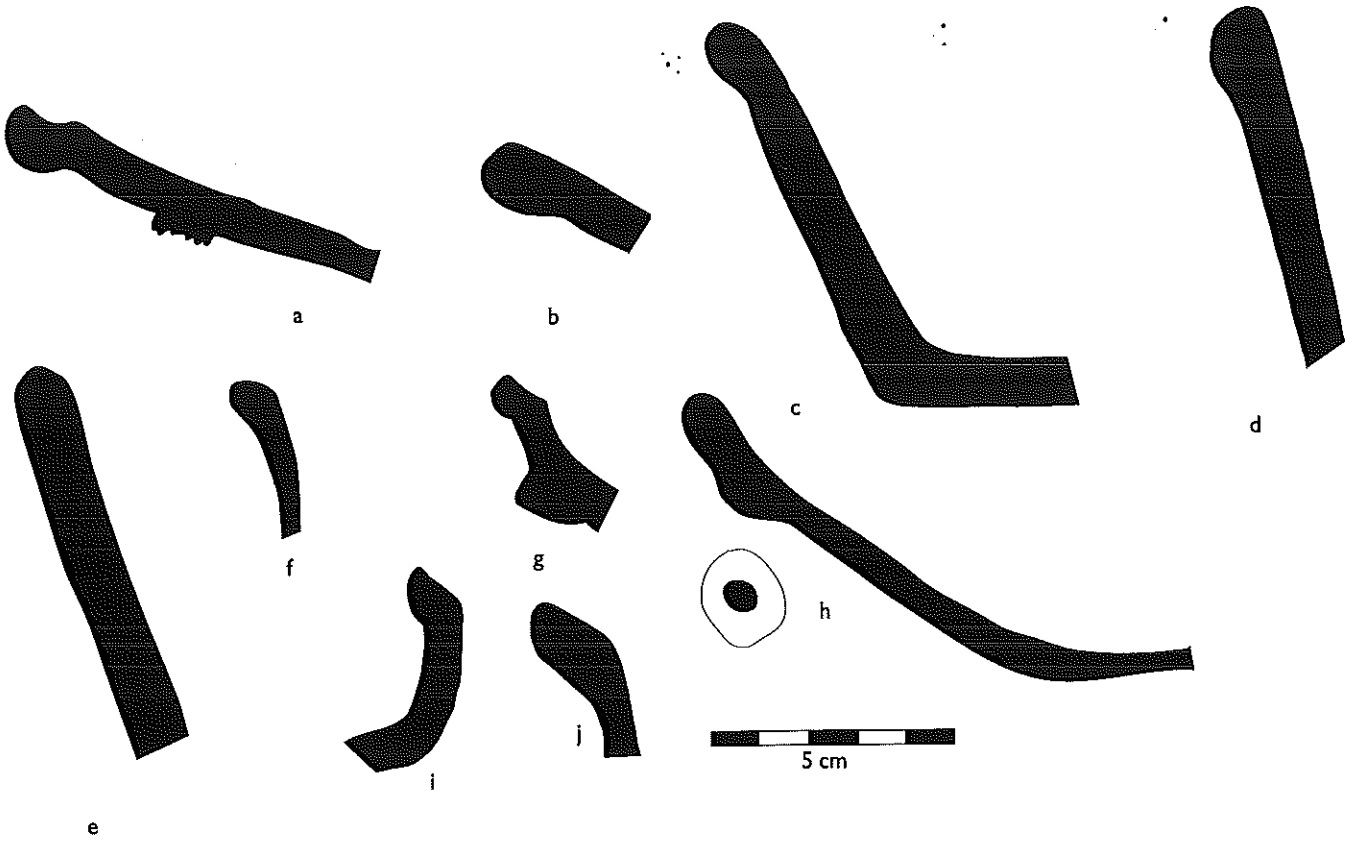

Fig. 7.21 • Tepeaca Red Slipped:Tepeaca.

4. Jar, short flaring neck (4–5 cm) with out-turned, exterior bolstered rim (fig. 7.21i,j).

Surface. Red (2.5-YR-4/8, 10-R-5/8) slip on all surfaces except exterior base and lower two-thirds of some mammiform supports. Slip polished (facets visible), erodes to powdery orange (2.5-YR-6/8, 5-YR-6/6).

Decoration. Appliqué, modeling, punctation on form 3. Possible Usulután resist on interior of form 1.

Comparative material. Omonita system. Form 2: Didero type, Copán; other forms comparable to Tzuntulin and Borboton types at Los Naranjos (see chapter 10).

GROUP: SANTA ELENA

TYPE: MUÉRDALO ORANGE

Variety: Remolino

Identifying attributes. Forms, paste, surface treatment.

Paste. Color light brown (5-YR-4/6, -6/4, -7/3). Texture fine (30–40% temper) to medium (40–50% temper); very fine particles (less than 0.25 mm). Gray firing core usual (5-YR-3/1).

Forms

1. Dish/plate with mammiform supports, rounded lip, direct rim, exterior basal outset on some examples (fig. 7.22a,b).
2. Open bowl hooked rim (fig. 7.22c-f).
3. Open bowl, pointed lip, some with sublabial flange (fig. 7.22g,h).
4. Jar, low flaring neck, pointed rim, exterior bolster (fig. 7.22i).

Surface. Polished thin orange slip (2.5-YR-5/8, 5-YR-6/8, -7/8) except base of dishes and interior of jars; no tool marks visible.

Decoration. Multiple fine line and curvilinear designs in Usulután resist technique on open forms. Modeling on flanges; exterior walls of one bowl modeled to represent faces.

Comparative material. Sumpul system.

OTHER CERAMICS

Five distinct types were represented in each case by five or fewer sherds, and full typological description is omitted. Identifying attributes and comparative material for these five types follows.

Unnamed Zoned Punctate

Identifying attributes. Exterior band zoned by shallow 3 mm wide grooves filled with 2-3 mm punctations; polished red (2.5-YR-5/8) paint outside incised lines; paste fine (temper 30–40%, particles under 0.25 mm), color 5-YR-3/1.

Comparative material. Guale Zoned Surface Treatment system, Goascoran Zoned Dichrome subsystem.

Unnamed Black Slipped Incised

Identifying attributes. Black matte surface, paste dark gray (N 3/0) throughout, deep incised (1–2 mm) line motifs, open bowl.

Comparative material. Black incised ceramics have been noted in comparable frequency and temporal placement in El Cajón, elsewhere in the lower Ulúa region, and at Copán where Viel (1983) compares them to Pinos Black of Chalchuapa.

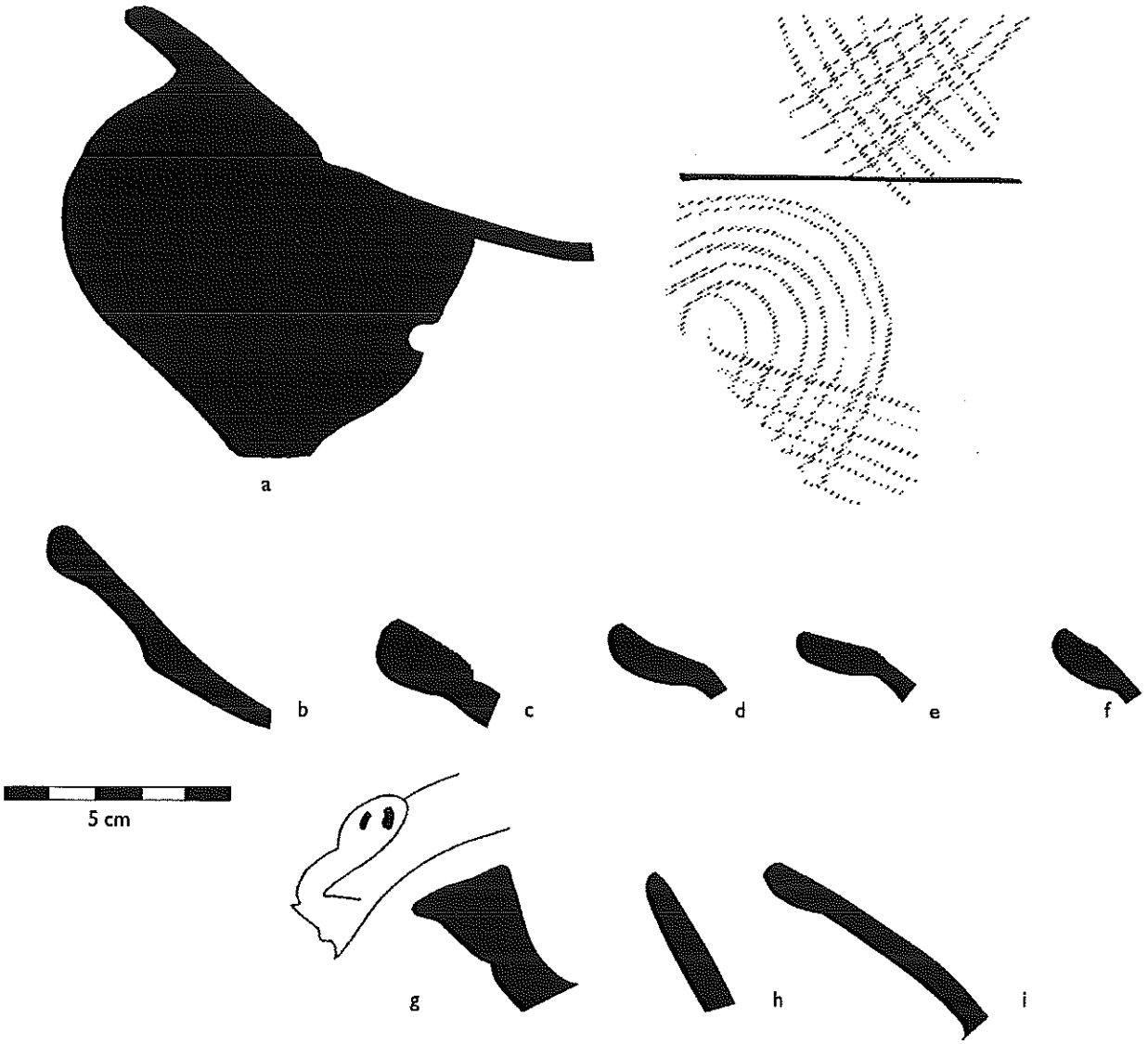

Fig. 7.22 • Muérdalo Orange:Remolino. (Usulután resist decoration indicated.)

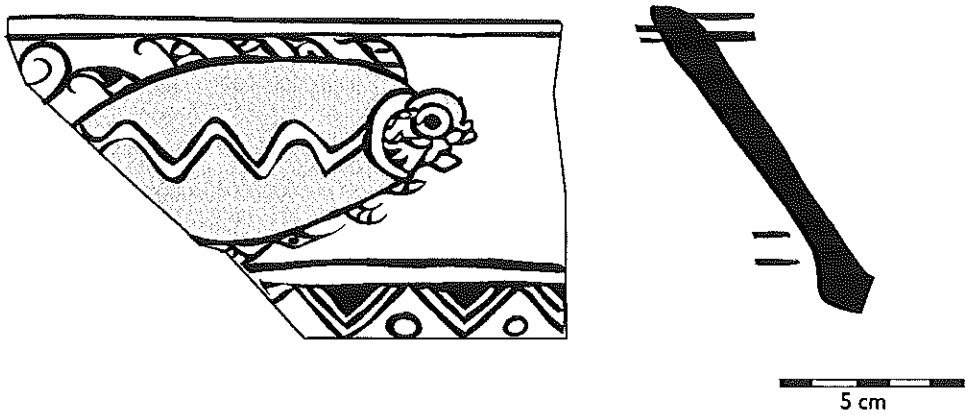

Fig. 7.23 • Red-and-Black-on-Orange Polychrome (probably Ixcanrio Orange polychrome).

Red-and-Black-on-Orange Polychrome (probably Ixcanrio Orange Polychrome)

Identifying attributes. Figural polychrome with black (N-2.5/0) motifs (some filled with weak red, 10-R-4/8) on thin glossy polished orange slip (5-YR-6/8). Geometric motifs and fish on exterior wall. Rim red; interior rim has two narrow black lines; red circle on mammiform supports. Paste light red (2.5-YR-5/8) with gray (N-5/0) core, fine temper. Flaring wall dish with basal Z-angle, hollow mammiform support, interior bevel rim (fig. 7.23).

Comparative material. Close match in paste, surface treatment, and form to Ixcanrio Orange Polychrome as defined at Barton Ramie, Belize (Gifford 1976). Geometric motifs match type collection from Barton Ramie in Peabody Museum. Figural motif (fish) reported in same type at other sites.

Unnamed Stuccoed and Fugitive Red

Identifying attributes. Flaring rim forms (3 unique lip treatments represented); polished buff surface (5-YR-7/2, 7/3) covered on exterior by powdery red pigment (7.5-R-3/6, -4/8), with patches of white, pink, and blue stucco adhering.

Comparative material. Similar stuccoed ceramics were recovered from chronologically comparable contexts in El Cajón area.

Unnamed False Zigzag Rocker Stamped

Identifying attributes. Unslipped polished brown (5-YR-5/6) surface; incised design which imitates zigzag rocker stamping.

Comparative material. Tamáro Incised of El Cajón region is identical in surface and decoration.

EARLY CLASSIC I (LATE CHAMELECÓN PHASE)

Western Valley *

The definitions of Late Chamelecón phase taxa from the western part of the lower Ulúa Valley are based largely on ceramics of the Pisote complex, excavated from an Early Classic *basurero* at the Campo Pineda site (CR-103) in the central alluvial zone. Ceramics from several other sites (notably Travesía [CR-35], Santana [YR-94], CR-212, Cerro Palenque, Las Flores Bolsa, Santa Rita [YR-4]), some represented in collections housed at the Peabody Museum at Harvard University, have been used to complement this sample.

GROUP: CHILANGA

Basis for definition. Pisote basurero, Campo Pineda.

TYPE: CHILANGA RED PAINTED USULUTÁN
Variety: La Lima

Identifying attributes. Cream to light beige paste, orange slip with red paint, Usulután resist technique.

Paste. Light color (5-YR-8/4, -7/3; 7.5-YR-8/4, -8/2), usually fired clear but occasionally with carbon core; small inclusions.

* This section compiled by Marilyn Beaudry-Corbett and Rosemary A. Joyce.

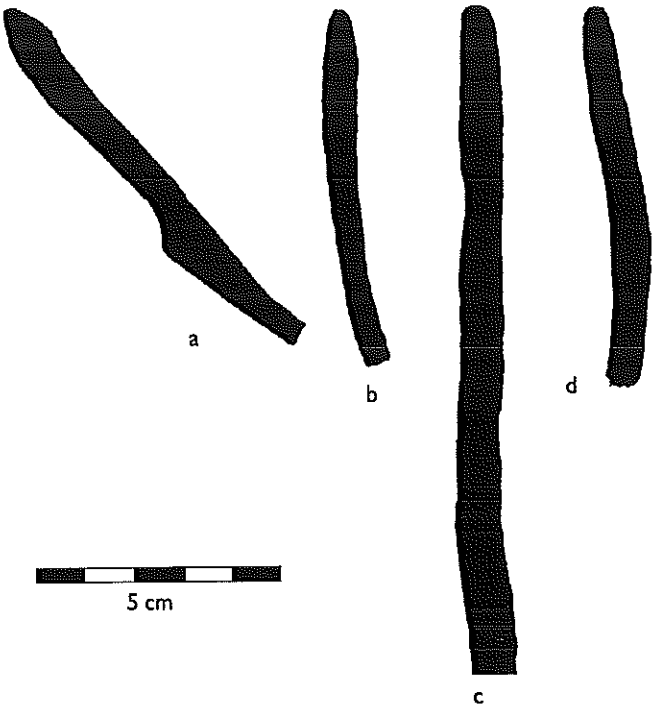

Fig. 7.24 • Chilanga Red Painted Usulután:La Lima.

Forms

1. Shallow open bowl; may have ring base, rim d: 26 cm (fig. 7.24a).
2. Subhemispherical bowl; direct rim may be slightly incurved, rim d: 18, 26 cm (fig. 7.24b).
3. Cylinder; may have slightly restricted orifice, rim d: 14–20 cm (fig. 7.24c).
4. Vase with slightly everted rim (rare) (fig. 7.24d).
5. Plate with rounded lip, exterior basal ridge.

Surface. Orange slip on both interior and exterior; surfaces well preserved. Usulután technique used in both blotchy and parallel line form; may be on interior only or on both interior and exterior.

Decoration

Exterior

Form 1. Wide red rim band; wall register outlined by red band from which painted decoration comes; design elements are fingers of paint and "half-moon/rising sun"; very slight ridge or thickening at medial point of shallow bowls.

Forms 2 and 3. Red rim band (usually deeper than on form 1); may have second circumferential band with half-moons between them; Usulután on interior and sometimes on exterior.

Form 5. Same as for bowl but with the addition of parallel vertical lines in Usulután technique.

Interior. Forms 1-4: red rim band; Usulután technique in wavy line, semicurvilinear pattern; *form 5* repeats exterior red painted and Usulután technique decoration.

Distribution. Pisote basurero, Campo Pineda; CR-322; CR-212; Santana; Playa de los Muertos polychrome levels; and in Early Ulúa phase contexts at CR-212, Travesía, Las Flores Bolsa, and Santa Rita.

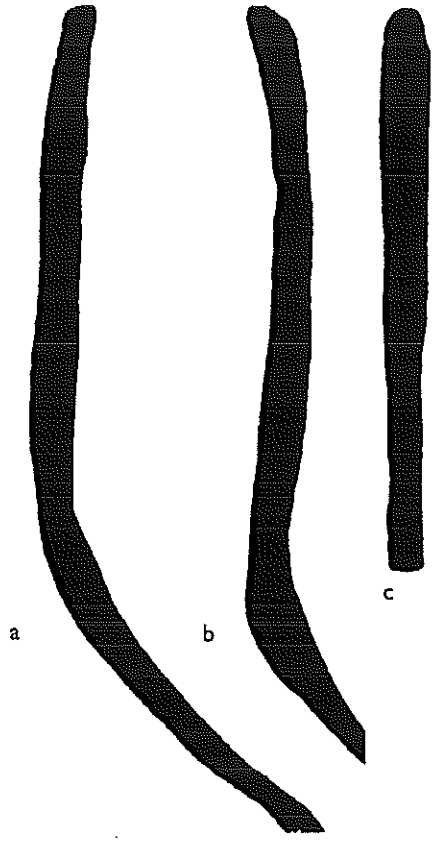

Fig. 7.25 • Chilanga Red Painted Usulután:Cristobal Grooved.

Comparative material. Choloma supersystem, Chilanga system.

TYPE: CHILANGA RED PAINTED USULUTÁN
Variety: Cristobal Grooved

Identifying attributes. Same as La Lima variety, plus grooving, both horizontal and vertical.
Paste and surface. Same as La Lima variety.
Forms

1. Deep bowl with slightly incurved direct rim, rim d: 18, 20 cm (fig. 7.25a).
2. Deep bowl with slightly outflared upper body above groove (fig. 7.25b).
3. Cylinder with slightly incurved direct rim (fig. 7.25c).

Decoration
Exterior. Orange slipped; red rim band highlighted by grooving underneath; Usulután technique and/or panels of red paint. Deep bowls have one or two circumferential grooves below rim area and sometimes vertical grooves on lower part of vessel. Cylinders have grooves farther below the rim than bowls. One bowl has horizontal grooves converging on appliqué button. Red motifs also include backward C, arched bands with dots along upper surface.
Interior. Red rim band; Usulután blotchy or wavy line.
Distribution. Pisote basurero, Campo Pineda; Santana.
Comparative material. Choloma supersystem, Chilanga system.
Comment. Occurs in Early Ulúa phase contexts at CR-212, YR-163, and Travesía.

GROUP: CHASNIGUA

Basis for definition. Pisote basurero, Campo Pineda.

TYPE: CHASNIGUA RED-ON-ORANGE
Variety: Chasnigua

Identifying attributes. Overall orange slip; red painted rim bands, interior and exterior.
Paste. Beige to darker red/brown (5-YR-6/6, -7/3; 2.5-YR-6/8; 7.5-YR-6/4, -5/6); carbon core not uncommon; inclusions small and not very prominent.
Forms

1. Shallow open bowl with direct rim or with lip slightly beveled to interior (fig. 7.26a).
2. Deep, hemispherical bowl with direct rim (fig. 7.26b).
3. Vase with slightly incurved direct rim (fig. 7.26c).

Surface. Well smoothed with overall slip, interior and exterior. Slip color varies from light red (2.5-YR-6/6) through light red (10-R-6/8) to red (10-R-5/8).
Decoration. Red rim band both exterior and interior.
Distribution. Pisote basurero, Campo Pineda; Santana; CR-212; Travesía; Cerro Palenque (CR-44).
Comparative material. Choloma supersystem, Chasnigua system.
Comments. Occurs in Early Ulúa phase contexts at Las Flores Bolsa, CR-212, YR-163.

TYPE: CHASNIGUA RED-ON-ORANGE
Variety: Pineda

Identifying attributes. Orange slip in zones; simple linear red designs; paint color tends to purple-red (10-R-4/6); design emphasis on interior rather than exterior of open forms (forms 1 and 2).
Paste. Color 5-YR-5/8, 2.5-YR-4/8; occasional carbon core; ferruginous and white small inclusions; friable.
Forms

1. Shallow open bowl; may have ring base (fig. 7.27a).
2. Outflaring wall vessel with recessed elongated table-like support, rim d: 24, 32, 34 cm (fig. 7.27b,c).

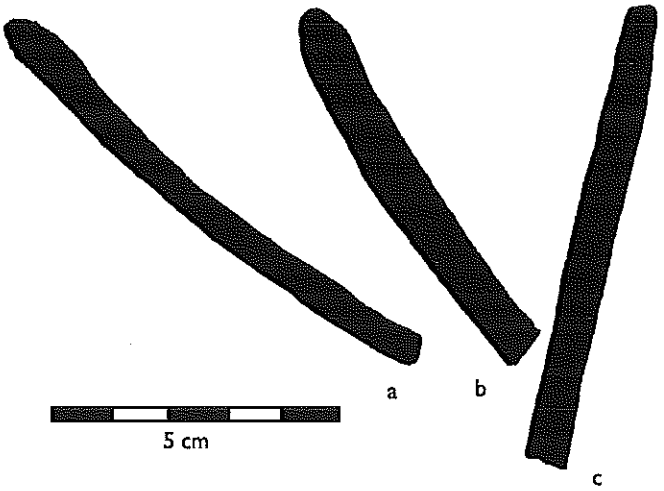

Fig. 7.26 • Chasnigua Red-on-Orange:Chasnigua.

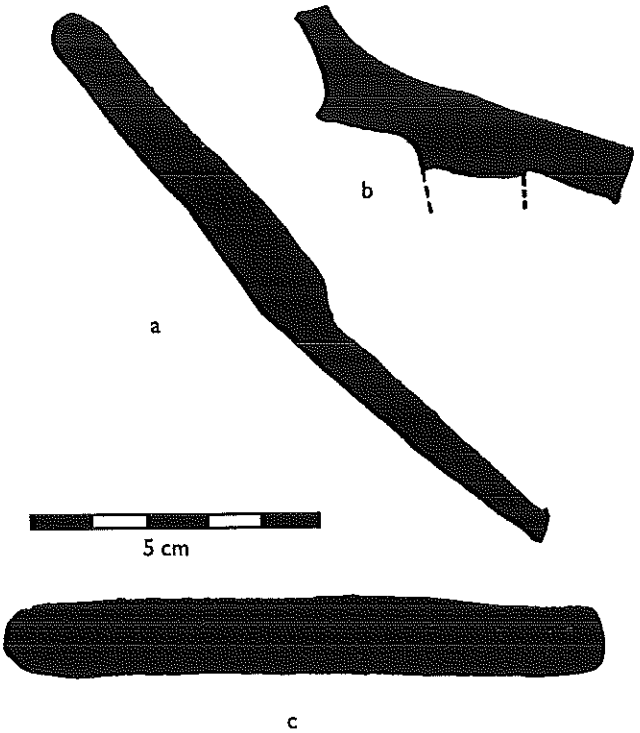

Fig. 7.27 • Chasnigua Red-on-Orange:Pineda.

3. Shallow flat-bottom, flaring-wall bowl.
4. Incurved rim bowl.

Surface. Forms 1 and 2: slipping in zones on exterior; unslipped part smoothed to only a minor degree; full slipping on interior. Forms 3 and 4: slip overall, exterior and interior.

Decoration

Forms 1 and 2

Exterior. Red rim band, orange slip in zone to 5 cm below rim band, then red band at bottom of slipped zone; decoration of red-painted "fingers" in sets of two or three rising from the lower band. There may be a medial ridge or slight flange at the juncture of the slipped and non-slipped zones.

Interior. Red rim band with second wider red band from which designs are pendant; designs are geometric and curvilinear; large dots are common. Wide band completes bottom of register. Bottom also is decorated with what seems to be the same type of decoration as on the interior wall. One example from Santana has red "crab" motif on bottom. Preservation poor.

Forms 3 and 4

Red rim band; exterior multiple design fields outlined by red bands from which designs are pendant; large dots or squares common. Form 3 interior walls and base red; motifs suggesting crabs.

Distribution. Pisote basurero, Campo Pineda; Santana.

Comparative material. Choloma supersystem, Chasnigua system. The Santa Fe type identified by Healy (1978a, 1978b, 1978c) in the Early Selin complex (AD 300–600) is similar.

Comments. Forms 3 and 4 occur only at Santana. A tradition of shallow open bowls with decorative emphasis on the interior occurs in various ceramic groups in the lower Ulúa region. Most of them seem to be later in time than the Pineda variety of Chasnigua, which may be the forerunner. Sherds from two vessels seem to represent a variant (potential additional variety) in terms of paint color and interior decoration: purple-red at the rim and a second band below a 1.5 cm register in which there is a wide bright red (2.5-YR-5/8) band; one vessel seems to have a garland below the second red-purple band, the other seems to be plain.

TYPE: CHASNIGUA RED-ON-ORANGE

Variety: Scraped Slip

Identifying attributes. Open bowl with orange-red slip applied in a manner reminiscent of the Usulután resist technique; ring bases.

Paste. Beige (5-YR-6/3, -7/2, -7/3); occasional carbon core; inclusions not obvious.

Forms

1. Open subhemispherical bowl with direct rim (fig. 7.28a).
2. Ring base (1.5 cm high).

Surface. Polished; polishing marks can be seen on some pieces; scraped areas have lower polish.

Decoration. Both exterior and interior have a narrow red rim band (less than 1 cm); some examples have a narrow unslipped surface below this; overall orange slip with circular "Usulután" pattern scraped so that the unslipped surface shows.

Distribution. Pisote basurero, Campo Pineda; Santana; Travesía.

Comparative material. Choloma supersystem, Chasnigua system.

Comments. Technique produces quite a contrast in the zones; width of light-colored zones greater than with Usulután.

TYPE: CHASNIGUA RED-ON-ORANGE

Variety: Campiza

Identifying attributes. Interior and/or exterior white slipped; interior and exterior red rim band.

Paste. Red-brown (2.5-YR-6/6); fine texture.

Forms

1. Low open bowl, outflared walls, slightly everted rim, flat base (fig. 7.28b).
2. Incurved-rim bowls, dimple base (fig. 7.28c).

Surface. Exterior or interior slipped and polished orange; opposite surface white slipped, may be polished or unpolished; exterior base always unpolished.

Decoration. Red band at lip (exterior) extending up to 5 mm on interior; exterior red motifs on slip including vertical "fingers," single red dot; one incurved-rim bowl from Santa Rita has straight and wavy horizontal lines of thicker white slip on exterior white slipped surface.

Comments. Low frequency at Campo Pineda but distinctive. Occurs at Travesía, Las Flores, and Santa Rita in Early Ulúa phase contexts.

Comparative material. Choloma supersystem, Chasnigua system.

GROUP: CHOTEPE (BOLD GEOMETRIC)

Comment. At one time this was called Sula Orange. Descriptions of bichrome and polychrome types are not being included at this time. Bichromes and polychromes were excavated at CR-178, CR-212, Travesía, and Cerro Palenque; they are present in the Peabody collections from Las Flores, Santana, and Playa de los Muertos, and

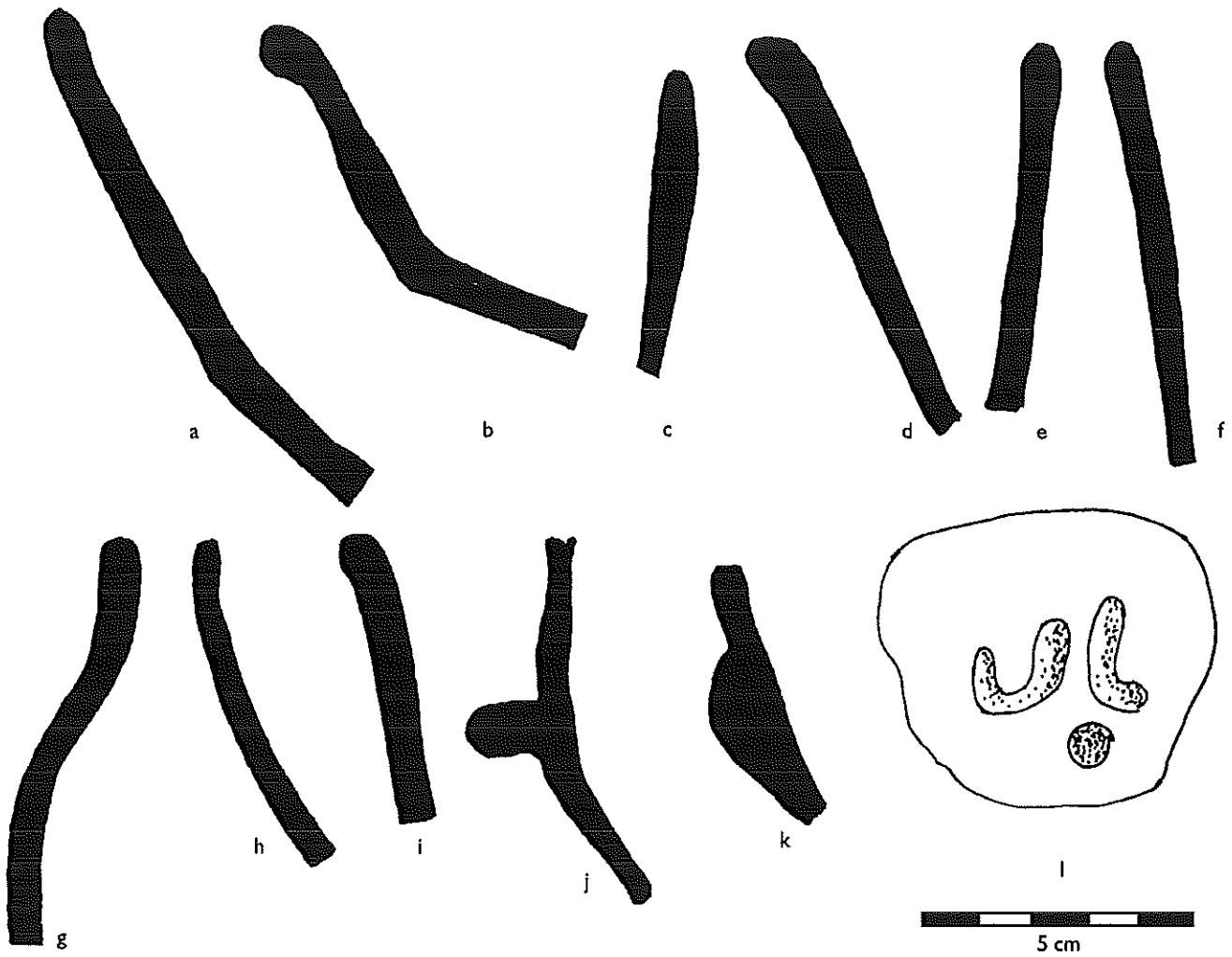

Fig. 7.28 • *a*, Chasnigua Red-on-Orange:Scraped Slip; *b, c*, Chasnigua:Campiza; *d-f*, Chotepe Monochrome:Chotepe; *g-l*, Cancique Polychrome:La Mesa.

abundant in those from Santa Rita. Monochromes were noted from CR-212, Travesía, and Santana. Definitive descriptions of the Sulaco system will come from the El Cajón Project analysis. Lower Ulúa region varieties will be established as necessary following the El Cajón descriptions.

TYPE: CHOTEPE MONOCHROME
Variety: Chotepe

Basis for definition. Pisote basurero, Campo Pineda; limited sample.
Identifying attributes. Overall bright orange slip; bright hard-fired orange paste (with distinctive "ping" sound), often with a narrow black core.
Paste. Bright orange (2.5-YR-6/6; 5-YR-6/6, -7/6); narrow black core common; small inclusions.
Forms

1. Outflared-wall bowl or vase with interior beveled rim (fig. 7.28d).
2. Cylinder with slightly incurved or slightly outflaring upper wall and flat base (fig. 7.28e,f).
3. Small open vessel with everted rim.

Bases. Slight dimple, ring.
Surface. Well smoothed with orange slip (2.5-YR-5/8, -6/8) that adheres well.
Decoration. Slip only .
Comparative material. Sulaco (Bold Geometric) system.

GROUP: CANCIQUE

Comment. At the 1987 Honduran Ceramic Workshop, discussion of the El Cajón Project's materials led the group to decide that the Cancique group probably will need to be subdivided into units containing less variability. The sample from the Pisote basurero, Campo Pineda and examples in the Peabody Museum collections have been used to prepare the following description, pending reorganization.

TYPE: CANCIQUE POLYCHROME
Variety: La Mesa

Identifying attributes. Complex geometric decoration, orange slip with red and orange paint, frequent use of dots in designs.
Paste. Beige to reddish brown (5-YR-6/3, -5/6, -7/3, -6/6; 7.5-YR-6/4, -6/2); usually has a carbon core. Inclusions abundant and variable, with mica, shiny black and white, and dull red particles; sizes range from very fine to over 2 mm. One example has Chotepe

group paste with some red nodules and white particles.

Forms

1. Small composite silhouette bowl or jar (fig. 7.28g).
2. Larger jar with groove above and below main body area and carrying rounded boss or "spike" in area of maximum diameter (fig. 7.28h).
3. Open bowl, slightly outflared rim (fig. 7.28i).
4. Small, slightly incurving-rim bowl (fig. 7.28j).
5. Very shallow small vessel with modeled "face," hollow mouth as air hole (fig. 7.28k,l).

Appendages. Tall, hollow cylindrical foot with air hole on bottom, painted in designs like those on body (two examples); lower, shouldered support; small mammiform with perforations and enlarged air hole through rear side.

Surface. Slipped, high polish.

Decoration. Orange slip, sometimes scraped away; orange and red paint. Some examples in Peabody Museum collections add white painted bands on exterior. Designs are geometric, curvilinear, dot-outlined; examples from Santana depict monkey outline.

Distribution. Pisote basurero, Campo Pineda; CR-212; Travesía; Cerro Palenque (CR-44); and in Peabody Museum collections from Santana.

Comparative material. Cancique system.

Comments. Low frequency in Pisote basurero, but very distinctive in appearance. Occurs in Early Ulúa phase contexts at CR-212 and Santa Rita. The variety of supports and forms in this small sample suggests that there may be more than one type or variety. Comments at the 1986 Honduran Ceramic Workshop suggest at least part of this may be Cancique variety. See descriptions from Los Naranjos (Baudez and Becquelin 1973:288) and by Viel (1978:295).

GROUP: LUPO

Basis for definition. Pisote basurero, Campo Pineda.

TYPE: LUPO INCISED RED PAINTED

Variety: Lupo

Identifying attributes. Fairly deep incising, patterns well defined with series of opposing lines; some short gouges may be present but no real punctation; dominant form is shallow outflaring-wall bowl with sharply everted rim; red painted rim, handle and adjacent area, and exterior band at break in angle.

Paste. Color 7.5-YR-6/4; 5-YR-5/6, -5/8; dark core frequent. Quite heavily tempered with varied sizes of inclusions (modal size 0.25–0.5 mm) of mica, quartz, and some opaque ferruginous particles; medium porosity.

Forms

1. Shallow outflared-wall bowl with sharply everted rim; wide strap handle (3–3.5 cm) from wall to basal flange (fig. 7.29a).
2. Basin with everted rim (fig. 7.29b).
3. Vertical-necked jar with outflared rim (fig. 7.29c).
4. Vertical-necked jar with wide sublabial flange and outflaring rim above flange (fig. 7.29d).
5. Collared jar with short upstanding rim (fig. 7.29e).

Surface. Color light beige (7.5-YR-5/4, -6/4); some smoothing of exterior.

Decoration. Exterior has patterned incising as described above; red paint (10-R-4/6) used on necks, rims, and (on form 1) upper part of body and flange.

Distribution. Pisote basurero, Campo Pineda; Travesía; Peabody collections excavated at Chasnigua Farm.

Comparative material. Jicatuyo supersystem, Lupo system (simple, unstructured organization of red painted areas; single point incision).

TYPE: LUPO INCISED RED PAINTED

Variety: Higuero

Identifying attributes. Paint color orange-red (2.5-YR-4/8, -5/8) rather than the dark purple-red (10-R-4/6) of Lupo variety; surface not smoothed before incising done; incising not as deep as on Lupo variety, closer spaced, and probably done with different tool or technique; exterior surface slightly browner.

Paste. Same as with Lupo variety.

Forms

1. Shallow outflaring-wall bowl with sharply everted rim, same as modal form for Lupo variety (fig. 7.30a).
2. Open basin with everted rim (some variation in rim angle and degree of break in exterior wall) (fig. 7.30b).
3. Incurved-rim bowl or neckless jar.

Appendage. Handle (N=1): small strap, 2 cm wide and about 5 cm long.

Surface. Exterior color 7.5-YR-6/4, 5-YR-6/6; interior color 5-YR-5/3, -5/4, -6/4.

Decoration

Forms 1 and 2. Fairly shallow incising without as definite a pattern as Lupo variety but with sections of opposing lines or lines on the diagonal from the rim.

Form 3. Red rim band and red band at widest diameter; shoulder triangular zones of incised lines separated by gouges between parallel incised lines.

Distribution. Pisote basurero, Campo Pineda; CR-260; CR-322.

Comparative material. Jicatuyo supersystem, Lupo system.

Comments. Moderate frequency in Pisote basurero, but not as prevalent as Lupo variety. The reverse is true of collections from Las Flores Bolsa, CR-212, CR-260, and Travesía, which also have a distinctive white wash over the incised area; these latter examples might be a potential variety. Also occurs in Early Ulúa phase contexts at Las Flores Bolsa, CR-212, and Travesía.

TYPE: LUPO INCISED RED PAINTED

Variety: Toloa Zoned

Identifying attributes. Zoned areas of incising and painting; paint color is rose-brown-red (2.5-YR-5/6) with polishing and some crazing; incised areas usually not smoothed, may appear slightly brushed.

Paste. Color 7.5-YR-5/4, -6/4; 5-YR-4/6. Carbon core (but many seem refired); micaceous. Generally like Lupo variety.

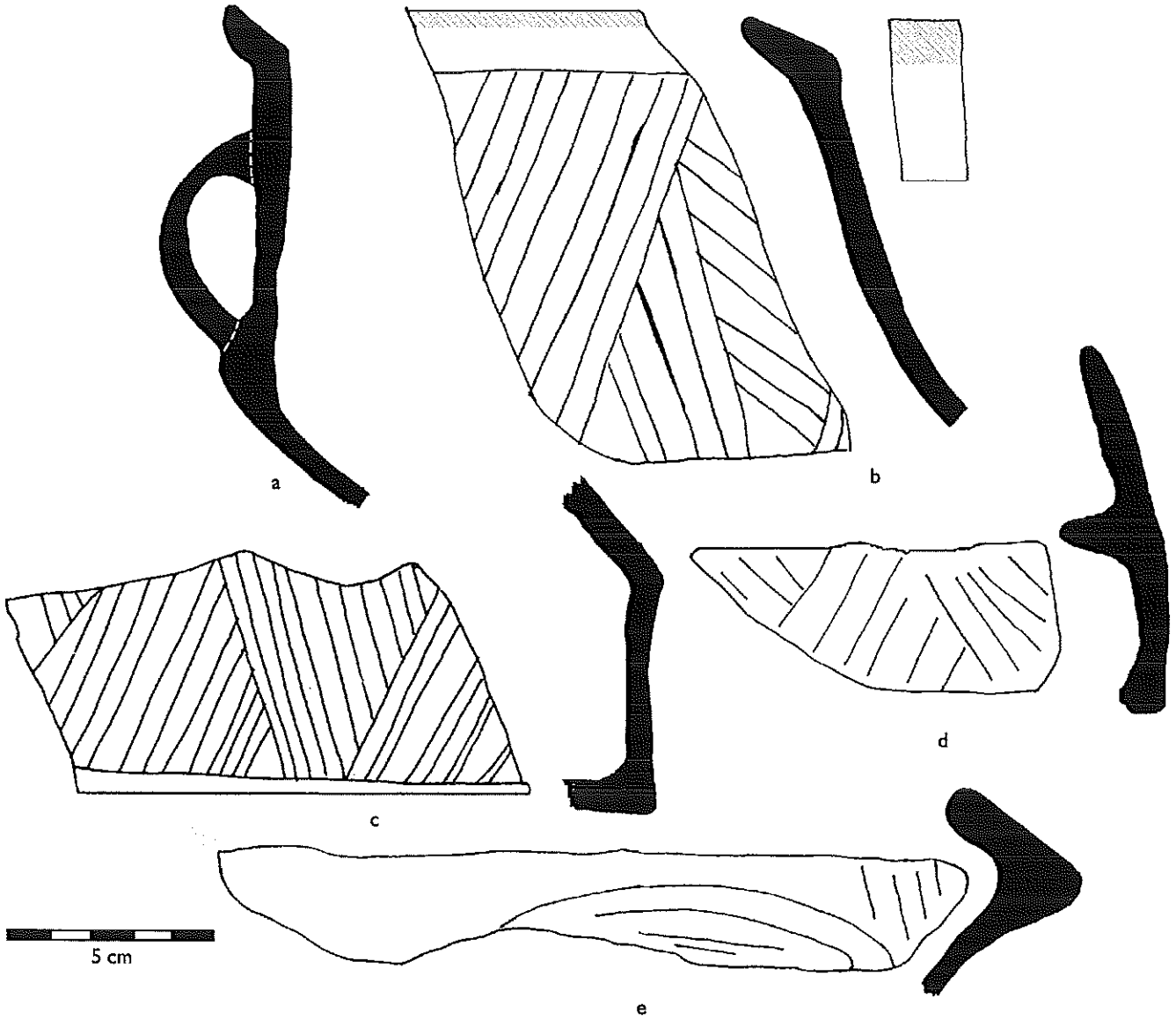

Fig. 7.29 • Lupo Incised Red Painted:Lupo.

Forms (few rim sherds, so shapes are tentative)

1. Open basin (fig. 7.30c).
2. Short neck, recurved vessel (fig. 7.30d).

Appendage. Handle (N=1): very wide (4 cm) strap with single punctation at top.

Surface. Exterior gray to brown; interior black, may be smudged.

Decoration. Incising on exterior fairly widely spaced and deep as in Lupo variety, but not as carefully executed. One piece has gouges between incised lines and large painted zones.

Comparative material. Jicatuyo supersystem, Lupo system.

Comments. Low frequency in Pisote basurero.

GROUP: MARIMBA

TYPE: MARIMBA RED PAINTED

Variety: Marimba

Basis for definition. Pisote basurero, Campo Pineda.

Identifying attributes. Dark red paint on unslipped surface; predominance of jar shapes; upper surface of everted rims painted with triangles, half-circles, linear pattern.

Paste. Color 5-YR-6/6, -5/6, -4/6, -4/8; presence of carbon core variable. Very micaceous, with fairly dense inclusions of quartz, very fine black (ash?), and some ferruginous particles, variable in size (modal size 0.25–0.50 mm); moderate porosity.

Forms

1. Very wide-rimmed jar, with almost horizontal upper rim surface (7–8 cm wide), short neck, sharp shoulder, squat lower part of vessel, flat base (fig. 7.31a).
2. Same general shape as form 1 but rim not as deep (about 4 cm) (fig. 7.31b).
3. Small jug with straight neck and handle.
4. Sharply angled outflared-rim small jar with handle.
5. Outcurved wall, open small vessel (questionable).

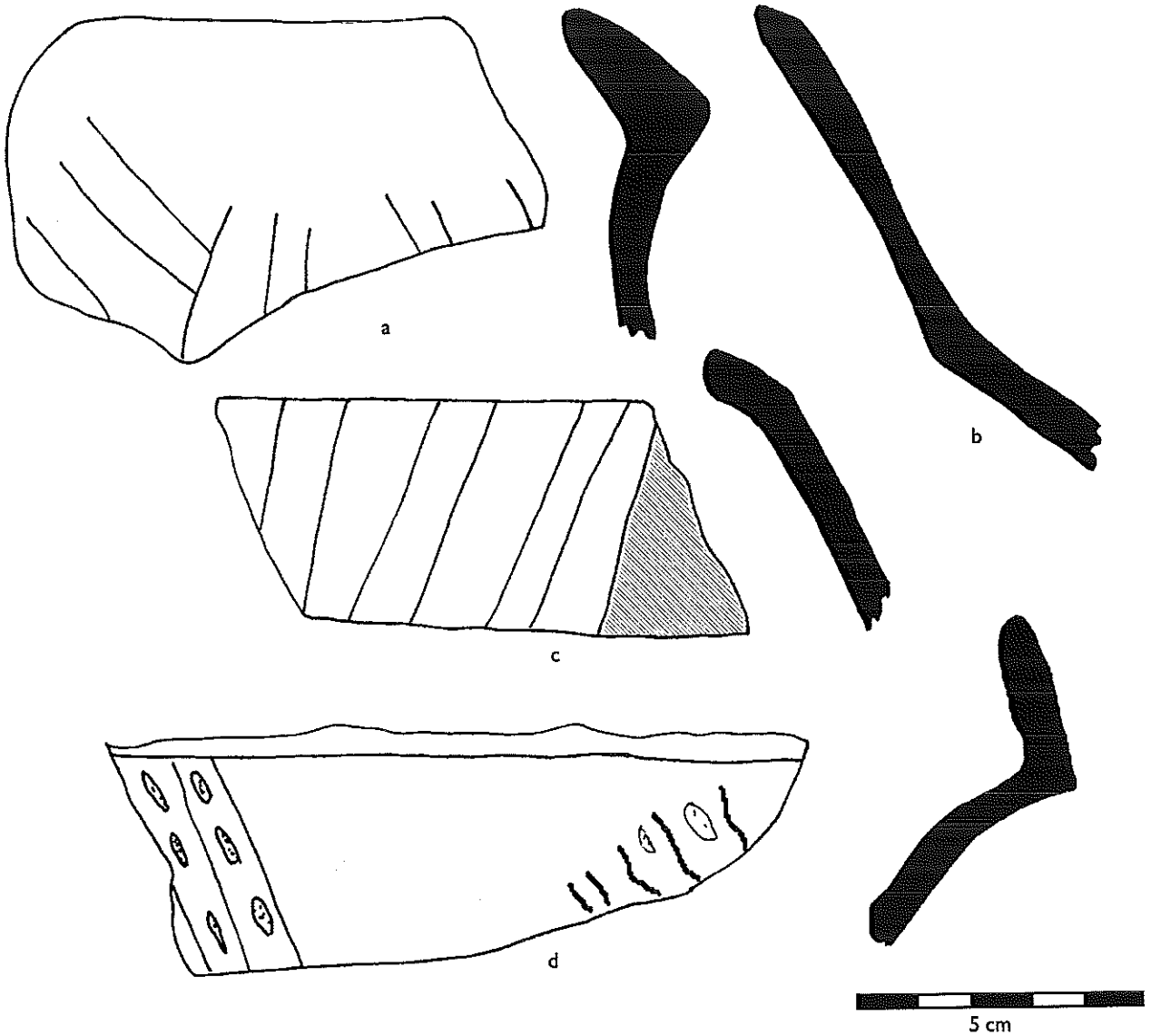

Fig. 7.30 • Lupo Incised Red Painted: *a, b,* Higuero; *c, d,* Toloa Zoned.

Appendages. Handles only on small jar forms—small, oval section; vestigial handle (1 cm wide; 1.5 cm long) or just roughly appliquéd lump on short-necked jars.

Surface. A few pieces seem to have a fugitive orange slip; generally smoothed but not burnished.

Decoration

Exterior. Jars seem to be divided into four areas which carry certain patterns of decoration: (1) rim: upper surface painted with triangular or semicircular areas of red paint which extend to or just over the lip; underside of rim is not decorated (fig. 7.31c); (2) neck: painted with four horizontal bands of red paint, fairly evenly sized except for the lowest which may be deeper; series of ticks or dots come up into upper part of neck; may have vestigial handle or boss; (3) upper body (to just above the shoulder): crosshatched areas alternate with areas of solid red designs; several examples have square head and eye; this register is banded just above the shoulder; (4) lower body (below shoulder and onto base): series of narrow vertical lines (7–12) alternate with areas of bold painted designs, triangles, or curvilinear patterns.

Interior. Only upper rim is decorated.

Distribution. CR-32, zone C has medium width outflared-rim jar with decoration like Marimba variety. Two pastes with the same surface treatment and decoration are present at CR-32, one similar to that described for Campo Pineda, the other denser and with finer sized inclusions more like that of Quitamay. Marimba:Marimba is also present at CR-32 in zone E (the lower occupation zone). Also noted at CR-212, CR-260, CR-322, and Travesía, and in Peabody Museum collections from Santana and Santa Rita.

Comparative material. Jicatuyo supersystem, Magdalena system (complex organization of red painted designs; no incision).

Comments. Sherds from one vessel of modal shape have very distinct incising and punctate design on exterior neck (2 cm depth). Areas of diagonal lines with punctates between them alternate with zones of horizontal lines and punctates. Upper rim surface has typical painted half moons; paint can be seen on upper shoulder where sherds are broken. Not designated as type or variety because

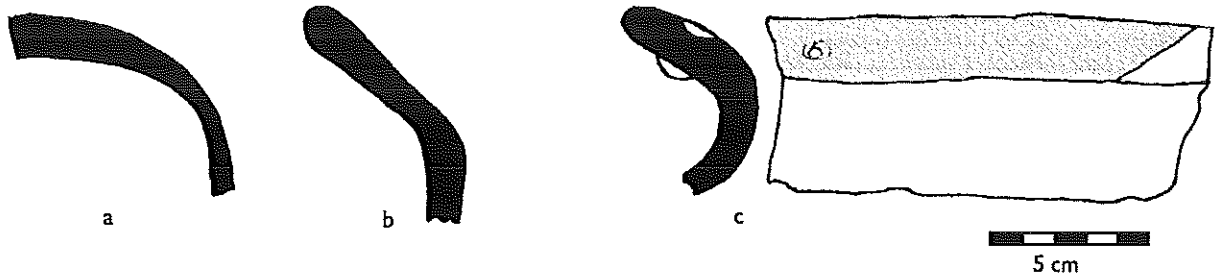

Fig. 7.31 • Marimba Red Painted:Marimba.

of single example.

GROUP: CAMALOTE

TYPE: CAMALOTE ORANGE-BROWN SLIPPED

Variety: Camalote Streaky Polished

Basis for definition. Pisote basurero, Campo Pineda.
Identifying attributes. Streaky polished orange-brown surface; bowl forms.
Paste. Color 2.5-YR-5/4, 5-YR-5/3; micaceous.
Forms

1. Open bowl with outflaring wall and either medial flange or ridge (fig. 7.32a).
2. Cylinder with restricted orifice and slight sublabial ridge (fig. 7.32b).
3. Cylinder with slightly concave section below ridge, N=1.

Appendages. Ring base; "nubbin" type hollow support; one of flanged pieces seems to have an indication of a support but no examples of attached pieces encountered.
Surface. Both interior and exterior surfaces on upper part of vessel are polished; area below ridge/flange is smoothed but not polished, producing a color difference.
Decoration. Overall orange wash on both exterior and interior, applied in a manner that gives a streaky effect.
Distribution. Pisote basurero, Campo Pineda; Santana.
Comparative material. Choloma supersystem, Chinacla system.
Comments. Low frequency in Pisote basurero.

GROUP: CHUMBA

TYPE: CHUMBA INCISED

Variety: Chumba

Basis for description. Pisote basurero, Campo Pineda.
Identifying attributes. Flat plate-like or slightly concave pieces; upper or concave surface deeply incised or perhaps excised; surface color usually dark gray to black.
Paste. Paste color unreliable since most fragments have been affected by fire; highly micaceous, heavily quartz tempered.
Forms

1. Flat, plate-like lid.
2. Slightly concave shape with strap handle on unscored side.

Surface. Appears to have been intentionally roughened before scoring was done (roughened in one direction, scored or excised in other.) Unscored surface color 10-YR-6/4, -6/3, -6/1.
Decoration. Upper or concave surface deeply incised or excised in crosshatch pattern or with striations in one direction, incising in other.
Comments. Also occurs in Early Ulúa phase contexts at Travesía, Las Flores, CR-212, and CR-329; two sherds also found in Garza (upper) basurero of Campo Pineda (Late Ulúa phase). All forms are apparently *incensarios.* Sheehy (1979) first used the name Chumba for material from Colonia CARE, but he did not identify the type as part of a brazier component.

TYPE: CHUMBA INCISED

Variety: Potential

Basis for definition. CR-32, zone C.
Identifying attributes. Dense, fine-grained paste; careful execution of incising.
Paste. Color 7.5-YR-6/4; may have carbon core. Dense and fine-grained; few visible inclusions other than mica; resembles the soft powdery paste that is common at CR-32.
Forms. Like Chumba variety.
Surface. Unscored side 7.5-YR-6/4, 10-YR-7/4; generally smoothed but not polished.
Decoration. Like Chumba variety, but incising is very carefully executed and surface is not scored before incising.
Comments. Potential variety established because of different paste and more careful execution of incision.

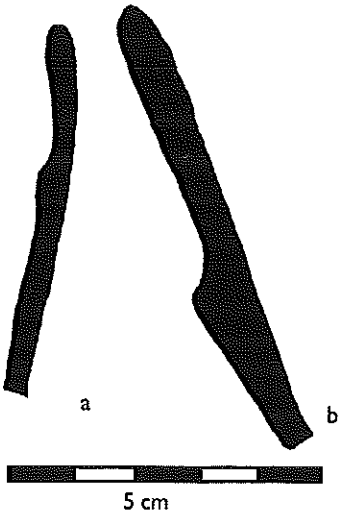

Fig. 7.32 • Camalote Orange Brown:Camalote Streaky Polished.

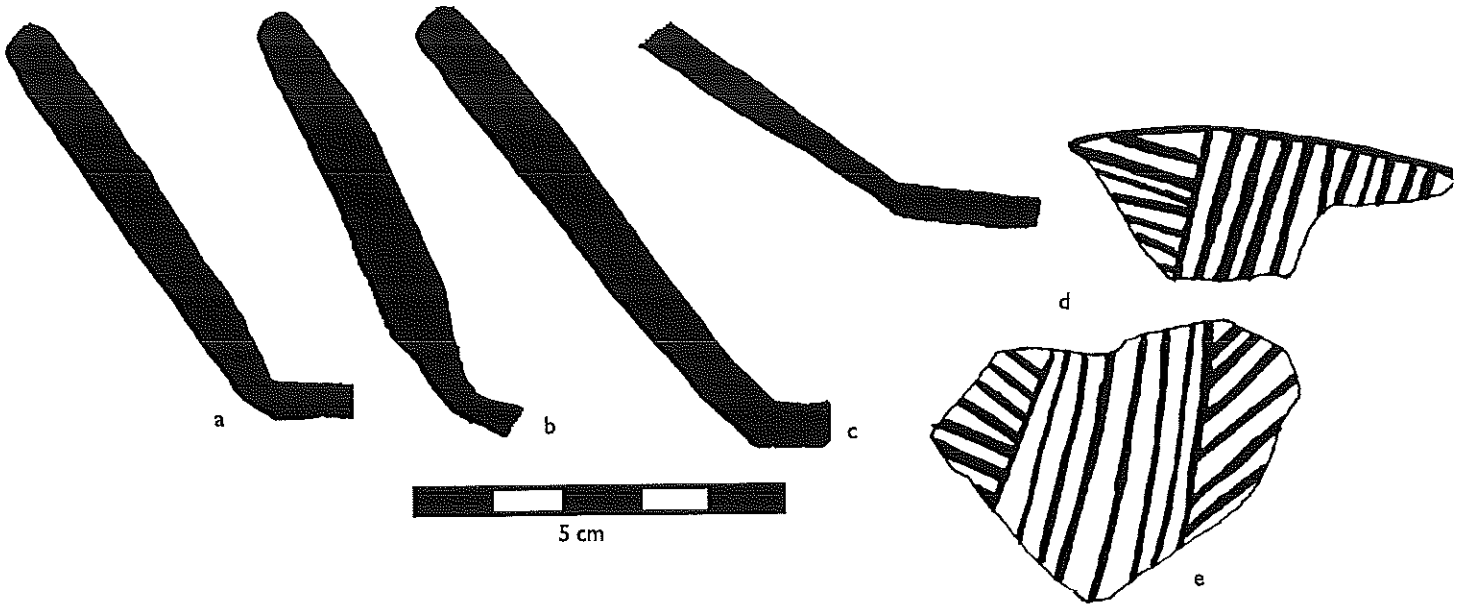

Fig. 7.33 • Marina Unslipped:Bejuce Grooved.

GROUP: MARINA

TYPE: MARINA UNSLIPPED

Variety: Bejuce Grooved

Basis for definition. Pisote basurero, Campo Pineda; CR-212; Cerro Palenque (CR-44).

Identifying attributes. Interior bottom grooved, surface well smoothed but not slipped, surface color gray to brown to black.

Paste. Color 5-YR-4/8, -5/3, -5/6, -5/8; very micaceous with white opaque inclusions; somewhat friable.

Forms

1. Shallow, outflaring-wall open bowl with rounded lip.
2. Shallow, outflaring-wall open bowl with square lip (fig. 7.33a-c).

Surface. Gray to brown to black; well smoothed and polished.

Decoration. Grooving on interior bottom; often done in patterns, including circular and alternating sets of diagonal lines (fig. 7.33d,e).

Distribution. Common at Pisote basurero, Campo Pineda; CR-212; Cerro Palenque (CR-44); at CR-32, zone E, exterior shows voids from where inclusions popped out during polishing.

Comments. CR-212 and Cerro Palenque examples provide profiles of the entire vessel; no rim sherds identified in Pisote basurero. Unnamed type (Category 1 bowls) described by Joyce (1983) and Pope (1986). Group assignment originally determined for Pisote sample in consultation with E. J. Robinson and after comparison with CR-356 materials. Common in early Ulúa phase contexts at CR-212, YR-163, CR-329, and Travesía.

GROUP: GUARUMA

TYPE: GUARUMA PAINTED

Variety: Guaruma

Basis for definition. Pisote basurero, Campo Pineda.

Identifying attributes. Exterior zone polished at rim; interior decorated with geometric designs in rather fugitive black or brown.

Paste. Color 5-YR-5/6, -6/6; carbon core; few fairly fine inclusions.

Form. Shallow open bowl with direct rim (fig. 7.34a).

Surface. Beige-brown color; exterior polished only from lip to about 2.5 cm depth.

Decoration

Exterior. Polished area at lip to about 2.5 cm down, rest unpolished.

Interior. Rim band of slightly fugitive orange below which there is a narrow black band and then probable geometric designs in fugitive black or brown. Interior is slipped as far down as can be seen on sherds.

Distribution. Very low frequency (N=3) in Pisote basurero. Also found at CR-212 (Pope 1986).

Comment. Guaruma Painted is part of the central alluvium tradition of shallow bowls with emphasis on interior decoration.

GROUP: TULIAN

TYPE: TULIAN BURNISHED

Variety: Tulian

Basis for definition. Pisote basurero, Campo Pineda.

Identifying attributes. Very well-smoothed to burnished finish on exposed surfaces; wide strap handles, also burnished and sometimes very elaborate with twisted middle section; surface color beige to dark brown.

Paste. Color 5-YR-6/4, -6/6; 7.5-YR-6/4; carbon core present in about 50% of the sample. Fairly heavily tempered (most with 30% or more inclusions by area); micaceous with variable sized inclusions of quartz and frequent ferruginous particles; not very porous.

Forms

1. Vertical-necked jar with very slightly everted rim from which a broad strap handle is attached to horizontal shoulder. Modal height of neck, 6–6.9 cm; next most frequent height, 5–5.9 cm, followed by 4–4.9 cm (fig. 7.34b-d).
2. Basin with very thin walls and strap handle (fig. 7.34e).
3. Small recurved bowl (fig. 7.34f-h).
4. Outflared-wall vessel, presumably open bowl (fig. 7.34i).

Appendages. Handles are very wide, from 2 to 5 cm, strap shape. Majority have a single "dimple" near the top; others have a single applied pellet; some are made up of four flattened coils; a few have

Fig. 7.34 • *a*, Guaruma Painted:Guaruma; *b-i*, Tulian Burnished:Tulian.

a pattern of a dimple and raised dots making a "face"; a few are very fancy with a twisted panel or panels alternating with flat coils.
Bases. Seem to be dimpled although wall angles suggest some may be flat.
Surface. Exterior surfaces of wall well smoothed; neck smoothed/burnished except for area under strap handle. Surface color 5-YR-5/3, -4/6, -5/6; 7.5-YR-5/4, -6/4.
Decoration. None except on handle.
Distribution. Prevalent in Pisote basurero, Campo Pineda. CR-32, zone E has vertical-necked jars with the same burnished finish and with four strap handles. Also occurs at CR-212, Travesía, and CR-322.
Comment. Occurs in Early Ulúa phase contexts at CR-212 and Travesía. In the Pisote basurero, a small group (N=12) of sherds with same paste and finish have unique form features which cannot be precisely determined from available pieces; they are left with the Tulian type. What seem to be outflared open bowls carry a tab on a direct rim, sometimes associated with a hole pierced through the wall. Two other pieces have a rim diameter of only 4 to 5 cm and carry a raised boss.

TYPE: CHIBANA GROOVED
Variety: Chibana

Basis for definition. Pisote basurero, Campo Pineda.
Identifying attributes. Groove-incising on exterior, well smoothed surface, color gray-brown to black.
Paste. Color 5-YR-4/8, -5/3, -5/6, -5/8. Very micaceous with white opaque inclusions; somewhat friable texture.
Form. Restricted orifice vessels with fairly sharp shoulders, presumably jars; only two rims from small-necked jars in sample (fig. 7.35a).
Appendage. The zone-decorated sherd has a scar of a rectangular area (handle?) in the grooved zone above the shoulder.
Surface. Well smoothed and grooved; color beige to brown to black (several light beige-surfaced pieces included because one shows evidence of a firing cloud).
Decoration. The exterior has groove incising patterned into opposing lines; one sherd has ticking at the shoulder; one body sherd with sharp shoulder seems zone-decorated with the area under the shoulder not grooved.
Distribution. Also found at Travesía.
Comments. Low frequency in Pisote basurero.

TYPE: CHIBANA GROOVED
Variety: Culucos

Basis for definition. Type identified in Pisote basurero, Campo Pineda, and variety in Campo Pineda trench lots 4B-9 and -28 (N=3), CR-322, and CR-212.
Identifying attributes. Groove incising on upper surface of outflaring

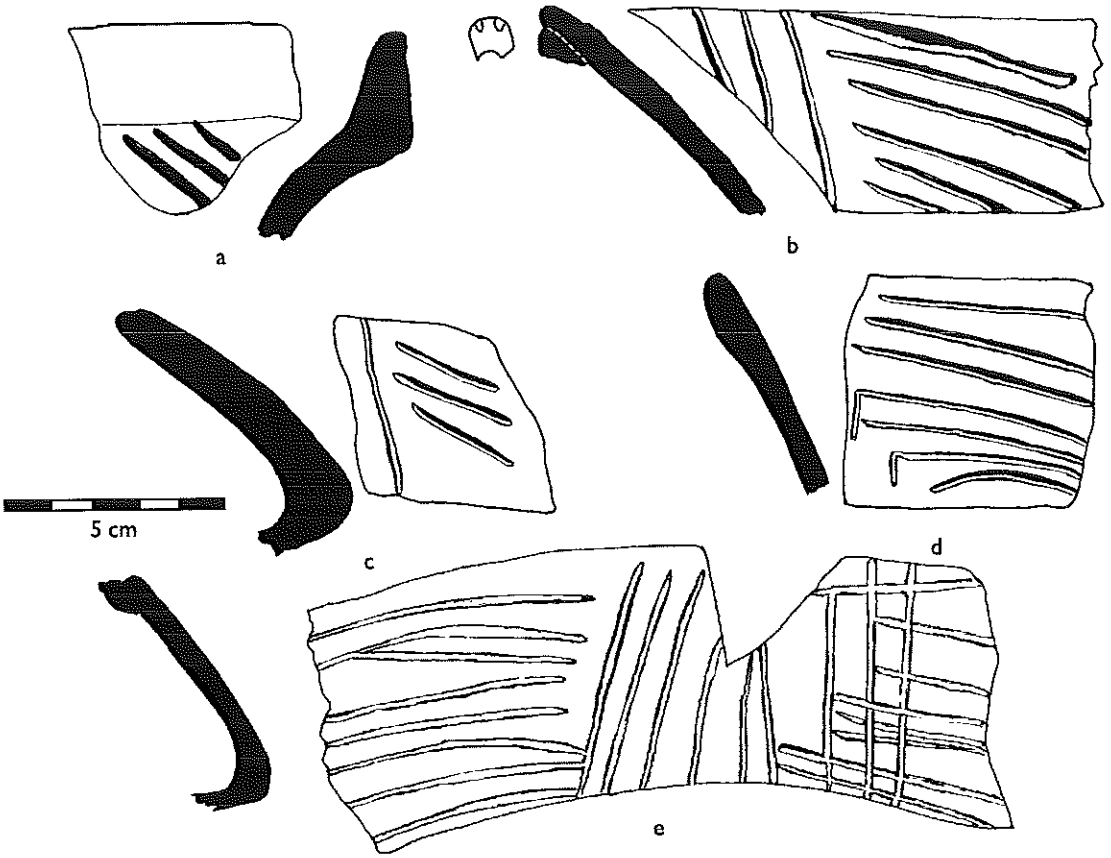

Fig. 7.35 • Chibana Grooved: *a*, Chibana; *b-e*, Culucos.

jar rims; rim is polished after grooving with underside left unsmoothed.

Paste. Color beige (7.5-YR-7/6), highly micaceous with larger-sized white opaque (quartz) inclusions. Thick rim sherds in sample have carbon core, but body sherds may be different.

Form. Medium-height (6 cm) outflaring rim that seems to come from neckless jar; lower vessel shape unknown (fig. 7.35b-e).

Surface. Upper surface polished after grooving; lower surface slightly smoothed. Color similar to paste (7.5-YR-6/4).

Decoration. Groove incising on upper rim surface.

Distribution. Campo Pineda, CR-32, CR-322, CR-212, CR-260, YR-163.

Comment. Occurs in Early Ulúa phase contexts at CR-32, zone E and CR-212.

EARLY CLASSIC II (EARLY ULÚA PHASE)

Western Valley *

GROUP: LUPO

TYPE: LUPO INCISED RED PAINTED

Variety: Higuero

GROUP: TULIAN

TYPE: TULIAN BURNISHED

Variety: Tulian

TYPE: CHIBANA GROOVED

Variety: Culucos

*This section compiled by Marilyn Beaudry-Corbett and Rosemary A. Joyce.

GROUP: MARINA

TYPE: MARINA UNSLIPPED

Variety: Bejuce Grooved

GROUP: CHILANGA

TYPE: CHILANGA RED PAINTED USULUTÁN

Variety: La Lima

Variety: Cristobal Grooved

GROUP: CHASNIGUA

TYPE: CHASNIGUA RED-ON-ORANGE

Variety: Chasnigua

Variety: Campiza

GROUP: CANCIQUE

TYPE: CANCIQUE POLYCHROME

GROUP: CHUMBA

TYPE: CHUMBA INCISED

The following type descriptions are based on material from several sites in the central alluvial sector of the western valley.

GROUP: CHAMELECÓN

TYPE: CHAMELECÓN POLYCHROME

Variety: unnamed

Basis for definition. Peabody Museum collections.

Identifying attributes. Same as for Chilanga Red-on-Orange:La Lima plus black line motifs.

Paste. Same as for Chilanga Red-on-Orange:La Lima.

Forms

1. Shallow plate with rounded lip, exterior basal ridge, interior angle at base of wall.
2. Shallow open bowl.

Surface. Same as for Chilanga Red-on-Orange:La Lima.

Decoration. Over-the-rim red band. Interior of both forms and exterior of form 1 have geometric motifs executed with 5 mm or wider lines in red and black, including horizontal bands forming design fields on wall, red and black vertical bars, and black wavy horizontal lines. Usulután technique in blotchy patterns on either surface.

Distribution. CR-212, Travesía, and Peabody Museum collections from Santana, Santa Rita, and Las Flores Bolsa.

Comparative material. Chamelecón Polychrome system.

Comment. Low frequency but distinctive. Probably the same as Viel's (1978) La Raqueta although forms do not directly correspond.

GROUP: MARIMBA

TYPE: MARIMBA RED PAINTED

Variety: Matapalo Incised

Basis for definition. Travesía, CR-103 lots 4B-6,-9,-18,-37, and 3B-34; Peabody Museum collections from Santa Rita and Santana.

Identifying attributes. Dark red paint used in a decorative manner as on other varieties of Marimba; fine-line and usually multiple-point incising.

Paste. Similar to other Marimba varieties.

Forms

1. Jar with generally vertical neck with short, outflared rim, grooved about mid-height on neck; handle from groove to lip; globular body (fig. 7.36a).
2. Jar with vertical to very slightly outflaring neck (neck height about 7 cm) with short everted rim (rim widths vary) (fig. 7.36b; 7.37c).
3. Jar with short vertical neck with slightly outflared "standing" rim (fig. 7.36d,e).
4. Jar with very short neck and thickened, almost flattened rim and lip (fig. 7.36f).
5. Jar similar to form 4 but either collared or with less globular shape (fig. 7.37a).
6. Very large jar with high "comma"-shaped neck with sublabial ridge (fig. 7.37b-d).
7. Open basin, sometimes with a "waist" (fig. 7.37e).
8. Jar similar to form 1, but neck is convex (bowl-shaped), lacks groove and handle; often has appliqué boss at mid-height of neck (fig. 7.37f).

Appendages. Handles with "faces" or appliquéd bosses; small bosses independent of handles placed on necks of jars.

Surface. Smoothed but not polished; not slipped.

Decoration. Painted decoration on body as with other Marimba varieties. Upper surface of rim usually has painted triangles, circles, etc.; underside of rim may be covered with solid red paint or may be unpainted depending upon shape; high necks with grooves usually are painted to the tip of groove. Solid paint may alternate with incised areas on neck of form 2. Incising: shallow, fine-line, done with multi-point tool; occasionally may be executed with single-point tool to simulate multi-point tool. Patterns are usually a combination of sets of straight and wavy lines, frequently enclosed in a series of outlining lines, occasionally incorporating fine punctates in outlining. Horizontal or vertical orientation of incised decoration is generally associated with distinct vessel forms, with vertical incising located on neck of necked vessels and horizontal incising on shoulder of collared jars. Many examples carry white wash on incised jar necks.

Distribution. Common in Peabody Museum collections from Santa Rita (especially form 8) and Las Flores Bolsa; noted at Travesía, Cerro Palenque (CR-44), CR-69, CR-212, YR-163, CR-329, and Currusté. Basureros at CR-103 generally lack this variety although one sherd from each could be assigned to it.

Comparative material. Jicatuyo supersystem, Magdalena system.

Comments. One vessel in Pisote basurero (CR-103) and one in 3D-31 seem to be an antecedent to this variety. They have the wide rim, short neck shape of the Marimba variety; the neck is decorated with fine-line incising and shallow gouging.

GROUP: QUINELES

TYPE: QUINELES UNSLIPPED

Variety: Quineles

Basis for definition. CR-32, zone C.

Identifying attributes. Paste is very compact and fine-grained, producing a powdery effect when not slipped or when slightly weathered. Variety of rather small-sized, medium- to thin-walled vessels, not heavy-duty utilitarian type. Neither surface is slipped; smoothed only, not polished; occasional use of a red lip band.

Paste. Very compact, fine-grained, almost temperless with a powdery effect. Most frequently (but not always) has a carbon core; paste color 7.5-YR-6/4, 5-YR-5/4.

Forms

1. Small bowl with slightly incurved wall and very slightly restricted orifice, direct rim, rounded lip; paste may be folded over onto exterior and not removed, giving the effect of a collar, rim d: 14, 16 cm (fig. 7.38a,b).
2. Shallow open bowl, direct rim, rounded lip, basal angle, rim d: 20–24 cm (fig. 7.38c).
3. Bowl similar to form 2 but without angle; rim may be slightly bolstered on exterior, rim diameter somewhat larger (one measurement 26 cm), (fig. 7.38d).
4. Open shallow bowl similar to forms 2 and 3 but with exterior thickened rim and flattened lip; two grooves below rim; edge of lip has a row of appliquéd pellets (fig. 7.38e).
5. Various small jars and cups.

Surface. Smoothed but not polished or slipped.

Decoration. Appliquéd pellets on form 4; occasional red paint on lip.

Distribution. Prevalent at CR-32 and also observed at CR-178.

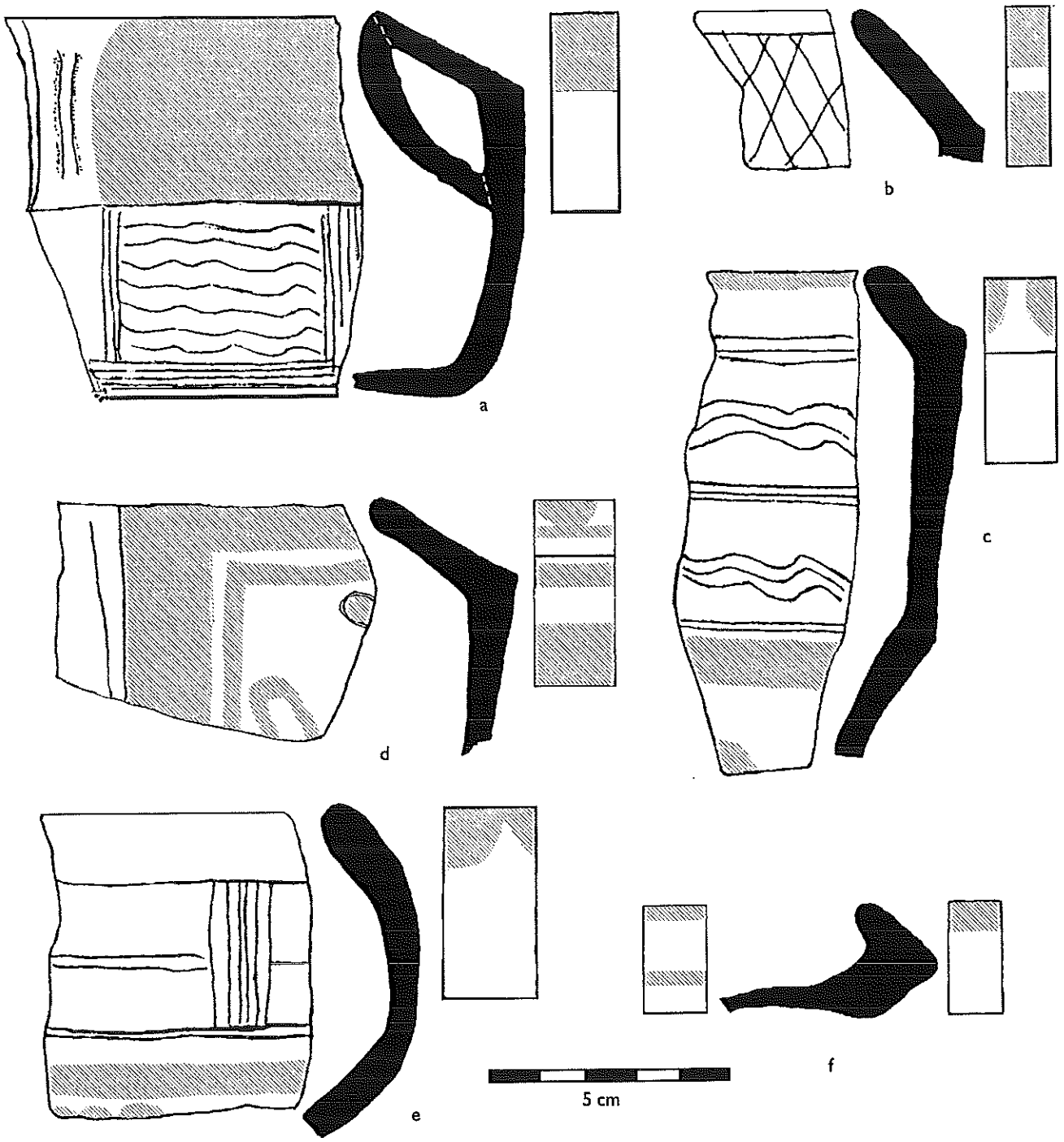

Fig. 7.36 • Marimba Red Painted:Matapalo Incised.

TYPE: BIRICHICHE SLIPPED

Variety: Birichiche

Basis for definition. CR-32.

Identifying attributes. Paste and general shape characteristics same as for Quineles Unslipped:Quineles; red or orange-red slip used on one or both surfaces.

Paste. Same as for group.

Forms

1. Open bowl with everted rim; slipped from lip over upper rim and on interior, rim d: 22, 30 cm (fig. 7.39a).
2. Shallow open bowl, direct rim with rounded lip, basal angle, rim d: 20–24 cm (fig. 7.39b).
3. Bowl similar to form 2 but wall straighter; rim may be slightly bolstered on exterior; rim diameter seems larger (one measurement 26 cm) (fig. 7.39c).
4. Probable jar with outflared rim, lower shape unknown.
5. Short vertical-necked, outflaring rim vessel; slip may be restricted to rim (fig. 7.39d,e).
6. Open shallow bowl with exterior thickened rim and flattened lip, rim d: 18 cm (fig. 7.39f).

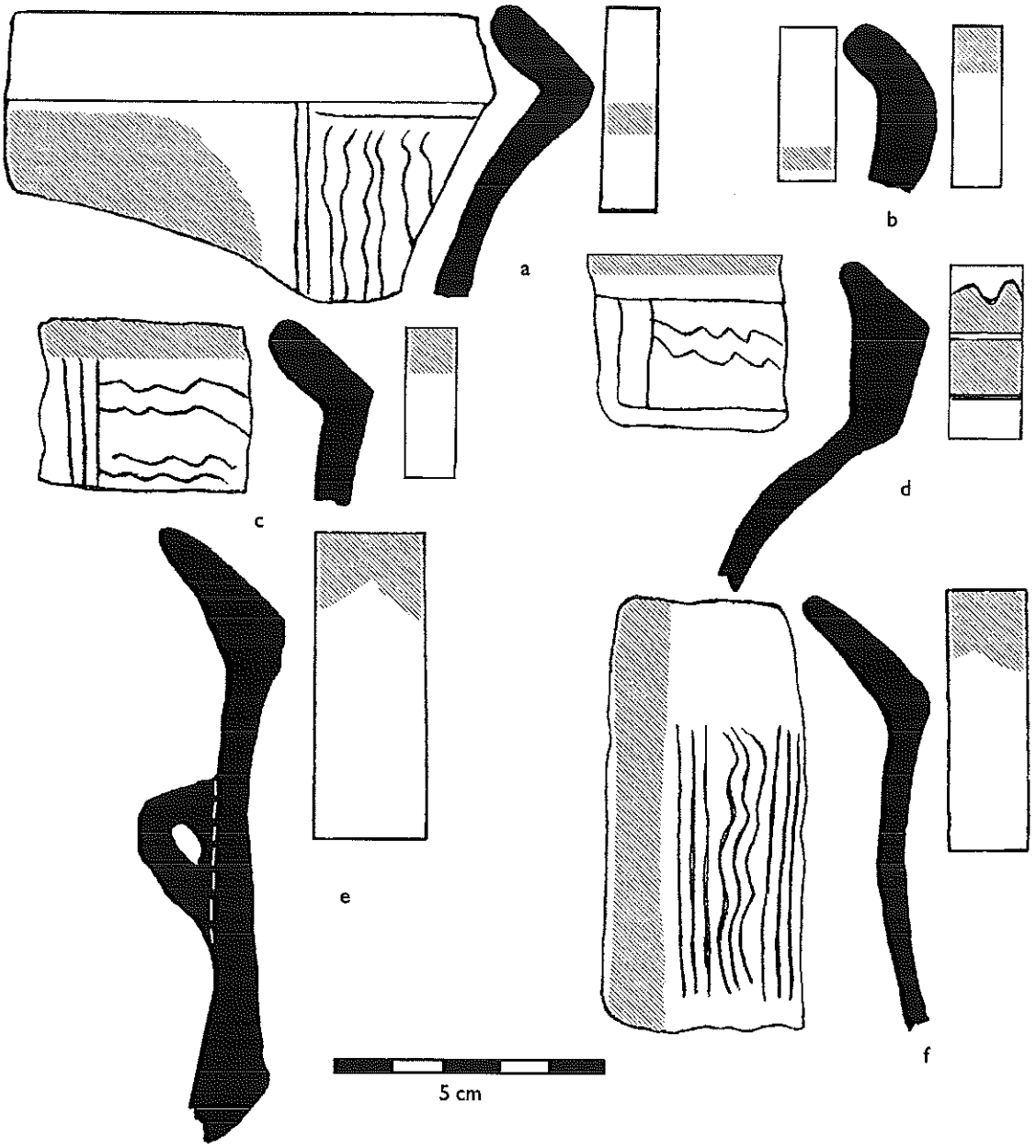

Fig. 7.37 • Marimba Red Painted:Matapalo Incised.

7. Outflared, everted rim on shape that seems like form 1 but could be part of a vertical neck, d: 26, 30 cm (fig. 7.39g-i).
8. Shallow open bowl with fairly straight wall, rim d: 24 cm (fig. 7.39j).
9. Slightly incurved-wall, direct-rim small bowl with rounded lip (fig. 7.39k).
10. Small direct-rim vessel; because of small diameter, presumably vertical neck on small jar (8, 10 cm) (fig. 7.39l).
11. Short vertical-necked, outflaring rim vessel.
12. Fairly deep open bowl with direct rim (fig. 7.39m).
13. Restricted-orifice bowl, rim d: 16 cm.
14. Small cylinder with straight wall, very faint groove about 2 cm from lip, rim d: 16 cm (fig. 7.39n).

Surface. Smoothed; interior slipped, exterior unslipped on forms 1 to 6; both surfaces slipped on forms 7 to 12; exterior slipped, interior unslipped on forms 13 and 14.

Decoration. Choice of surface to be slipped somewhat dependent on shape except in the case of the shallow bowl where the exterior finish varies independently of shape. Exterior basal angle tick-notched on example of form 6 from Chasnigua Farm excavations in Peabody Museum collection,

Distribution. See Quineles Unslipped. Examples of forms 2 and 6 from Chasnigua Farm excavations (Peabody Museum collections).

Comment. Occurs in small quantity in Late Ulúa Garza basurero at Campo Pineda.

TYPE: TARRALOSA PAINTED

Variety: Tarralosa

Basis for definition. CR-32, zone C: only three rim sherds as described below, but body sherds suggest painted decoration more common than limited number of rim sherds suggest; painted decoration probably not associated with rim portion.

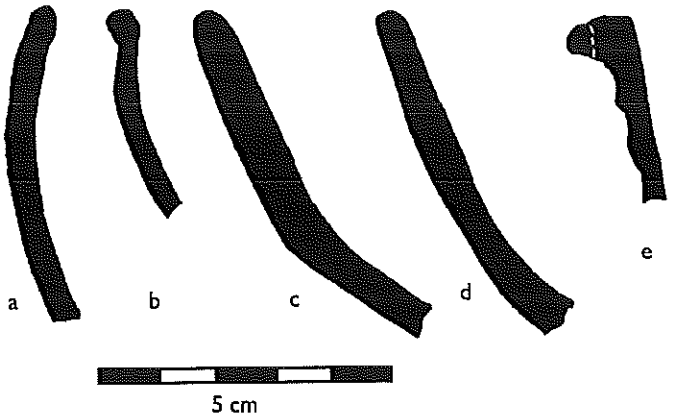

Fig. 7.38 • Quineles Unslipped:Quineles.

Identifying attributes. Paste and general vessel characteristics same as for group; pigment of same color(s) as used in Birichiche Slipped is applied in discontinuous patterns or in solid-painted areas.
Paste. Same as for group.
Forms

1. Everted rim, open bowl (fig. 7.40a).
2. Outflaring rim with series of appliqué pellets on lip; rest of shape unknown (fig. 7.40b).
3. Small outflaring-wall bowl with basal angle (fig. 7.40c).

Surface. Smoothed, painted as described below.
Decoration
Form 1. Horizontal band of paint on exterior under rim, vertical bands extending from horizontal band.
Form 2. Upper rim area (including pellets) painted orange; exterior seems to have vertical stripes of paint.
Form 3. Interior has red painted band toward the base.
Note. A number of body sherds with painted areas were noted, many of which seem to have a painted zone near the basal break. Several forms occasionally have red rim bands.
Distribution: CR-32, zone C; Travesía excavations; and Peabody Museum collections from Santana.

GROUP: JUCUTUMA

TYPE: JUCUTUMA PAINTED INCISED

Variety: Jucutuma

Basis for definition. CR-103, trench lots 4B-1 through 4B-5, plus one sherd from Garza basurero.
Identifying attributes. Vertical-necked jar with extremely outflared (horizontal) rim. Upper surface of rim and interior of neck covered with a thick orange to red-brown paint or slip; exterior neck decorated with deep groove incising in complex linear pattern. Neck-body join finished with appliqué gouged fillet.
Paste. Color clear orange-red (2.5-YR-5/6, -6/6, -6/8); carbon core only on thicker parts of vessel such as the rim; hard-fired. Very micaceous, fairly fine texture.
Form. Vertical-necked jar with horizontal outflared rim (about 6 cm wide); lower shape unknown; diameter of neck opening 13 cm (fig. 7.40d).

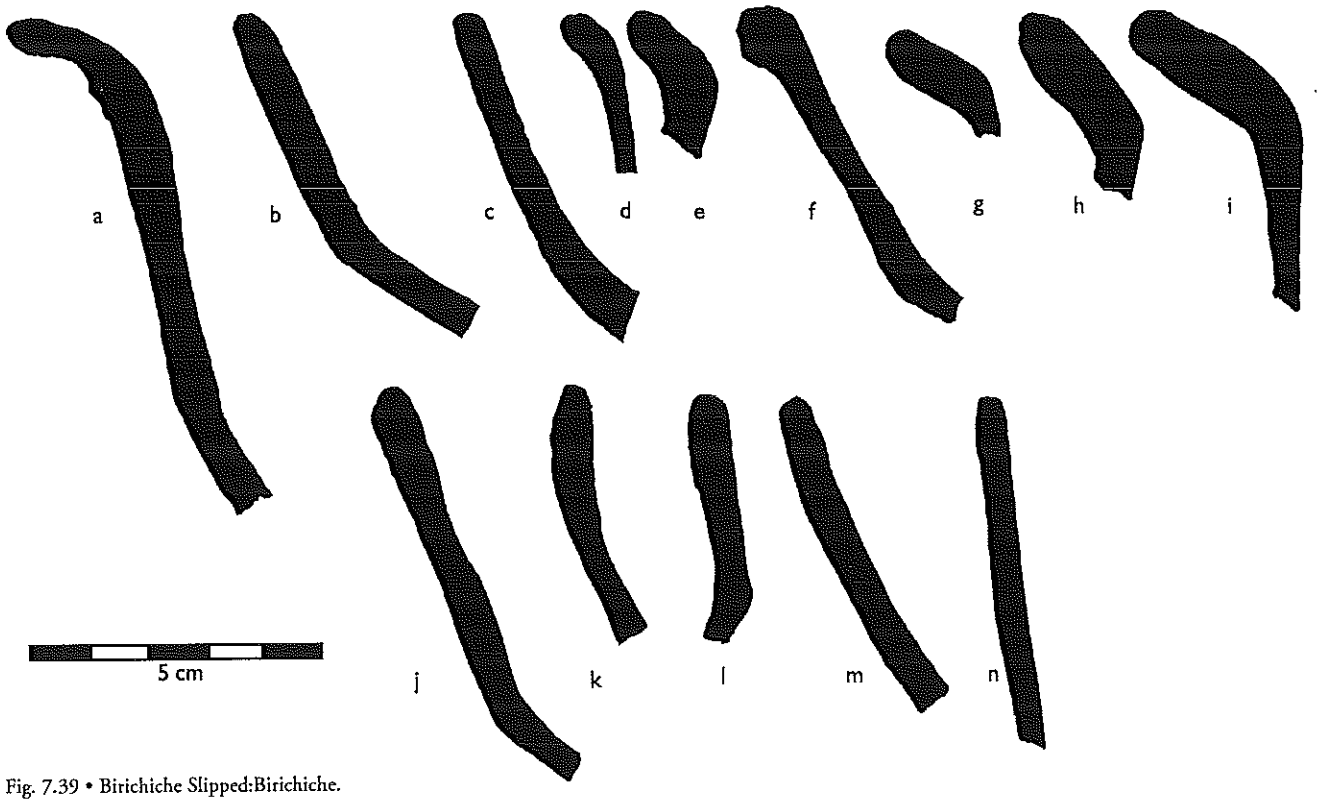

Fig. 7.39 • Birichiche Slipped:Birichiche.

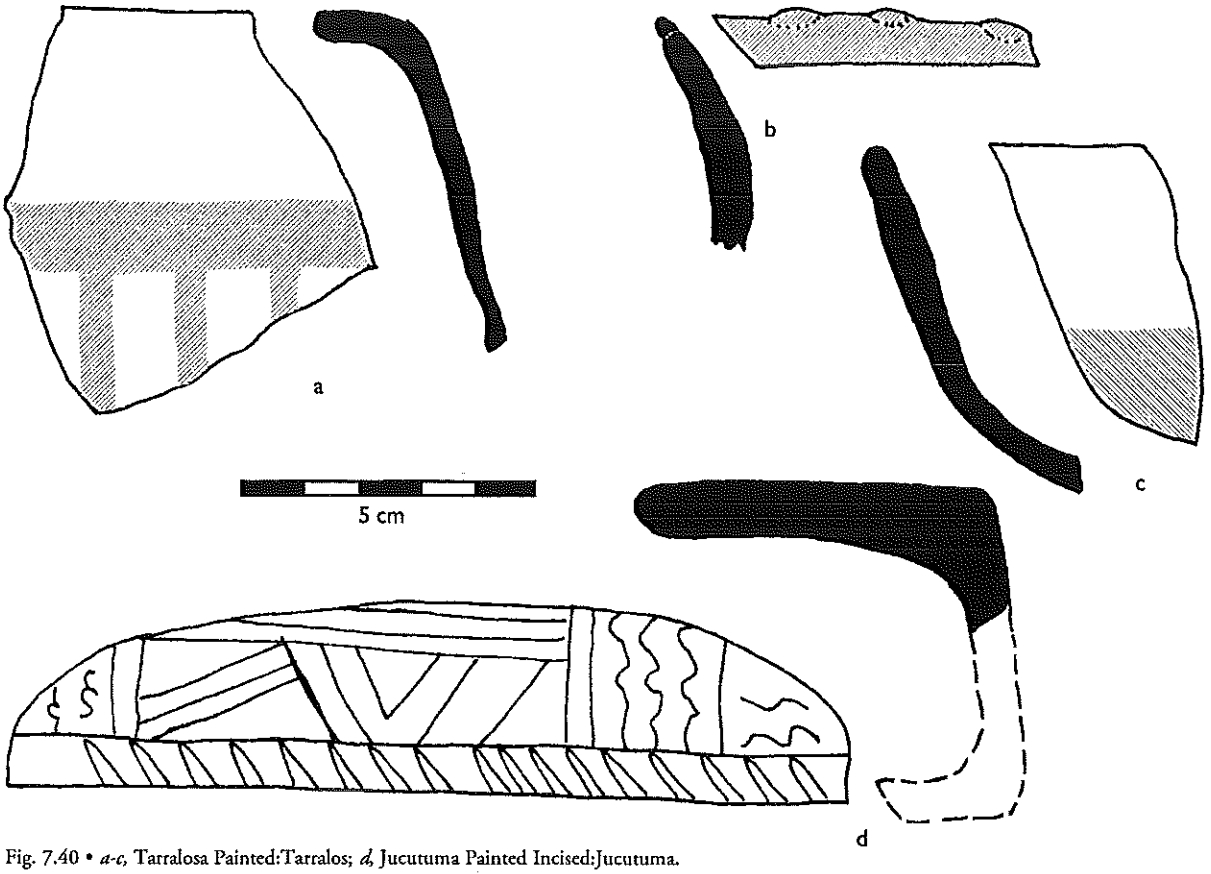

Fig. 7.40 • *a-c,* Tarralosa Painted:Tarralos; *d,* Jucutuma Painted Incised:Jucutuma.

Surface. Unslipped parts not well smoothed, left somewhat uneven (but not intentionally roughened); surface color like paste color (2.5-YR-6/6, -6/8).

Decoration. On the exterior, the upper surface of rim to lower edge of lip is covered with a thick coat of dark orange to red-brown (10-R-5/6, -5/8; 2.5-YR-5/6) paint/slip; paint extends onto interior of neck to unknown depth. Vertical neck incised with deep gouge incising (wide tool dragged across surface leaving slight residue at edges of incising); pattern is complex, areas of zigzag alternate with horizontal patterns as well as with diagonal lines. Edge of neck further decorated by appliqué fillet which has diagonal gouges. Lack of body sherds in sample limits information about any decoration on body.

Distribution. See "Basis for definition."

Comments. Paste color and firing suggest this may be a part of the same paste ware as Chotepe group. One additional sherd from the Garza basurero at Campo Pineda seems to be in the same decorative tradition but with a different paste (color brown, texture more friable, not hard-fired); it is the lower part of a vertical neck with gouged appliqué fillet; there is deep zigzag pattern of gouge incising above the appliqué fillet and purple-red paint below the fillet.

GROUP: SABANA

TYPE: SABANA SMOOTHED

Variety: Meroa

Basis for definition. CR-211, Ops 1 and 4.

Identifying attributes. Varied open shape vessels and jars; surface may be slightly smoothed but only a minimum of attention given to finish.

Paste. Color 2.5-YR-5/6, 5-YR-4/8; carbon core. Inclusions of white opaque and clear particles as well as angular fragments.

Forms

1. Open, outflaring-walled vessel; round section handle just under rounded lip, rim d: 38 cm and larger (fig. 7.41a).
2. Open bowl with slightly everted rim, rim d: about 36 cm (fig. 7.41b).
3. Outflaring, very high-necked jar, neck 13 cm high, rim d: 32 cm (fig. 7.41c).
4. Short-necked jar, rim diameter unknown (fig. 7.41d).

Surface. Slightly smoothed.

Decoration. None.

Distribution. CR-211; Peabody Museum collections from Santana, Santa Rita, and Las Flores; CR-329.

TYPE: SABANA SMOOTHED

Variety: Bulichampa

Basis for definition. CR-32, zone C.

Identifying attributes. Variety of jars and open bowl forms, surfaces only slightly smoothed.

Paste. Color 5-YR-5/6, -6/4; carbon core quite frequent. Fairly dense inclusions of varied sizes; mica and ferruginous inclusions frequent, along with clear and white opaque particles. Paste texture not very porous.

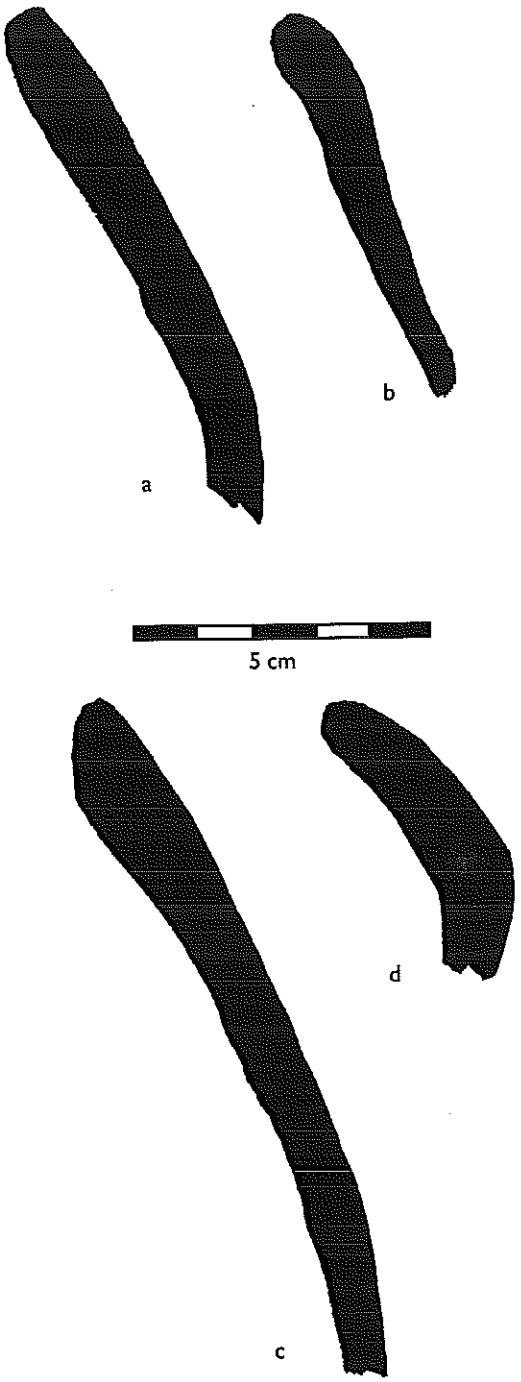

Fig. 7.41 • Sabana Smoothed:Meroa.

Forms

1. Bowl with bolstered rim (2.5–3.5 cm wide), large rim d: 40–42 cm (fig. 7.42a,b).
2. Wide, open, outflaring vessel (either very high-necked jar or basin shape) with more smoothing on interior than exterior; large rim, 34–40 cm; handles of elliptical shape with punctate and appliqué "face" placed under the lip (fig. 7.42c).
3. Presumably basin shape with heavy wall (1–1.2 cm thick); direct rim with interior beveled lip; interior surface smoothed (fig. 7.42d).
4. Jar with outcurved neck of varied height and shape (fig. 7.42e,f).
5. Jar with short vertical neck and rounded lip; handle from lip to upper body, strap shape, decorated with three sets of gouges, rim d: 24 cm, N=1 (fig. 7.42g).
6. Other small rim sherds, shape not determined.

Appendages. Handles of several cross sections and with different decoration.

1. Strap (2–3.5 cm wide) decorated with raised boss, appliqué, and punctate "face;" appliqué outlined with applied fillet.
2. Elliptical section (2–2.4 cm wide) decorated with a vertical series of punctates or with either a punctate or a flattened pellet at the top.
3. Elliptical to round section (less than 2 cm wide) decorated with a "face" at the top.

Surface. Slightly smoothed but not burnished; a few pieces may have been brushed, but not to the point where it is distinct enough to separate as a mode or variety.

Decoration. None.

Distribution. CR-32, zone C; Peabody Museum collections from Santana and Las Flores; CR-212.

Comments. A few pieces have orange paint added to the rim surface; not separated as a variety at this time.

GROUP: TONINLO

TYPE: TONINLO POLISHED BLACK

Variety: Toninlo

Basis for definition. Santa Rita, CR-212, Cerro Palenque (CR-44).

Identifying attributes. Glossy black slip, grooved decoration, open bowl and cylinder forms.

Paste. Medium red-brown, compact texture; very fine sand temper in very low volume.

Forms

1. Cylinder of unknown rim form.
2. Open bowl with direct rim.

Surface. Polished black slip on exterior surfaces; interior smoothed.

Decoration. Exterior walls decorated with pre-slip, wide, deep, grooved geometric motifs.

Comment. This type is very infrequent, but it is nonetheless easily recognizable and distinctive of the Early Ulúa phase.

GROUP: ULÚA (RED) POLYCHROME

Comments. See appendix B for descriptions.

TYPE: CONTADOR

Variety: Chac

Variety: Mellizo

TYPE: CYRANO

Variety: Cyrano

Variety: Arrodillarse

Fig. 7.42 • Sabana Smoothed:Bulichampa.

TYPE: DEDALOS

Comments. The earliest examples of Dedalos may appear in the Late Chamelecón phase.

Variety: Dedalos
Variety: Labyrinth

TYPE: BANDEJA

Variety: unspecified

TYPE: DIAMANT

Variety: unspecified

LEKA 1 AND 2 COMPLEXES (EARLY CLASSIC II)*

The Leka 1 and 2 complexes are defined from about 4,500 ceramics from test excavations at Santana (YR-94) and El Balsamo (YR-35). Presented here are ceramic types and varieties that have not been defined in contemporaneous ceramic collections from the Sula Valley or its surroundings. Detailed descriptions are not included here for very low frequency types: Guanchia Plain:Cinco (fig. 7.43) Guanchia Plain:Tamarindo Incised, Netseska Incised:Netseska (fig. 7.44) and Tsere Red:San Pedro. (See Robinson 1991).

The east-side collections (including the site of Santa Rita [YR 4]) (Strong et al. 1938; Joyce 1987a) have the same or similar ceramic types as Los Naranjos. The sharing of types such as Chinda Red-on-Natural, Ulúa Polychromes, and the Vijagual and Chilanga Trichromes has been considered an indication that people living on the east-side alluvial fans were in contact with communities in central Honduras, especially Los Naranjos (Robinson 1987, 1991).

GROUP: GUANCHIA

TYPE: GUANCHIA PLAIN

Comments. This type was formerly separated into two varieties, Sacatete and Caballo (Robinson 1991). The two varieties have been combined because differences in decoration and vessel shape are minimal.

Variety: Sacatete

Basis for definition. Santana and El Balsamo; 3,924 sherds, 86.1% of the Leka 1 complex.

Identifying attributes. Punctate and appliqué strap handle decoration; characteristic vessel forms of Guanchia Plain.

* This section compiled by Eugenia J. Robinson

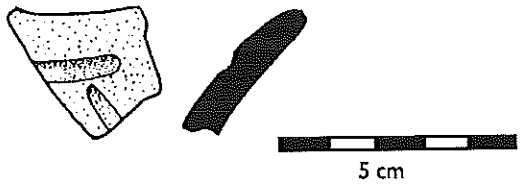

Fig. 7.43 • Guanchia Plain: Cinco (from YR-35).

Paste. Quina ware (see Guanchia Plain:Guanchia).

Forms

1. Flaring-wall bowl with various rim treatments: direct, slightly thickened on interior or exterior, tapered, flat, or beveled on exterior, d: 15, 22, 28, 40, 40 cm, N=36.
2. High-neck jar with vertical neck, rim obliquely or horizontally everted or slightly thickened on the exterior, d: 15-28 cm, N=9 (fig. 7.45a).
3. High-neck jar with flaring neck with a direct or slightly everted rim; four vertical strap handles, some with appliqué and punctate figures or faces, are attached to the lip, d: 10, 20, 40 cm, N=7 (fig. 7.45b).
4. High-neck jar with outcurved neck with a direct rim, d: 18–30 cm, N=11 (fig. 7.45c).
5. Low-neck jar with everted rim that is direct or slightly thickened on the interior, with a lip-to-body round handle on one example, d: 15–35 cm, mean d: 25.1 cm (11 measurements), N=22 (fig. 7.45d,e).
6. Low-neck jar with vertical neck with a rim slightly thickened on the interior, d: 10, 12, 19, 20, 30, 32 cm, N=9.
7. Slightly incurved restricted-orifice bowl or jar with direct rim and rounded lip thickened on the exterior or beveled-in, rim d: 15–20 cm, N=8; one sherd has a vertical strap handle scar 2 cm below the rim.
8. Round-sided bowl with direct rim or rim slightly thickened on the exterior, rim d: 15-34 cm, N=8.
9. Round-sided bowl with everted direct rim, d: 10 cm, N=2.
10. Round-sided bowl with rounded rim, rim d: 25, 30 cm, N=2.
11. Round-sided bowl with exterior beveled rim, rim d: 15-25 cm, N=7.
12. Vertical-wall vessel with rim that is direct, slightly outcurved, or slightly thickened on the exterior, d: 20, 20, 20, 30 cm, N=5.
13. Plate with direct rim, rim d: 26 cm, N=3.
14. Unknown vessel form: direct rim, N=66; outcurved rim, N=2, everted rim, N=31; horizontally everted rim, N=1.

Appendages

1. Hollow nubbin support (2.5 cm high, 3 cm wide at the top tapering to 1.5 cm at the bottom).
2. Rectangular support (5.5 x 2.5 x 1.5 cm thick).
3. Cylindrical support (3 x 4 cm).
4. Round handle (0.9–2.6 cm wide).
5. Strap handle (1.5–2 cm wide), N=8. Two handles are attached to the lip of a flaring-neck jar (2.1-4.3 cm wide).
6. Wide (3.5-4.5 cm) fragmentary strap handles with punctate and appliqué decoration (described below).

Bases. Four sherds with ring bases (height: 1 and 3 cm, d: 7–10 cm). One sherd with flat base.

Surface. Well smoothed.

Decoration. Applied figures and appliqué and punctate faces on the strap handles of the jars (fig. 7.45f). A single fragmentary handle has a vertical, applied curled line which might be a monkey's tail since Joyce (1983:13) notes that Ulúa 1 and 2 period jars have applied monkey effigies on the handles. Two strap handles have faces defined by three punctations representing the eyes and the mouth and an applied nose. Two other fragmentary handles have only a single punctation at the top. Comparison of these decorations to those of handles on the Ulúa Burnished Jars (Joyce 1983: Table 3) shows that a punctate applied face identical to the Guanchia Plain:Sacatete example has a line of punctations below it; the single punctation on the fragmentary handles described here may represent the beginning of a line which runs the length of the handle.

Distribution. Jars with the same decorated handles occur at CR-212 and at Travesía (Joyce 1985:499, 503, 507), are present in collections from El Plan (CR178) and Santa Rita (personal observation 1985), and may be present at Currusté (CR32) (Hasemann et al. 1978: Fig. 32). A fillet decorated handle also was recovered from a surface collection at La

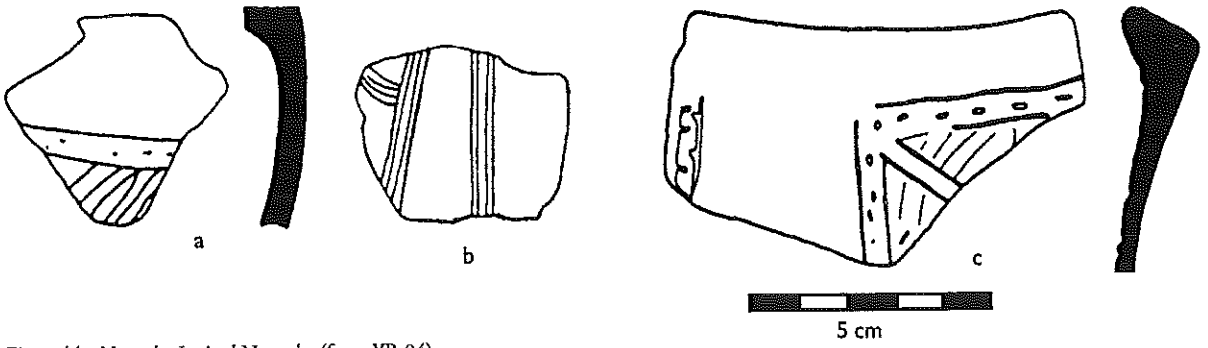

Fig. 7.44 • Netseska Incised:Netseska (from YR-94).

Fig. 7.45 • Guanchia Plain:Sacatete (from YR-97).

Guacamaya. Outside the Sula Valley, there is little evidence for the presence of similarly decorated handles. Plain types at Los Naranjos—Jaitique Coarse and Mongora Brown—do not have these handles, but the Chinda Red-on-Natural has an applied face with three punctations (Baudez and Becquelin 1973:244-245, Fig. 95, nos. 11,12). Guanchia Plain:Sacatete is similar in form to Jaitique Coarse and Mongora Brown of Los Naranjos, Guitin Unslipped:Guitin of Santa Bárbara (Schortman et al. 1983:30), and Coarse ware jars of the Acbi phase at Copán (Longyear 1952: Fig. 4).

Comparative material. Joyce (1983:13, Table 3) describes a flaring-neck jar of the Ulúa 1-3 periods which is very similar to the long-neck jars with flared rims of the Guanchia Plain:Sacatete.

GROUP: MARIMBA

TYPE: MARIMBA RED PAINTED

Variety: Oblique Incised

Basis for definition. El Balsamo, 7 sherds.

Identifying attributes. Same as the Matapala variety except that the incised decoration is oblique sets of incised lines.

Form. Jar. Detail not known; see "Decoration."

Surface. Well smoothed.

Decoration. Red slip on the upper surface of the jar body terminates with the beginning of oblique incised lines on the vertical neck of a probable long-neck jar (fig. 7.46a,b) The incised design has sets of oblique lines (narrow and shallow or broad and coarse) outlined with a single incised line.

Comparative material. Jicatuyo supersystem, Masica system. This variety is found in Leka 2 lots with the Marimba Red Painted:Matapalo (described on p. 97 in the Western Valley Early Ulúa phase section) and probably is contemporary with that variety.

GROUP: TSERE

TYPE: TSERE RED

Variety: Picachos

Basis for definition. Santana, 13 sherds.

Identifying attribute. Interior and exterior red slip.

Paste. Quina ware (See Guanchia Plain:Guanchia).

Forms

1. High-neck jar with slightly outcurved direct rim, rim d:13 cm (fig. 7.47a).
2. Low-neck jar with an everted and exteriorly thickened rim (fig. 7.47b).
3. Jar neck-body fragment with part of a 3 cm wide strap handle on the top of the body near the base of the neck.
4. Probable flaring-wall bowl with direct rim (angle of orientation is uncertain since sherds are small).
5. Vertical-wall vessel with a direct rim and beveled-in or flat lip, rim d: 25 cm.

Surface. Well smoothed.

Decoration. Red slipped on the interior and exterior of the rim; a few sherds are slipped only on the exterior but are well smoothed on the interior. Plastic decoration consists of an applied round, adorno "face" (d: 2 cm) below the rim on the exterior of a bowl: 0.4 cm circular punctations for the eyes and a 1.6 cm punctation for the mouth (fig. 7.47c).

Comparative material. Probably a member of the Early Classic Red Slipped system (Urban and Schortman 1987).

TYPE: TSERE RED

Variety: Barranco

Basis for definition. El Bálsamo, 13 sherds.

Identifying attributes. Red slip or paint.

Paste. Quina ware.

Forms

1. Slightly restricted incurved bowl, rim d: 20 cm, N=1.
2. Everted rim from indeterminate vessel shape, N=2.

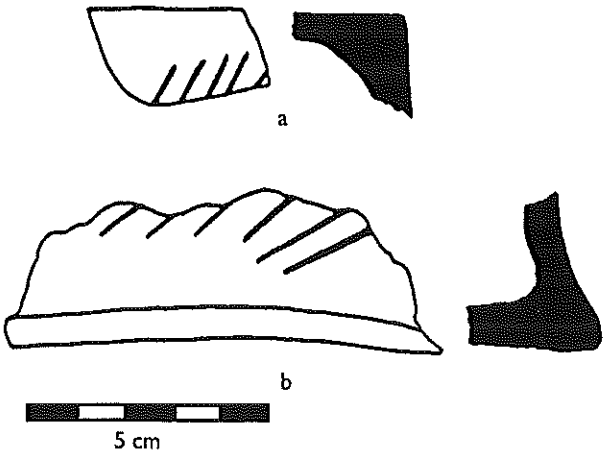

Fig. 7.46 • Marimba Red Painted:Oblique Incised (from YR-94 and YR-35).

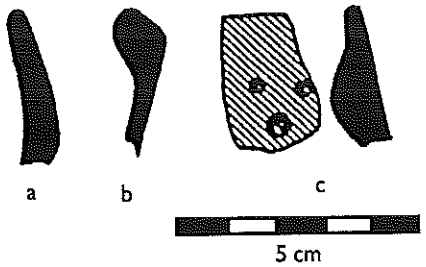

Fig. 7.47 • Tsere Red:Picachos (from YR-97).

Appendage. Strap handle, 2.2 cm wide.
Base. One sherd with ring base, d:13 cm, 0.3 cm high. Exterior of this vessel may have had an impressed or incised design.
Surface. Well smoothed.
Decoration. Red painted or slipped.

GROUP: CHINDA

TYPE: CHINDA RED-ON-NATURAL

Basis for definition. Type first established at Los Naranjos (Baudez and Becquelin 1973:241-247), Santana and El Bálsamo, 14 sherds.

Variety: Chinda

Basis for definition. Variety established during the Honduran Archaeological Ceramic Workshop in 1986.
Identifying attributes. As established at Los Naranjos.
Paste. As established at Los Naranjos.
Forms

1. Low-neck jar with vertical rim which is slightly thickened on the interior and exterior, rim d: 20 cm.
2. Low-neck jar with a rim slightly everted which is either direct or, more commonly, slightly thickened on the interior, rim d: 10–31 cm, mean d: 21.8 cm (fig. 7.48a-c).
3. Neckless jar with a rim slightly thickened on the interior and exterior.

Surface. As established at Los Naranjos.
Decoration. Red painted bands on neck; red paint also applied on vessel body but pattern not clear.
Comparative material. Jicatuyo supersystem, Chinda system. Joyce (1985:511) has identified a sherd of Chinda Red-on-Natural:Chinda in Ulúa 3 (AD 650-750) collections from Operation 83-A at Travesía; a few sherds of the type derive from mound fill at El Plan. Type 2 ceramics from La Ceiba (Benyo 1986:515) are comparable.

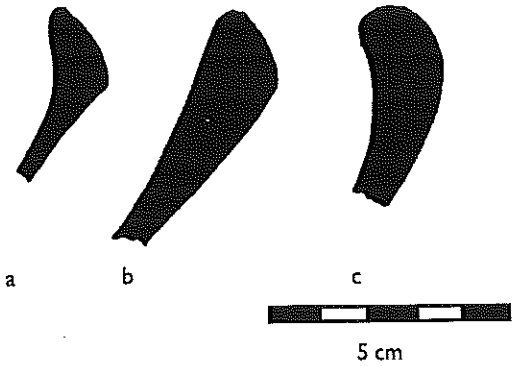

Fig. 7.48 • Chinda Red-on-Natural:Chinda (from YR-97).

LATE CLASSIC (LATE ULÚA PHASE)
Western Valley *

GROUP: CANCIQUE

Basis for definition. See Early Classic I (Late Chamelecón phase).

TYPE: CANCIQUE POLYCHROME

GROUP: CHUMBA

Basis for definition. See Early Classic I (Late Chamelecón phase).

TYPE: CHUMBA INCISED

The definitions of Late Ulúa phase taxa from the western part of the lower Ulúa Valley are based largely on ceramics of the Garza complex, excavated from a Late Classic basurero at Campo Pineda in the central alluvial zone. Ceramics from several other sites (notably Travesía, Santana, CR-212, Cerro Palenque, Las Flores Bolsa, Santa Rita), some represented in collections housed at the Peabody Museum at Harvard University, have been used to complement this sample.

GROUP: MARIMBA

TYPE: MARIMBA RED PAINTED

Variety: Montañuela

Basis for definition. Garza basurero, Campo Pineda; Peabody Museum collections from Playa de los Muertos and Santana; excavations at Travesía and CR-212.
Identifying attributes

1. Modal shape: high vertical-necked jar with sublabial flange.
2. Application of solid purple-red paint on area above flange and in various fashions below flange.
3. Other open shapes with both solid paint and painted patterns, including some of the designs of the Marimba variety.

Paste. Similar to Marimba variety with a few exceptions: suite of inclusions appears to be the same but with more fine-sized black particles, inclusions slightly less dense, modal inclusion size more often less than 0.25 mm, texture slightly less porous.
Forms

1. Modal: large, high vertical-necked jar with sublabial flange and rounded lip (fig. 7.49a).

* This section compiled by Marilyn Beaudry-Corbett and Rosemary A. Joyce.

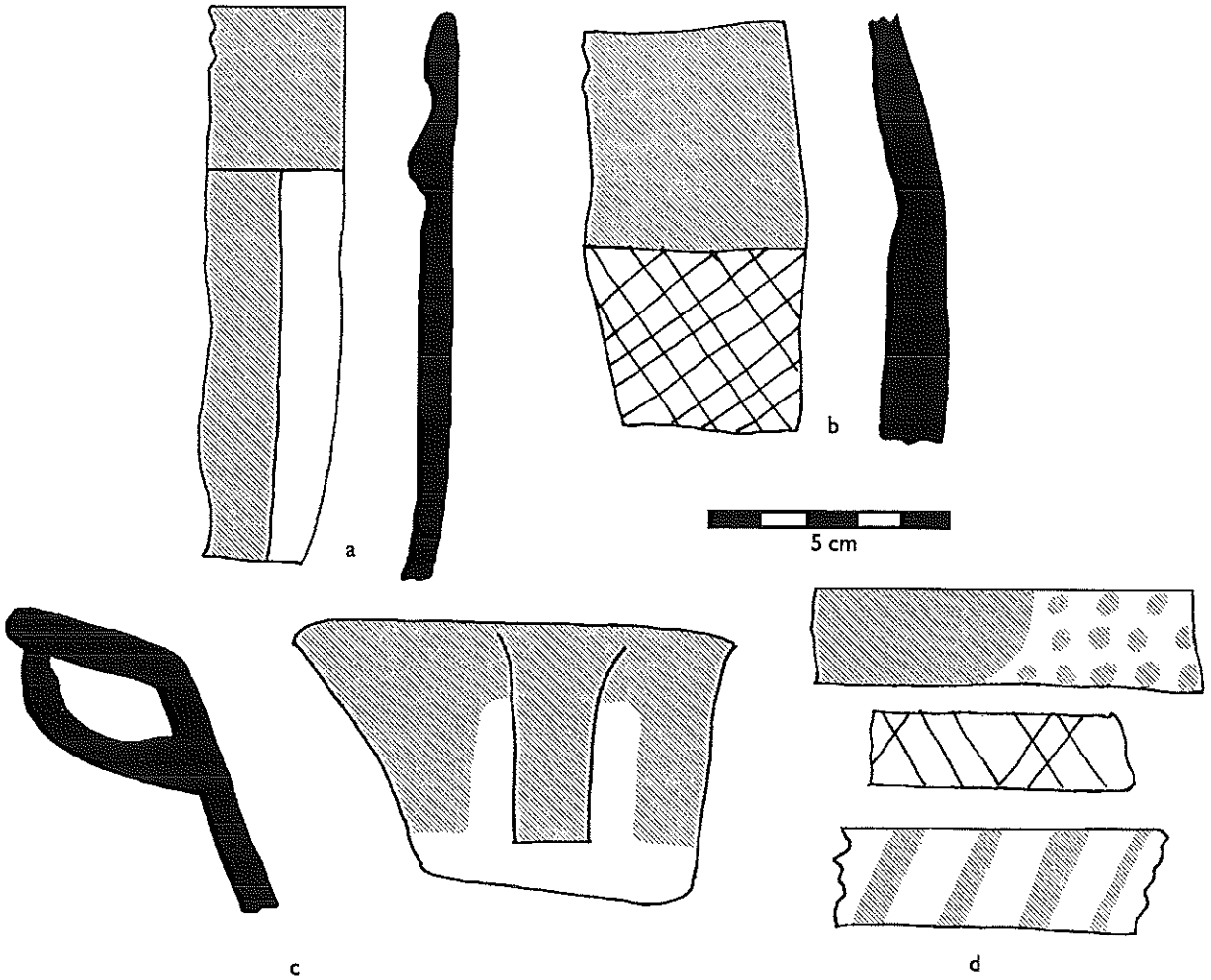

Fig. 7.49 • Marimba Red Painted:Montañuela.

2. Same as form 1 but with slightly outflaring neck and ridge rather than flange (fig. 7.49b).
3. Open vessel with outflared rim and handle from lip to below rim angle (shape of lower body unknown) (fig. 7.49c).
4. Jar with tall neck and everted rim, globular body, handles from neck to shoulder.
5. Censer: shallow bowl with slightly outflaring wall, everted wide rim.

Appendages. Handles of oval section.

Surface. Smoothed but not usually polished.

Decoration. Seems to be variable according to vessel shape.

Form 1. Area above flange painted solid with purple-red paint (10-R-4/8, 7.5-R-3/8); below flange, paint is applied in wide panels, alternating with unslipped sections; also painted below neck break but pattern unknown (fig. 7.49a).

Form 2. Area below ridge is either painted in panels or with broad crosshatched design (fig. 7.49b). Upper surface of rim is slipped, polished, and painted with various patterns of lines and occasionally dots (fig. 7.49d). Exterior surface under the rim varies: unslipped, slightly smoothed, streaky purple-red painted, slipped and painted with one wide and two narrow bands. Neck-body break: solid streaky paint or patterned designs including crosshatched pattern. Lower body: areas of solid color and stripes; solid color zones to the shoulder, polished below shoulder; diagonal stripes from horizontal band at a wall break, solid-painted areas emanating from same break; more detailed patterns incorporating carefully done crosshatched areas in panels alternating with solid areas and one with Us, or other design.

Form 3. Interior surface of rim painted with panels of red; may be in sets of three with wider spaces between sets.

Form 4. Wide red bands on interior neck, red motifs on everted rim; exterior neck solid red with reserve panels filled with motifs including rows of sideways Us, and (on examples from Santana) profile water birds like those of Ulúa Polychromes. One example from Travesía has a small panel with incised wavy horizontal lines in an incised rectangle located on the underside of the everted rim. Body decorated as for form 2, except that examples with birds on neck may have series of diagonal bands flaring out in fan shape from basal band, with central vertical band surmounted by a round dot.

Form 5. Intact example from Santana with rows of spikes on exterior alternating with red continuous stepped terrace; rim with sets of red lines; interior wall band of red dots above red band. Other examples from Travesía with red crosshatched

motifs.

Distribution. Garza basurero, Campo Pineda; two sherds of the modal shape of this variety found in CR-32, zone C, and one in zone E. Also represented in Peabody Museum collections from Playa de los Muertos and Santana and from excavations at Travesía and CR-212.

Comparative material. Jicatuyo supersystem, Magdalena system.

Comments. Shows continuities with Marimba variety in terms of paint color and general orientation to decoration. Dominant shapes quite different. Note: Marimba decoration occurs on some incensario fragments in Campo Pineda trench lots (4B-44).

GROUP: MARINA

TYPE: MOPALA RED SLIPPED

Variety: Mopala

Basis for definition. Garza basurero, Campo Pineda; CR-32, zone C; representation at CR-178, Travesía, and CR-212; Peabody collections from Las Flores, Santa Rita, Santana, and Chasnigua Farm also contain examples. Originally, two types were defined based essentially on the distinction between red- and orange-slipped surfaces. However, at CR-178 there was a continuum from the orange surface color (originally called Urraco Slipped) through the red and red-brown slipped (originally called Mopala). Consequently, it seemed preferable to combine into one type, recognizing the variability in the slip color within the type.

Identifying attributes. Both interior and exterior surfaces slipped, color ranging from orange to red to red-brown; medium to thin-walled vessels (4–6 mm thickness); variety of shapes but open bowls predominate.

Paste. Dark brown to reddish brown (5-YR-4/8, -5/8; 2.5-YR-5/6, -5/8); almost always has carbon core; mainly white opaque inclusions, fairly small and fairly homogeneous in size; moderately dense; friable.

Forms

1. Open direct-rim bowl; slightly outcurving wall with basal break (fig. 7.50a).
2. Shape similar to form 1 but with everted, slightly thickened lip (fig. 7.50b).
3. Very low dish with extremely outflaring wall, rim d: 36–44 cm (fig. 7.50c).
4. Fairly deep open basin with rounded lip, rim d: 32, 34 cm (fig. 7.50d).
5. Shallow or hemispherical bowl with direct rim (fig. 7.50e).
6. Jar with short outslanting rim, vertical neck, globular body, and wide strap handle (3–5.5 cm; has rounded boss with three indentations or protruding element), rim d: 22 cm (fig. 7.50f).
7. Open vessels of various lip profiles and degrees of outflared or outcurving walls (fig. 7.50g-k).
8. Thin-walled (5 mm) open bowl with exterior thickened rim forming ridge on the outside, rim d: 18 cm, N=2 (fig. 7.50l).
9. Flattened lip, flaring-necked vessel without sharp break for body, rim d: 16, 20 cm, N=2 (fig. 7.50m).

Surface. Smoothed and slipped; voids on exterior where inclusions were removed during polishing.

Decoration. Overall red to red-orange slip (10-R-4/8, -5/6, -5/8; 2.5-YR-5/6) or orange slip (2.5-YR-5/8, -4/8); on form 3, interior bottom may be grooved; on form 6, handle has rounded boss with three indentations or protruding element.

Distribution. Garza basurero, Campo Pineda; CR-178; excavated material from Travesía and CR-212; and Peabody Museum collections from Chasnigua Farm and Santana.

TYPE: MOPALA RED SLIPPED

Variety: Exterior Smudged

Basis for definition. Campo Pineda (Garza basurero and trench lots 4B-7, 4B-4, 4A-74).

Identifying attributes. Same as with Mopala variety except that exterior is very dark, assumed to be smudged.

Forms. Low open bowls and dishes (forms 1 to 3 in Mopala variety).

Surface. Exterior surface color 2.5-YR-4/6, -4/4; 5-YR-4/3 (red/reddish brown); interior slipped either red or orange.

Distribution. Garza basurero, Campo Pineda; Travesía; CR-212; Cerro Palenque; and in Peabody collections from Santana, Las Flores Bolsa, and Chasnigua Farm.

Comment. Also occurs in Tamagaz and Palencano complexes at Cerro Palenque and in initial Terminal Classic contexts at Travesía, CR-212, CR-329, CR-69, and Las Flores. Occasional examples from all sites have the same form, slip, and surface finish but without the smudged exterior. Pieces in several collections had holes pierced slightly below the rim, apparently for suspension by cords.

GROUP: QUINELES

TYPE: QUITAMAY INCISED

Variety: Quitamay

Basis for definition. Garza basurero, Campo Pineda, with forms 2-6 primarily encountered at CR-32, zone C.

Identifying attributes. Post-slip incising and punctations on open bowls; overall interior and exterior red/orange slip

Paste. Color 7.5-YR-6/4, 5-YR-5/4; variable in terms of carbon core; very fine-grained, almost temperless.

Forms

1. Shallow open bowl with direct rims (fig. 7.51a).
2. Fairly deep open bowl with direct rim; one example has a ticked rim (fig. 7.51b).
3. Open bowl with exterior bolstered rim and outslanting walls (fig. 7.51c).
4. Open bowl with direct rim and rounded lip, ticked

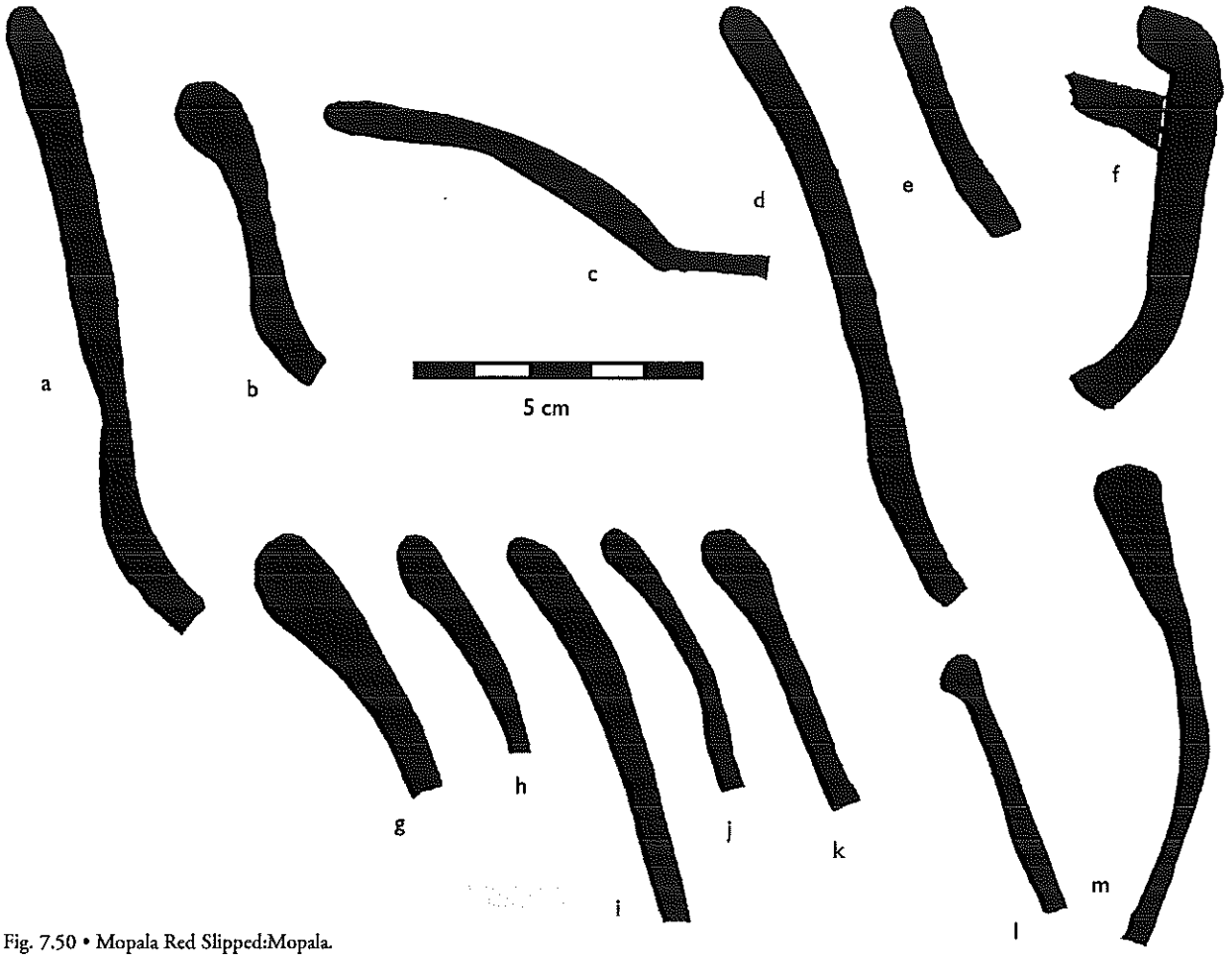

Fig. 7.50 • Mopala Red Slipped:Mopala.

basal ridge (fig. 7.51d).

5. Small jar with vertical neck (shape tentative) (fig. 7.51e,f).
6. Larger vertical-necked (5.5 cm height) jar with everted rim and globular body (fig. 7.51g-i).

Surface. Smoothed and slipped.

Decoration. Both surfaces slipped (2.5-YR-4/8, -5/4, -3/6; 10-R-5/8, -4/8); post-slip incising and punctation on exterior. Layout of design on bowls usually has an outlining line under the rim, a narrow register with punctates or gouges, a deeper register, another series of punctates and outlining line. A variety of incised and punctate patterns occur in the wide register. Most commonly, the main register on bowl exteriors features parallel vertical lines forming a panel outlined in vertical zigzag, sometimes filled in with sets of short horizontal lines. Jars have incised panels on neck and upper shoulder. Neck panels include alternating diagonal lines and other linear patterns. Upper shoulder designs include an incised garland pattern and a square panel containing a mat motif.

Distribution. Garza basurero, Campo Pineda; and Peabody Museum collections from Santana, Playa de los Muertos, Las Flores Bolsa, and Chasnigua Farm.

Comment. One example from Santana has white pigment in incisions. A unique polychrome example of form 3 (with a support scar) from the Strong, et al. (1938) excavations at Las Flores Bolsa combines the normal red slip on exterior and interior walls and exterior post-slip incision (two horizontal lines forming a field occupied by a single diagonal line) with a light orange slip on the interior base and circumferential narrow black bands (2–4 mm) at the base of the interior wall and edge of the interior base.

TYPE: QUITAMAY INCISED

Variety: Lequele

Basis for definition. Same as with Quitamay variety.

Identifying attributes. Everted rims on bowls (fig. 7.52a-d), incising on upper rim surface.

Paste. Same as for Quitamay variety.

Forms

1. Open round-sided bowl with everted rim.
2. Shallow, outflaring-wall bowl with everted rim; rim width and degree of evertedness vary, rim d: 18–20 cm.

Appendage. Ring base, d: 13 cm, 0.3 cm high. Exterior of this vessel may have had an impressed or incised design. A modeled bird head protrudes from the everted rim of one vessel.

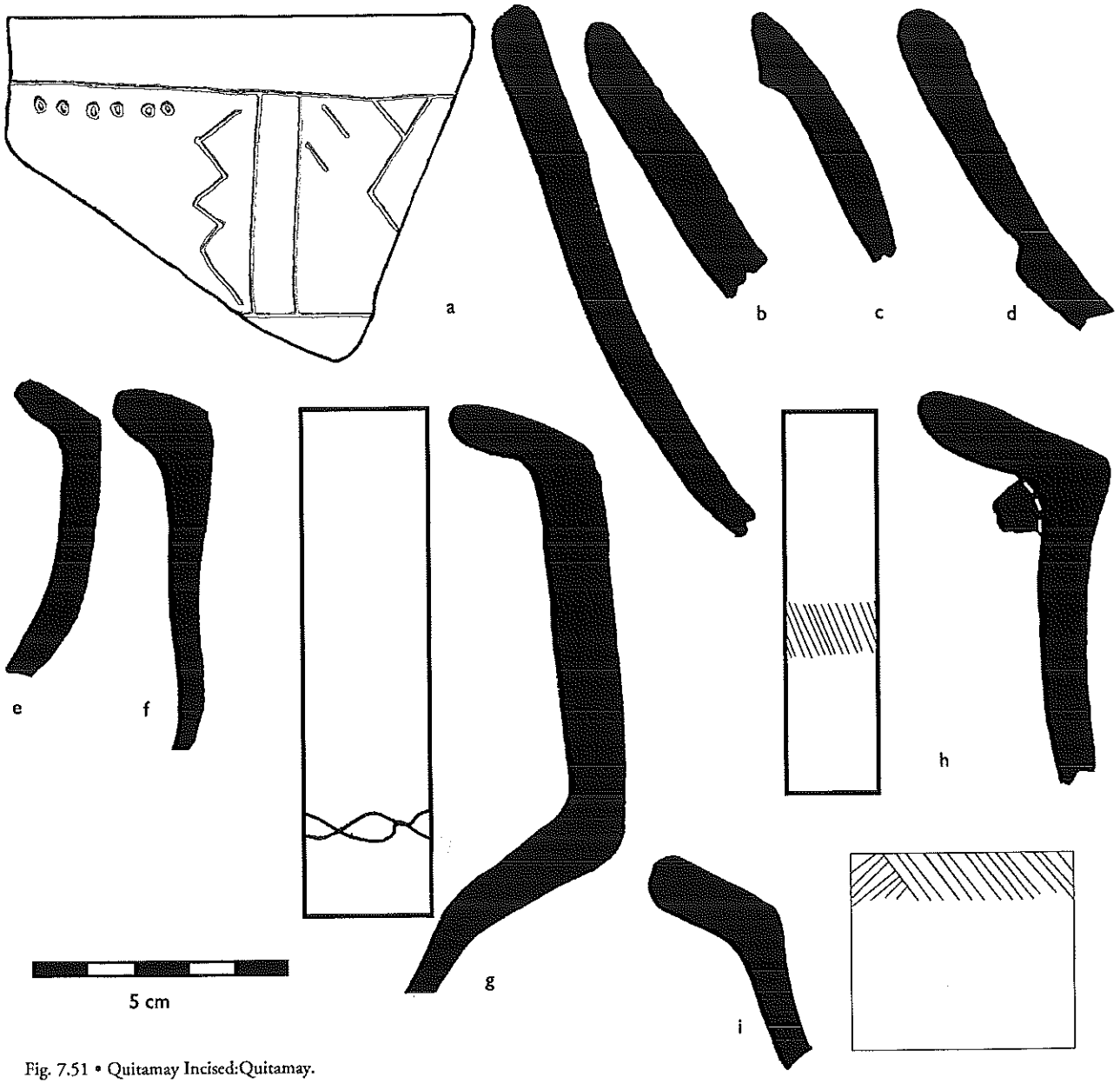

Fig. 7.51 • Quitamay Incised:Quitamay.

Surface. Smoothed, slipped on one or both surfaces.
Decoration. On upper surface of the rim an incised line outlines the rim with the incised pattern placed in the space between the outlining line and the lip. Considerable variation is found in the incised patterns with both continuous and discontinuous designs being used. Among specific motifs found are continuous wavy lines, alternating wavy lines and sets of bars, chevrons, stepped terraces, and semicircles. Interior carries a thick slip of dark orange or orange-red (10-R-5/8), occasionally ranging to black (5-YR-3/1).
Distribution. Garza basurero, Campo Pineda; CR-32; Chasnigua Farm; and Las Flores Bolsa.
Comment. Most common in initial Terminal Classic contexts at Travesía, CR-212, CR-329, CR-69, Las Flores Bolsa, and Cerro Palenque.

TYPE: QUITAMAY INCISED
Variety: Lama

Basis for definition. CR-32, zone C and in the Peabody collections from Santana and Chasnigua Farm.
Identifying attributes. Open bowl forms; wide pre-slip groove incising; slip as for group, often well polished.
Paste. Same as Quitamay variety.
Forms

1. Shallow open bowl (under 5 cm) with basal break, everted lip.
2. Deeper open bowl with direct rim (fig. 7.52e).

Surface. Same as Quitamay variety.
Decoration. Pre-slip wide shallow grooves in simple geometric designs on exterior wall.
Form 1. Diagonal lines extend from below everted rim to

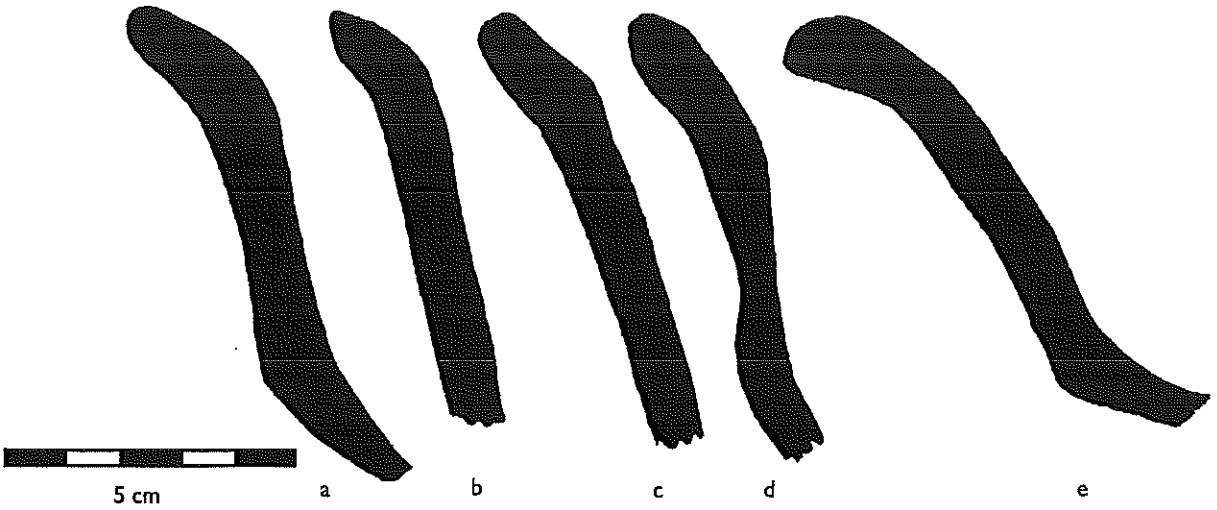

Fig. 7.52 • Quitamay Incised: *a-d*, Lequele; *e*, Lama.

circumferential basal band.

Form 2. Panels outlined by grooves filled with alternating sets of diagonal lines.

Distribution. CR-32, Santana, Chasnigua Farm.

Comparative material. Sheptak (1987) relates this material to incised red bowls from Belize, specifically the types Belize Red and Dolphin Head Red. It is also related to Capucal Poli Incisé at Los Naranjos (Baudez and Becquelin 1973).

Comment. Some sherds in Peabody Museum collections, especially from Santana, are distinct in paste and slip color (5-YR-7/3, -7/4; 7.5-YR-7/4) and may be nonlocal. The unslipped surfaces are rough to the touch, and the white or very light yellow paste shows abundant very fine inclusions under magnification. Vessel walls on these examples are up to 1 cm thick. Both a flaring-wall bowl and cylinder with tripod supports (oval or solid stepped outline) are present. Incised designs are limited to circumferential lines at base and near rim, single diagonal lines, and slashes on the basal break of bowls.

GROUP: CAZENAVE

TYPE: CAZENAVE POLYCHROME

Variety: Cazenave

Basis for definition. See "Distribution."

Identifying attributes. Shallow bowls with decorative focus on interior; simple geometric designs painted in black and red (sometimes also fugitive white) on orange slip.

Form. Shallow open bowl with direct rim and rounded base (fig. 7.53a).

Paste. Color 2.5-YR-4/6 and other red or reddish brown values; carbon core frequent; mainly small, opaque white inclusions, fairly homogeneous in size.

Surface. Color tends to red or light red; exterior unsmoothed and unslipped or with zone of orange slip with red-painted band on upper body; interior slipped and decorated.

Decoration

Exterior. None on unslipped examples; slipped examples have single wide (1 cm) red band.

Interior. Orange slipped with red at-the-lip band, sometimes followed by fugitive white band, then very narrow black bands, which outline a register with black dots. The dots are sometimes separated by a curvilinear black or red line. Several lips are decorated with lozenges of black. Paints seem very fugitive.

Distribution. Garza basurero, Campo Pineda; Travesía; common at Santana.

Comparative material. This appears to be what Viel (1978:297) has described as La Bonete.

Comment. Continues tradition of interior decoration of shallow open bowls. The Cazenave name was retained because it has become established in the classification terminology used for lower Ulúa region ceramics. All examples from Campo Pineda lack exterior slip and painted exterior decoration.

TYPE: CAZENAVE ORANGE SLIPPED

Variety: Zapadril Red Painted

Basis for definition. See "Distribution."

Identifying attributes. Slightly deeper bowl than Cazenave variety; red painted rim on interior and exterior; interior orange slipped without added painted designs.

Paste. Color 7.5-YR-6/4, light brown; slight carbon core; fairly heavily tempered with varying sized inclusions.

Form. Subhemispherical bowl with direct rim (fig. 7.53b).

Surface. Color tends to red or light red; exterior usually has zone of orange slip on upper body or is unslipped and unsmoothed. Interior slipped, rarely decorated.

Decoration. *Exterior* has a red painted lip band. *Interior* has a red painted rim band. Although interior usually is simply slipped, a small number of bowls have one or two interior red bands.

Distribution. Garza basurero, Campo Pineda (small sample); Peabody Museum collections from Santana; CR-32, zone E.

Comments. Examples in Garza basurero lack exterior slipped zone and do not have painted bands on the interior. Found in initial Terminal Classic contexts at Cerro Palenque (CR-

157), Travesía, CR-212, and Santa Rita.

TYPE: LAS FLORES POLYCHROME

Variety: Las Flores

Basis for definition. Santana (Gordon 1898) and Las Flores Bolsa (Strong et al. 1938) collections at the Peabody Museum.

Identifying attributes. Jar forms; geometric painted and incised motifs in bands, comparable to Sulaco Polychrome; beige to light brown paste with black core and abundant white temper.

Paste. Coarse to medium texture; beige (5-YR-6/3,-7/3) ranging to light brown (2.5-YR-6/4). Black core is usual. Abundant fine, white, angular inclusions; some mica, fine black particles; rare white particles over 1 mm.

Forms

1. Modal: large high-necked jar (7–13 cm tall), lip rounded, exterior thickened near lip; pairs of handles (strap or oval cross section) from sub-lip to shoulder, may have appliqué buttons. Body carinated (fig. 7.54a-c).
2. Jar with tall neck, everted rim, strap handles, round body (fig. 7.54d).
3. Open subhemispherical bowl, round lip.

Surface. Smoothed on all surfaces; slipped and polished exterior and jar neck and bowl interior; all surfaces have painted decoration; some jar necks also incised.

Decoration

Form 1

Interior. Horizontal bands of streaky slip, sets of red or red and black diagonal lines; black horizontal bands or black horizontal bands above red zone. Lip black.

Exterior. Three or more bands of geometric motifs, often monochrome black, including sets of vertical bars, running wavy line with dots, woven mat, guilloche or crosshatched panel. One band, usually incised with diagonal lines, has rough surface painted red after incision. Wide red and black bands at base of neck and at body carination define an upper body field, usually containing red outline circles with interior knots, cross-hatching, or diagonal crosses. Shorter-necked examples may have fewer bands, omitting incised band but usually retaining guilloche band.

Form 2. Same as for form 1, except neck never incised.

Form 3. Exterior. Red band extending from lip, as deep as 1 cm, onto body, followed by a narrow black band. Lip red. *Interior.* Sets of lines with pendant U, sometimes with vertical bars descending below. Interior base features naturalistic motifs, including human figures.

Distribution. Santana, Las Flores; also noted at Cerro Palenque and Travesía.

Comparative material. Sulaco system.

Comment. Clearly a coarser paste version of the Sulaco Polychrome with which it co-occurs in the lower Ulúa Valley, this type was originally recognized by Viel (1978). It is tentatively assigned to the Cazenave group on the basis of overlapping paste descriptions and some shared geometric decoration. With Cazenave bowls, Las Flores Polychrome reproduces the range of Sulaco Polychrome for the contemporary Middle to Late Sulaco phases.

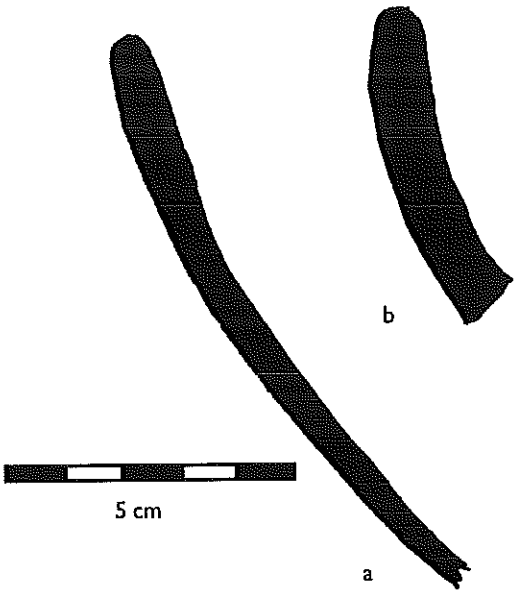

Fig. 7.53 • Cazenave Polychrome: *a*, Cazenave; *b*, Zapadril Red Painted.

GROUP: FILOPO

TYPE: FILOPO POLYCHROME

Variety: Filopo

Basis for definition. See "Comments."

Identifying attributes. Open bowls with decorative focus on the interior; exterior may be only partially slipped; geometric or conventionalized representational designs; painted red and black over orange slip.

Paste. Based on sample from Garza basurero, Campo Pineda. Usually has dark core. Quite dense inclusions of ferruginous, very fine black (probably ash), clear, and opaque white particles; particle size fairly well sorted within a vessel but variable among vessels; very small modal inclusion size (less than 0.25 mm).

Forms

1. Open bowl with direct rim; varying lip treatments and depths (fig. 7.55a-i).
2. Open bowl with everted rim.

Surface. *Exterior.* Variable from totally unslipped and unpolished to wide orange slipped polished zone. *Interior.* Slipped and painted.

Decoration

Exterior. Narrow red rim band; usually at least partially slipped with orange; most examples in Peabody Museum collections have a single red band on the slipped zone below the rim band.

Interior. Slipped orange; lip treatment varies from red rim band to black lip (commonest in Peabody Museum collections) to red or black bars. Wall register outlined by narrow

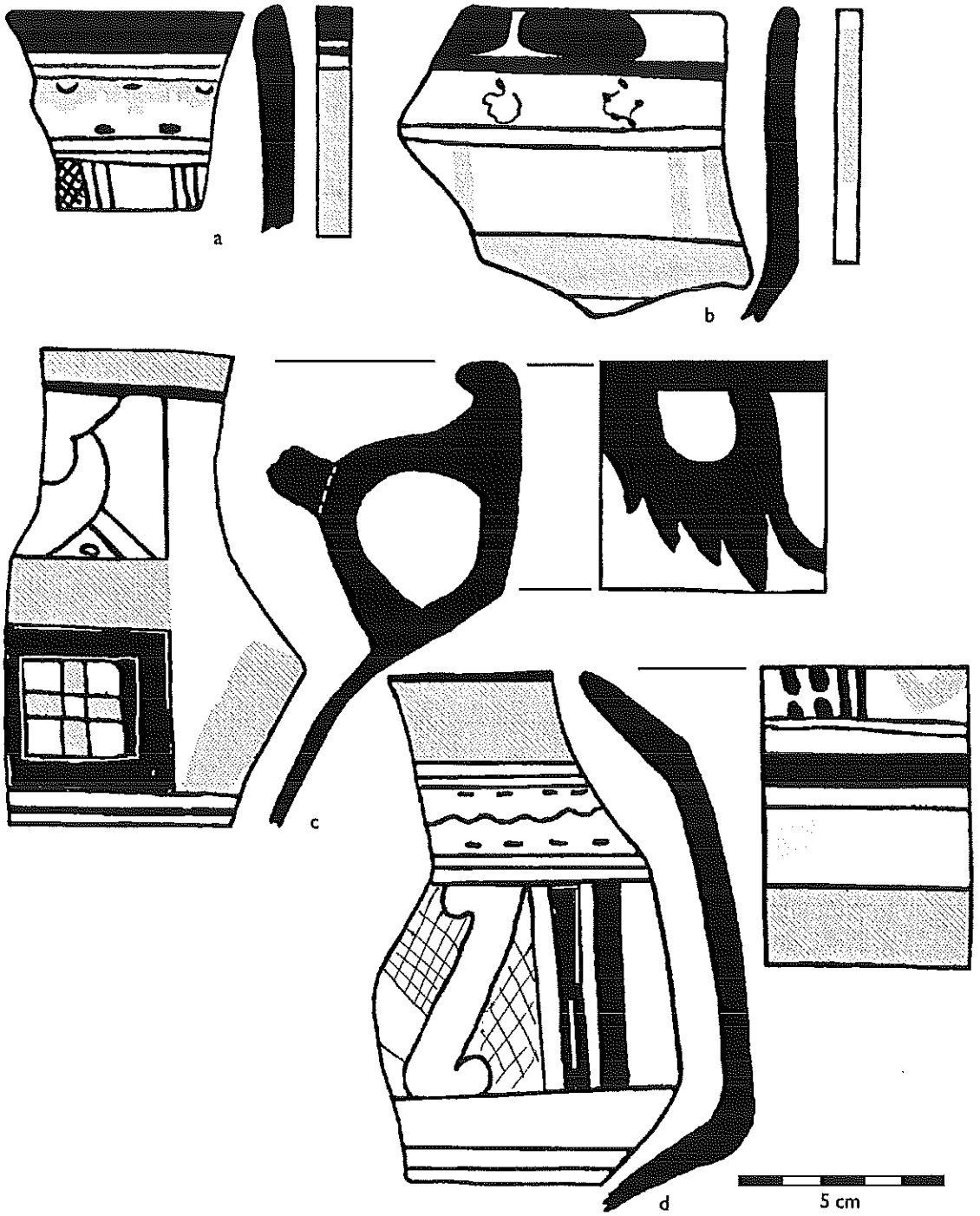

Fig. 7.54. • Las Flores Polychrome:Las Flores.

black bands has painted designs, some shared by Ulúa Polychrome (wavy red lines, stepped pyramids with dots, step frets) and Sulaco group (pendant Us). Other designs include St. Andrew's crosses in parentheses, red circles with interior diagonal crosses, black crosses, and other geometric or representational motifs. Base designs, usually eroded, include animals (dog).

Distribution. Common in Peabody Museum collections especially from Santana; low frequencies in Garza basurero, Campo Pineda; and at CR-178 (Op A), CR-35, CR-70, CR-212.

Comments. Originally described from a few examples from various proveniences: Garza basurero, Campo Pineda; CR-178; CR-35; CR-70; and CR-212. Current description (except for paste attributes) verified and expanded using a larger sample in the Peabody Museum collections.

TYPE: FILOPO POLYCHROME

Variety: Trejo

Basis for definition. Peabody Museum collections from Santana and Las Flores.

Identifying attributes. Shape same as with Filopo variety;

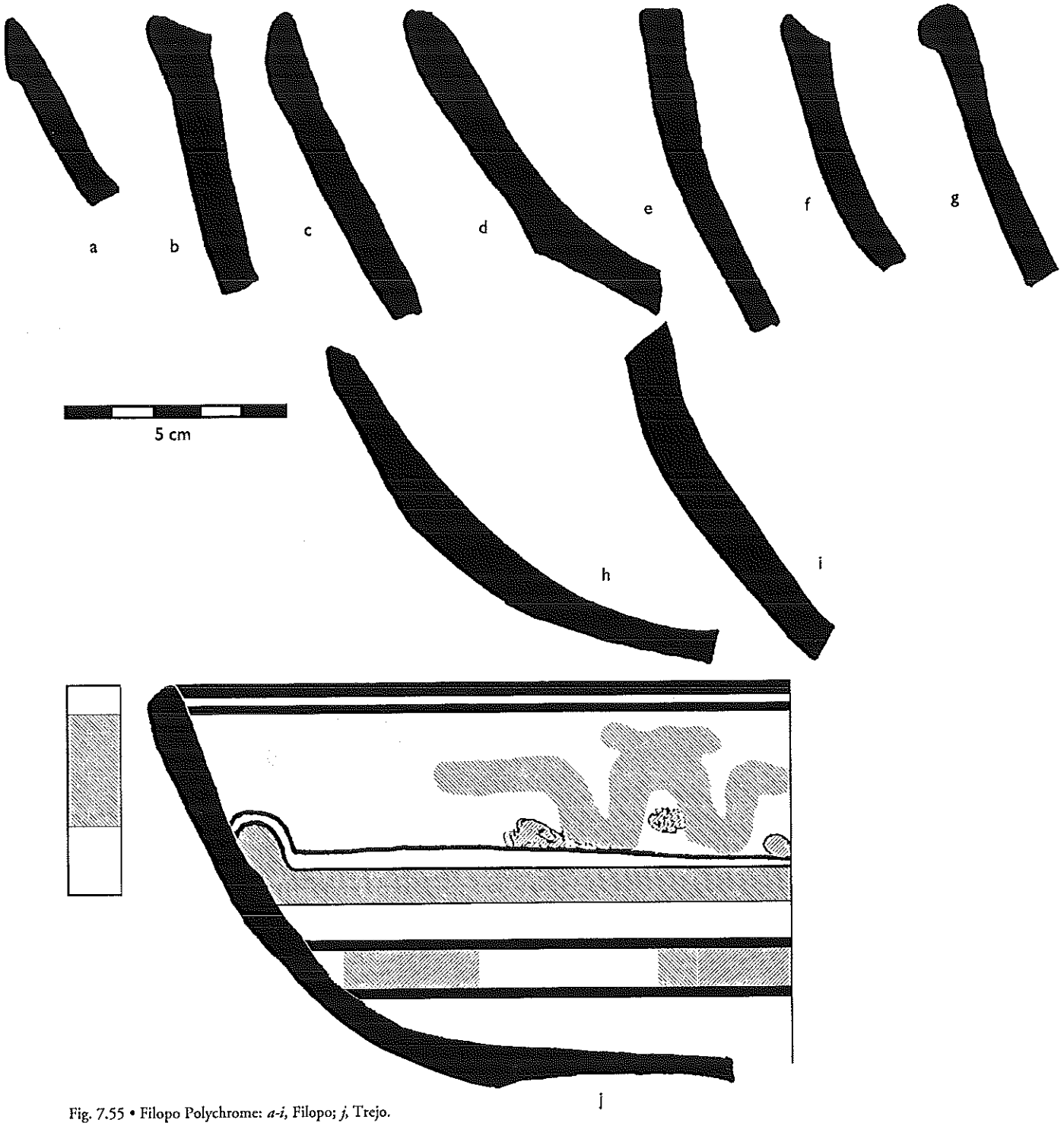

Fig. 7.55 • Filopo Polychrome: *a-i*, Filopo; *j*, Trejo.

exterior usually totally slipped rather than partially slipped; painted designs of geometric and representational motifs from Viel's (1978:219–230) Travesía class of Ulúa-tradition polychromes.

Paste. Same as Filopo variety.

Forms. Same as Filopo variety.

Surface. *Exterior*: Slipped with painted band. *Interior*: Slipped and painted.

Decoration

Exterior. Wide (1 cm) red band on upper wall of slipped surface.

Interior. Overall orange slip, black lip band or bars; upper wall may have continuous wavy dotted line or stepped terrace above *bande echelonee* (two narrow black bands outlining alternating painted and unpainted squares) (fig. 7.55j). Base may have black profile monkey and/or red circles.

Distribution. Santana, Las Flores, Travesía, CR-212, Cerro Palenque.

Comment. Originally identified as "reverse Travesía" because interior designs and organization reproduce those of the exterior of Travesía class Ulúa Polychrome bowls as defined by Viel (1978). Clearly part of Filopo group, not

Ulúa Polychrome, based on paste and design organization.

GROUP: TACAMICHE

Basis for definition. Garza basurero, Campo Pineda; Peabody Museum collections from Santana. The Peabody collections contain larger samples than were excavated at Campo Pineda. Some of the variability in terms of forms and surface finish is not represented at Campo Pineda.
Identifying attributes. Distinctive fine paste (see description below); small-sized vessels in a variety of forms.
Paste. Color 5-YR-5/6, -6/6 (yellowish red, reddish yellow); hard fired, most specimens "snap" when broken; occasional carbon core. Fine texture, very dense, almost temperless.
Comment. This group is extremely complex, composed primarily of special small vessel forms with various combinations of mold impressed, slipped, and painted decoration. All varieties are present in two separate excavated collections from Santana (those of G. B. Gordon and Dorothy Popenoe).

TYPE: TACAMICHE ORANGE SLIPPED
Variety: Tacamiche

Identifying attributes. Same as for group; also overall orange or orange-red slip.
Paste. Same as for group.
Forms

1. Open bowl with direct rim (fig. 7.56a).
2. Outflared open bowl with basal break; bases: dimple, flat, ring; solid tripod supports (fig. 7.56b).
3. Small jar with vertical neck, pairs of strap handles.
4. Incurved rim bowl.

Surface. Smoothed and slipped 5-YR-5/8, -6/8; 2.5-YR-6/8.
Decoration. Overall orange, orange-brown or red slip. One form 3 jar has gadrooned body.
Distribution. Garza basurero, Campo Pineda; Santana and Chasnigua Farm.
Comment: A single example has orange slip over incised marble vessel pattern.

TYPE: TACAMICHE ORANGE SLIPPED
Variety: Mold Impressed

Identifying attributes. Vessel walls decorated by having been impressed into mold while clay was plastic; areas without impressed designs slipped orange.
Paste. Same as for group.
Forms

1. Shallow dish (3–5 cm high) either with exterior thickened rim or with exterior groove setting off a wall register which has been mold impressed. Flat base, ring base, or hollow or solid tripod supports (fig. 7.56c,d).
2. Small jar with vertical neck; mold-impressed area on upper part of body; dimple base.
3. Small ring base cylinder with pair of lugs; impressed panels on exterior body.
4. Spouted hollow modeled effigy (complete examples all dogs); impressed panels on limbs.
5. Incurved rim bowl with medial flange; stamped panel on lower body.
6. Small neckless jar with carinated body and bolstered rim; impressed panel on upper body above carination.

Surface. Smoothed and slipped except where mold impressed.
Decoration. All forms orange slipped (10-R-6/8, 2.5-YR-6/8) on all exterior surfaces except for impressed zone. Mold-impressed panels include glyphic heads, guilloche (form 2), frontal face (form 6). Red rim band on some examples of all forms. Other decoration details vary by form. Slip: forms 1 and 3 slipped on interior. Form 2 slipped orange on neck interior. Some jars have orange slip extending over impressed panel on body, obscuring details. Painting: red linear details occasionally found on forms 1, 3, and 5. Red and black linear painting occasionally on forms 1 and 3. Other: incising and appliqué create details on form 4. The occasional presence of red and black could lead to the establishment of an additional variety if future excavations produce a larger sample.
Distribution. Form 1 dishes frequent in Garza basurero, Campo Pineda and noted at Cerro Palenque. Form 2 jars noted at Cerro Palenque, Chasnigua Farm. All forms are found in Peabody Museum collections from Santana. Also noted in initial Terminal Classic levels at Travesía and CR-212.

TYPE: TACAMICHE ORANGE SLIPPED
Variety: Painted

Basis for definition. Peabody Museum collections.
Identifying attributes. Same as for group; painted designs on orange slip.
Paste. Same as for group.
Forms

1. Small jar with vertical or slightly flaring neck, strap handles (fig. 7.56e).
2. Similar small jar with everted rim.
3. Bowl with sharply inturned rim.
4. Flaring-wall bowl.

Surface. Polished orange slip on vessel exteriors, interior neck of jars.
Decoration. Jars: red rim, exterior horizontal wavy lines on neck, vertical stripes on body. Bowls: red rim, exterior horizontal wavy lines and other linear geometric motifs.
Distribution. Peabody Museum Santana collections.
Comment. One jar with everted rim is polychrome painted, with red semicircles and black bars above a red band on the interior rim/neck, black horizontal lines on exterior neck, and black and red motifs on body; comparable to Las Flores Polychrome in form and designs, but paste and slip are Tacamiche Fine Paste.

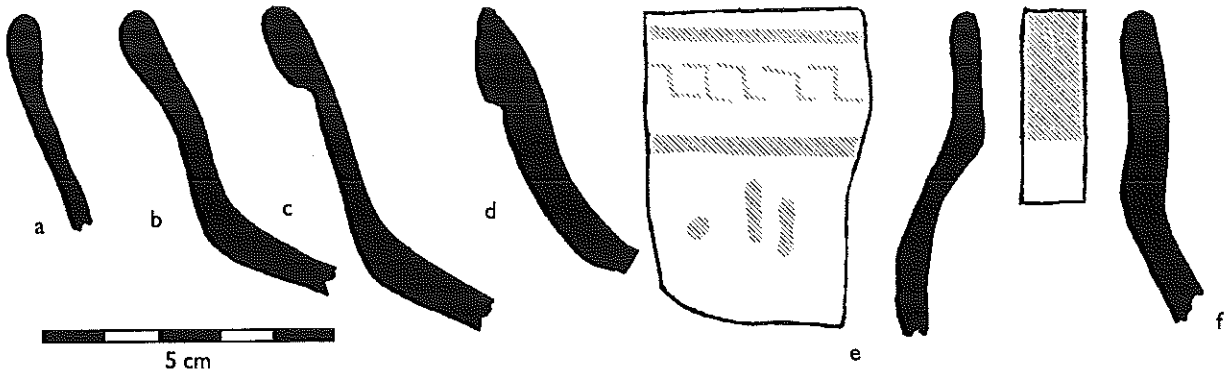

Fig. 7.56 • Tacamiche group; *a, b,* Tacamiche Orange Slipped:Tacamiche; *c, d,* Tacamiche Orange Slipped:Mold Impressed; *e,* Tacamiche Orange Slipped:Painted; *f,* Tichel Unslipped:Tichel.

TYPE: TICHEL UNSLIPPED
Variety: Tichel

Basis for definition. Peabody Museum collections (see "Distribution").
Identifying attributes. Paste and forms same as for group; no slip.
Paste. Same as for group.
Forms

1. Shallow (to 3 cm) flaring-wall bowl (fig. 7.56f).
2. Small cylinder with pairs of appliqué lugs.
3. Small jar with vertical neck and pair of strap handles, carinated body.
4. Subhemispherical bowl with medial flange.
5. Small neckless jar with carinated body and bolstered rim.

Bases. Flat, ring, dimple, or solid trip lug supports.
Surface. Smoothed, no polish, light brown (5-YR-6/4, -5/4).
Decoration. None on forms 3 and 4; incised parallel lines (form 5, shoulder) or mold-impressed or incised panel (forms 1 and 2 exterior walls). Panel carries imitations of motifs from carved marble vessels.
Form 1. Incised circumferential lines at lip and base; optional second set of lines outlining series of punctations; or chevrons, or diagonal lines, framing central panel which contains one to three rows of scrolls, sometimes attached to circumferential lines; or concentric circles; or s-scrolls.
Form 2. Series of overlapping "scales" near lip and base frame band with several rows of scrolls or concentric circles as for form 1. Impressed panel on forms 1 and 2 may be whitewashed and/or have a blue fugitive lip band; in one case blue lip bars.
Distribution. CR-212, Travesía, Santana, Las Flores Bolsa, and Santa Rita

TYPE: TICHEL UNSLIPPED
Variety: Polished

Identifying attributes. Thin to very thin walls; surfaces highly polished, unslipped.
Paste. Same as for group.
Forms

1. Open bowls with direct rims.
2. Outflared open bowls with basal break.

Bases. Include dimple, ring, flat, tripod lug.
Surface. Color 7.5-YR-6/8, -5/6; 5-YR-5/4, -7/6; extremely well smoothed and polished.
Decoration. Most examples undecorated; Peabody Museum collections include molded panel on exterior, partially effaced by polishing.
Distribution. Garza basurero, Campo Pineda; Santana.

TYPE: TIBOMBO WHITE SLIPPED
Variety: Tibombo

Basis for definition. See "Distribution."
Identifying attributes. Glossy white slip with red painted zones; unslipped stamped panel.
Paste. Same as for group.
Form. Round-sided bowl with rounded lip, d: 14–22 cm (fig. 7.57a).
Surface. Smoothed and slipped except mold-impressed zone; slip glossy polished white (5-YR-8/2, pinkish white).
Decoration. White slip on interior extending over lip to exterior; red painted band over lip extending on exterior over entire slipped zone, sometimes onto stamped panel; stamped panel on lower exterior wall unslipped, elaborate representational motifs (animal face?) (fig. 7.57b).
Distribution. Peabody Museum collections from Las Flores Bolsa and Santana.
Comment. Although numerically rare, the type is found over a wide area and exhibits extremely regular features. Occurs in PAS excavations at CR-212, Travesía, and in collection from YR-71. Excavated examples are all associated with initial Terminal Classic ceramics.

TYPE: TIBOMBO WHITE SLIPPED
Variety: Marmol

Basis for definition. Santana collections, Peabody Museum.
Identifying attributes. Glossy white slip; molded or incised "marble vessel" patterns; vessel forms.
Paste. Same as for group.
Forms

1. Small cylinder with outflaring rim; appliqué lugs on

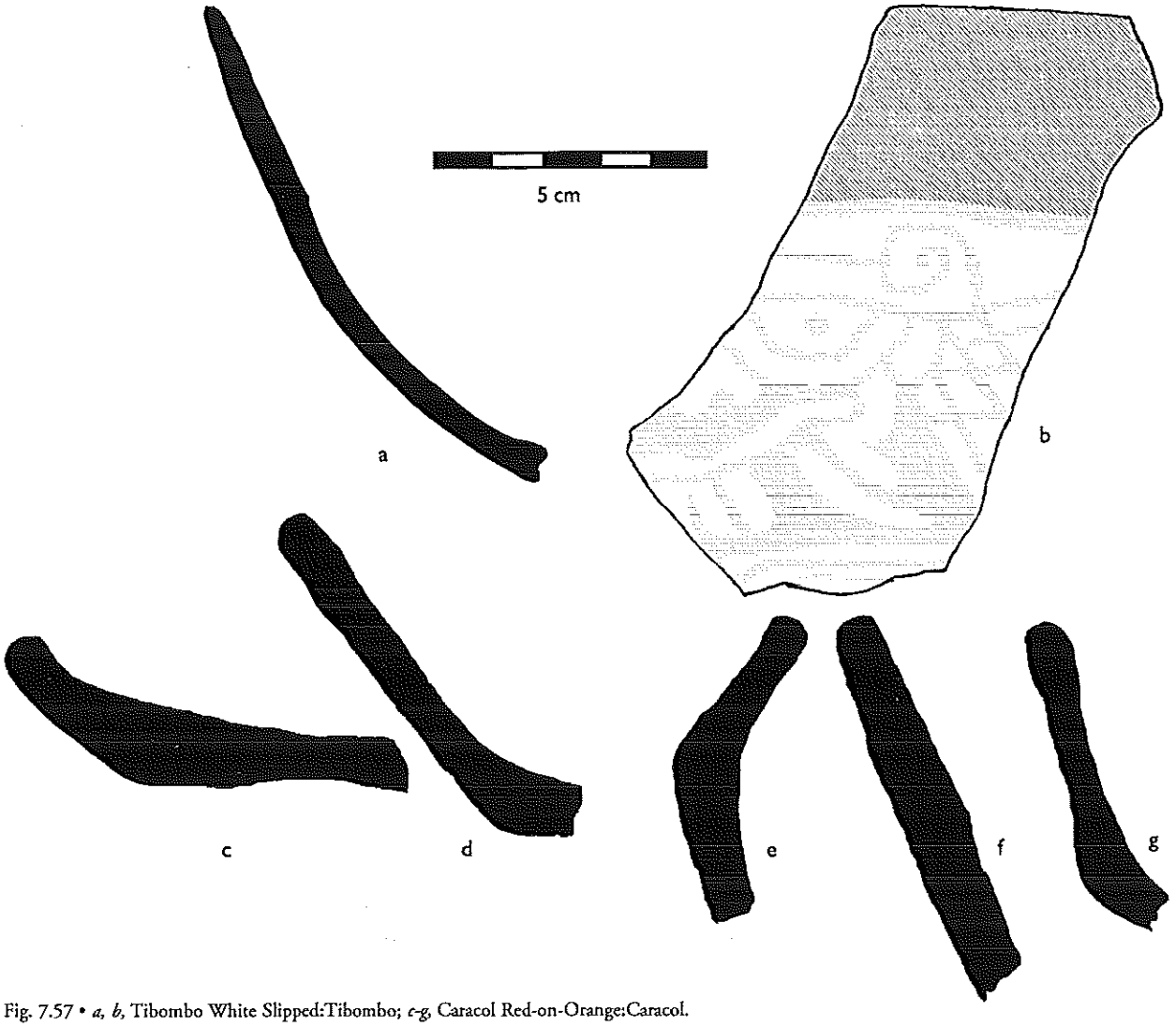

Fig. 7.57 • *a, b,* Tibombo White Slipped:Tibombo; *c-g,* Caracol Red-on-Orange:Caracol.

body.

2. Small bowl with outflaring rim; appliqué lugs on body.

Bases. Flat or solid lug tripod feet.

Surface. Impressed or incised designs on exterior wall; entire surface covered with glossy polished white slip (5-YR-8/2, pinkish white) which erodes to chalky white.

Decoration. Impressed or incised panels on exterior as for Tichel Unslipped:Tichel, forms 1 and 2, in imitation of marble vases. Unlike the unslipped type, no use of blue paint.

Distribution. Santana, Santa Rita.

GROUP: CARACOL

TYPE: CARACOL RED-ON-ORANGE

Variety: Caracol

Basis for definition. Garza basurero, Campo Pineda.

Identifying attributes. Heavy orange slip with red rim band on hard-fired fine textured paste; specialized vessel forms (see below).

Paste. Color 5-YR-5/6, -6/6; fine texture, inclusions not visible macroscopically.

Forms

1. Very shallow, small plate (about 2 cm high) with slightly dimpled base (fig. 7.57c).
2. Shallow bowl (6 cm high) with outflared wall (fig. 7.57d).
3. Bowl with very incurving upper wall and shoulder, very restricted orifice (interior not smoothed or slipped) (fig. 7.57e).
4. Open basin with thick wall (fig. 7.57f).
5. Small-orifice vessel with break in wall direction, complete shape unknown (fig. 7.57g).

Surface. Heavy dark orange slip (10-R-6/8; 2.5-YR-5/8).

Decoration

Form 1. Interior red rim band, dabs of color from the lip on exterior.

Form 2. Red rim band on interior over lip; diagonal bands of paint from rim to band encircling base on exterior, seemingly in sets of three.

Form 3. Exterior red rim band.

Form 4. Red rim band both interior and exterior, one vessel with unevenly colored slip on interior.

Form 5. Exterior red rim band, interior eroded.

Comments. Small quantity in Garza basurero, Campo Pineda.

GROUP: SABANA

TYPE: SABANA SMOOTHED

Comments. Some differences in modal shapes by provenience might relate to temporal differences, spatial variability, or functional distinctions. The variation is being handled at the variety level rather than at the type level for now. The paste characteristics are reported rather fully for each variety so as not to obscure the local differences. See description of Meroa and Bulichampa varieties (p. 101–102, Early Ulúa Phase, Western Valley) and Ticked Lip variety (below).

Variety: Sabana

Basis for definition. Garza basurero, Campo Pineda.
Identifying attributes. A variety of jar and open vessel forms with unslipped surfaces only moderately smoothed; handles decorated with "faces," fillets, and punctates.
Paste. Color pinkish brown through dark brown (5-YR-5/6, -5/8, -5/4, -6/5; 2.5-YR-5/6, -5/8, -4/6; 7.5-YR-5/4, -7/2, -7/3); carbon core variable. Inclusions varied, but with predominance of quartz fragments; some mica almost always present; ferruginous particles frequent. Density of inclusions fairly high; size varies, with modal size 0.5–1 mm; somewhat porous texture.
Forms

1. Vertical- and outflaring-necked jars of various neck heights with handles from the lip or just below the lip to the shoulder (fig. 7.58a-b).
2. Open bowls with direct rims and handles just below the lip (fig. 7.58c,d).
3. Restricted-orifice bowls also with handles (fig. 7.58e).
4. Basins with either slightly everted or exterior bolstered rims (fig. 7.58f,g).
5. Small recurved bowls, N=2 (fig. 7.58h,i).
6. Jar with vertical neck and outcurving rim, N=1 (fig. 7.58j).

Appendages. Handles vary in width and section; very few are flat strap. Some are of oval section, made up of flattened coils with decoration of "faces" consisting of an appliqué boss for a nose and punctates for the eyes and mouth. A more elaborate variety of decoration consists of an appliqué and punctate "face" enclosed in an appliqué fillet that forms the body (occasionally with a protruding "belly.")
Surface. Variable in terms of extent of smoothing. Attention given mainly to surface obviously exposed so that the same vessel may have a fairly well-smoothed interior of a flaring neck and an unsmoothed exterior.
Decoration. Other than on handle, limited to simple appliqué boss on restricted-orifice bowl.
Distribution. Garza basurero, Campo Pineda; Santana; Las Flores Bolsa; Travesía; CR-212.
Comparative material. The form variation (more outflared-neck jars), surface treatment (not as well finished), and handle variation (not strap, cruder decoration) all distinguish this unslipped group from the Tulian group in the Pisote basurero, Campo Pineda (pp. 94–95, Late Chamelecón phase, Western Valley section).
Comments. Occurs in initial Terminal Classic contexts at CR-212, Travesía, Campo Mango, CR-69, Las Flores Bolsa, and Santa Rita.

TYPE: SABANA SMOOTHED

Variety: Ticked Lip

Basis for definition. A large sample of this variety was excavated at Campo Mango (CR-329) and, along with smaller samples from Cerro Palenque and CR-212, served as the basis for the original definition as an unnamed type (Joyce 1983). This description is based on a few specimens from CR-32, zone C, and CR-211, Op 4, substantiated by the earlier defined type.
Identifying attributes. Ticked or scored lips on undecorated monochrome jars and basins.
Paste. Like Bulichampa variety (see Early Classic II [Early Ulúa phase] for description).
Forms

1. Vertical-necked jar with elliptical handle from just under the lip to the shoulder; handle usually has punctate and appliqué "face" at top; height of neck varies from 5.5 to 14 cm; rim d: 18–20 cm (with one of 30 cm on a very high neck) (fig. 7.59a,b).
2. Open basin also with four rounded handles under the rim; large diameter (40, 42, 50 cm) (fig. 7.59c,d).

Surface. Like Bulichampa variety.
Decoration. Evenly spaced ticking of rim.
Distribution. Cerro Palenque, Travesía, Las Flores Bolsa, Campo Mango, CR-212, and limited specimens from CR-32 and CR-211. A few jar rims were also found in the Pisote basurero at Campo Pineda, presumably as a result of mixing.
Comment. All examples identified by Joyce were associated with Baracoa Buff ceramics, suggesting an initial Terminal Classic date.

GROUP: JIOTE

TYPE: JIOTE UNSLIPPED

Variety: Jiote

Basis for definition. Garza basurero, Campo Pineda.
Identifying attributes. Well-formed small vessels, mostly open shapes with unsmoothed surfaces; fired to a pleasing pink surface color.
Paste. Color 5-YR-5/6, -5/8, -6/4; 2.5-YR-5/8; carbon core is usual. Medium to small sized inclusions including quartz and a lot of mica. Rather friable.
Forms

1. Open, shallow to very shallow bowl with out-turned rim area and thin walls (fig. 7.59e,f).

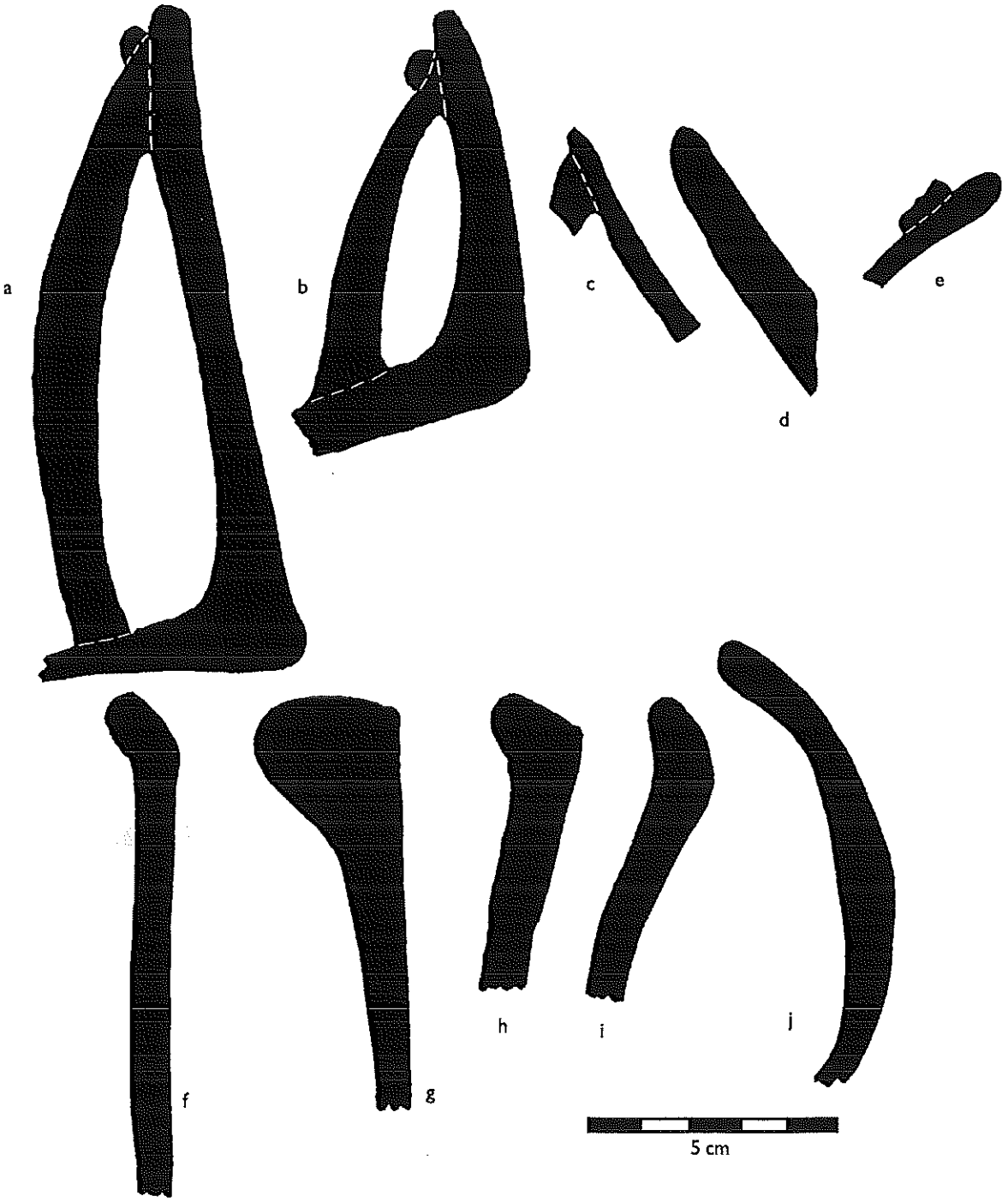

Fig. 7.58 • Sabana Smoothed:Sabana.

2. Open, hemispherical bowl (may have a wash on the interior but not on exterior) (fig. 7.59g).
3. Slightly incurving-wall, subhemispherical bowl (the one example has smoothed interior).

Surface. Generally not smoothed or slipped; the area immediately under the lip may be slightly smoothed (on outturned rim vessel) or the interior may be smoothed (on subhemispherical bowl). Surface color is pinkish (5-YR-6/4; 2.5-YR-6/6)

Decoration. None.

Distribution. Garza basurero, Campo Pineda.

Comments. Low frequency.

TYPE: JIOTE UNSLIPPED

Variety: Jocoro

Basis for definition. See "Distribution."

Identifying attributes. Distinctive pink unsmoothed surface; various fairly large, open vessel forms with appliqué decoration (censers?).

Fig. 7.59 • *a-d*, Sabana Smoothed:Ticked Lip; Jiote Unslipped: *e-g*, Jiote; *h,i*, Jocoro.

Paste. Same as for Jiote variety.

Forms

1. Flaring open bowl (fig. 7.59h).
2. Specialized vessel or vessel lid. Vertical to slightly flaring walls, flat base (or upper surface of lid), rim surface flat, exterior thickened to form wedge. All examples have appliqué tabs on base/upper lid surface. One well preserved example has a set of three twisted loop shaped supports (fig. 7.59i).

Surface. Same as for Jiote variety.

Decoration. All examples have appliqué fillet or tabs on exterior. Most common are continuous horizontal bands on form 1 below the lip, ornamented by regularly spaced finger impressions. Tabs may be slashed or modeled. A number of modeled zoomorphic (bird?) heads composed of a cylindrical neck with appliqué pellet features in the same paste and finish were noted at Cerro Palenque.

Distribution. Travesía (Op 83), Cerro Palenque (Op 6).

Comment. Distinctive paste and surface treatment mark this type which, while infrequent, is easily identifiable. The distinctive supports on one example from Cerro Palenque are identical to those of the Tenampua:Zarza kind of Ulúa Polychrome censers described by Viel (1978). Nonetheless, Jiote vessels do not appear to have signs of burning.

GROUP: MIRAMELINDA

TYPE: MIRAMELINDA BRUSHED

Variety: Miramelinda

Basis for definition. CR-211, Ops 1 and 4.

Identifying attributes. Large storage jars; surface brushed in varying directions giving a textured finish.

Paste. Color 2.5-YR-5/6, 5-YR-4/8; heavy carbon core; both black and white colored inclusions, angular and subangular, of variable sizes.

Forms

1. Very high, vertical-necked jar with globular body (no complete rim sherds in sample, but neck height more than 12 cm with a neck opening of 26 cm) (fig. 7.60a).

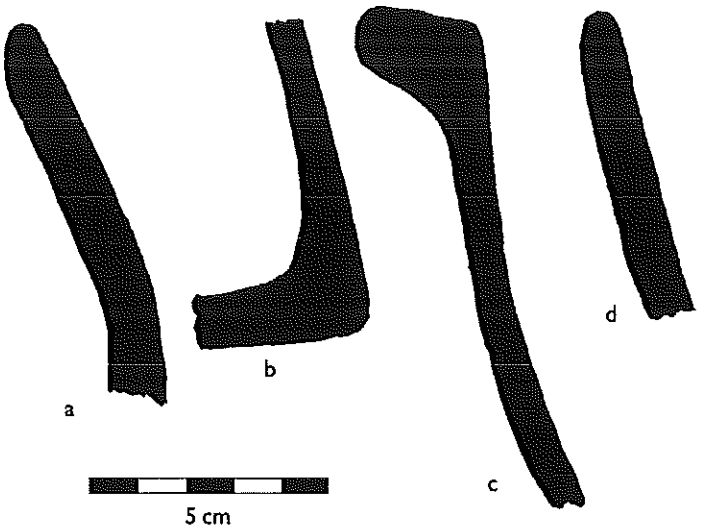

Fig. 7.60 • Miramelinda Brushed: *a, b,* Miramelinda; *c, d,* Paleto Painted.

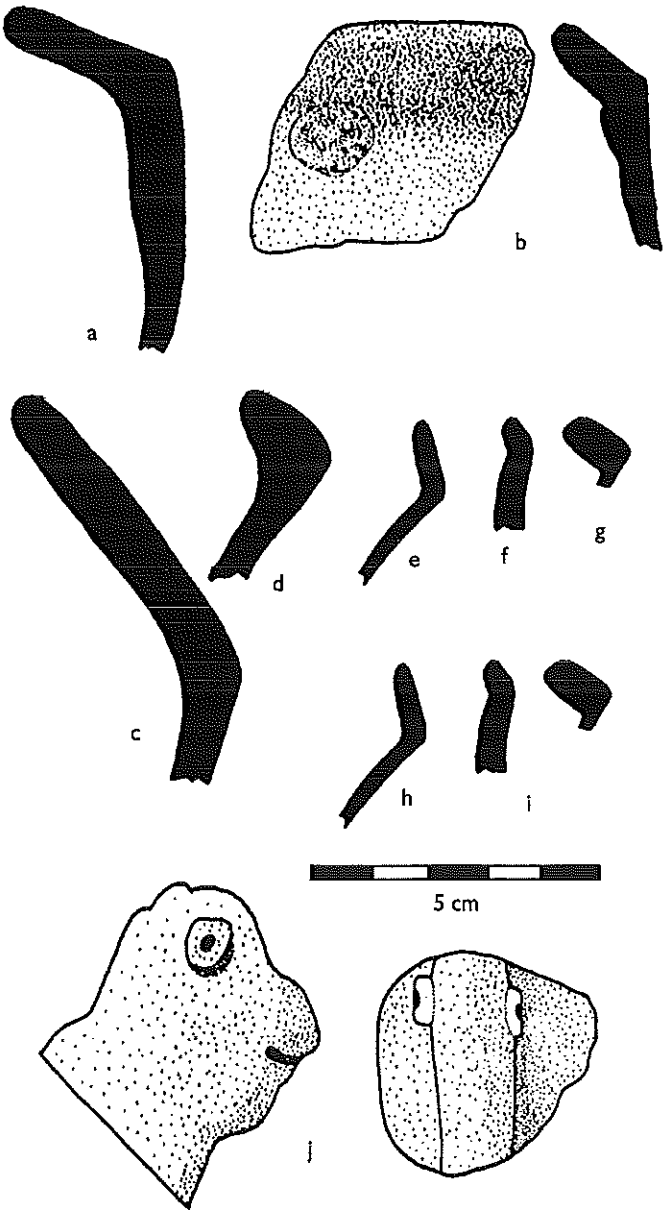

Fig. 7.61 • Guanchia Plain:Arenas Blancas.

2. Outflared-necked vessel; shape below curve unknown; rim diameter around 30 cm (fig. 7.60b).

Surface. Brushed; color 5-YR-6/6 (quite uniform in small sample).

Decoration. None.

Comparative material. Campo Pineda, Lot 4B-40 has an everted rim, open bowl with striated surface that could be related.

TYPE: MIRAMELINDA BRUSHED
Variety: Paleto Painted

Basis for definition. CR-211 (Op 4) and Cerro Palenque.

Identifying attributes. Large open bowl or basin with exterior bolstered and everted rim and strap handles; upper surface of rim painted red or orange; exterior surface brushed as in Miramelinda variety.

Paste. Color 10-YR-3/1, 5-YR-5/8, -5/6; heavily tempered with clear and opaque white angular and subangular inclusions of variable size (somewhat larger than Miramelinda variety); friable.

Forms

1. Large open bowl or basin (rim d: 35–46 cm) with exterior bolstered and everted rim and two wide (2–3.5 cm) strap handles with single indentation at top (fig. 7.60c).
2. Open basin with direct rim, N=1 (fig. 7.60d).

Surface. Exterior brushed; color 5-YR-5/6, 7.5-YR-5/4.

Decoration. Upper surface of exterior everted rim painted orange/red.

Distribution. CR-211 (Op 4 and Op 1), Campo Pineda (4A-74), Cerro Palenque, Las Flores Bolsa, Travesía.

Comment. Occurs in Terminal Classic contexts at Cerro Palenque, CR-212, and Travesía.

GROUP: ULÚA (RED) POLYCHROME

Comments. See appendix B for descriptions.

TYPE: CYRANO
Variety: Cyrano

GROUP: ULÚA (MAROON) POLYCHROME

Comments. See appendix B for descriptions.

TYPE: BROWN
Variety: unspecified

TYPE: LUG HEAD
Variety: Bombero
Variety: Paloma

TYPE: TRAVESÍA
Variety: Monkey
Variety: Euclid

TYPE: YOJOA
Variety: Glyphic
Variety: Reptile W

TYPE: BATRACIEN
Variety: Batracien
Variety: Geometric

GROUP: ULÚA (BLACK) POLYCHROME

Comments. See appendix B for descriptions.

TYPE: SANTANA
Variety: Santana

TYPE: SELVA
Variety: unspecified

TYPE: NEBLA
Variety: Rodeo

LATE CLASSIC (LATE ULÚA PHASE)

Eastern Valley*

Ceramics of the Late Ulúa phase are defined from 4,383 sherds recovered from test pits at YR-64, YR-97, YR-80, and YR-89. Since many of the types recovered are known from other sites in the Sula Valley, only ceramics not present in other descriptions will be described here.

The interaction evident with central Honduras in the Early Ulúa phase ceased in the Late Ulúa phase. Based on ceramic differences, it is hypothesized that there were two cultural zones within the lower Ulúa region: one the east side, and the other the west side and the banks of the Ulúa River. Differences in the two areas are reflected by the fact that Sabana Smoothed jars and Quitamay bowls are prevalent in the west but are scarcely represented on the east side.

GROUP: GUANCHIA

TYPE: GUANCHIA PLAIN
Variety: Arenas Blancas

Basis for definition. YR-64, YR-97, YR-80, YR-89, and YR-73 (probable), 3,952 sherds.

Identifying attributes. Direct everted rim of the short-neck jar; round handles; effigy adornos.

Forms

1. High-neck jar with vertical or slightly flaring neck and everted direct rim; rim d: 10–40 cm, mean d: 29.6 cm, N=24. One of these rims has a round handle scar 1.8 cm in diameter located just below the everted rim on the exterior (fig. 7.61a–c).
2. Low-neck jar with direct, vertical, or slightly outcurved rim, five rim diameter measurements, 9–40 cm. Low-neck jar with everted rim interior widely thickened, rim d: 40 cm. Low neck jar with everted direct rims almost all oriented obliquely, eight rim diameter measurements, 15–40 cm, plus a very small 4 cm diameter example (fig. 7.61d). Low-neck jar with extremely short, everted rims; rim d: 35 cm, N=3 (fig. 7.61e–g).
3. Low-neck jar with fragmentary everted rims probably from the low-neck jar with the direct everted rim; rim d: 20–38 cm, mean d: 26.25 cm (8 measurements), N=21.
4. Flaring-wall bowl with exterior rounded and thickened rim, rim d: 20, 25, 40 cm (fig. 7.61h).
5. Flaring-wall bowl with slightly everted rim, rim d: 22.5 cm.
6. Flaring-wall bowl with rim slightly thickened on the exterior, rim d: 30 cm.
7. Flaring-wall bowl with rim slightly beveled on the exterior, rim d: 20 cm (fig. 7.61i).
8. Flaring-wall bowl with direct rim with a rounded lip, rim d: 15–40 cm, mean d: 25.2; includes one with a possible repair hole (or a hole from a frying pan incensario) 5 cm from the lip.
9. Restricted-orifice bowl with direct rim; seven rim diameter measurements, 14–30 cm. One sherd has a rim rounded and thickened on the exterior.
10. Vertical-walled vessel with direct rim and a rim rounded or slightly beveled on exterior; six rim diameter measurements, 15–30 cm.
11. Round-sided bowl with direct rim, rim d: 15-40 cm, mean d: 23.5 cm.
12. Round-sided bowl with everted rim, rim d: 15 cm.
13. Direct outcurved rim from either outcurved-wall bowl or high-neck jar (no neck-body junction present), rim d: 24–40 cm, mean d: 32.1 cm.

Appendages

1. Round handles, 0.9–3.2 cm wide; majority are 1.5–2 cm wide.
2. Censer prong: 8.5 cm tall and 5 x 3.5 cm at the widest portion, N=1. Circular opening 1.4 cm wide on the interior of the prong.
3. Hollow rounded support, N=1.
4. Foot lug. A long narrow low support placed along the outer edge of the vessel, N=3. One example is 9 mm high, 2 cm wide, and 5.5 cm long. Another is 8 mm high and 1.6 cm wide.
5. Hollow conical leg, N=1.

Bases. Ring , round-sided, square-sided.

Surface. Well smoothed. A few round-sided bowls are roughly smoothed on the interior and exterior.

Decoration. Two animal effigy adornos are associated with this type. One is a narrow projecting head with a three-part irregular crown, a round eye, and a line applied for the mouth (fig. 7.61j). The other is 1.2 cm thick and projects 3.7 cm from the vessel body; on the long axis, it is oval in shape, with a rounded indentation for the mouth and a round, applied raised eye 8 mm wide.

Comparative material. An adorno nearly identical to that first described above is illustrated from Los Naranjos (Baudez and Becquelin 1973: Fig. 96d) under Chinda Red-on-Natural and interpreted as being a possible bird (Baudez and Becquelin 1973:246). Jaitique Coarse and Mongora Brown unslipped types from Los Naranjos have similar vessel shapes.

*This section compiled by Eugenia J. Robinson.

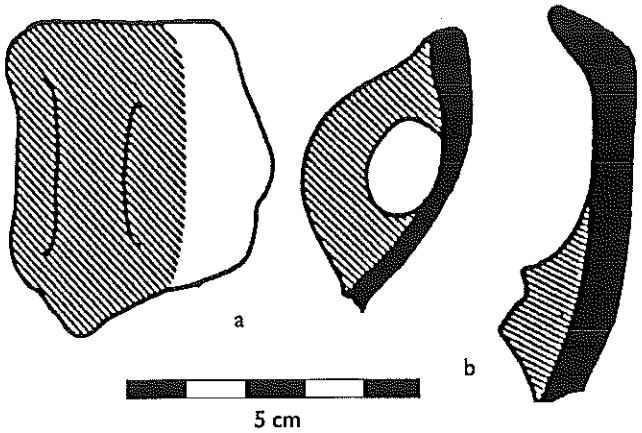

Fig. 7.62 • Chinda Red-on-Natural: a, Piletas ; *b*, El Bálsamo.

GROUP: CHINDA

TYPE: CHINDA RED-ON-NATURAL

Variety: Piletas

Basis for definition. El Bálsamo, N=1.
Identifying attributes. Long-neck jar ; red paint on handle and vessel body at the base of the handle.
Paste. Same as for group.
Form. Long-neck jar with a direct to slightly outcurved rim with a lip-to-body handle, rim d: 12 cm (fig. 7.62a).
Surface. Well smoothed.
Decoration. Round handle and surface of the vessel at the ends of the handle, surrounding the handle and below it, have red paint. The rim of the vessel, unlike other members of the Chinda group which are red painted, is plain.
Comparative material. Jicatuyo supersystem, Chinda system. The rim form is present in the El Cajón region and reported at La Ceiba by Benyo (1986:517). The Red-on-Natural type was defined from ceramics from Los Naranjos by Baudez and Becquelin (1973: 241-247).

TYPE: CHINDA RED-ON-NATURAL

Variety: El Bálsamo

Basis for definition. YR-97, El Bálsamo.
Identifying attributes. Everted rim on a short- or long-neck jar; red finger-painted decoration on the upper surface of the everted rim; gray surface color.
Paste. Same as for group.
Forms

1. Everted rim, could be a long- or short-neck jar; 13 rim diameter measurements, 17–33 cm, mean d: 25.2 cm.
2. Short everted rim on short-neck jar.
3. High-neck jar with a direct outcurved rim, rim d: 34 cm.
4. Low-neck jar with rim thickened on the interior, rim d: 22 cm (fig. 7.62b). This type exists in the collection from Santa Rita in the lower Ulúa region (Joyce 1987a); a few sherds have been identified from La Ceiba in the El Cajón region (Julie Benyo, personal communication 1988).

Decoration. See Chinda Red-on-Natural:Chinda. El Bálsamo variety has red painted dots along the upper surface of the rim.
Comparative material. Jicatuyo supersystem, Chinda system. This variety is represented by two fragmentary everted rims from the operations that define the complexes, but many more sherds with the same painted decoration/rim shape combination were recovered in the surface collection from YR-35.

TYPE: CHINDA RED-ON-NATURAL

Variety: Mico

Basis for definition. El Bálsamo, YR-80, YR-89, and YR-97. The Mico variety defines a low- or high-neck jar form with a direct everted red rim which is not present in the Los Naranjos sample.
Identifying attributes. Short- or long-neck jars with everted rims; red painted band on the upper surface of the everted rim; gray surface color; exterior striations under the rim produced during smoothing when the clay was plastic (Shepard 1965: Fig. 13f).
Forms

1. Long-neck jar with everted rim (usually obliquely everted), rim d: 15–40 cm, mean d: 25.7 cm (15 measurements), N=20.
2. Short-neck jar with everted rim (usually obliquely everted), rim d: 20–30 cm, mean d: 27.3 cm (9 measurements), N=14.
3. Uncertain vessel form with fragmentary everted rims, rim d: 30, 30, 40 cm, N=5

Surface. See Chinda Red-on-Natural:Chinda.
Decoration. Red painted band on the upper surface of the rim.
Comparative material. Jicatuyo supersystem, Chinda system.

GROUP: CAMPIN

TYPE: CAMPIN ORANGE SLIPPED

Variety: Campin

Basis for definition. YR-64, YR-89, YR-97, 7 sherds.
Identifying attributes. Round-sided bowl forms; interior orange slip; exterior roughly smoothed and shows finger pushing.
Paste. Characteristic surface color is buff: "pink," 7.5-YR-7/4 or "light brown," 7.5-YR-7/4. This surface color may have been achieved from a reduction firing. The core is usually completely oxidized. Inclusions are predominantly quartz and secondarily feldspar; combined, their density is about 45%.
Form. Round-sided bowl with direct rim and rounded lip rim, d: 20–30 cm; N=6,
Surface. Exterior is roughly smoothed but unlike Mopala Slipped, which has horizontal drag lines caused by wiping, the surface of this ceramic is usually uneven and often shows evidence of the clay having been pushed by fingers. The interior has an orange slip that is very similar in color to the Ulúa Tradition pottery (2.5-YR-6/8, grading into more muted tones such as 10-R-5/8 and 2.5-YR-5/8.)
Comparative material. Joyce (1985:288) identified bowls with plain exteriors and orange slipped interiors in Classic contexts at

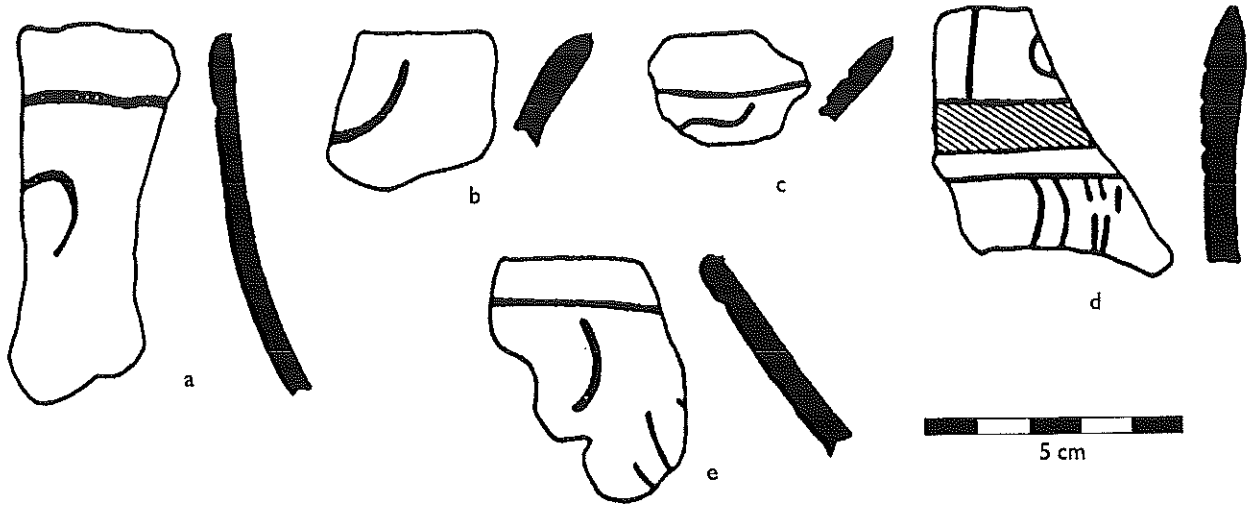

Fig. 7.63 • Antonio Incised Polychrome:Antonio.

Cerro Palenque and Late Ulúa contexts in the lower Ulúa region.

GROUP: ANTONIO

TYPE: ANTONIO INCISED POLYCHROME

Variety: Antonio

Basis for definition. YR-89, El Bálsamo.

Identifying attributes. Curvilinear incised (or possibly mold made) decoration; varied bowl shapes; probable polychrome decoration.

Forms

1. Round-sided bowl, N=1 (fig. 7.63a).
2. Slightly incurved, restricted-orifice vessel, rim d: 11 and 15 cm (fig. 7.63b,c).
3. Vertical-wall vessel (fig. 7.63d).
4. Flaring-wall vessel, rim d: 17 cm (fig. 7.63e).

Surface. Well smoothed and painted.

Decoration. Exterior of the single sherd from excavation has a single, horizontal incised line 1.5 cm below the lip of the rim that is 2 mm wide. Below this line is a circular line, painted or incised, that was probably part of a larger design (fig. 7.63a). Other examples from surface collections have similar partial designs except a vertical-wall vessel that has horizontal registers about 2 cm deep with now fragmentary abstract, geometric designs within (fig. 7.63d). Clearly the design was created by incision in several instances because the bevel of the cutting tool is evident. Other examples have incised lines that are rounded and may have been made with a mold or are merely eroded incised lines. Two sherds have traces of orange slip and red paint, the latter of which may have been applied in bands, but, in general, the painted designs are too eroded to discern design.

Comparative material. Probable example of this type comes from Travesía (Stone 1941: Fig. 80d).

GROUP: TACAMICHE

TYPE: TACAMICHE ORANGE SLIPPED

Variety: Mold-Impressed

Basis for definition. YR-89, El Bálsamo, 3 sherds.

Identifying attributes. See description in preceding Western Valley section.

Form. Round-sided bowl with a slightly interiorly thickened rim, rim d: 10 cm, N=2.

Surface. Well smoothed.

Decoration. Impressed designs include an embedded chevron pattern, accompanied by an ill-defined lug at the top of the rim; a probable anthropomorph; and a fragmentary pattern of a circumferential impressed line that encircles the rim and demarcates a register with three vertical lines as part of the impressed design.

Comparative material. Well preserved examples have an orange slip on the unimpressed areas. Probable examples of this type and variety exist in the literature, although paste variants may occur. There are examples from Las Flores Bolsa (Strong et al. 1938:44-45, Pls. 5n, 6d) CR-212 (Joyce 1985:511); Travesía (Stone 1941: Figs. 66, 67, 69, 90b) and CR-356.

TYPE: TICHEL UNSLIPPED

Variety: Tichel

Basis for definition. YR-35, YR-97.

Identifying attributes. Impressed designs imitating the carved marble vessels. See description under Western Valley.

Form. Cylinder with probably three small lug or rectangular supports 1 cm wide, 0.5 cm tall, and 3 cm long; basal d: 13 cm.

Surface. Well smoothed.

Decoration. Vessels are mold impressed with curved lines that imitate the scrolls of the carved marble vessels.

Distribution. Las Flores Bolsa (Strong et al. 1938:44, Pl. 6e,f); Santa Rita (Strong et al. 1938:51); Travesía Op 83A, Op 83B (Joyce 1985:511, 519).

TERMINAL CLASSIC (SANTIAGO PHASE)*

Definitions of Santiago phase taxa are based on ceramics of the Tamagaz and Palencano complexes excavated at Cerro Palenque.

GROUP: BARACOA

Basis for definition. Cerro Palenque (CR-157): 1,896 body sherds (8% of all body sherds), 110 rim sherds (15.6% of all rim sherds).

Identifying attributes. Largely temperless paste, color variable (most examples buff); no contrasting slip, self-slipped; distinctive forms.

*This section compiled by Rosemary A. Joyce.

Paste. Color typically buff (5-YR-6/4, 7.5-YR-6/4); more rarely orange (5-YR-6/6, -7/6), brown (5-YR-5/3, -5/4), "pink" (2.5-YR-6/6, 5-YR-7/3, 7.5-YR-7/4), or gray (7.5-YR-6/2, 5-YR-4/2, -4/4).
Forms

1. Shallow tripod plate with basal angle, vertical or slightly inslanting wall, modal d: 24 cm, (measurable rims N=31), wall height: 1.5–3 cm (figs. 7.64 a–d, 7.66a).
2. Hemispherical bowl, flat base, pointed lip, d: 14–16 cm, N=25 (fig. 7.65d).
3. Incurved rim bowl or vase, pointed or internally thickened lip, modal d: 12 cm, N=21 (fig. 7.65e–g).
4. Open or slightly restricted bowl with flaring neck, d: 8–12 cm, N=6 (figs. 7.64e, 7.65a–c).

Appendages. Tripod, bulbous or oven-shaped hollow supports, variable treatment of vent on form 1; low ring base or higher pedestal base on form 3; one vertical strap handle and tubular spout on unique small jar not included in described forms.
Surface. Interior and exterior usually completely smoothed, matte finish; self-slipped; eroded examples are chalky.
Distribution. Cerro Palenque (CR-157) and uppermost levels at several sites (Travesía, Santa Rita, CR-44, CR-212, etc.).

TYPE: BARACOA BUFF
Variety: Baracoa

Decoration. None.
Comment. Residual category for all undecorated sherds of Baracoa group (fig. 7.64).

TYPE: ZOPILOCOY INCISED
Variety: Zopilocoy

Identifying attributes. Same as for group, with incised exterior decoration (fig. 7.65)
Decoration. Baracoa group
Form 2: rarely, single sublabial incised circumferential line.
Form 3: single sublabial, incised circumferential line common; complex geometric or glyphic band near lip.
Form 4: incised geometric band at base of neck.

TYPE: ZOPILOCOY INCISED
Variety: Interior Base Incised

Identifying attributes. Same as for group, with incised designs on interior base (fig. 7.66a).
Form. Baracoa group form 1 only.
Decoration. Interior base of dish incised or grooved in quadripartite patterns, most commonly divided into four quarters which are filled with parallel incised lines.

TYPE: GABRIELA GADROONED
Variety: Gabriela

Identifying attributes. Same as for group, with exterior false gadrooning (wide shallow vertical grooves, variable in width, from base to middle of vessel).
Forms. Baracoa group forms 2 (rare) and 3.
Decoration. Exterior sublabial, circumferential incised lines demarcate zones of body which are false-gadrooned: on incurved vase, approximately the lower two-thirds of body; on bowls, lower half.

TYPE: LA RASPA STAMPED
Variety: La Raspa

Identifying attributes. Same as for group, with stamped bands on exterior (fig. 7.66b–d).
Form. Baracoa group form 3 only.
Decoration. Exterior sublabial band defined by circumferential incised lines; a complex curvilinear design is stamped in the band. No examples have definable naturalistic or glyphic motifs.

GROUP: MARIMBA

Basis for definition. Cerro Palenque (CR-157): 5,627 body sherds (23%), 206 rim sherds (29.2%).

TYPE: MARIMBA RED-ON-NATURAL
Variety: Mariscal

Basis for definition. Cerro Palenque (CR-157): 3,027 body sherds (12.8%), 17 rim sherds (2.4%).
Identifying attributes. Form (see below), red paint, specific designs (see below).
Forms

1. Jar with cylindrical or slightly inslanting neck about 4–8 cm tall; flaring rim 2–3 cm long; rim diameter modes approximately 16, 24, 36 cm, N=13 (fig. 7.67a,b).
2. Jar with cylindrical neck 8–28 cm tall; flange on exterior about 2–4 cm below lip; rounded lip; rim diameter very large (40 cm and above), N=4.

Appendages. Pairs of vertical strap handles, painted matte red, often with appliqué pellet on form 1.
Surface. Well smoothed buff (7.5-YR-6/4) to light brown (5-YR-5/6, -6/4) surface with dark red (10-R-3/6, -4/6) paint; polished after paint applied; paint powdery on eroded examples.
Decoration.
Form 1: Neck divided into two fields by handles; each has geometric motifs (fig. 7.67c). At Cerro Palenque (CR-157), these are horizontal wavy lines; at Travesía, they include crosshatched zones and arc-filled zones. Various motifs, especially crosshatched rectangles, on body. Appliqué pellet with three finger impressions forming a stylized face centered on the arc of handle is common. Interior: Single red band on neck below rim; rim painted with alternating red triangles and diagonally crosshatched areas.
Form 2. Red to flange below the lip, solid red body. Neck left unpainted.
Distribution. Cerro Palenque (CR-157), Travesía.
Comparative material. Jicatuyo supersystem, Magdalena system.

TYPE: MARIMBA RED-ON-NATURAL
Variety: Flores

Basis for definition. Cerro Palenque (CR-157): 2,471 body sherds, 14 rim sherds (2%).

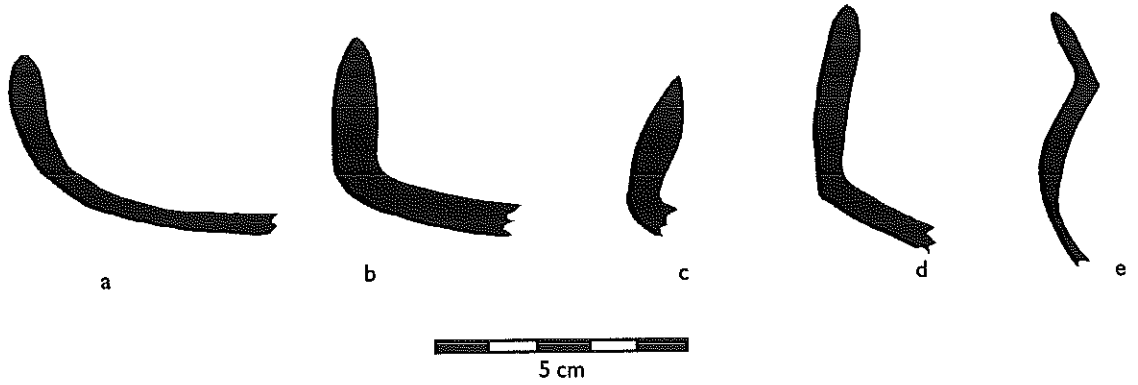

Fig. 7.64 • Zopilcoy Incised:Interior Base Incised.

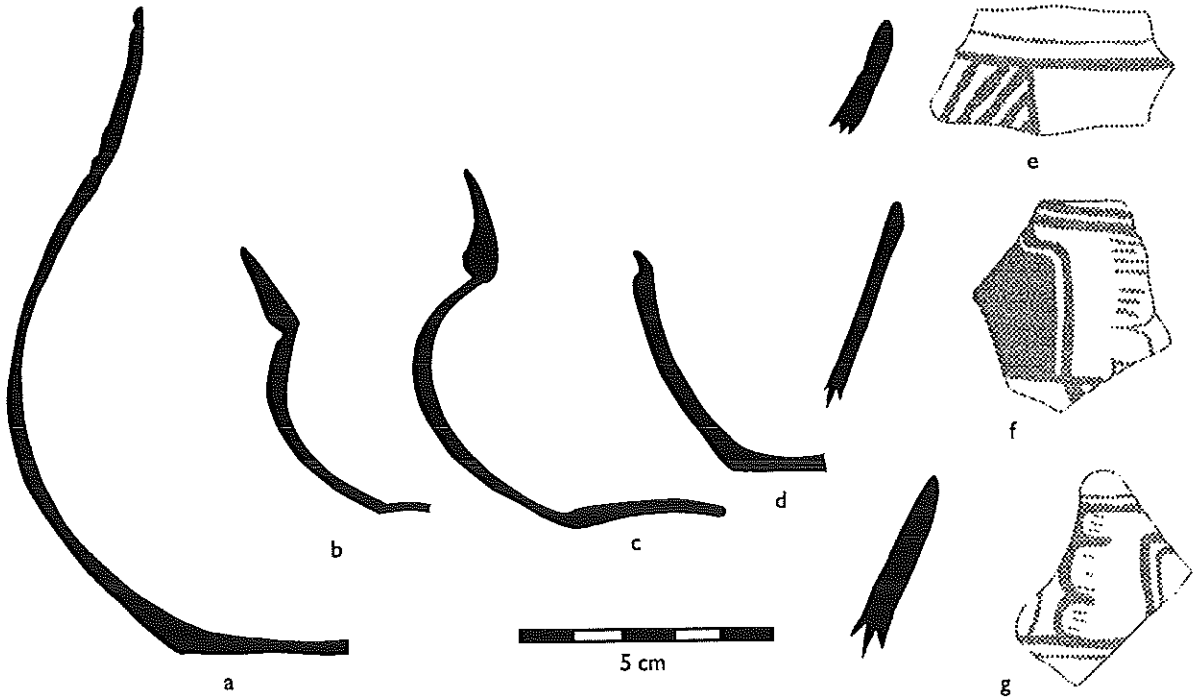

Fig. 7.65 • Baracoa Buff:Baracoa.

Fig. 7.66 • *a–d*, Zopilcoy Incised:Zopilcoy; *e–g*, La Raspa Stamped:La Raspa.

Identifying attributes. Form, paste fine light yellow to orange, paint thin red-orange.
Form. Cylindrical-necked jar with externally bolstered rim. Proportions and size range as for Mariscal variety (fig. 7.68).
Appendages. Pair of handles identical to Mariscal variety.
Surface. Matte red-orange (2.5-YR-5/6, -5/8) paint and orange paste, well smoothed.
Decoration
Exterior. Neck left unpainted; paint on all other areas of body. At Las Flores Bolsa, some necks are lightly incised with a single point tool forming horizontal wavy lines in two fields.
Interior. Neck painted to junction with body.
Distribution. Cerro Palenque (CR-157) and Las Flores Bolsa.
Comparative material. Jicatuyo supersystem, Magdalena system.

GROUP: MARINA

TYPE: MOPALA RED SLIPPED
Variety: Curile

Basis for definition. Cerro Palenque (CR-157): 129 body sherds (0.5%), 175 rim sherds (24.8%).
Identifying attributes. Vessel form (see below), exterior surface treatment.
Forms

1. Steeply angled, outflaring-wall bowl with slightly rounded base (about 8 cm deep); externally thickened rim (to 13 mm); distinct break between wall and base (thickness about 4 mm); modal rim d: (approximate) 28, 40 cm, N=103 (fig. 7.69).
2. Slightly outslanting-wall bowl; modal rim d: (approximate) 16, 24 cm, N=22.
3. Jar, flaring tall neck (about 8 cm), modal rim d: 24 cm, N=24.
4. Jar with low thick collar, rim d: about 24–28 cm, N=26.

Appendages. Two red slipped vertical strap handles on form 3.
Surface. Thick matte red slip (10-R-5/6, 2.5-YR-5/6; rarer colors, 2.5-YR-6/4, 5-YR-6/4); polished unevenly, facets visible on all examples. Form 1 exterior is unslipped, wiped, leaving pits, and smudged black in a majority of cases.
Decoration. On the interior, form 1 bases may have shallow grooved parallel lines on unslipped, well smoothed surface.
Distribution. Cerro Palenque (CR-157), Travesía, Las Flores Bolsa.

GROUP: PIMIENTA

Basis for definition. Cerro Palenque (CR-157): 15,333 body sherds (61%), 323 rim sherds (45.7%).

TYPE: PIMIENTA UNSLIPPED
Variety: Pimienta

Basis for definition. Cerro Palenque (CR-157): 304 rim sherds (43%).
Identifying attributes. Unslipped smoothed surface, forms (see below).
Forms

1. Flaring-neck jar, modal rim d: 24 cm, N=117 (fig. 7.70a–d).
2. Collared jar, modal rim d: 24, 30 cm, N=110 (fig. 7.70e, f).

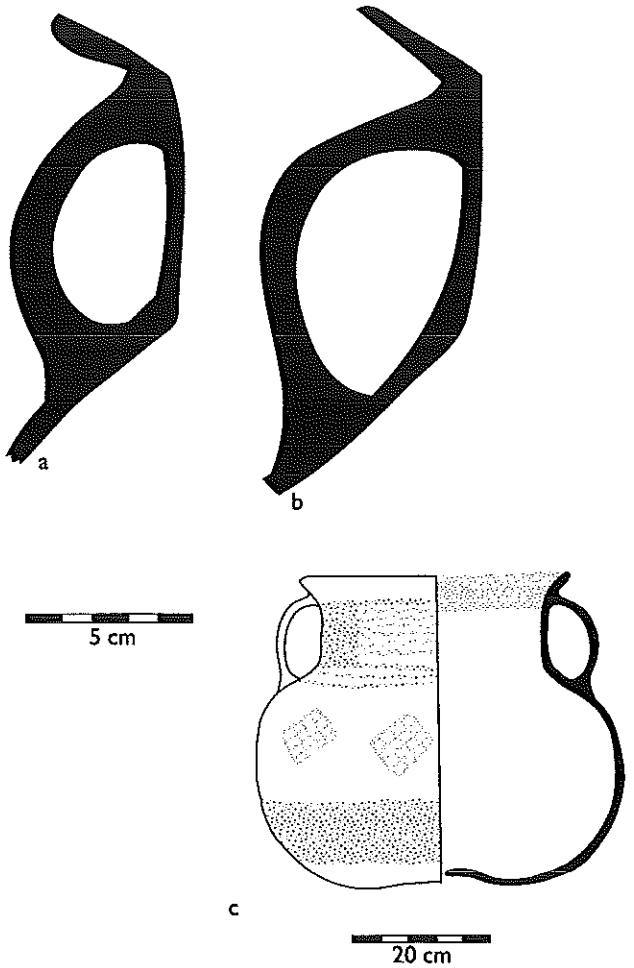

Fig. 7.67 • Marimba Red-on-Natural:Mariscal. (Stipling represents red paint.)

3. Wedge-rim basin, N=48 (fig. 7.71).
4. Plate (comal?), rim d: (range) 16–28 cm (rare).

Appendages. Vertical strap handles from lip to shoulder (form 1) or from sublabial position to lower body (form 3).
Surface. Unslipped, well smoothed but not burnished; color variable (buff, 5-YR-6/2, 7.5-YR-6/2, -5/2; light brown, 5-YR-5/4, -5/6, 7.5-YR-6/4).
Decoration
Form 1. May have tick-notched rim.
Forms 1 and 3. May have punctate decoration on vertical strap handles.
Form 4. Often deeply scored in diagonal crosshatch or crisscross patterns.
Distribution. Cerro Palenque (CR-157).

TYPE: PIMIENTA UNSLIPPED
Variety: Red Rimmed

Basis for definition. 19 rim sherds (2.7%).
Identifying attributes. Same as Pimienta variety, with red painted rim.
Forms

1. Wedge-rim basin, rim d: (range) 16–24 cm, N=4.
2. Collared jar, wide d: (range) 16–40 cm, N=6.
3. Flaring-neck jar, rim d: (range) 17–34 cm, N=9.

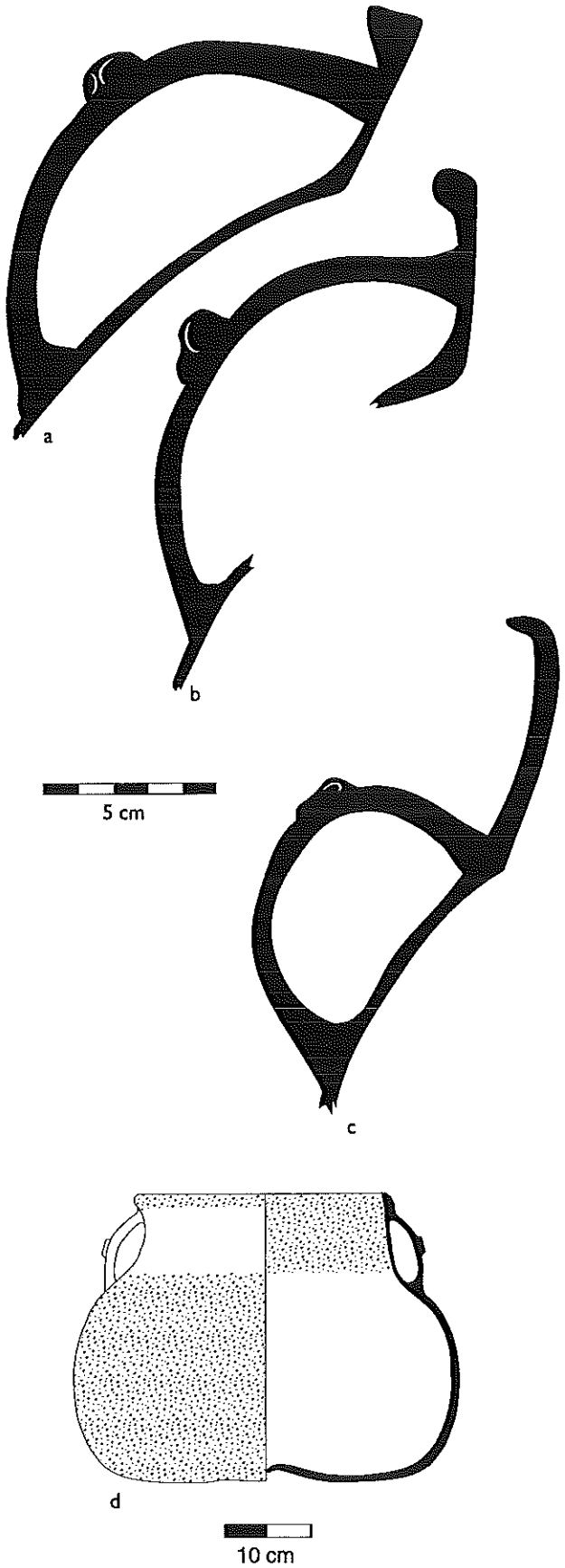

Fig. 7.68 • Marimba Red-on-Natural:Flores.

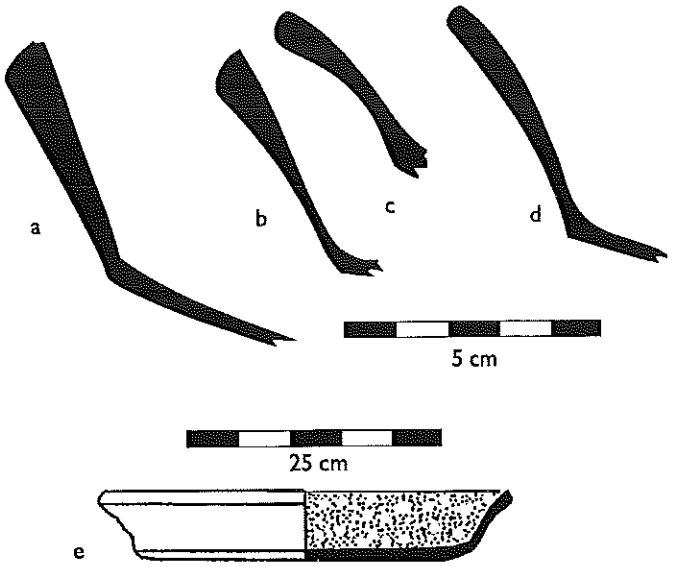

Fig. 7.69 • Mopala Red Slipped:Curile.

Appendages. Four wide strap handles on form 1.
Surface. Same as Pimienta variety, with dark red (10-R-4/6) painted band on rim.
Decoration. Single wide (0.5–1.5 cm) rim band.
Distribution. Cerro Palenque (CR-157).

GROUP: GARROBA

Basis for definition. Cerro Palenque (CR-157): 110 body sherds, 1 rim sherd.

TYPE: GARROBA MODELED
Variety: Garroba

Identifying attributes: Medium coarse paste, substantial inclusions; surface well smoothed and/or brushed; censer forms.
Forms. Portions from effigy censer and plain censer vessels; censer body pedestal bowl form(?), No complete examples.
Appendage. Pedestal base(?).
Surface. Smoothed; effigy areas well finished; censer vessel brushed.
Decoration. Mold made effigy features; one example: standing human figure with feathered costume.
Distribution. Cerro Palenque (CR-157).

TYPE: GARROBA MODELED
Variety: Spiked

Identifying attributes. Medium coarse paste, brushed surface, appliqué spikes.
Form. Pedestal censer bowl.
Appendage. Pedestal base.
Surface. Brushed, well smoothed; unslipped.
Decoration. Exterior rows of appliqué spikes about 1.5–2 cm in diameter and height.
Distribution. Cerro Palenque (CR-157).

GROUP: LASANÍ

Basis for definition. Cerro Palenque (CR-157): 12 body sherds (0.01%), 19 rim sherds (2.7%).

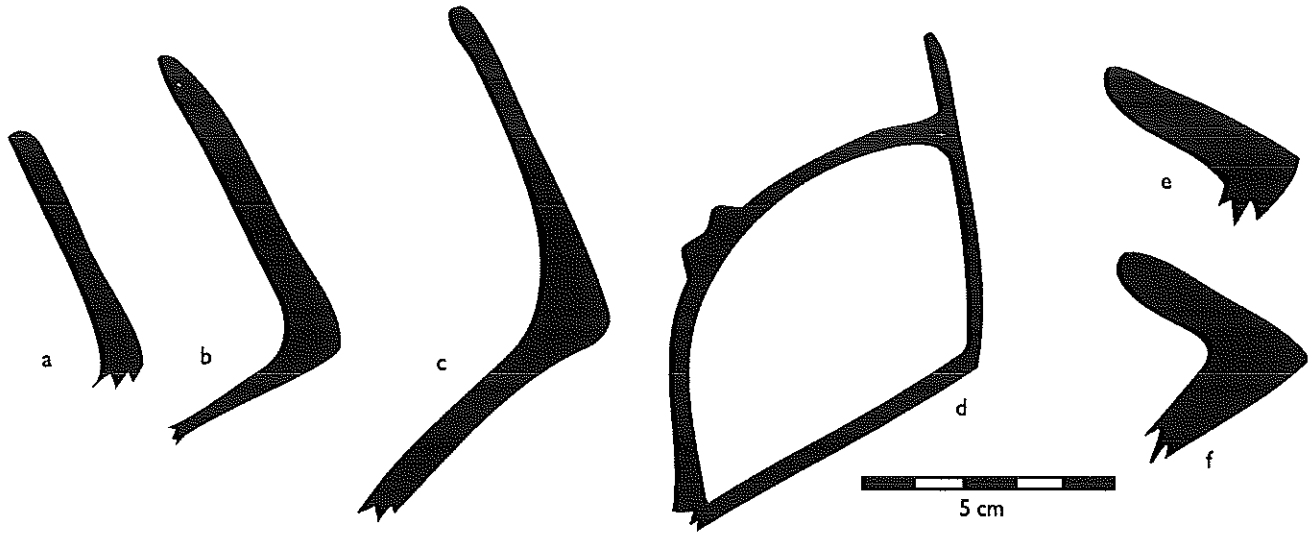

Fig. 7.70 • Pimienta Unslipped:Pimienta.

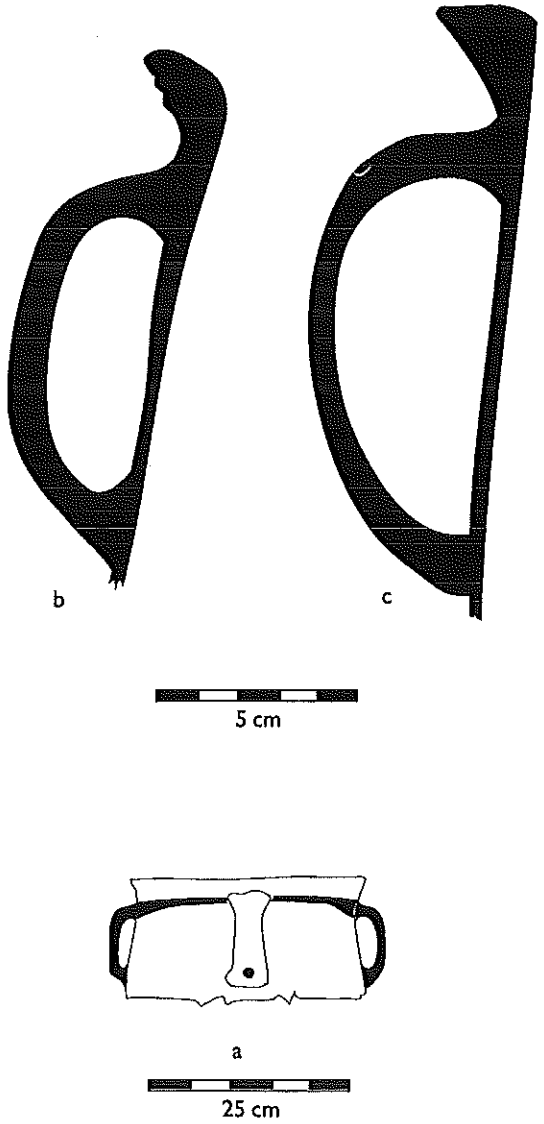

Fig. 7.71 • Pimienta Unslipped:Pimienta.

TYPE: LASANÍ ORANGE SLIPPED
Variety: Lasaní

Identifying attributes. Thick glossy slip, bowl form.
Forms

1. Deep (8 cm) flaring-wall bowl with out-turned rim, rim d: 17, 22 cm; two examples pierced through the base, N=16 (fig. 7.72a,b).
2. Shallow dish with bolstered rim and ring base, rim d: 24 cm, N=3.

Surface. Interior thick, glossy red-orange (10-R-5/8, 2.5-YR-5/6), occasionally blackened slip; exterior unslipped, smoothed, compact; temperless paste.
Decoration. None.
Distribution. Cerro Palenque (CR-157).

GROUP: BLANCO

Basis for definition. Cerro Palenque (CR-157): 131 body sherds (< 0.6%), 6 rim sherds (0.9%).

TYPE: BLANCO GRAY SLIPPED
Variety: Blanco

Identifying attributes. Dish form, surface glossy, gray slip.
Forms. Dish identical to Baracoa group form 1; mean d: 16 cm.
Appendage. Tripod feet.
Surface. Glossy polished gray slip applied to light brown or cream paste.
Decoration. Interior base may be incised with single point tool in simple quadripartite geometric motif.
Distribution. Cerro Palenque (CR-157), Santa Rita.

GROUP: QUINELES

Basis for definition. Cerro Palenque (CR-157): 1 body sherd (<0.01%), 2 rim sherds (0.03%).

TYPE: QUITAMAY INCISED
Variety: Quitamay

Identifying attributes. Same as in Late Ulúa phase. Examples from Cerro Palenque have a single form (everted rim, flaring-wall bowl)

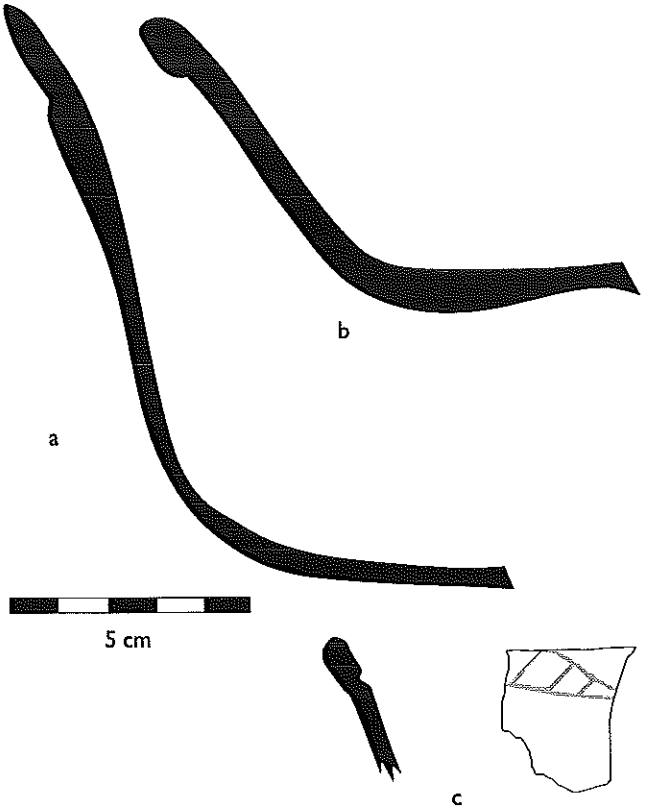

Fig. 7.72 • *a, b,* Lasani Orange Slipped:Lasani; *c,* Quitamay Incised:Quitamay.

and post-slip incised designs limited to the interior everted rim (fig. 7.72c)

GROUP: TACAMICHE

Basis for definition. Cerro Palenque (CR-157): 199 body sherds (0.8%), 13 rim sherds (1.8%).

TYPE: TACAMICHE ORANGE SLIPPED
Variety: Mold Impressed

Basis for definition. Cerro Palenque (CR-157): 4 body sherds (0.6%)
Identifying attributes. Same as in Late Ulúa phase.

TYPE: TACAMICHE ORANGE SLIPPED
Variety: Gouged Exterior

Basis for definition. Cerro Palenque (CR-157): 195 body sherds (0.8%)
Identifying attributes. Identical to forms, paste, and surface treatment of Mold Impressed variety except that exterior body is gouged, not impressed.

GROUP: CAZENAVE

TYPE: CAZENAVE ORANGE SLIPPED
Variety: Monochrome

Basis for definition. Cerro Palenque (CR-157): 11 rim sherds (0.2%).
Identifying attributes. Same as in Late Ulúa phase. This variety conforms to the type description in form (shallow open bowls with direct rim and rounded base) and differential surface treatment (interior slipped, exterior unsmoothed). Unlike the Late Ulúa phase varieties, these examples lack any red or polychrome painting. They are the monochrome equivalent to the red rimmed and polychrome varieties, both of which exist in earlier contexts at Cerro Palenque.

GROUP: ULÚA (BLACK) POLYCHROME

Comments. See appendix B for description.

TYPE: SANTANA POLYCHROME
Variety: Santana
Variety: Leticia

GROUP: ULÚA (TENAMPÚA) POLYCHROME

Comments. See appendix B for description.

TYPE: UNSPECIFIED
Comments. Either Pentagone or Mariposa, based on form.

Imports

At Cerro Palenque, two examples of partially reconstructable vessels which are unique in all aspects (form, surface treatment, and ware), were tentatively identified as representatives of groups defined outside Honduras.

Quelepa, El Salvador

GROUP: GUAYABAL WHITE

TYPE: GUAYABAL MODELED-CARVED
A single example of a tripod, round based, incurved-rim bowl with white slip and modeled anthropomorphic features (Andrews 1976).

Yucatan

GROUP: TEABO RED

TYPE: TEKAX BLACK-ON-RED

A single example of a hemispherical, flat-based bowl (20 cm rim diameter) with pointed lip, black painted designs, and brownish red slip. The black designs are linear but unreconstructable (Puuc Red Ware, Smith 1971).

EARLY POSTCLASSIC (BOTIJA PHASE)

Yakats Complex*

The Yakats ceramic complex is defined from surface collections at La Mina (YR-78.) The entire complex, as presently known, is represented by the units described below.

GROUP: LA MINA

TYPE: LA MINA BURNISHED
Variety: La Mina

Basis for definition. N=907.
Identifying attributes. Unslipped, well smoothed, and burnished

* This section compiled by Eugenia J. Robinson.

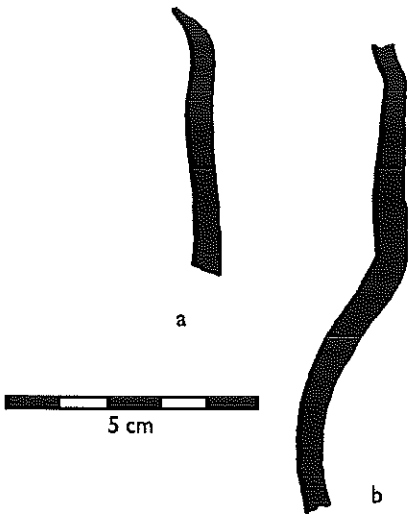

Fig. 7.73 • La Mina Burnished:La Mina.

surface treatment; surface color generally buff; limited number of vessel forms (see below).

Paste. Probably a residual clay that after firing is compact or slightly crumbly; generally incompletely oxidized. Surface color ranges—probably due to different firing conditions—from a buff, 7.5-YR-7/4, to light brown, 5-YR-6/6, to red, 2.5-YR-5/6, to black. The surface is hard, and a few sherds have a high ring when dropped. The break is rough and uneven. Inclusions are angular pieces of feldspar (d: 0.5–0.75 mm; density, 10%); angular pieces of quartz (d: 0.5–0.75 mm; density, 10%); and angular fragments of quartz and feldspar (d: < 0.25 mm; density 30%). Overall temper density, 50%; wall thickness, 3–9 mm.

Surface. The most frequent pattern (in about 75% of the sherds) is well smoothed and burnished surfaces. Less frequently, both surfaces are incompletely smoothed or smoothed but eroded so that the original treatment cannot be precisely determined. Burnishing may be done only in spots such as on inner surfaces of outslanting direct rims, the necks of long-neck jars with everted rims, low-neck jars or bowls, open bowls and incurved bases; in these cases the "spot burnish" overlies a roughly smoothed surface with drag lines of temper or incomplete coil smoothing. In some cases in which the exterior surface is well smoothed and burnished, the interior may be very roughly smoothed showing drag lines of temper; a small percentage of these sherds have horizontal wiping lines 2–6 mm wide.

Forms

1. High-neck jar with slightly everted rim, a rounded or tapered lip, and in two thirds of the cases a slight medial bulge, rim d: 12, 32 cm (fig. 7.73a,b).
2. High-necked jar with inslanting, vertical, or outcurved rim, rim d: 15–40 cm, mean 20 cm (10 measurements).
3. Round-sided bowl with direct, slightly everted, or slightly interiorly thickened rim, rim d: 8, 15, 35 cm, N=18.
4. Short-neck jar with inslanting, vertical, outcurved, or everted rims, rim d: 18–30 cm, mean d:20 cm, N=7 (5 measurements).
5. Slightly incurved, restricted-orifice bowl with direct rim and rounded or slightly out-beveled lip, rim d: 18–33 cm, mean d: 30 cm (5 measurements).
6. Comal, probable plate form with a handle attachment on the upper surface of the rim, rim d: 20 cm.

Appendages. Strap handles of various widths: 2.6–3.5 cm, N=40; 3.5–5 cm, N=7; < 2.5 cm, N=?; length is 6 cm; at point of attachment, width of very wide specimen is 6 cm. Round handle: 1.6–2.5 cm wide, N=1.

Bases. Incurved with unknown diameters, N=7. Flat ring base, N=2. One example joins a flaring wall.

Decoration. Burnishing only.

Comparative material: La Mina Burnished:La Mina is almost identical to Custeca Simple, a plain ceramic type of the Río Blanco phase (AD 1000-1200) at Los Naranjos (Baudez and Becquelin 1973:304-307). While nearly the same vessel forms are present in the two types, they differ in a number of attributes. The temper of Custeca Simple has larger inclusions of an opaque white material (identified as feldspar in my sample) than the La Mina type and the density of temper, 50–80%, is greater than La Mina, which has an estimated maximum density of 50%. A roughly smoothed surface is present in both types, but La Mina specimens predominantly are burnished and well smoothed whereas Custeca Simple is not well smoothed, is rough to the touch, and only rarely polished (Baudez and Becquelin 1973:304). The zoomorphic and hollow supports, "ears," and appliqué decoration present at Los Naranjos are absent in the lower Ulúa region assemblage. Since there are differences in temper, surface treatment, appendages, and decoration, the ceramic type from the La Mina site has been given a new name although it is obviously closely related to that from Los Naranjos.

GROUP: JICARITO

TYPE: JICARITO RED SLIPPED

Variety: Jicarito

Basis for definition. Surface collection, N=27.

Identifying attributes. Red slip. burnished surface treatment.

Paste. Same as La Mina Burnished.

Forms

1. Low-neck jar with an outcurved rim, rim d: 40 cm, N=1.
2. Restricted-orifice bowl with a direct rim, rim d: 30 cm, N=1.
3. Round-sided open bowls with a direct rim, rim d: 24 cm, N=1.
4. Uncertain vessel form with direct rim, rim d: 29 cm, N=1.

Bases. Ring base, 2 cm in height, N=2 (1 measurement.)

Surface. Unslipped surfaces are burnished, roughly smoothed, or poorly smoothed and have drag lines or grooves created by pulling the temper across the surface of the pottery.

Decoration. The presence of a red slip distinguishes the Jicarito Red: Jicarito from the La Mina Burnished:La Mina. The color of the slip is 10-R-4/8 in almost all cases; a few examples are 10-R-3/8, dark red. No polishing or burnishing of the slipped surfaces was recorded. Rims and body sherds were slipped on the interior and exterior, but the majority of the body sherds were slipped on the exterior only. Bases had slip on either the interior or exterior.

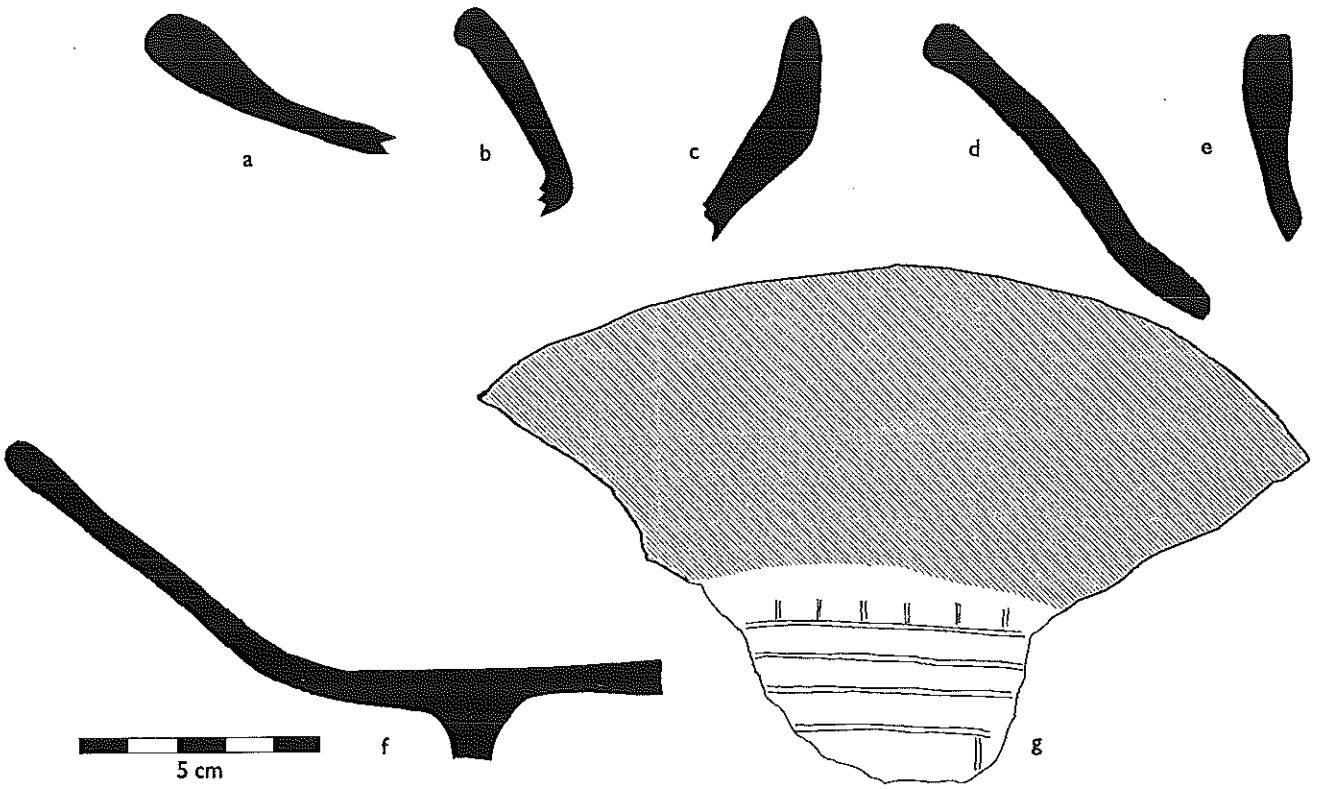

Fig. 7.74 • *a, b,* Quitola Unslipped:Quitola; *c-e,* Jicarito Red Slipped:Tonaltepeque; *f, g,* Jicarito Red Slipped: El Jabón.

Comparative material. At Los Naranjos there are two types similar to Jicarito Red:Jicarito in the Early Postclassic Río Blanco phase. These are Custeca Plain that is occasionally red slipped and polished and Mirimpe Red (Baudez and Becquelin 1973:304, 308-310; chapter 10).

TYPE: JICARITO RED SLIPPED
Variety: El Jabón

Basis for definition. See Crique complex (below) for definition.

Crique Complex*

Definitions of Crique complex taxa are based on ceramics excavated by Kevin Pope (1986) on the Baracoa channel of the Río Ulúa, at site CR-331. These ceramics are associated with radiocarbon date WSU 2899 (1090 ± 70 AD).

GROUP: LA MINA

TYPE: QUITOLA UNSLIPPED
Variety: Quitola

Identifying attributes. Smoothed or brushed surface; vessel forms (see below).

Paste. Light orange to brown; black core especially on thick rim of comal and jar neck. Fine to medium paste, temper (5–15%) fine sand with calcite.

Forms

1. Comal with internally thickened rim, rim d: (range) 24–42 cm (fig. 7.74a).
2. Jar, short (to 4 cm) vertical neck, round or thickened lip, rim d: 24–24 cm.
3. Jar, short flaring neck, rim lip folded, d: 40, 48 cm (fig. 7.74b).

Surface. Smoothed; often brushed on exterior, rarely patterned. Comal interior and some jar rims have slight polish.

Comment. Forms and surface treatment differ from La Mina Burnished type of the contemporary Yakats complex of the southeastern valley.

GROUP: JICARITO

TYPE: JICARITO RED SLIPPED
Variety: Tonaltepeque

Identifying attributes. Thick red-orange slip; forms (see below).

Paste. Same as Quitola Unslipped:Quitola.

Forms

1. Jar, short vertical neck, flat lip or slightly flared rim, rim d: 16–28 cm (fig. 7.74c).
2. Bowl, outflaring wall, lip thickened or rounded, rim d: 22–28 cm (fig. 7.74d).
3. Round-sided bowl with flat lip, rim d: 32 cm (fig. 7.74e).

Appendages. Flat strap handles (about 3 cm wide) presumably from jar forms.

Surface.

Form 1. Thick red-orange to dark orange (2.5-YR-5/8) slip on

* This section compiled by Rosemary A. Joyce.

Table 7.3 • Chonometric dates

Site	Stratigraphic context	Chronological context	Laboratory reference	Date
Río Pelo (YR-125)	Mound IV pre-structural midden (8C-8)	Early Chamelecón phase	Beta 11009	210 BC ± 240
Río Pelo (YR-125)	Mound I special deposit (1B-13)	Early Chamelecón phase	Beta 11006	130 BC ± 90
Río Pelo (YR-125)	Mound IV summit surface (8A-3)	Early Chamelecón phase	Beta 11008	AD 50 ± 120
Pineda (CR-103)	occupation with Pisote ceramics (4B-6)	Late Chamelecón phase	Beta 15726	AD 70 ± 140
Pineda (CR-103)	occupation with Garza ceramics (4A-10)	Late Ulúa phase	Beta 15725	AD 500 ± 100
Botija (CR-331)	1-3	Botija phase	WSU 2899	AD 1090 ± 70
YR-162	2-2	Early Chamelecón phase	WSU 2900	AD 960 ± 50

Radiocarbon dates. Dates are not calibrated. WSU 2900 was probably contaminated with modern carbon.

Table 7.4 • Obsidian hydration dates

Site	Stratigraphic context	Chronological context	Date
Río Pelo (YR-125)	Mound IV pre-structural midden (8C-8[2])	Early Chamelecón phase	100 BC ± 35
Río Pelo (YR-125)	uncertain (15A-2)	Early Chamelecón phase	95 BC ± 40
Río Pelo (YR-125)	Mound IV pre-structural midden (8C-8[1])	Early Chamelecón phase	65 BC ± 35
Río Pelo (YR-125)	Mound I spcial deposit (1B-12)	Early Chamelecón phase	60 BC ± 30
Río Pelo (YR-125)	pre-Mound VII (4H-3B)	Early Chamelecón phase	50 BC ± 60
Río Pelo (YR-125)	uncertain (8A-23A)	Early Chamelecón phase	AD 100 ± 35
Río Pelo (YR-125)	Mound II pre-structural occupation (2C-14)	Early Chamelecón phase	AD 125 ± 90
Río Pelo (YR-125)	uncertain	Late Ulúa phase	AD 937 ± 18

All readings were produced by Mohlab using air temperature data from La Mesa airport in the central part of the valley. The listings here are taken from a graph in Wonderley 1985b: Fig. 2 and should be considered close approximations of the actual dates determined by Mohlab.

interior of neck extends over lip onto exterior to an undetermined point below upper body.

Form 2. Slip on interior and exterior walls; exterior lower wall sometimes unslipped, striated.

Form 3. Strap handles are striated or roughly smoothed, with splotches of red-orange slip indicating placement in this group.

Decoration. Limited to appliqué lug and appliqué pellet with fingernail impressions on strap handles.

Comment. Forms 1 and 3 are found in the type Jicarito Red:Jicarito in the contemporary Yakats complex of the southeastern valley.

TYPE: JICARITO RED SLIPPED

Variety: El Jabón

Identifying attributes. Bowl form, red slip, interior base incised.

Form. Bowl, outflaring walls, ring base, rim d: 22–26 cm, based on 12 measurable rims (fig. 7.74f).

Paste. Same as for group.

Surface. Smoothed, uneven red to orange slip on interior and exterior walls. Interior and exterior base unslipped, interior base incised.

Decoration. Interior base incised with geometric pattern: sets of parallel straight lines, which meet at right angles, enclose pair of crossed diagonal lines; short perpendicular lines along outside of the entire motif (fig. 7.74g).

Comment. The contemporary Yakats complex of the southeastern valley includes a punctate base variety in La Mina Burnished, an unslipped type. The vessel form and interior incised pattern of the El Jabón Variety are comparable to the contemporary Río Blanco phase type Cebadia Incisé at Los Naranjos.

Acknowledgments. This chapter draws on our own investigations along the lower Río Ulúa, but it relies as well on the research of many colleagues there and in adjacent regions, particularly Ricardo Agurcia, Catherine Balfour, Kenneth G. Hirth, Leroy Joesink-Mandeville, Kevin O. Pope, Etsuo Sato, Sharon Swihart, Patricia A. Urban, and Rene Viel. We are grateful to them for making the results of their work so freely available. It is a pleasure to record our gratitude to the Instituto Hondureño de Antropología e Historia, under whose auspices these investigations were undertaken, and to its Gerente, Arq. José María Casco. We are particularly grateful to George Hasemann and Gloria Lara Pinto for their cooperation and suggestions. Funding for various aspects of the project was provided by Cornell University, Harvard University, the University of Illinois, Tulane University, the Fulbright Fellowship Program, the Organization of American States, Sigma Xi, and the Tinker Foundation.

Project collections. Ceramic collections of the Proyecto Arqueológico Sula are housed in the Instituto Hondureño de Antropología e Historia bodega in La Lima.

Project bibliography. Beaudry 1986; Henderson 1984, 1988, 1992; Henderson, Agurcia F., and Murray 1982; Joyce 1983, 1985, 1986, 1987a, 1987b, 1991; Murray n.d.; Pope 1986, 1987; Robinson 1982, 1985, 1986, 1987, 1988, 1989; Sheptak 1987; Swihart n.d.; Wonderley 1984a, 1984b, 1985a, 1985b, 1987, 1991; Wonderley and Caputi 1984, n.d.

Ceramic Units by Period

LATE PRECLASSIC
(EARLY CHAMELECÓN PHASE)
Pelo II Complex
Group: Mico Quemado
Type: Mico Quemado Plain
Variety: unspecified
Type: Trejo Patterned Engraved
Variety: unspecified
Type: Toronjal Banded Appliqué
Variety: unspecified
Group: Omonita
Type: Omonita Red Slipped
Variety: unspecified
Type: Tapiquilares Red Slipped Engraved
Variety: unspecified
Group: Pajuiles
Type: Pajuiles Red Painted
Variety: unspecified
Type: Golondrina Red Painted Engraved
Variety: unspecified
Group: Chindongo
Type: Chindongo Orange Slipped
Variety: unspecified
Type: Corbata Orange Painted
Variety: unspecified
Group: Rancho Luna
Type: Rancho Luna White Slipped
Variety: unspecified
Type: Coulee White Slipped Engraved
Variety: unspecified
Group: Rancho Hall
Type: Rancho Hall Scored Base
Variety: unspecified
Type: Canerio Spiked Appliqué
Variety: unspecified
Group: Santa Elena
Type: Santa Elena Orange Slipped
Variety: unspecified
Type: Muérdalo Orange
Variety: Río Pelo

Kotmoy Complex
Group: Guanchia
Type: Guanchia Plain
Variety: Guanchia
Group: Tsere
Type: Tsere Red
Variety: Tsere
Group: Playon
Type: Temak Incised
Variety: Temak
Variety: Syasa
Group: Natam
Type: Loro Red Slipped Incised
Variety: Loro
Variety: Pune
Group: Espino
Type: Espino Plain
Variety: Espino

Pehul Complex
Group: Jul
Type: Jul Usulután
Variety: Jul
Variety: Soysoy
Group: Zarrosa
Type: Zarrosa Orange
Variety: Zarrosa

TERMINAL PRECLASSIC
(MIDDLE CHAMELECÓN PHASE)
Quequeo Complex
Group: Guamilito
Type: Guamilito Unslipped
Variety: Grooved
Group: Bufalo
Type: Bufalo Red-on-Natural
Variety: Bufalo
Group: Tepeaca
Type: Tepeaca Red Slipped
Variety: Tepeaca
Group: Santa Elena
Type: Muérdalo Orange
Variety: Remolino
Group: unspecified
Unclassified items

EARLY CLASSIC I (LATE CHAMELECÓN PHASE)
Western Valley
Group: Chilanga
Type: Chilanga Red Painted
Usulután
Variety: La Lima
Variety: Cristobal Grooved
Group: Chasnigua
Type: Chasnigua Red-on-Orange
Variety: Chasnigua
Variety: Pineda
Variety: Scraped Slip
Variety: Campiza
Group: Chotepe
Type: Chotepe Monochrome
Variety: Chotepe
Group: Cancique
Type: Cancique Polychrome
Variety: La Mesa
Group: Lupo
Type: Lupo Incised Red Painted
Variety: Lupo
Variety: Higuero
Variety: Toloa Zoned
Group: Marimba
Type: Marimba Red Painted
Variety: Marimba
Group: Camalote
Type: Camalote Orange-Brown Slipped
Variety: Camalote Streaky Polished
Group: Chumba
Type: Chumba Incised
Variety: Chumba
Variety: potential
Group: Marina
Type: Marina Unslipped
Variety: Bejuce Grooved
Group: Guaruma
Type: Guaruma Painted
Variety: Guaruma
Group: Tulian
Type: Tulian Burnished
Variety: Tulian
Type: Chibana Grooved
Variety: Chibana
Variety: Culucos

EARLY CLASSIC II
(EARLY ULÚA PHASE)
Western Valley
Group: Lupo
Type: Lupo Incised Red Painted
Variety: Higuero
Group: Tulian
Type: Tulian Burnished
Variety: Tulian
Type: Chibana Grooved
Variety: Culucos
Group: Marina
Type: Marina Unslipped
Variety: Bejuce Grooved
Group: Chilanga
Type: Chilanga Red Painted
Usulután
Variety: La Lima
Variety: Cristobal Grooved
Group: Chasnigua
Type: Chasnigua Red-on-Orange
Variety: Chasnigua
Variety: Campiza
Group: Cancique
Type: Cancique Polychrome
Group: Chumba
Type: Chumba Incised
Group: Chamelecón
Type: Chamelecón Polychrome
Variety: unnamed
Group: Marimba
Type: Marimba Red Painted
Variety: Matapalo Incised
Group: Quineles
Type: Quineles Unslipped
Variety: Quineles
Type: Birichiche Slipped
Variety: Birichiche
Type: Tarralosa Painted
Variety: Tarralosa
Group: Jucutuma
Type: Jucutuma Painted Incised
Variety: Jucutuma
Group: Sabana
Type: Sabana Smoothed
Variety: Meroa
Variety: Bulichampa
Group: Toninlo
Type: Toninlo Polished Black
Variety: Toninlo
Group: Ulúa (Red) Polychrome
Type: Contador
Variety: Chac
Variety: Mellizo
Type: Cyrano
Variety: Cyrano
Variety: Arrodillarse
Type: Dedalos
Variety: Dedalos
Variety: Labyrinth
Type: Bandeja
Variety: unspecified
Type: Diamant
Variety: unspecified
Leka 1 and 2 complexes
Group: Guanchia
Type: Guanchia Plain
Variety: Sacatete
Variety: Cinco
Variety: Tamarindo Incised
Group: Marimba
Type: Marimba Red Painted
Variety: Oblique Incised
Group: Tsere
Type: Tsere Red
Variety: Picachos
Variety: Barranco
Variety: San Pedro
Group: Chinda
Type: Chinda Red-on-Natural
Variety: Chinda
Group: Netseska
Type: Netseska Incised
Variety: Netseska

LATE CLASSIC
(LATE ULÚA PHASE)
Western Valley
Group: Cancique
Type: Cancique Polychrome
Group: Chumba
Type: Chumba Incised
Group: Marimba
Type: Marimba Red Painted
Variety: Montañuela
Group: Marina
Type: Mopala Red Slipped
Variety: Mopala
Variety: Exterior Smudged
Group: Quineles
Type: Quitamay Incised
Variety: Quitamay
Variety: Lequele
Variety: Lama
Group: Cazenave
Type: Cazenave Polychrome
Variety: Cazenave
Type: Cazenave Orange Slipped
Variety: Zapadril Red Painted
Type: Las Flores Polychrome
Variety: Las Flores
Group: Filopo
Type: Filopo Polychrome
Variety: Filopo
Variety: Trejo
Group: Tacamiche
Type: Tacamiche Orange Slipped
Variety: Tacamiche
Variety: Mold Impressed
Variety: Painted
Type: Tichel Unslipped
Variety: Tichel
Variety: Polished
Type: Tibombo White Slipped
Variety: Tibombo
Variety: Marmol
Group: Caracol
Type: Caracol Red-on-Orange
Variety: Caracol
Group: Sabana
Type: Sabana Smoothed
Variety: Sabana
Variety: Ticked Lip
Group: Jiote
Type: Jiote Unslipped

Variety: Jiote
Variety: Jocoro
Group: Miramelinda
Type: Miramelinda Brushed
Variety: Miramelinda
Variety: Paleto Painted
Group: Ulúa Red (Polychrome)
Type: Cyrano
Variety: Cyrano
Group: Ulúa Maroon (Polychrome)
Type: Brown
Variety: unspecified
Type: Lug Head
Variety: Bombero
Variety: Paloma
Type: Travesía
Variety: Monkey
Variety: Euclid
Type: Yojoa
Variety: Glyphic
Variety: Reptile W
Type: Batracien
Variety: Batracien
Variety: Geometric
Group: Ulúa Black (Polychrome)
Type: Santana
Variety: Santana
Type: Selva
Variety: unspecified
Type: Nebla
Variety: Rodeo

Eastern Valley
Group: Guanchia
Type: Guanchia Plain
Variety: Arenas Blancas
Group: Chinda
Type: Chinda Red-on-Natural
Variety: Piletas
Variety: El Bálsamo
Variety: Mico
Group: Campin
Type: Campin Orange Slipped
Variety: Campin
Group: Antonio
Type: Antonio Incised Polychrome
Variety: Antonio
Group: Tacamiche
Type: Tacamiche Orange Slipped
Variety: Mold Impressed
Type: Tichel Unslipped
Variety: Tichel

TERMINAL CLASSIC
(SANTIAGO PHASE)
Tamagaz and Palencano Complexes
Group: Baracoa
Type: Baracoa Buff
Variety: Baracoa
Type: Zopilcoy Incised
Variety: Zopilcoy
Variety: Interior Base Incised
Type: Gabriela Gadrooned
Variety: Gabriela
Type: La Raspa Stamped
Variety: La Raspa
Group: Marimba
Type: Marimba Red-on-Natural
Variety: Mariscal
Variety: Flores
Group: Marina
Type: Mopala Red Slipped
Variety: Curile
Group: Pimienta
Type: Pimienta Unslipped
Variety: Pimienta
Variety: Red Rimmed
Group: Garroba
Type: Garroba Modeled
Variety: Garroba
Variety: Spiked
Group: Lasaní
Type: Lasaní Orange Slipped
Variety: Lasaní
Group: Blanco
Type: Blanco Gray Slipped
Variety: Blanco
Group: Quineles
Type: Quitamay Incised
Variety: Quitamay
Group: Tacamiche
Type: Tacamiche Orange Slipped
Variety: Mold Impressed
Variety: Gouged Exterior
Group: Cazenave
Type: Cazenave Orange Slipped
Variety: Monochrome
Group: Ulúa (Black) Polychrome
Type: Santana Polychrome
Variety: Santana
Variety: Leticia
Group: Ulúa (Tenampúa) Polychrome
Type: unspecified
Imports
Group: Guayabal White
Type: Guayabal Modeled-Carved
Group: Teabo Red
Variety: Tekax Black-on-Red

EARLY POSTCLASSIC
(BOTIJA PHASE)
Yakats Complex
Group: La Mina
Type: La Mina Burnished
Variety: La Mina
Group: Jicarito
Type: Jicarito Red Slipped
Variety: Jicarito
Variety: El Jabón

Crique Complex
Group: La Mina
Type: Quitola Unslipped
Variety: Quitola
Group: Jicarito
Type: Jicarito Red Slipped
Variety: Tonaltepeque
Variety: El Jabón

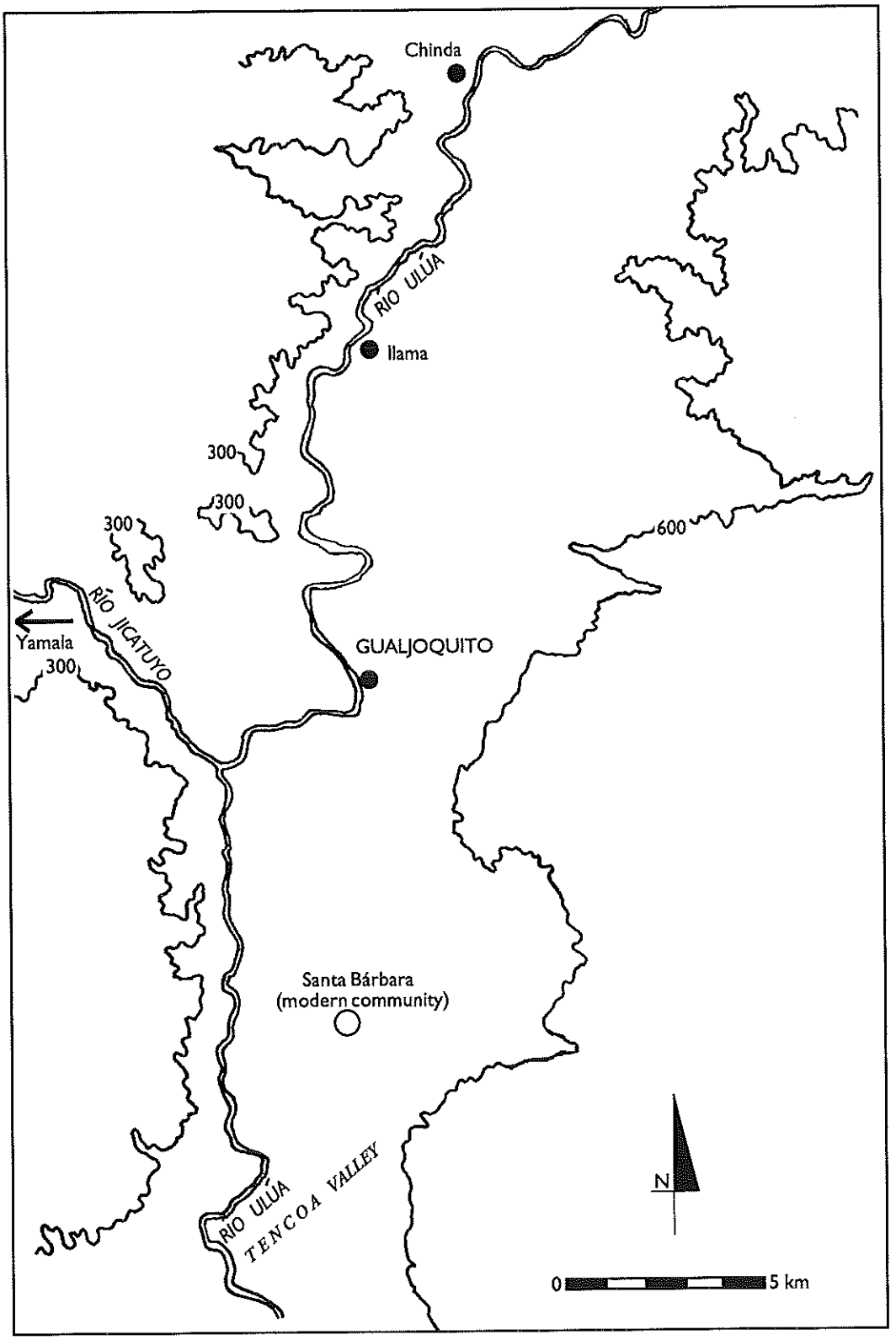

Figure 8.1 • Central Santa Bárbara region.

CHAPTER EIGHT

Central Santa Bárbara Region

Patricia A. Urban

THE FIELD WORK for this analysis was carried out over four seasons (1983-1986) during which time over 100,000 sherds were examined and classified. The area studied (fig. 8.1) presented a number of problems for ceramic analysts. First, the major site of Gualjoquito proved to have, for the most part, mixed deposits which were virtually useless for setting up and refining the type-variety taxa. Second, the relatively long time span (table 8.1) of occupation in the region as a whole, and Gualjoquito in particular, resulted in a fairly complex assemblage; this required a concomitantly large number of taxa in order to make sense of the assemblage. Third, the large regional scope of the overarching Santa Bárbara Archaeological Project further increased the amount of material to be studied and, in turn, the number of categories defined and tested. Fourth, the prehistoric inhabitants seemed to have had an approach to ceramics which I can only characterize as whimsical: they combined and recombined decorative and formal modes with almost bewildering abandon, with the result that the Santa Bárbara assemblage presented a marked challenge (as compared to Naco and the Nispero materials) to both the analysts and the type-variety system itself. The challenges were, I believe, largely met.

The Santa Bárbara materials were studied using the type-variety-mode method of ceramic analysis. While the types and varieties described below are firm (although frequencies are based on preliminary rather than final counts) the modal aspects of the study are not yet completed and will not be discussed here. Because of the complexity of the project and the assemblage it produced, we always regarded the categories we used as provisional; that is, every bag opened for sorting was a new test for the accuracy and efficiency of the system. Every season taxa were revised or even newly created, with the result that categories defined later in the project are underrepresented, while those defined early, but later separated into smaller units, are overrepresented. These problems are noted below.

ESTABLISHING THE TAXA

Because of the way we worked in the field, I will give here at the beginning a universally applicable answer to the "Basis for definition" section in each type description. We began in 1983 by considering sealed deposits. At Gualjoquito we were fortunate to encounter sealed materials dating to the Early Classic; not only were these fairly abundant, but the sherds were also three to four times the size of most sherds. This good sample provided us with taxa which stood the test of time, and we therefore feel quite confident about our Early Classic definitions. The Gualjoquito right-of-way testing program also encountered deep deposits dating, at their base, to the end of the Preclassic. These uncontaminated materials served as a good base for definitions, and the upper levels of the deposits clearly showed the development of the Preclassic assemblage into the Early Classic one. The Classic categories were more subject to change than any other group of types and varieties, for a clear understanding of this period had to await the discovery by the regional testing program of single component sites dating to the Late Classic. The same is true of the Early Postclassic: Gualjoquito was inhabited in this time span, but it was not possible to separate out the distinctive aspects of the Early Postclassic assemblage until single component sites were dug. Enough good Late Classic and Early Postclassic contexts were recovered, however, so that through time we developed increasing confidence in our classifications. The most problematic period proved to be the Terminal or Late Postclassic.

Table 8.1 • Chronological framework for Gualjoquito

Period and time span estimated from ceramic crossties	Radiocarbon dates from Gualjoquito contexts*
Late Preclassic (400 BC-AD 200)	AD 1 ± 50/60 (DIC-3275:charcoal, lot 9C/1)
	AD 30 ± 410/440 (DIC-2811:charcoal, lot 4B/14)
	AD 90 ± 100/110 (DIC-3139:charcoal, lot 6A/9)
Early Classic (AD 200-600)	AD 360 ± 50 (DIC-2813:charcoal, lot 5H/55)
	AD 560 ± 80/70 (DIC-3046:charcoal, lot 6A/6)
Late Classic (AD 600-850)	AD 530 ± 70 (DIC-3274:charcoal, lot 3G/33)
	AD 600 ± 50/60 (DIC-3272:charcoal, lot 3G/16)
	AD 670 ± 60/50 (DIC-3273:charcoal, lot 3G/32)
	AD 680 ± 80/70 (DIC-3045:charcoal, lot 3C/9)

* All dates are uncorrected. Sample DIC-2811 was very small. Samples DIC-2813, DIC-3045, DIC-3272, DIC-3273, and DIC-3274 came from construction fill contexts (although DIC-3272 through DIC-3274 yielded overlapping age ranges, their central dates do fulfill stratigraphic expectations and represent a sequence of fill lots in Str. 5). Sample DIC-3275 came from near the top of a pit containing fire-altered stones but no ceramics or other debris. All other samples were from middens. Four additional dates, not reported here, involved shell samples; each was discrepant by about a millennium from ceramic-based expectations (see Ashmore et al., 1984).

Very few clear, single-component Late Postclassic sites or contexts were located; instead, Late Postclassic materials were generally mixed with Early Postclassic, if not even earlier materials. The Late Postclassic also maintained many types from earlier periods, further confounding the issue. In general, the persistence of certain decorative modes, as well as entire types or type classes, was a problem in the Santa Bárbara area. For example, the wavy line, multiple-point incision characteristic of Masica Incised begins in the Early Classic and continues until the Conquest (as far as we can tell; it certainly continued throughout the Early Postclassic). Finally, the Late Postclassic graded unobtrusively into the early colonial period; there are sites in which the only sign of Spanish intrusion is an odd piece of olive or wine jar in an otherwise purely Late Postclassic assemblage. In sum, we are confident of taxa for the heart of our study region (the Gualjoquito area and the Tencoa Valley) from late Preclassic through Early Postclassic times; we are less happy with taxa from outlying areas such as the sites near modern Chinda, and the Yamala vega, regardless of time, and the Late/Terminal Postclassic categories from all subregions due to reuse of sites through time and the mixing of materials which resulted therefrom. Whenever and wherever possible, we defined units using sealed materials and debris from single-component sites. Some of our subareas produced only small samples (most notably the Chinda subregion), and few of these were from sealed contexts or single-component sites.

PROCEDURES

Day-to-day procedures are easily specified. Individual lots (as defined and collected by field excavators) were washed, counted, labeled, and checked for non-pottery materials; these were removed and analyzed separately. Since not all lots could be analyzed, we relied on excavators to specify lots of particular interest: sealed and/or primary deposits, important and/or interesting contexts of whatever sort, and materials from single-component sites. These lots were individually dumped out and sorted by type-variety units. Each lot was recorded on a lot readout form; each taxon was listed, and within each type-variety unit a count was made of body sherds and of such items as rim forms, appendages, and bases. For some units, body sherds were further sorted and counted by design elements present. Metric data were then collected for rims. To be able to study modal change through time and to compare metrics across the region, we recorded measurements on the back of the lot form and later compiled them into master charts which serve as the bases of the averages listed below. Large, well preserved sherds, those with interesting designs, or sherds with rare forms were also removed for drawing. Since our drawing forms include metric data, measurements from these "pulled" sherds were not recorded on the lot forms. Data from the rim drawing forms were also tabulated on the master charts. Whole and reconstructible vessels received separate treatment and at the end of each season were turned over to the Instituto in Tegucigalpa, rather than housed with the sherds and other materials. While we pieced such vessels together to measure and draw them, we did no permanent reconstruction on our own. The weakest link in this chain of recording was always drawing: many pulled sherds were never drawn, with the result that we have little or no metric data and no profiles for some rare type-variety units and, within units, for some rare forms.

Because there is relatively little change in forms through time, I have decided to simplify the illustrations by showing something of the range of variation for common forms in one set of illustrations rather than illustrate each of the most common forms. The description for each classification unit is annotated to indicate in which figure(s) the type:variety is shown so that the reader may make reference to the master illustrations. In addition, a few rare forms will be singled out for illustration, and a typical design for most of the decorated types will be given. This simplification is justified, I believe, by the following rough statistics: for the Jicalaca ceramic complex, 13 of the 19 type-variety units have the subhemispherical bowl as the most common bowl form; the outflared and outslanted wall bowl is most common for two units and second in popularity for seven (not all units have significant numbers of bowls); for the succeeding Meraguaca complex (Late Classic), pyriform jars are most common for eight of 20 taxa and second for two, while flared-neck jars are first for two and second for three (only about half the taxa contain notable quantities of jars).

LATE-TERMINAL PRECLASSIC
La Ceibita Ceramic Complex
GROUP: AGUAGUA

Basis for definition. See "Establishing the taxa"; one of the most common groups in this time span.
Comments. Ware undefined.

TYPE: AGUAGUA UNEVEN ORANGE
Variety: Totoca (figs. 8.2u, 8.3a–c; 8.4e, l, m, 8.7n)

Basis for definition. See "Establishing the taxa"; the most common taxon in this group.
Identifying attributes. Orange slip, paste.
Paste. Medium to medium fine in texture with few visible inclusions; those seen are very small and usually white. Cores are often present. Modal paste colors for interiors are 10-YR-7/3-7/6 (very pale brown-yellow); exteriors are 10-YR-6/4-6/5 (light yellowish brown).
Forms. Jars are uncommon. The most prevalent has a straight, vertical neck and a distinct neck-body break, an everted rim, and a globular body, d: 26 cm, wall: 0.6 cm, N=5. There are four other forms with one to three rims each. Several fragmentary plates with various rim treatments were also noted.

- Bowl with convex walls, generally outslanted; rounded or flat bases; direct rim or some exterior thickening, d: 18 cm,

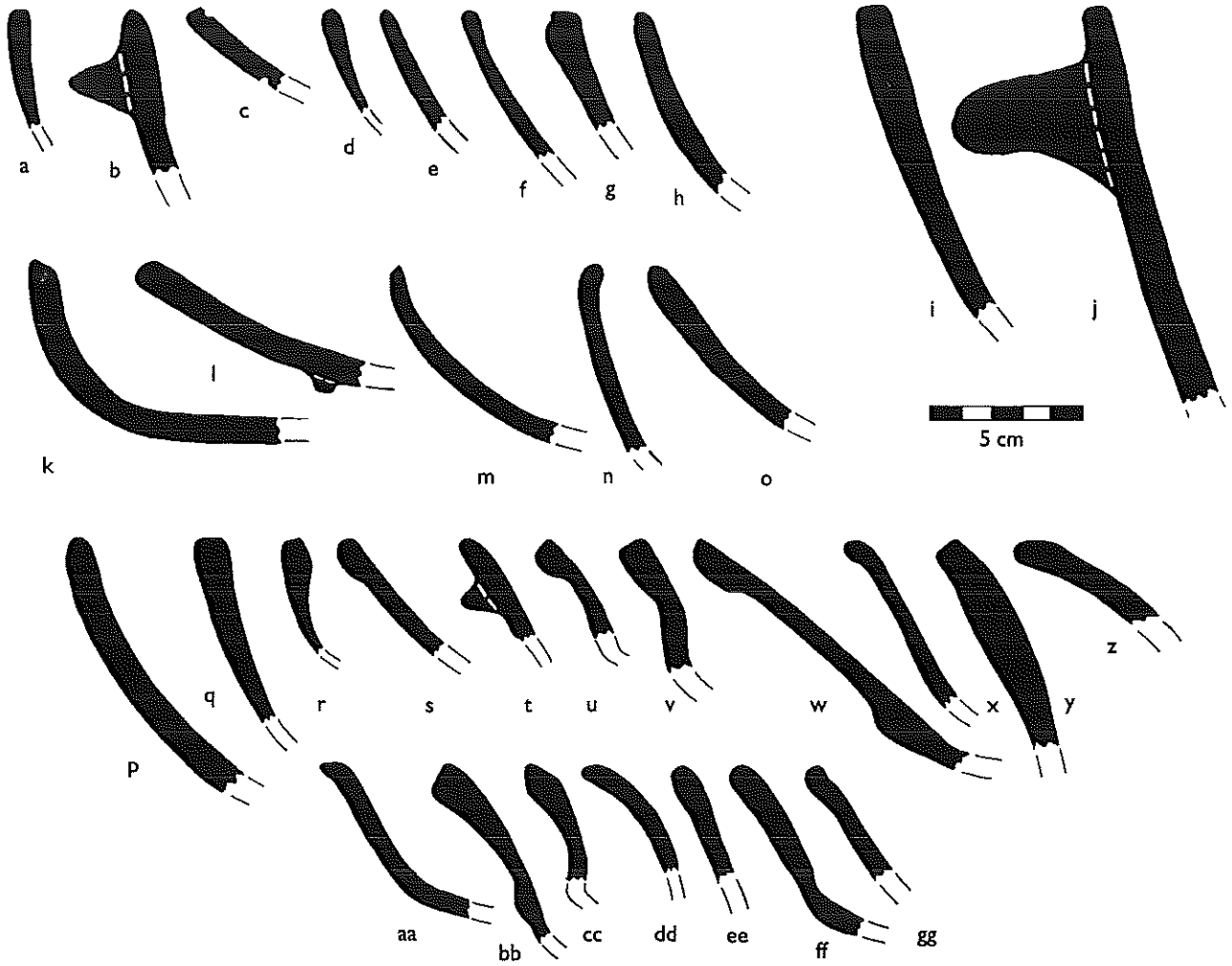

Figure 8.2 • *a–s*, Subhemispherical, open bowls; *a*, Chinquia:Chinquia; *b, c*, Aguagua:Aguagua; *d*, Cancique:La Curva; *e*, Tirantes:Tirantes *f, h*, Chilanga: Comederlos; *g, i*, Taixiguat:Taixiguat; *j*, Yara:Yara; *k*, Guitin:Guitin; *l*, Loma Larga:Loma Larga; *m*, Chorrera:Gualjoco; *n*, Tizate:Tizate; *o, p*, Santa Rosita:Santa Rosita; *q*, Inguaya:Inguaya; *r*, Quecoa:Quecoa; *s*, Carrizal:Carrizal; *t–gg*, open bowls, straight to flared outslanted walls; *t, u*, Aguagua:Totoca; *v*, Gualala:Gualala; *w*, Aguagua:Aguagua; *x*, Tirantes:Tirantes; *y*, Taixiguat:Taixiguat; *z*, Chilanga:Comederos; *aa*, Guitin:Guitin; *bb, cc*, Jululo:Jululo; *dd*, Santa Rosita:Santa Rosita; *ee*, Inguaya:Inguaya; *ff, gg*, Carrizal:Carrizal.

wall: 0.6 cm, N=11.

- Subhemispherical bowl; direct rim; rounded base, sometimes with basal break; materials too fragmentary for accurate measurements, N=10.
- Bowl with straight to convex walls; outslanted, everted rim, often thickened as well; flat bases, or rounded with basal break, d: 36 cm, wall: 0.7 cm, N=7.
- At least three other bowl forms with five or fewer rims each.

Appendages. Mammiform feet and other hollow, unidentifiable feet were noted for bowls, while jars had strap handles.

Bases. Few bases for jars or bowls were recorded.

Surface. Bowl exteriors and interiors and jar exteriors are well smoothed, slipped, and burnished. Jar interiors are poorly finished. The slip is a dense orange, but is uneven in its coverage and firing. It generally adheres well. The modal slip color is 5-YR-6/6, -6/8 (reddish yellow).

Decoration. There is little decoration other than the slip and polish. A few sherds have faint resist lines, and even fewer have a little pattern burnishing: parallel, single lines in groups of indeterminable size. Finally, what may have been red paint was noted on a few sherds; it looked like spattering from a toothbrush and may merely have been imperfections in the slip.

Distribution. Seemingly limited to Gualjoquito.

Comparative material. Possible Choloma supersystem, Chinacla system.

Comments. This is an early version of Aguagua Uneven Orange:Aguagua, a fairly common taxon in the next complex. It has analogs in other areas such as Playa de los Muertos.

TYPE: CHINQUIA WHITE AND ORANGE

Variety: Chinquia (fig. 8.2a)

Basis for definition. See "Establishing the taxa"; rare.

Identifying attributes. One orange surface and one white surface.

Paste. See Aguagua:Totoca. Chinquia is on the coarser end of the range. Cores are generally present. Modal color is 10-YR-7/2, -7/5 (light gray to very pale brown).

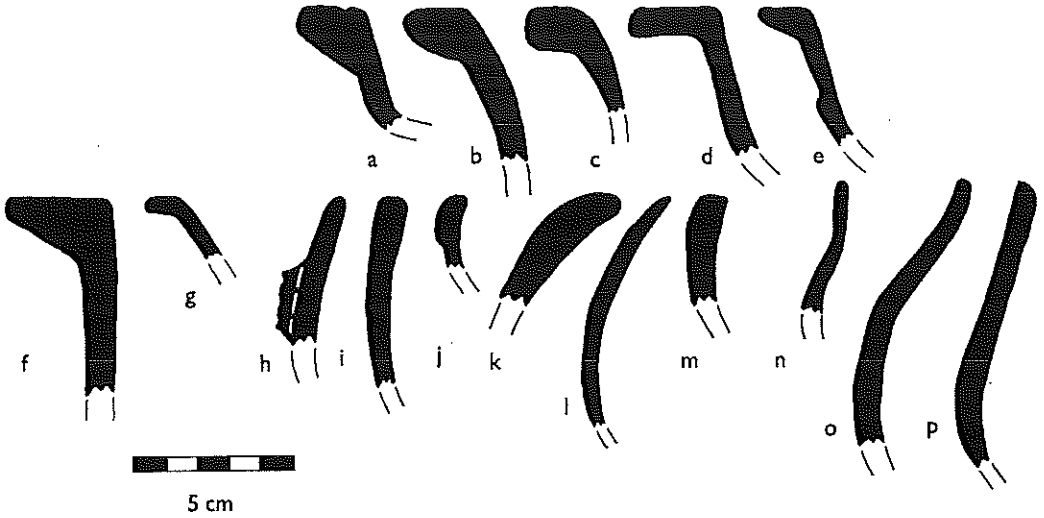

Figure 8.3 • *a-g*, Everted rim bowls; *a-c*, Aguagua:Totoca; *d*, Jimilile:Jimilile; *e*, Izalco, Barandillal; *f*, Taixiguat:Taixiguat; *g*, Chorrera:Gualjoco; *h-o*, Simple restricted orifice bowls; *h*, Molo:Molo; *i*, Aguagua:Aguagua; *j*, Cienega:Cienega; *k*, Guitin:Guitin; *l*, Chilanga:Comederos, *m*, Jululo:Jululo; *n-p*, Restricted orifice bowls with straight or curved upper segments and globular lower segments; *n*, Tirantes:Tirantes; *o*, Santa Rosita:Santa Rosita; *p*, Cerro Heralo:Cerro Heralo.

Forms. No jars recovered.

- Essentially subhemispherical bowl with concave wall and rounded base, direct rim, d: 20.6 cm, wall: 0.66 cm, N=11.
- One each of three other bowl forms.

Surface. Very well smoothed and polished, with a silky surface feel. The orange slip, similar to Aguagua:Totoca, adheres well. The white surface does not appear to be slipped but merely heavily burnished. The modal color for the orange slip is 2.5-YR-5/8 (red); the unslipped surface is 10-YR-7/3, -7/5 (very pale brown).

Decoration. A few sherds show possible pattern burnishing on vessel interiors.

Distribution. Limited to Gualjoquito.

Comparative material. None.

TYPE: JIMILILE RED RIMMED

Variety: Jimilile (figs. 8.3d, 8.7g,m)

Basis for definition. See "Establishing the taxa"; rare.

Identifying attributes. Burnished, unslipped surfaces with a red rim.

Paste. See Aguagua:Totoca. Jimilile sherds are hard and apparently well fired. Cores are sometimes present.

Forms

- Bowl with outslanted, straight to convex walls; one with direct rim; generally a flat base, d: 19.6 cm, wall: 0.77 cm, N=10.
- Bowl with subhemispherical shape with concave wall and rounded base, sometimes with a basal break; direct rim, d: 24.5 cm, wall: 0.65 cm, N=8.
- One each of several other bowl forms.
- Pyriform jar, essentially neckless or with a low neck; direct rim; no measurements, N=12.
- One each of four other jar forms.

Surface. Smoothed and lightly burnished, but inclusions can often be felt on the surface.

Decoration. Well preserved red paint on rims, usually extending 1 cm down interior and exterior walls. Modal paint color is 10R 4.5 or 4/6-8 (red).

Distribution. Limited to Gualjoquito.

Comparative material. None.

Comments. Red rim bands are a common decorative motif throughout the Santa Bárbara assemblage.

GROUP: GRITADERO

Basis for definition. Most common group in this complex.

Comments. Ware undefined.

TYPE: GRITADERO PLAIN

Variety: Gritadero (figs. 8.6n; 8.7a,h,j)

Basis for definition. See "Establishing the taxa;" common.

Identifying attributes. Unslipped, undecorated, paste.

Paste. Medium coarse to coarse in texture with lots of visible inclusions 2 mm or smaller. Firing cores are generally present. The modal color for the paste interior is 10-YR-5/4 (yellowish brown) to -7/4 (very pale brown); the exterior is 7.5-YR-5/4,-5.5/4 (brown).

Forms. Jars and bowls are about equally common, but jars show more variation.

- Bowl with flared/convex wall, outslanted; direct rim; rounded base usually with break or flat base, d: 25 cm, wall: 0.6 cm, N=10.
- Subhemispherical bowl with direct rim and rounded base, sometimes with a break, d: 23.5 cm, wall: 0.79 cm, N=8.
- One each of several other bowl forms.
- Pyriform jar with low to no neck, direct rim, globular body; too fragmentary for measurements, N=7.
- Three or fewer of seven other jar forms.

Appendages. Jar handles appear to be straps, but associations with forms are unclear.

Surface. Exteriors are fairly well smoothed with polishing on and immediately below rims on about 50% of the specimens. Jar interiors tend to be rough.

Decoration. Only a few possible grooves and appliquéd fillets were noted.

Distribution. Found wherever the complex appears.
Comparative material. None.

TYPE: MOJARRAS MODELED
Variety: Mojarras

Basis for definition. Sixteen sherds with extensive modeling were recovered and set aside as a potential type. The best example is a larger-than-human-sized eye and eyebrow ridge. Paste, finish, etc. are identical to Gritadero:Gritadero.

TYPE: MOLO ZONE PAINTED
Variety: Molo (figs. 8.3h; 8.6o)

Basis for definition. See "Establishing the taxa"; rare.
Identifying attributes. Painted and unpainted areas defined by grooves and/or fillets.
Paste. See Gritadero:Gritadero, above.
Forms. One reconstructible shoe-shaped vessel was recovered, but most remains are quite fragmentary.

- Two subhemispherical bowls with direct rims and round bases; no measurements.
- Three tecomates and two jars with low, flared necks were found; no measurements.

Surface. Exteriors are well smoothed to burnished; interiors are merely smoothed.
Decoration. Broad but shallow incision (1–3 mm wide by 1 mm or less deep) outlines areas with red, and perhaps orange, paint. The incision also appears in the unpainted areas. There are a few examples with the incision replaced by finger-impressed fillets. No color information available.
Distribution. Apparently limited to Gualjoquito.
Comparative material. Guale Zoned Surface Treatment system.

TYPE: FRONTÓN UNSLIPPED
Variety: Frontón

Basis for definition. See "Establishing the taxa"; moderately common.
Identifying attributes. Crude single-point incision.
Paste. See Gritadero:Gritadero, above.
Forms

- Subhemispherical bowl; direct rim or with some thickening; rounded base, d: 19.5 cm, wall: 1.1 cm, N=7.
- One each of a few other bowl forms.
- Medium to high flared neck jar, direct or exteriorly thickened rim, clear neck-body break, globular body, d: 20.3 cm, wall: 0.83 cm, N=43.
- Straight neck jar, vertical or slightly outslanted; direct rim, d: 22 cm, wall: 1 cm, N=10.
- Five other jar forms with seven or fewer examples each.

Appendages. Both tubular and strap handles were recorded for jars.
Bases. Information is sparse.
Surface. Exteriors are generally smoothed but sometimes are fairly rough, especially on the incised parts.
Decoration. The principal decoration is deep, coarse, single-point incision on jar necks and, sometimes, shoulders and bowl exteriors. The lines usually form crosshatching or groups of parallel, diagonal lines which change in direction roughly every 5 cm. Fillets, usually finger impressed, can be used to mark the lower limits of the incision. Rarely, red lip bands are found. The modal red is 5YR 5/5-5/7 (reddish brown-yellowish red).
Distribution. Found wherever the complex appears.
Comparative material. Jicatuyo supersystem, Lupo system, although the items without red rim bands would be problematic members of this category.
Comments. The red rim bands may be more common than they appear, but in Santa Bárbara the red is very poorly preserved. This characteristic should probably have served to mark a varietal distinction.

TYPE: FRONTÓN UNSLIPPED
Variety: Trancas (fig. 8.7o)

Comments. This variety is identical to Carretera variety (see below under Early Classic) with the following exception: it is somewhat better finished on the body; jar necks are burnished on the interiors and on and just below the lip for interiors and exteriors, where the burnishing often produces a high gloss.

TYPE: CECECAPA INCISED WITH RED
Variety: Cececapa (figs. 8.5b,n; 8.6p-r; 8.7b,p,q; 8.8c)

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. Incision in zones of white wash; red rim bands; some red below incision.
Paste. See Gritadero:Gritadero, above.
Forms

- Bowl with concave walls with restricted orifice, direct rims, d: 15 cm, wall: 0.5 cm, N=4.
- One or two of several other bowl forms.
- Jar with medium to high flared neck, distinct neck-body break, direct or exteriorly thickened rim, globular body, d: 19 cm, wall: 0.57 cm, N=24.
- Neckless jar with restricted orifice (tecomate), thickening on rim exteriors or interiors or both or, rarely, direct rims, d: 18.3 cm, wall: 0.63 cm, N=18.
- Jar with straight, generally vertical necks; distinct neck-body break; everted rim, sometimes with a concave or "scooped" profile, d: 19.3 cm, wall: 0.53 cm, N=10.
- Six other forms with eight or fewer examples each.

Appendages. Tubular handles for jars outnumber strap handles roughly 2:1.
Surface. Fairly rough to somewhat smoothed on incised portion but better finished elsewhere, especially jar neck and bowl interiors.
Decoration. This type is essentially like Frontón, both varieties, in placement, form, organization, and execution of incision. A light tan to white wash, however, covers the incised areas and is applied before incising. The wash's modal color is

10-YR-8/2 (white). Red-orange paint is found on most specimens, mainly on the lips. The red is 5-YR-5/6 (yellowish red).
Distribution. Found wherever the complex appears.
Comparative material. Jicatuyo supersystem, Lupo system, at least for the red rimmed examples.
Comments. This is essentially a fancy version of Frontón and bears the same relationship to it as some minor spinoffs of Masica Incised—for instance, Tierra Blanca variety—do to the main body of Masicas. Both Frontón and Cececapa appear to be forerunners of Masica and related types.

TYPE: MAZICAL RESIST DECORATED
Variety: Mazical

Comments. This extremely rare item is essentially Cececapa:Cececapa with resist decoration on jar neck interiors.

GROUP: GUALALA

Basis for definition. See "Establishing the taxa"; moderately common.
Comments. Ware undefined.

TYPE: GUALALA STREAKY SLIP
Variety: Gualala (fig. 8.2v)

Basis for definition. See "Establishing the taxa"; moderately common.
Identifying attributes. Uneven orange slip with resist decoration; paste.
Paste. Medium to medium-fine in texture with some very small visible inclusions. The paste interior colors fall out on three different charts; there is no mode.
Forms. Seven rims comprise five forms of jar. One plate with a simple upturned rim.

- Bowl with straight to convex, outslanted walls; everted rims; generally flat bases, d: 32.3 cm, wall: 0.58 cm, N=34.
- Concave-walled subhemispheral bowl with a variety of lip modifications, usually rounded bases with some basal breaks, d: 24 cm, wall: 0.8 cm, N=25.
- Bowl with convex, outslanted walls; various lip treatments; flat or rounded bases, d: 18 cm, wall: 0.8 cm, N=23.
- Five other bowl forms with a few examples each.

Appendages. Bowl supports include hollow mammiforms, solid nubbins, and other hollow forms. There is one spout.
Bases. Bowl bases are both flat and rounded; rounded bases tend to have ring supports. One of the two bowl dimple bases has a mammiform support.
Surface. A very uneven, streaky orange slip is applied to the fairly well finished surfaces; the basal paste color often shows through. Slip does adhere well and is fairly resistant to erosion. Surfaces are polished, often causing a fairly high degree of gloss. The modal slip color is 2.5-YR-4.5/8, -4/8 (red).
Decoration. The resist lines, which serve as the decoration, are irregular, typically a few short lines of varying lengths in irregular groups. The resist is not distinct. Some incision is present, particularly on everted rim bowls (5 of 34), and the rims are also sometimes scalloped. Some flanges were found on bowl bodies; flanges are simple or modeled.
Distribution. Found wherever the complex appears.
Comparative material. Papalaja supersystem, Sumpul system.
Comments. This is a local paste version of Izalco Usulután, mimicking the forms and, poorly, the resist.

TYPE: GUALALA STREAKY SLIP
Variety: Gualtonco (fig. 8.8f)

Comments. This rare type is identical to Gualala:Gualala except for color: the slip is still orange, but the resist lines are fired gray.

GROUP: GUAYABITA

Basis for definition. See "Establishing the taxa"; very rare.
Comments. Ware undefined

TYPE: GUAYABITA BURNISHED BLACK-BROWN
Variety: Guayabita

Basis for definition. See "Establishing the taxa"; very rare.
Identifying attributes. Black color; high luster from polishing.
Paste. Medium-fine to fine textured paste. Some extremely small white particles are visible. Sherds are hard. Almost every sherd is black throughout. The mode for both paste interior and exterior is 7.5-YR-3/0 (very dark gray).
Forms. Only seven rims were found: five bowls, distributed among three forms, and two flared-neck jars with exteriorly thickened rims.
Appendages. One mammiform and one hollow conical support were found. A few flanges which could not be related to rims were recorded.
Bases. Flat and rounded.
Surface. These extremely well smoothed and well burnished vessels have a high gloss and a silky feel. Nonetheless, the surfaces show pitting and wearing. The black surface color is sometimes mottled with brown.
Decoration. Decoration seems to consist of modeling, but it is difficult to get a sense of the designs because the pieces are small.
Distribution. Found wherever the complex appears but in very small quantities.
Comparative material. Undefined.

GROUP: IZALCO

Basis for definition. See "Establishing the taxa"; fairly common.
Comments. Ware undefined.

TYPE: IZALCO USULUTÁN
Variety: Barandillal (figs. 8.3e; 8.4c,d,i; 8.8d,e)

Basis for definition. See "Establishing the taxa"; the most common of this group.
Identifying attributes. Orange slip with resist decoration; paste.
Paste. Fine to medium-fine textured paste, sometimes ranging to a little coarser. Visible inclusions are not common; those

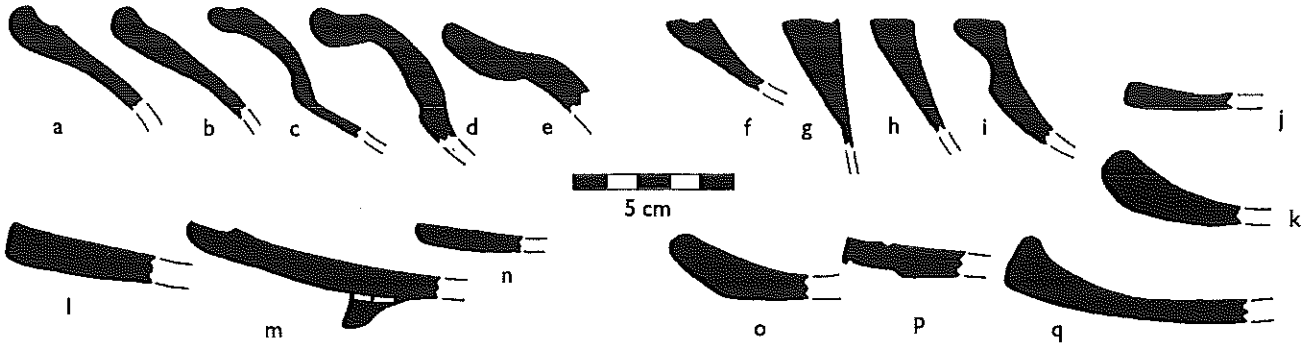

Figure 8.4 • *a-e,* Open bowls with flared walls and sublabial groove or channel; *a,* Aguagua:Aguagua; *b,* Guayabita:Montuca; *c, d,* Izalco:Barandillal; *e,* Aguagua:Totoca; *f-h,* Open bowls with triangular cross-section rim; *f,* Aguagua:Aguagua; *g, h,* Guitin:Guitin; *i,* Composite silhouette bowl; Izalco:Barandillal; *j-q,* Plates; *j,* Chorrera:Gualjoco; *k,* Guitin:Guitin; *l, m,* Aguagua:Totoca; *n,* Aguagua:Aguagua; *o,* Ceguaca:Ceguaca; *p,* Guayabita:Montuca; *q,* Guitin:Guitin.

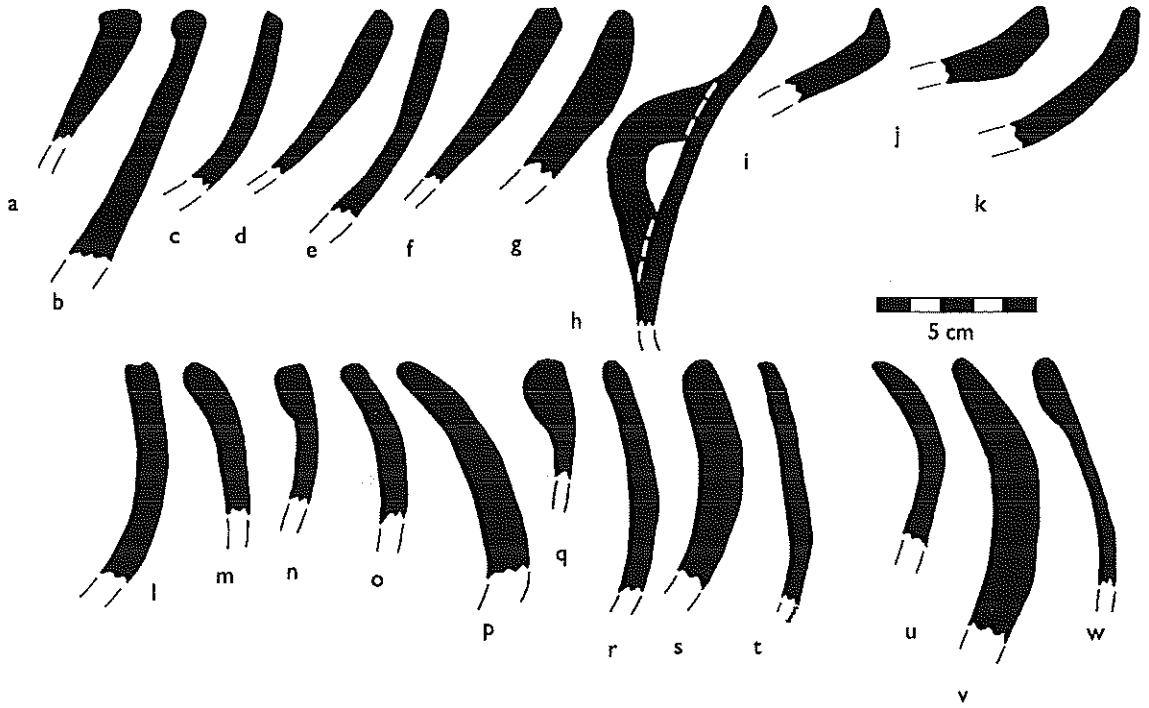

Figure 8.5 • *a-g,* Pyriform jars with high necks; *a,* Taixiguat:Taixiguat; *b,* Cececapa:Cececapa; *c,* Chorrera:Gualjoco; *d,* Cualjotal:Cualjotal; *e,* Picicho:Picicho; *f, g,* Quecoa:Quecoa; *h-k,* Low-necked pyriform jars; *h, i,* Taixiguat:Taixiguat; *j,* Chorrera, Gualjoco; *k,* Picicho:Picicho; *l-w,* High flared-neck jars; *l,* Aguagua:Aguagua; *m,* Frontón:Carretera; *n,* Cececapa:Cececapa; *o,* Ceguaca:Ceguaca; *p,* Taixiguat:Taixiguat; *q,* Cececapa:Cutuquita; *r,* Jululo:Tencoa; *s,* Masica:Gualoquito; *t,* Picicho:Picicho; *u,* Chorrera:Matasanito; *v, w,* Quecoa:Quecoa.

seen are very small and generally white. Cores are often present. Modal paste interior color is 10-YR-7/3 (very pale brown); interiors are 10-YR-7/3, -7/4 (very pale brown).

Forms. One each of four different jar forms. One each of two different plate forms.

- Bowl with outslanted, straight to convex walls; everted rim; rounded base with basal break or flat base, d: 30 cm, wall: 0.66 cm, N=59.
- Bowl with outslanted, usually convex walls; distinctive rim with a deep groove or channel on the interior below the lip; rounded bases, often with a break, d: 37.2 cm, wall: 0.63 cm, N=32.
- Subhemispherical bowl, direct rim, usually a rounded base with a break, d: 20.25 cm, wall: 0.78 cm, N=19.
- Bowl with outslanted to roughly vertical convex walls, direct rim, flat or rounded bases, commonly with a break, d: 32 cm, wall: 0.8 cm, N=18.
- Four other bowl forms with eight or fewer examples each.

Appendages. One solid slab support was found, as were one strap handle and one spout.

Bases. Rounded bowl bases have some ring supports. The equally common flat bases have hollow supports, mammiforms, and solid nubbin feet.

Surface. Surfaces are extremely well smoothed and well burnished although the burnish is sometimes dulled/eroded to a matte finish. The resist lines seem to retain their gloss better than other portions. Surfaces are slipped orange, and the resist lines fire white or tan. Modal slip colors are 5-YR-6/8 (red), 2.5-YR-6/8 and -5/8 (light red and red, respectively).

Decoration. Decoration consists of resist markings, generally

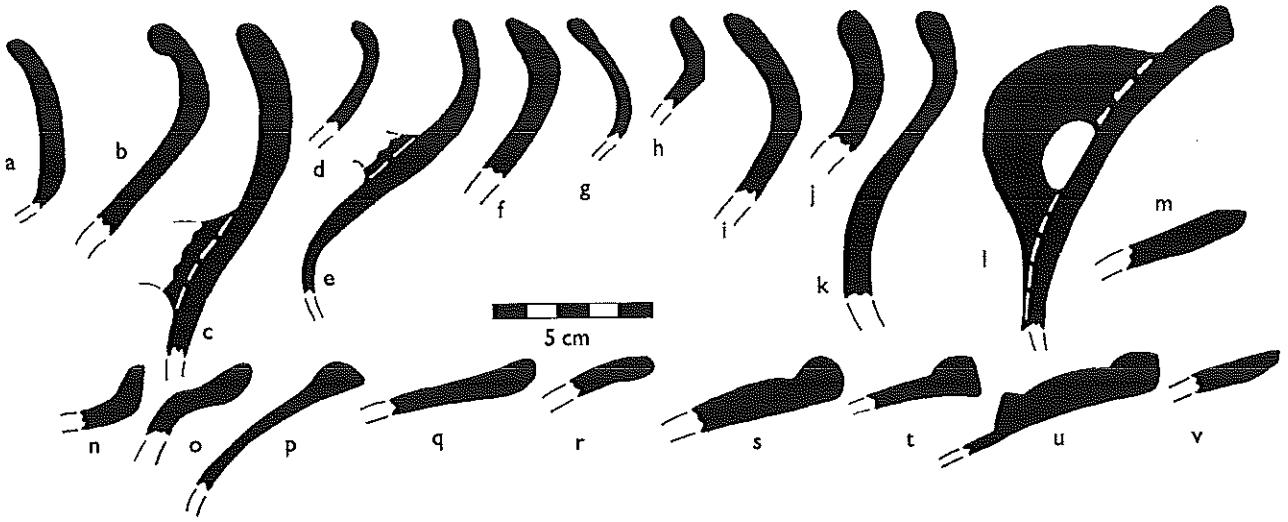

Figure 8.6 • *a-k,* Jars with low flared necks; *a,* Jululo:Tencoa; *b,* Chorrera:Gualjoco; *c, d,* Masica:Gualjoquito; *e,* Masica:Zaragossa; *f,* Masica:Tierra Blanca; *g,* Masica:Malin; *h,* Cerro Heralo:Cerro Heralo; *i,* Chorrera:Matasanito; *j,* Masica:Maqueta; *k,* Yara:Yara; *l-v,* Neckless, restricted orifice jars (tecomates); *l,* Taixiguat:Taixiguat; *m,* Chorrera:Gualjoco; *n,* Gritadero:Gritadero; *o,* Molo:Molo; *p-r,* Cececapa: Cececapa; *s,* Taixiguat:Taixiguat; *t, u,*Cececapa:Cutuquita; *v,* Quecoa:Quecoa.

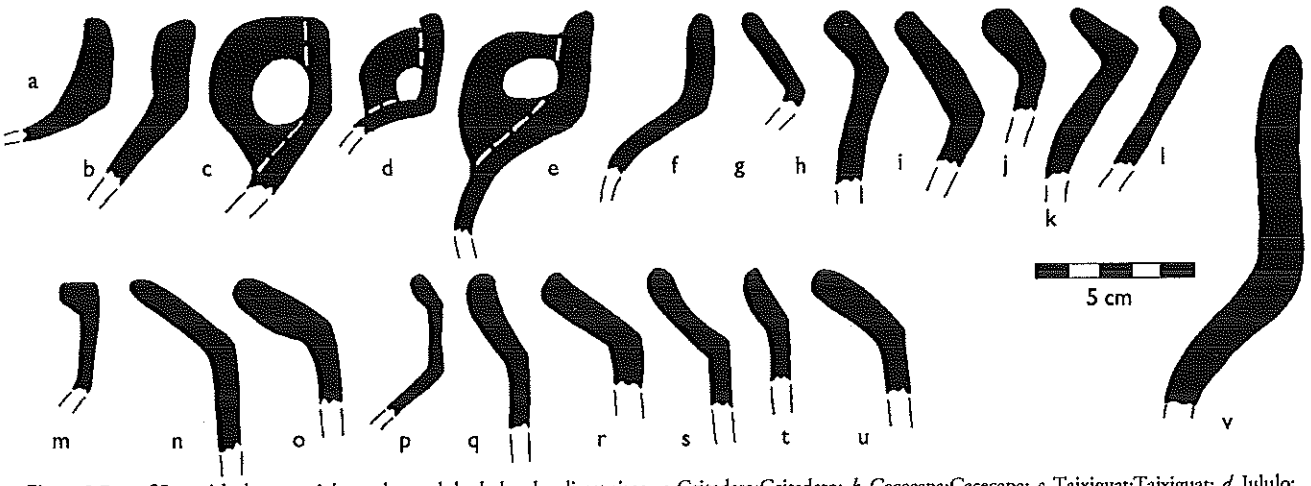

Figure 8.7 • *a-f,* Jars with short, straight necks, neck-body breaks, direct rims; *a,* Gritadero:Gritadero; *b,* Cececapa:Cececapa; *c,* Taixiguat:Taixiguat; *d,* Jululo: Tencoa; *e,* San Gaspar:San Gaspar; *f,* Masica:Gualjoquito; *g-l,* Neckless, everted rim jars; *g,* Jimilile:Jimilile; *h, j,* Gritadero: Gritadero; *i,* Loma Larga:Loma Larga; *k,* Chorrera:Gualjoco; *l,* Uncana:Uncana; *m-v,* Jars with vertical, straight necks and everted rims; *m,* Jimilile:Jimilile; *n,* Aguagua:Totoca; *o,* Frontón:Trancas, *p, q,* Cececapa:Cececapa; *r,* Aguagua:Aguagua; *s,* Cececapa:Cutuquita; *t,* Jululo:Tencoa; *u,* Chorrera:Gualjoco; *v,* Jar with vertical, straight neck, direct rim, and neck-body break; Magdalena:variety unspecified.

parallel wavy lines, although some blobs and crosshatching appear. Often the resist is rather faint. Plastic decoration includes flanges, circumferential grooves on everted rims, and some scalloping and/or modeling on everted rims and flanges.

Distribution. Found wherever this complex is found and occasionally in areas without a clear Preclassic component. The type also continues into the early part of the Early Classic (see below).

Comparative material. Papalaja supersystem, Sumpul system.

Comments. These materials are fully comparable to Izalco vessels found elsewhere in southeastern Mesoamerica.

TYPE: IZALCO USULUTÁN
Variety: Cascajal

Comments. This variety is much less common than Barandillal variety, but is essentially the same except for color: Cascajal variety has an orange slip with gray resist lines.

TYPE: IZALCO USULUTÁN
Variety: Divisito

Comments. The rare Divisito variety is similar to Barandillal, except in slip color, which, though more or less orange, tends to be rather grayish,with resist marks of a lighter orange.

TYPE: IZALCO USULUTÁN
Variety: El Panal

Basis for definition. This is more a potential variety than a full-fledged one, due to the very small number identified.

Comments. Same as Barandillal variety but with the addition of scraped slip lines.

GROUP: LOS HOYOS

Basis for definition. See "Establishing the taxa"; not particu-

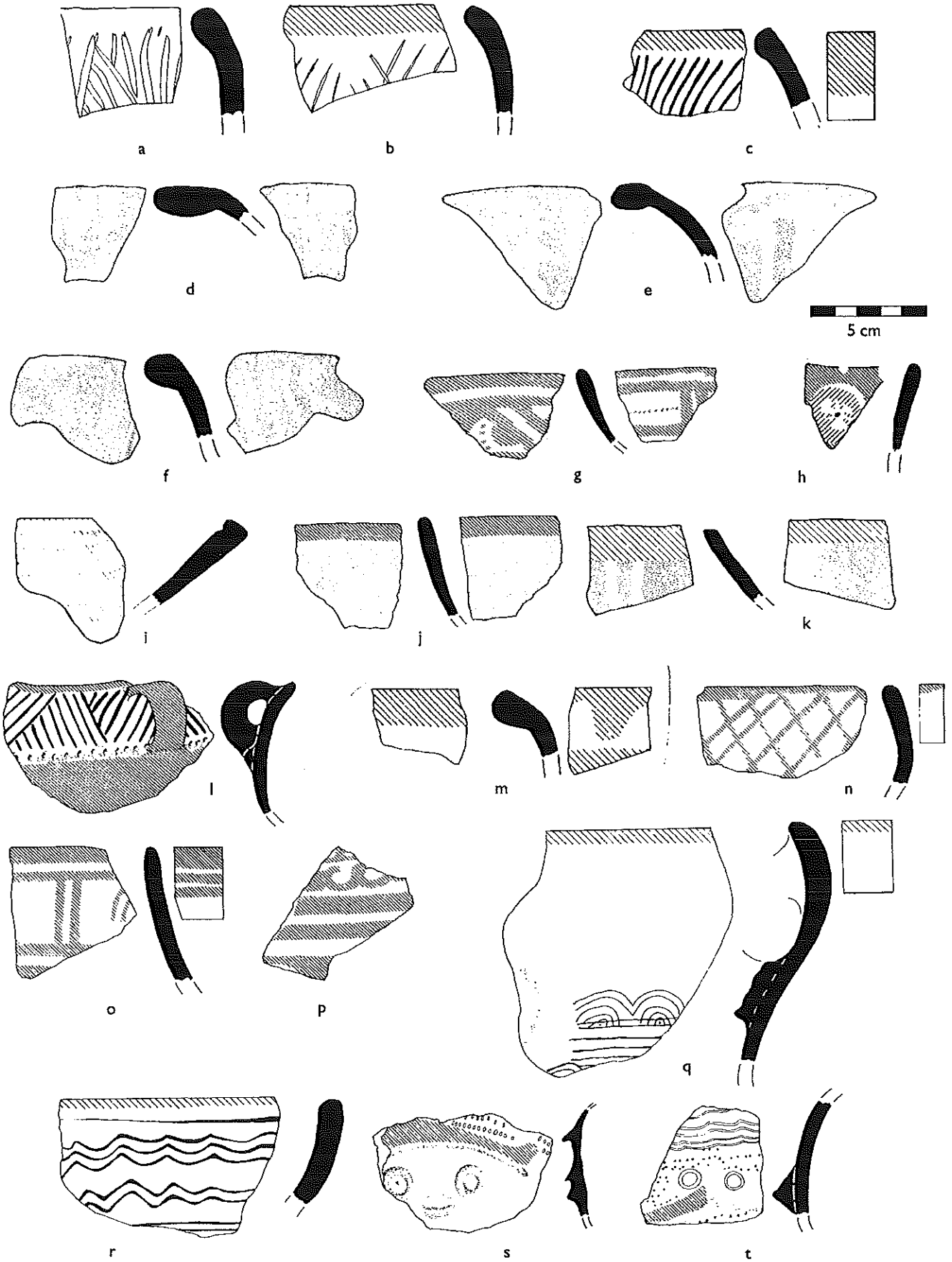

Figure 8.8 • Surface decoration, incision, paint, resist; *a, b,* Frontón:Carretera; *c,* Cececapa:Cececapa; *d, e,* Izalco:Barandillal; *f,* Gualala:Gualtonco; *g,* Cancique:La Curva; *h,* Tirantes:Tirantes; *i,* Taixiguat:Taixiguat; *j,* Chilanga:Comederos; *k,* San Rafael:Cinco Cerritos; *l,* Cececapa:Cutuquita; *m,* Jululo:Jululo; n, La Isla:La Isla; *o, p,* Loma Larga:Loma Larga; *q-t,* Masica:Gualjoquito.

larly common.
Comments. Ware undefined.

TYPE: LOS HOYOS ORANGE WASHED
Variety: Los Hoyos

Basis for definition. See "Establishing the taxa"; not very common.
Identifying attributes. Orange wash; paste.
Paste. These attributes are essentially like Gritadero Plain:Gritadero, above. Inclusions are many and large, up to 3 mm. Colors not available.
Forms. Of the 15 identified bowl rims, the most common (N=6) is the subhemispherical bowl followed by bowls with convex, outslanted walls, N=5. The 16 jar rims are divided among seven different forms.
Appendages. Supports include ring bases, solid nubbins, and hollow forms, presumably all for bowls. Jar handles are both tubular and strap.
Bases. Round and flat bowl bases are present in equal numbers, and there is one dimple base. Jar bases are rounded and dimpled.
Surface. For jars, interiors are rough while exteriors are smoothed; bowls are smoothed on both surfaces, but not otherwise altered. Both surfaces of bowls (or interiors only) and jar exteriors are covered with a very thin orange wash. The modal color is 5-YR-5/6 (yellowish red).
Decoration. None, save the wash.
Distribution. Sporadically encountered wherever the complex is found.
Comparative material. Unclear; possibly Choloma supersystem, Chinacla system.
Comments. The number of bodies is greater than the small number of rims would indicate, suggesting that the wash might not have been applied to the rims. If this were true, the rims would have wound up in the Gritadero category, and this unit would be underrepresented.

TYPE: LAS VUELTAS CRUDE ORANGE
Variety: Las Vueltas

Basis for definition. See "Establishing the taxa"; rare.
Identifying attributes. Orange slip, crude finish.
Paste. Similar to Gritadero, but on the cruder/coarser end of the range, with many visible inclusions. Dark firing cores are common.
Forms. The three identified bowls have outslanted, convex walls. The two identifiable jars have flared necks of medium height and direct rims.
Appendages. One spout was noted.
Surface. Surfaces are poorly finished, lumpy and rather rough even on jar exteriors and bowl interiors. There is a very light polish on some items, but it is rather random, leaving most of the surface untouched by the burnishing tool. The modal slip color is 7.5-YR-5/7 (red).
Decoration. One sherd has two shallow, narrow grooves. No other decoration was noted.
Distribution. Rarely encountered anywhere.
Comparative material. Unclear; possibly Choloma supersystem, Chinacla system.
Comments. Las Vueltas seems to be a crude version of Los Hoyos Orange Washed, above.

EARLY CLASSIC
Jicalaca Ceramic Complex
GROUP: AGUAGUA

Basis for definition. See "Establishing the taxa"; fairly common.
Comments. Ware undefined.

TYPE: AGUAGUA UNEVEN ORANGE
Variety: Aguagua (figs. 8.2b,c,w; 8.3i; 8.4a,f,n; 8.5l; 8.7r)

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. Orange slip of uneven coloration.
Paste. Medium-coarse textured paste with lots of inclusions ranging up to 3 mm in size, although most are 1 mm or smaller. Firing cores are present on a majority of sherds. Modal paste interior color is 10-YR-6/3, -6/4 (pale brown to light yellow brown). The mode for the exterior is 7.5-YR-6/4 (light brown).
Forms. Bowls predominate over jars roughly 2:1. Over half the rims which seemed to be from jars could not be categorized more precisely by form. Two plates, each a different form, were found, as was one lid.

- Subhemispherical bowl with concave wall and rounded base, with some basal breaks; direct rims, d: 22.4 cm, wall: 0.58 cm, N=91.
- Bowl with convex wall, straight or, more commonly, outslanted; commonest rim modification is exterior thickening, d: 27.6 cm, wall: 0.67 cm, N=56.
- Bowl with straight to convex, outslanted walls; everted rim; usually flat bases, d: 24 cm, wall: 1 cm, N=25.
- At least four other bowl forms, with five or fewer examples.
- Pyriform jar with moderate neck (22 examples) or little or no neck (6), direct rim, globular bodies; no measurements.
- Jar with outflared neck, generally vertical; distinct neck-body break; usually exterior thickening of the rim, d: 31 cm, wall: 0.6 cm, N=17.
- Four other jar forms with a few rims each.

Appendages. Tubular and strap handles. At least one strap handle was mounted horizontally on a jar, rather than vertically, the usual placement. Two spouts were found.
Bowls. Have rounded bases with and without ring supports; flat and dimple bases were also noted. Some flat bases had hollow or solid supports; unattached solid nubbins and mammiforms were also found.
Surface. For bowls, interiors are well finished and usually polished. Jar exteriors are similarly treated, and their interiors

are unusually well done for jars. Exteriors of jars and either or both surfaces of bowls are slipped orange; color is not uniform across the vessel, which seems due less to firing than to the nature of the slip itself. The modal slip color is 2.5-YR-4/8 (red).

Decoration. Other than the slip and polishing, little is present. A few sherds have faint resist marks, and some have grooving or incision, which is particularly present on bowl rims.

Distribution. Found wherever the complex appears.

Comparative material. Choloma supersystem, Chasnigua system.

Comments. This taxon was originally defined for Early Classic contexts, but it clearly originated in the Preclassic with the taxon now called Aguagua Uneven Orange:Totoca.

TYPE: CIENEGA SCRAPED SLIP

Variety: Cienega (fig. 8.3j)

Basis for definition. See "Establishing the taxa"; very rare.

Identifying attributes. Reddish-orange slip scraped off portions of the vessel, usually rim exteriors.

Paste. See Aguagua Uneven Orange:Aguagua, above.

Forms. Incurved walls, usually an exteriorly thickened rim, rounded or flattened base, d: 14 cm, wall: 0.55 cm, N=4. Only one possible jar noted.

Surface. Fairly well finished interiors and exteriors. Reddish-orange slip applied to both surfaces; some slight burnishing over the slip. The slip has been removed by scraping on portions of the vessels, usually the exteriors of the exteriorly thickened rims. The scraped portion is rougher than the slipped sections.

Decoration. None save the slip and scraped portions.

Comments. The only other regular use of scraped slip in the Santa Bárbara assemblage is on Tirantes Trichrome; there is also one Cancique Polychrome vessel with a scraped slip design.

GROUP: CANCIQUE

Basis for definition. See "Establishing the taxa"; relatively uncommon.

Comments. Ware undefined.

TYPE: CANCIQUE POLYCHROME

Variety: La Curva (figs. 8.2d; 8.8g)

Basis for definition. See "Establishing the taxa"; uncommon.

Identifying attributes. Bichrome or, rarely, polychrome designs, usually incorporating a characteristic series of dots and curvilinear elements.

Paste. Matrix is fine textured, but inclusions are fairly dense; some are as large as 3 mm, but most are less than 1 mm. Most inclusions are unidentified, except for quartz. Sherds are not completely oxidized, but cores are not dark. Paste interiors fall on the 5-YR and 10-YR charts, and exteriors are mostly on the 5-YR chart.

Forms. Only one possible jar rim was found.

- Subhemispherical bowl, direct rim, rounded base, d: 22.38 cm, wall: 0.63 cm, N=15.
- One each of two other bowl forms.

Surface. Very well smoothed on both surfaces. Usually slipped with orange, but one example has orange on one side and cream on the other. Slip and paint are polished to a fairly high luster on well preserved sherds. The modal slip color is 5-YR-6/8 (yellowish red).

Decoration. Red paint is applied over the slip on interiors and exteriors. Designs are difficult to determine because the sherds are small, but lines of dots and curvilinear elements are diagnostic. There was one example of white paint over the red, and one example of a scraped slip design below the painted area. The paint has two modes: 2.5-YR-3.6 and 10-R-3/6 (both dark red).

Distribution. Unclear at present, but not necessarily limited to the larger sites.

Comparative material. Cancique system.

Comments. This group of sherds was named Cancique because of its similarity to the Lake Yojoa Cancique materials and to Cancique from other parts of the southeast.

TYPE: TIRANTES TRICHROME

Variety: Tirantes (figs. 8.2e,x; 8.3n; 8.8h)

Basis for definition. See "Establishing the taxa"; rare.

Identifying attributes. Distinctive three-color designs, often employing a scraped slip technique.

Paste. Moderately fine paste with numerous small white inclusions, all under 1 mm. Dark gray firing cores generally occupy about half of sherd interiors. The modal interior color is 10-YR-6/4 (light yellowish brown), and the exterior is 10-YR-7/3, -7/4 (very pale brown).

Forms. Bowls outnumber jars roughly 5:1. Four jar forms with one or two examples each were noted.

- Subhemispherical bowl; direct rim; round base, sometimes with a basal break, d: 19.2 cm, wall: 0.58 cm, N=11.
- Bowl with outflared walls, outslanted to somewhat vertical in orientation; direct rim; flat or rounded bases; usually basal breaks, d: 19 cm, wall: 0.7 cm, N=10.
- Three other bowl forms with three or fewer examples.

Appendages. One spout and two tubular handles were recorded.

Bases. One flat base is from a jar, but most jars seem to have round bases; bowl bases are unclear.

Surface. Well smoothed on interiors and exteriors and covered on both surfaces with a generally hard, light orange slip which resists erosion. At least one example, however, has a cream slip on one side and orange on the other. Slip and paint are burnished, often to a high gloss. The orange slip has two modes: 5-YR-7/8 and -6/8 (both reddish yellow).

Decoration. Red paint is applied over the slip; the cream slipped example also has orange paint. The slip is often scraped to show the paste underneath, producing the trichrome effect.

Overall designs are obscure due to the small size of sherds recovered, but are Cancique-like in flavor. The modal red is 2.5-YR-4/8 (red); the orange paint is 5-YR-6/8 (reddish yellow).
Distribution. Widely found in small quantities.
Comparative material. Cancique system.
Comments. This taxon is similar to Cancique, but the designs appear to be more intricate and the overall effect is a more colorful vessel.Tirantes should have been divided into two groups: one with orange slip only, the other using cream as well.

GROUP: CEGUACA

Basis for definition. See "Establishing the taxa"; fairly common.
Comments. Ware undefined.

TYPE: CEGUACA COARSE

Variety: Ceguaca (figs. 8.4o; 8.5o)

Basis for definition. See "Establishing the taxa"; not particularly common.
Identifying attributes. Poor finish, unslipped and undecorated; paste.
Paste. Fairly coarse matrix with a high percentage of inclusions, many of large size (1-2 mm). Dark, thick (2-5 mm) firing cores are common. Sherds are soft and easily broken. Paste interior color is 7.5-YR-6/5, -6/6 (reddish yellow); exteriors are the same.
Forms. Seven rims distributed among four different bowl forms were noted. Three plates of varying forms were recorded.

- Pyriform jar with moderate neck, generally a direct rim, globular body; no measurements, N=18.
- Pyriform jar with no neck; no measurements, N=12.
- Jar with flared but essentially vertical neck; neck-body break; externally thickened rim common; no measurements, N=10.
- Jar with flared, low neck, with vertical orientation; no break to body; direct rim; no measurements, N=6.
- Seven other rims distributed over four jar forms, no more than two examples each.

Appendages. One ring support on a rounded bowl was noted. Tube handles outnumber strap handles 3:1.
Surface. Poorly finished on interiors and exteriors. No slip or polish noted.
Decoration. None.
Distribution. Widely found.
Comparative material. Forms are consistent with other Santa Bárbara utilitarian taxa.

TYPE: TAIXIGUAT BLOTCHY RED

Variety: Taixiguat (figs. 8.2g,i,y; 8.3f; 8.5a,h,i,p; 8.6l,s; 8.7c; 8.8i)

Basis for definition. See "Establishing the taxa"; fairly common
Identifying attributes. Unslipped surfaces with large-scale, crude red painted designs.
Paste. See Ceguaca Coarse:Ceguaca, above.
Forms

- Subhemispherical bowl, direct rim, rounded base often with break, d: 22 cm, wall: 0.64 cm, N=25.
- Bowl with outflared, outslanted wall; direct rim; flat or rounded base, d: 30 cm, wall: 0.65 cm, N=8.
- Three other bowl forms with one or two examples each.
- Pyriform jar with moderate neck (22 examples) or low to no neck (5); direct rim; one moderate-necked specimen had a diameter of 22 cm and wall: 0.76 cm.
- Jar with moderate height flared neck, generally vertical; distinct break to body; generally exterior thickening on rims, d: 24.6 cm, wall: 0.93 cm, N=15.
- Neckless jar with restricted orifice (tecomate); variety of rim-lip treatments, d: 17.3 cm, wall: 0.7 cm, N=14.
- Four other jar forms with four or fewer examples each.

Appendages. Jars have tubular or strap handles. One jar spout was noted, as was one hollow bowl support.
Surface. Interiors are generally rough, and some exteriors are not well finished; exteriors, however, are more likely to be at least fairly well smoothed. Little or no polishing for gloss was noted, but the smeared paint observed suggests some burnishing after paint application. Paste interior color is 10-YR-7/4, -7/6 (very pale brown to yellow); the exterior is 10-YR-7/2, -7/4 (very pale brown).
Decoration. Red paint is applied to broad areas on bodies and rims and lips as well as handles. Designs seem to be large geometric forms: triangles, lozenges, stripes. Some sherds have horizontal modeled/punctated ridges. The paint's mode is 2.5-YR-4/8 (red).
Distribution. Widely found.
Comparative material. Jicatuyo supersystem, Chinda system.
Comments. This bichrome is crude in finish and decoration.

GROUP: CHILANGA

Basis for definition. See "Establishing the taxa"; fairly common.
Comments. Ware undefined.

TYPE: CHILANGA RED PAINTED USULUTÁN

Variety: Comederos (figs. 8.2f,h,z, 8.3l; 8.8j)

Basis for definition. See "Establishing the taxa"; fairly common, and the most prevalent of this group.
Identifying attributes. Resist designs on orange slip; red paint; paste.
Paste. Very fine-textured paste with very few visible inclusions. Hard and well fired, despite the presence of firing cores. The modal interior color is 10-YR-7/3, -7/4 (very pale brown).
Forms. Eleven rims are spread out over seven jar forms.

- Subhemispherical bowl; direct rim; rounded base, sometimes with basal break, d: 25.08 cm, wall: 0.6 cm, N=211.
- Bowl with convex walls, generally outslanted; direct rim; flat or rounded bases, d: 22 cm, wall: 0.61 cm, N=46.
- Bowl with convex and slightly inslanted upper portion,

making a slightly restricted orifice; bottom portion is half or less of a sphere; bases are rounded, or sometimes dimpled, d: 18 cm, wall: 0.65 cm, N=9.

- At least two other bowl forms with a few examples each.

Appendages. Bowl supports include mammiforms and hollow and solid feet. Several ring supports were noted for jars.
Bases. Bowls have flat and rounded bases, the latter sometimes supported by rings.
Surface. Extremely well finished: completely and thoroughly smoothed; slipped orange; and highly polished, leaving the surfaces glossy and satiny to the touch. The slip is 5-YR-6/8 (reddish brown) and the resist marks (see below) are 10-YR-7/3, -7/4 (very pale brown).
Decoration. Resist marks defy categorization, although irregular patches and blobs predominate over lines. Red paint is present, almost always as a rim band, and appears on the bodies in unintelligible designs. Modal paint color is 10-R-4/8 (red).
Distribution. Widely found throughout the area.
Comparative material. Choloma supersystem, Chilanga system.

TYPE: CHILANGA RED PAINTED USULUTÁN
Variety: Black Painted

Basis for definition. A few sherds of Chilanga with both red and black paint were found. Except for the paint, these items are identical to Chilanga:Comederos.

TYPE: ARTURO INCISED
Variety: Anices

Comments. These few sherds are like Chilanga:Comederos save for the presence of incised lines. Designs, if any (as opposed, for example, to simple circumferential lines) are not clear.

GROUP: CHORRERA

Basis for definition. See "Establishing the taxa"; probably the most common group in this complex.
Comments. Ware undefined.

TYPE: CHORRERA UNSLIPPED
Variety: Macuelizo

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. Unslipped, largely undecorated; paste.
Paste. See Chorrera Unslipped:Gualjoco, under Late Classic Meraguaca ceramic complex, below.
Forms. Of the 12 rims, divided among five forms, six are from subhemispherical bowls. One apparent comal was recorded, based on the presence of a horizontal handle on an apparent rim.

- Pyriform jar with moderate neck (18 examples) or little or no neck (4 examples), direct rim, globular body, d: 16 cm, wall: 0.8 cm.
- Jar with low, flared neck; no neck-body break; direct rim; d: 21 cm, wall: 0.75 cm, N=8.
- Jar with moderately high convex neck, generally with a vertical orientation; distinct neck-body break; usually a direct rim, d: 13 cm, wall: 0.6 cm, N=6.
- Four other jar forms with five or fewer examples.

Appendages. On jars tubular handles outnumber strap handles about 2:1. Mammiform and miscellaneous hollow bowl supports were also noted. One horizontal comal handle was recorded.
Bases. Jars have rounded bases for the most part, but a few dimple bases were noted. Bowls have flat, dimpled, and rounded bases, the last sometimes with ring supports.
Surface. See Chorrera:Gualjoco, below.
Decoration. None.
Distribution. Found everywhere the complex appears.
Comparative material. No supersystem or system designation. This is an early form of Chorrera:Gualjoco but is also similar to other simple, probably utilitarian, taxa.
Comments. Chorrera:Macuelizo was first defined as a distinct type when we worked with sealed Early Classic lots and was then called Macuelizo Plain:Macuelizo. In mixed lots, however, it could not be distinguished from Chorrera:Gualjoco. For this reason, it was made a variety of Chorrera, and only sherds from unambiguous Early Classic contexts have been assigned to Chorrera:Macuelizo, while items in mixed lots were assigned to Gualjoco variety. Gualjoco variety is, therefore, probably somewhat inflated in numbers, while Macuelizo variety is underrepresented.

TYPE: MASICA INCISED
Variety: Dranzal

Comments. Masica Incised: Dranzal is virtually indistinguishable from Masica Incised:Gualjoquito. Its incision is somewhat finer in line and more delicate in execution than the Gualjoquito variety, and it seems to have fewer areas of red painted designs and almost no modeled and/or appliquéd decoration. Only sherds from crystal-clear Early Classic contexts were assigned to Dranzal variety; in cases of mixing, Gualjoquito variety was the taxon of choice.

TYPE: MASICA INCISED
Variety: Gualjoquito

Comments. This variety of Masica Incised may begin in the Early Classic, but the situation is confused due to the small number of unmixed Early Classic lots. See the Meraguaca ceramic complex, below, for discussion of this type-variety unit.

TYPE: MASICA INCISED
Variety: Zaragossa

Comments. This variety of Masica Incised may begin in the Early Classic, but the situation is confused due to the small number of unmixed Early Classic lots. See the Meraguaca

ceramic complex, below, for discussion of this type-variety.

GROUP: ESCONDIDO

Basis for definition. See "Establishing the taxa"; rare.
Comments. Ware undefined.

TYPE: ESCONDIDO POLYCHROME
Variety: Escondido

Basis for definition. See "Establishing the taxa"; rare.
Identifying attributes. Orange slip with red- and black- painted designs.
Paste. Medium-textured matrix with high density of inclusions, primarily very fine white particles, but with some clear quartz, red, and very little black. Cores are rare, but the paste is soft and easily eroded. The modal interior color is 5-YR-6/6 (yellowish red).
Forms. Five rims in two jar forms. Most common is a globular body with a short, vertical neck and direct rim. Six rims divided among three bowl forms.
Surface. Surfaces are well smoothed, and there is some burnish over the slip. The slip is, however, soft and easily eroded. Slip modal color is 5-YR-6/8 (yellowish red).
Decoration. Red and black paints are applied as rim and lip bands and on exteriors. The small sample and poor condition of these materials precludes a discussion of designs. The red does not have a modal color, but falls on the 10R chart. The black tends to be 5-YR-3/1 (very dark gray).
Distribution. No clear pattern.
Comparative material. Early Classic Polychrome supersystem
Comments. All Escondido type-variety units overlap with both San Gaspar Soft Slipped Polychrome (see p. 163, Meraguaca Ceramic Complex) and the Ulúa polychromes. Only sherds from absolutely clear Early Classic contexts were classified as Escondido, thereby, most probably, causing this set of taxa to be undercounted.

TYPE: ESCONDIDO POLYCHROME
Variety: Estancia

Comments. This very rare type is like Escondido variety, save that the slip is lighter in color and lighter than the vessel paste.

TYPE: ESCONDIDO POLYCHROME
Variety: Jimingula (potential)

Comments. This even rarer taxon is the same as Escondido variety except that it has a light orange slip on one side, like that of Estancia variety, but a cream to white slip on the other side.

GROUP: GRITADERO

Basis for definition. See "Establishing the taxa"; moderate number found.
Comments. Ware undefined.

TYPE: FRONTÓN UNSLIPPED
Variety: Carretera (figs. 8.5m; 8.8a,b)

Comments. This type continues in small quantities and is unchanged from the previous complex.

TYPE: CECECAPA INCISED WITH RED
Variety: Cutuquita (figs. 8.5q; 8.6t,u; 8.7s; 8.8l)

Basis for definition. See "Establishing the taxa"; fairly common in the beginning of the complex but dwindles by the end.
Identifying attributes. Incision; red paint; usually a white wash over the incised area.
Paste. Similar to Cececapa:Cececapa but on the finer end of the range. Cores are common and large. Paste interior mode is 10-YR-5/3 (brown); exterior is 10-YR-6/3 (pale brown).
Forms. Forms are quite diverse for jars; bowls are rare compared with jars. Three bowl forms with no more than five examples each.

- Neckless jar with restricted orifice (tecomate); generally with rim modifications, particularly exterior thickening, d: 16.27 cm: wall: 0.61 cm, N=16.
- Jar with moderate height convex neck, generally vertical; neck-body break, d: 22 cm, wall: 0.85 cm, n=12.
- Pyriform jar with moderate neck, direct rim; no measurements, N=8.
- Five other jar forms with six or fewer examples each.

Appendages. Both strap and tube handles were recorded.
Surface. Jar interiors are scraped but are rather rough. Exteriors are better finished, except that the vessels with the coarser incision are rough on the incised parts. No slip.
Decoration. Jar necks and shoulders and bowl exteriors below the rim are incised. Most incision is like that for the earlier materials, but there is a trend away from distinct incision to something that more closely resembles pattern burnishing: the lines are very shallow and fairly broad and are usually found as a sequence of parallel diagonal lines. The zones of incision are sometimes set apart by appliquéd bands, raised modeled bands, incised circumferential lines, or grooves. The incised areas still have the white wash, but the more pattern burnished ones are less likely to have it than others; the wash is occasionally found on non-incised portions as well. Red paint is still used on the rim and sometimes for designs on the bodies. Designs are unclear. The color mode for the wash is 10-YR-7/2, -7/3 (white-very pale brown). The paint has no clear mode.
Distribution. Widely found.
Comparative material. Jicatuyo supersystem, Lupo system.
Comments. As with Cececapa:Cececapa, there are likenesses with both coarser materials, such as Frontón, and finer ones, notably Masica Incised. Cutuquita variety is, however, much more variable in form, incision, wash, paint, and all other characteristics than Cececapa:Cececapa. If the two sorts of incision had been recognized earlier, a division on that basis would probably have been sensible.

TYPE: LA JUNTA PAINTED INCISED
Variety: La Junta

Comments. The extremely rare unit combines the exterior red rim band and incision of Cececapa with, on the interior, the white slip and red painted designs of Jululo (see below).

GROUP: GUALALA

Comments. Gualala Streaky Slip:Gualala and Gualtonco variety are both found in very small quantities in the early part of this complex. They are unchanged.

GROUP: GUAYABITA

Basis for definition. See "Establishing the taxa"; very rare.
Comments. Ware undefined.

TYPE: GUAYABITA BURNISHED BLACK-BROWN
Variety: Montuca (fig. 8.4b,p)

Basis for definition. See "Establishing the taxa"; very rare.
Identifying attributes. High burnish; black-brown color.
Paste. Essentially the same as Guayabita variety. The interior is more oxidized than previously, and the exteriors show more blotching with brown and orange than before. Paste interior mode is 7.5-YR-7/6 (reddish yellow). Paste exterior is 10-YR-3/1 (very dark gray).
Forms No jars were identified, although the presence of strap handles suggests that they exist. One lid was noted.

- Subhemispherical bowl, direct rim, rounded base, d: 20 cm, wall: 0.4 cm, N=3.
- Four other bowl forms with no more than two examples each.

Surface. Identical to Guayabita:Guayabita.
Decoration. Same as Guayabita variety.
Distribution. No patterns discernible.
Comparative material. None.
Comments. Guayabita:Montuca is more variable in finish and form than Guayabita variety.

GROUP: GUITIN

Basis for definition. See "Establishing the taxa"; fairly common.
Comments. Ware undefined.

TYPE: GUITIN POLISHED UNSLIPPED
Variety: Guitin (figs. 8.2k,aa; 8.3k; 8.4g,h,k,q)

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. Unslipped but well burnished; some distinctive forms.
Paste. Paste texture is fairly coarse with high densities of inclusions. Most inclusions are an unidentified white material, with smaller amounts of red; mica has been identified. Inclusions are as large as 2 mm. Cores are present in a majority of sherds and take up about half the thickness of a typical sherd. The paste interior mode is 7.5-YR-6/6 (reddish yellow); there is no exterior mode.
Forms. Forms are highly varied in this unit. Bowls and jars are essentially equally represented, and there are notable numbers of plates or comales. Twelve plate or comal rims distributed among four forms.

- Subhemispherical bowl, direct rim, rounded base, d: 22.54 cm, wall: 0.77 cm, N=21.
- Bowl with convex, outslanted walls; direct rim; rounded or flat base, d: 17 cm, wall: 0.65 cm, N=7.
- Bowl with straight to convex, outslanted walls; generally a flat base; everted rim, d: 21 cm, wall: 0.75 cm, N=5.
- Five other bowl forms with three or fewer examples.
- Jar with low, flared neck; no neck-body break; direct rim, d: 16.4 cm, wall: 0.9 cm, N=17.
- Five other jar forms with four or fewer specimens each.

Bases. Bowls have flat and rounded bases; some rounded bases are supported by rings.
Appendages. One hollow jar support was noted. Jar handles are principally straps.
Surface. Unslipped, but exteriors are well burnished as are the interiors of bowls; jar interiors are less well finished but are smoother and better made than most taxa.
Decoration. A few examples of appliquéd, impressed fillets were noted.
Distribution. Widely distributed.
Comparative material. Hijole system.
Comments. In the next complex, there is an unslipped, burnished category similar to Guitin.

GROUP: IZALCO

Comments. Izalco sherds are found in small quantities in the earlier part of this complex. They are primarily of the Barandillal variety.

GROUP: JULULO

Basis for definition. See "Establishing the taxa"; common.
Comments. Ware undefined.

TYPE: JULULO RED-ON-WHITE
Variety: Jululo (figs. 8.2bb,cc; 8.3m; 8.8m)

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. White slip; red painted designs, large.
Paste. Paste texture is medium to medium-fine. Inclusions are readily visible but not especially dense. Particles are 1 mm or less, mostly less, in size. Some cores are present, but oxidation is relatively complete. Paste interior color mode is 7.5-YR-5/6 (strong brown); interior color is 7.5-YR-5/4 (brown).
Forms. Bowls and jars are almost equal in numbers of rims.

- Subhemispherical bowl, rounded base, direct rim, d: 23 cm, wall: 0.7 cm, N=15.
- Bowl with convex walls, generally outslanted; flat base common, but some rounded bases; generally a basal break; no measurements available, N=11.
- At least one other bowl form.
- Convex jar, moderately high, often outslanted neck; neck-body break; direct or exteriorly thickened rim; no measurements available, N=10.
- Pyriform jar with moderate neck (7 examples) or low to no neck (1); direct rim, d: 20.5 cm, wall: 0.75 cm.
- Five other jar forms with no more than three examples each.

Appendages and bases. Few supports were noted. Jars appear to have few handles. Two flat jar bases were recorded as was one spout.

Surface. Not especially well finished: temper shows on vessel surfaces, even through the slip. A thin, easily eroded whitish slip is applied to bowl and jar exteriors and jar neck interiors. There is some light burnishing over the paint, often leaving it smeared. Slip color is 10-YR-7/3 (very pale brown).

Decoration. Red paint is applied on rims and used for designs on the bodies. The designs seem to be linear in most cases. Paint color is 2.5-YR-4/8 (red).

Distribution. Widely found.

Comparative material. Jicatuyo supersystem, Loma Larga system.

Comments. A combination of white slip and red paint is not common, but the designs may be similar to those on Masica vessels and are definitely like those on La Isla Red-on-Natural and Loma Larga Red-on-Orange. The Copán taxon Cocorico is also similar. Since no whole vessels were found, it is not clear whether or not the decoration covers the entirety of vessels. The two jar bases are, however, painted all the way to the bottom.

TYPE: JULULO RED-ON-WHITE

Variety: Tencoa (figs. 8.5r; 8.6a; 8.7d,t)

Basis for definition. See "Establishing the taxa"; less common than Jululo variety.

Identifying attributes. White slip; red painted designs, smaller and more delicate than Jululo variety.

Paste. See Jululo:Jululo, above. Modal paste color is slightly different: 10-YR-6/4 (light yellowish brown).

Forms. Jars are more common than bowls.

- Pyriform jar with moderate neck (6 examples) or low to no neck (2); direct rim, d: 16 cm, wall: 0.9 cm.
- Four other jar forms with one or two examples each.
- Bowl with convex walls, generally outslanted; direct rim; usually a flat base, d: 19 cm, wall: 0.56 cm, N=10.
- At least two other forms with one or two examples.

Appendages. One mammiform support for a bowl was recorded. Handles for jars are rare.

Surface. See Jululo:Jululo, above. Slip color is 10-YR-7/3 (very pale brown).

Decoration. Similar to Jululo:Jululo, but the designs are smaller in scale, more finely painted, and use thinner lines. Paint color is 5-YR-5/8 (yellowish red).

Distribution. Widely distributed.

Comparative material. Jicatuyo supersystem, Loma Larga system.

GROUP: LA ISLA

Basis for definition. See "Establishing the taxa"; not common, but not rare either.

Comments. Ware undefined.

TYPE: LA ISLA RED-ON-NATURAL

Variety: La Isla (fig. 8.8n)

Basis for definition. See "Establishing the taxa"; neither common nor rare.

Identifying attributes. Red designs on an unslipped surface.

Paste. Paste is fairly coarse in appearance with a high density of inclusions. The most numerous are white, the particles of which range up to 2 mm in size. No modes exist for interior and exterior paste colors, but most examples fall on the 7.5-YR chart.

Forms. Jars are roughly twice as common as bowls.

- Pyriform jar with slight neck, direct rim, globular body, d: 18 cm, wall: 0.64 cm, N=17.
- Jar with convex, generally upright neck; neck-body break; direct rim, d: 20.5 cm, wall: 0.75 cm, N=8.
- At least two other jar forms with one or two rims each.
- Subhemispherical bowl, direct rim, rounded base; no measurements, N=13.
- At least two other bowl forms with four or fewer examples.

Appendages. Handles are rare, but tubular and strap handles were recorded.

Bases. Both flat and dimple bases have been recorded for jars. Round bowl bases sometimes have ring supports.

Surface. Interior jar surfaces are rough. Exteriors are variable: some are not especially well finished, while others are quite well polished. Temper is generally visible on the vessel surfaces.

Decoration. Red paint is used for designs on, mainly, vessel exteriors. The designs are linear and involve such motifs as crosshatching and diagonal lines. The red is 2.4-YR-5/8 (red).

Distribution. Distributional patterns are unclear.

Comparative material. Jicatuyo supersystem, Magdalena system.

Comments. The designs are similar to some Jululo motifs and are shared with the other type in this group, Loma Larga Red-on-Orange. The vessels are also reminiscent of Magdalena and Monte Grande materials from the Naco Valley.

TYPE: LOMA LARGA RED-ON-ORANGE

Variety: Loma Larga (figs. 8.2l; 8.7i; 8.8o,p)

Basis for definition. See "Establishing the taxa"; uncommon.

Identifying attributes. Orange slip, red painted designs.

Paste. See La Isla:La Isla, above.

Forms. Six rims divided among four different forms.

- Subhemispherical bowl, direct rim, rounded base, d: 23 cm, wall: 0.8 cm, N=11.
- At least three other bowl forms with one or two specimens each.

Surface. See La Isla, above. An orange slip is applied before the paint. The slip is 5-YR-6/8 (reddish yellow).

Decoration. Red paint is used for linear designs. The red is 10-R-4/6 (red).

Distribution. Patterns are unclear.

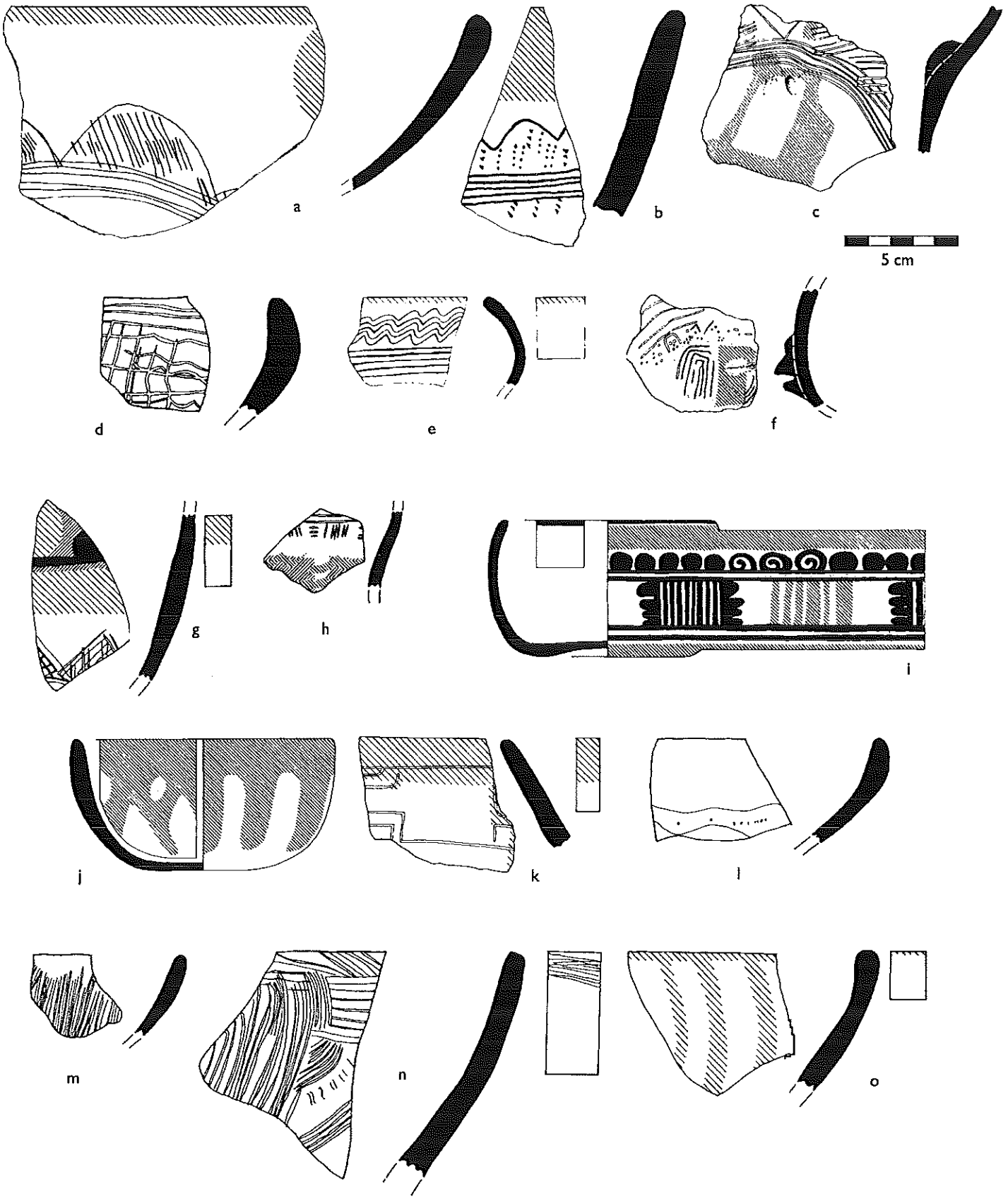

Figure 8.9 • Surface decoration, paint, incision; *a-c, f,* Masica:Zaragossa; *d,* Masica:Maqueta; *e,* Masica:Tierra Blanca; *g, h,* Cualjotal:Cualjotal; *i,* Ulúa Polychrome; *j,* Santa Rosita:Santa Rosita; *k,* Cerro Heralo:Cerro Heralo; *l,* Masica:Malin; *m,* Picicho:Picicho; *n,* Yara:Yara; *o,* Quezapaya:Quezapaya.

Comparative material. Jicatuyo supersystem, Loma Larga system.

GROUP: SAN RAFAEL

Basis for definition. See "Establishing the taxa"; moderately common.
Comments. Ware undefined.

TYPE: SAN RAFAEL RED PAINTED USULUTÁN
Variety: Cinco Cerritos (fig. 8.8k)

Basis for definition. See "Establishing the taxa"; moderately common.
Identifying attributes. Orange slip with resist designs and red paint; paste.
Paste. Paste of moderate texture with moderate numbers of inclusions; similar in general to Chorrera group materials but on the finer end of the scale. Cores generally present. No color information available.
Forms. Only one body sherd could be classified as a jar.

- Subhemispherical bowl, direct rim, rounded base with some basal breaks, d: 29.2 cm, wall: 0.66 cm, N=82.
- Bowl with convex, outslanted walls; direct rim; rounded or flattened base, usually with basal break; no measurements, N=11.
- Three other bowl forms with two or fewer examples each.

Surface. Well smoothed inside and outside, then slipped. Slip is burnished. No colors available, but range is like that for Chilanga Usulután.
Decoration. Resist marks, usually rather irregular and blobby, combined with red paint, usually as a rim band but also with designs on the body. One intact vessel had large circles above and tangential to a circumferential band.
Distribution. Generally the same as that for Chilanga.
Comparative material. Choloma supersystem, Chilanga system.
Comments. San Rafael was first published under this name in the proceedings of the Maya Ceramic Conference held in 1985 (Urban and Schortman 1987:347). It has since come to my attention that there is another taxon called San Rafael, but at a distant geographic remove. At this time I have remained with the San Rafael designation; it is unlikely to cause much confusion. San Rafael is no doubt underrepresented in our tallies: it was not recognized as a distinct type until about halfway through the project. In early readouts there are some notations that the Chilanga is particularly coarse, but generally it is not possible to go back and sort the local paste resist, San Rafael, from the true Chilanga. Body sherds of San Rafael without resist would probably have been placed in another group such as Aguagua.

GROUP: SANTA ROSITA

Basis for definition. See "Establishing the taxa"; not common, but not rare.
Comments. Ware undefined.

TYPE: SABANILLA SELF SLIPPED
Variety: Sabanilla

Basis for definition. See "Establishing the taxa"; uncommon.
Identifying attributes. Highly burnished exteriors which appear to have a self slip; undecorated; paste.
Paste. Fairly fine-textured paste with many small white inclusions as well as mica. The mica seems to be brought to the surface by the polishing, resulting in a slightly shiny surface on the particularly well burnished sherds. No modal colors available.
Forms. No jars were noted.

- Subhemispherical bowl, direct rim, rounded base, some basal breaks, d: 26.3 cm, wall: 0.7 cm, N=8.
- Bowl with incurved wall resulting in a slightly restricted orifice, direct rim, d: 15 cm, wall: 0.5 cm, N=3.
- At least two other bowl forms with one or two examples each.

Appendages. Fragments of hollow feet were recorded, some suggesting mammiform supports.
Surface. Interiors are not as well finished as exteriors. Exteriors are highly polished, resulting in a sort of self slip. No colors available.
Decoration. One sherd showed some apparent pattern burnishing, but no other decoration was noted.
Distribution. No clear pattern.
Comparative material. Possibly Hijole system.

TYPE: SANTA ROSITA RED-ON-BROWN
Variety: Santa Rosita

Comments. This type, common in the subsequent complex, seems to begin late in this complex. See below.

LATE CLASSIC
Meraguaca Ceramic Complex
GROUP: AGUACATALES

Basis for definition. See "Establishing the taxa"; rare.
Comments. Ware undefined.

TYPE: AGUACATALES POLYCHROME
Variety: Aguacatales

Basis for definition. See "Establishing the taxa"; rare.
Identifying attributes. Orange slip, red and black paint, characteristic designs; paste.

Paste. Sherds seem to be almost 50% inclusions, with a very high density of small white particles. Some temper is as large as 2–3 mm. Paste appears slightly porous. Firing cores almost always present. Paste interior mode is 7.5-YR-5/4, -5/6 (brown-strong brown); exterior is 7.5-YR-6/4 (light brown.)

Forms

- Jar with convex neck, direct rim, neck-body break, d: 21.38 cm, wall: 0.71 cm, N=10.
- Jar with straight, vertical neck; direct rim; neck-body

break, d: 23 cm, wall: 0.85 cm, N=8.
- Several other jar forms with one to three examples.
- Subhemispherical bowl, direct rim, rounded base, d: 26 cm, wall: 1.05 cm, N=9.
- Two other bowl forms with one to two examples.

Surface. Fairly well finished on both surfaces. Slipped orange; on jars, the slip does not seem to go below the neck. Some polishing over slip and paint. Slip color is 5-YR-6/8 (reddish yellow).
Decoration. Red and black paint used for rim and lip bands and for designs. Knots/textile-mat designs are common as are a sort of "sunrise" —a half circle surrounded on the curve by triangles. The red is 10-R-4/8 (red), and the black is 5-YR-3/1 (very dark gray). There are a few examples with white paint, 10-YR-8/2 (white).
Distribution. Found in most Terminal Classic contexts.
Comparative material. Unclear.
Comments. These materials are similar to the Sula Polychromes seen by the author in the collections of the El Cajón Project. This category is no doubt underrepresented. With the sherd size we found, it is difficult to get a sense of the design, and many of these were therefore classified as Ulúa Polychromes, to which they bear a strong resemblance in paste, finish, paint, and so forth. It was possible to make some corrections from information on lot readout forms, but many sherds are past retrieval. The form distribution is also skewed, because some individuals who helped with recording in the first two seasons often classified jar rims as bowls.

TYPE: AGUACATALES POLYCHROME
Variety: Incised

Basis for definition. See "Establishing the taxa"; rare.
Identifying attributes. Slip, paint, designs, and incision; paste.
Paste. See Aguacatales:Aguacatales, above.
Forms. See Aguacatales:Aguacatales, above.
Surface. The same as Aguacatales:Aguacatales, above.
Decoration. In addition to the painted designs, this variety has panels of incision on jar necks. The incision has three basic forms: crosshatching; parallel diagonal lines; parallelograms, sometimes filled with diagonal lines.
Distribution. Same as Aguacatales:Aguacatales.
Comparative material. Unclear.
Comments. This may not be a separate variety, but because of the small size of most sherds, we could not determine whether or not all vessels had the incision.

TYPE: MOGUETE UNSLIPPED POLYCHROME
Variety: Moguete

Comments. Same as Aguacatales:Aguacatales, but has no slip.

TYPE: MOGUETE UNSLIPPED POLYCHROME
Variety: Incised

Comments. This variety is Moguete:Moguete with the addition of incision.

GROUP: CANCIQUE

Basis for definition. See "Establishing the taxa"; rare in this complex.
Comments. Ware undefined.

TYPE: CANCIQUE POLYCHROME
Variety: La Curva

Comments. This type continues in small quantities in the early part of this complex.

GROUP: CELILAC

Basis for definition. See "Establishing the taxa"; rare.
Comments. Ware undefined.

TYPE: JABUAS ORANGE SLIPPED
Variety: Jabuas

Basis for definition. See "Establishing the taxa"; rare.
Identifying attributes. Orange slip; paste.
Paste. Fairly fine in texture, yet with moderate numbers of very small inclusions, principally white. Cores almost always present, yet sherds are fairly hard. Colors not available.
Forms. One jar rim and nine bowl rims distributed over three forms were noted.
Surface. Vessels are thoroughly smoothed and slipped on bowl interiors and jar exteriors. The slip does not appear to be burnished.
Decoration. None.
Distribution. Seems limited to sites along the Ulúa north of Gualjoquito.
Comparative material. Choloma supersystem, Chinacla system.
Comments. This is an early version of Celilac Orange Slipped: Celilac, and both are examples of the ubiquitous orange slipped bowl. This may be underrepresented since it was only recognized late in the project, when we were concentrating on sites north of Gualjoquito.

GROUP: CHAMELECÓN

TYPE: CHAMELECÓN POLYCHROME
Variety: unspecified

Basis for definition. Found in very small numbers, mainly at Gualjoquito and Site 106. The paste is different from that typical of the Naco Valley, and these items may have been produced at some intermediate, as yet unidentified, point.

GROUP: CHILANGA

TYPE: CHILANGA USULUTÁN
Variety: Comederos

Basis for definition. See "Establishing the taxa"; found in very small quantities early in this complex.

GROUP: CHORRERA

Basis for definition. See "Establishing the taxa"; extremely common, probably the most common group in this complex.

Comments. Ware undefined.

TYPE: CHORRERA UNSLIPPED

Variety: Gualjoco (figs. 8.2m; 8.3g; 8.4j; 8.5c,j; 8.6b,m; 8.7k,u)

Basis for definition. See "Establishing the taxa"; common.
Identifying attributes. Unslipped, largely undecorated; mainly pyriform jars.
Paste. Paste texture is medium to medium-coarse, with a fairly high percentage of inclusions. Most temper is less than 1 mm, but some ranges up to 4 mm. The most abundant material is an unidentified white substance, followed by clear and tan sand, black bits, mica and, rarely, red particles. Most sherds have an unoxidized core, but this is obscured by the large number of burnt sherds. Paste interior modal color is 7.5-YR-7/6 (reddish yellow); exterior color is 7.5-YR-6/4 (light brown).
Forms. Bowls are rare compared to jars. One definite comal with a horizontally mounted handle was recorded as were several plate rims distributed over three forms.

- Pyriform jar with moderate neck (393 examples) or low to no neck (57), direct rim, globular body, d: 22.9 cm, wall: 0.8 cm.
- Jar with low flared neck, direct rim, no neck-body break, d: 17.43 cm, wall: 0.77 cm, N=77.
- Jar with convex neck, usually vertical; direct rim; neck-body break, d: 26 cm, wall: 0.86 cm, N=53.
- Five other jar forms with 15 or fewer examples each.
- Subhemispherical bowl; direct rim; rounded base, sometimes with break, d: 27.78 cm, wall: 0.67 cm, N=71.
- Bowl with convex wall, usually outslanted; direct rim; flat or rounded base, usually basal break, d: 15 cm, wall: 0.5 cm, N=25.
- At least three other forms, but all with five or fewer examples.

Appendages and bases. Two apparent ring bases for jars and one apparent jar support were noted. For bowls, ring and flat bases were noted, as were mammiform and other supports in very small quantities. Most jars have at least two handles; tubular handles are vastly more common than strap versions. Finally, one spout was listed.
Surface. Surfaces are moderately well finished, but run the gamut from rather crude and lumpy to lightly polished. Some striations and light brushing marks are present.
Decoration. Decoration is rare but does exist. The most common is an appliquéd, almost always impressed fillet; modeled faces, most common on Masica Incised varieties, and miscellaneous grooves, spikes, and bumps are also found.
Distribution. Common everywhere.
Comparative material. Iotampoco system.
Comments. This unit is virtually indistinguishable from other local materials made from the Preclassic to the colonial period. When work first began in Santa Bárbara, the analysts were struck by the similarity, particularly in forms, between this group of materials and the plain vessels from El Nispero and La Mariposa. For this reason the type name from El Nispero was used with a different varietal distinction.

TYPE: CHORRERA UNSLIPPED

Variety: Coropa

Basis for definition. See "Establishing the taxa"; not especially common.
Identifying attributes. Burnished surfaces; otherwise like Gualjoco variety.
Paste. See Chorrera Unslipped:Gualjoco. The color is slightly different: paste interior is 5-YR-5/5 (reddish brown-yellowish red), while the exterior has no mode but falls mostly on the 5-YR chart.
Forms. There are at least four forms with no more than seven examples each.

- Subhemispherical bowl, direct rim, rounded base, d: 21 cm, wall: 0.7 cm, N=11.
- Several other bowl forms with no more than two examples each.

Appendages and bases. Dimple and flat bases were noted for both jars and bowls as were ring supports for rounded bases. Handles are rare.
Surface. In contrast to Chorrera:Gualjoco, Chorrera:Coropa sherds are burnished, particularly on and around the rims and on jar exteriors and bowl interiors.
Decoration. Essentially plain.
Distribution. Seems to be the same as Gualjoco variety.
Comparative material. Hijole system.
Comments. This is similar to Guitin Polished Unslipped from the preceding complex.

TYPE: TIZATE ORANGE WASHED

Variety: Tizate (fig. 8.2n)

Basis for definition. See "Establishing the taxa"; not especially common.
Identifying attributes. Thin orange wash; otherwise like Chorrera:Gualjoco.
Paste. See Chorrera:Gualjoco.
Forms. One plate was recorded.

- Pyriform jar with slight neck (51 examples) or no neck (9), globular body, direct rim, d: 22.28 cm, wall: 0.84 cm.
- Jar with convex, usually vertical neck; direct rims; neck-body breaks, d: 24 cm, wall: 0.86 cm, N=12.
- Four other jar forms with fewer than 10 specimens each.
- Subhemispherical bowl; direct rim; rounded base, sometimes with a break, d: 20.42 cm, wall: 0.64 cm, N=30.
- Bowl with convex wall; direct rim; flat base, usually with break, d: 21.75 cm, wall: 0.63 cm, N=13.
- Four other bowl forms with one or two examples each.

Appendages. Rounded bowl bottoms may have ring supports. In addition, jars and bowls may have solid or hollow supports. Tubular and strap handles were noted.
Bases. Bowls and jars have flat and dimple bases.
Surface. Except for the wash, identical to Chorrera:Gualjoco. A very thin red-orange wash is applied to jar exteriors, the

upper surface of the plate, and the rim areas of bowls (exterior and interior). The paucity of body sherds from bowls suggests that the wash did not cover entire vessels.
Decoration. None but the wash.
Distribution. Widely distributed.
Comparative material. Unclear; probably Choloma supersystem, Chinacla system.

TYPE: MASICA INCISED
Variety: Gualjoquito (figs. 8.5s; 8.6c,d; 8.7f; 8.8q-t)

Basis for definition. See "Establishing the taxa"; common.
Identifying attributes. Distinctive multiple-point incision; red paint.
Paste. See Chorrera:Gualjoco, above. Masica:Gualjoquito tends to be on the better-finished end of the spectrum. Paste exterior modal color 10-YR-5/4 (yellowish brown); paste exterior has two modes, 10-YR-6/3 (pale brown) and 7.5-YR-6/4 (light brown).
Forms. Bowls are rare: only 13 bowl rims distributed among four forms were noted.

- Pyriform jar with moderate neck, direct rim, globular body, d: 23.25 cm, wall: 0.83 cm, N=826.
- Jar with low, flared neck; direct rim; no neck-body break; globular body, d: 19.60 cm, wall: 0.7 cm, N=112.
- Pyriform jar with very low to essentially no neck, direct rim, globular body, d: 26.3 cm, wall: 0.78 cm, N=83.
- Jar with convex, generally upright neck; direct rim; neck-body break; globular body, d: 25.6 cm, wall: 0.88 cm, N=50.
- Jar with short, straight, vertical neck; direct rim; neck-body break; globular body, d: 16.5 cm, wall: 0.7 cm , N=20.
- Four other jar forms with three or fewer samples each were recorded.

Appendages. Tubular handles outnumber strap handles by about 5:1. Handles are occasionally decorated (see below).
Surface. Exteriors are generally fairly smooth and well finished, and a few seem to be lightly polished. The areas where incision appears, generally on the necks and shoulders of jars, are better completed than bodies. Interiors tend to be somewhat lumpy and unfinished looking.
Decoration. The principal decoration is incision done with a multi-point instrument. Wavy lines (sine curves) are commonly found in areas marked by horizontal lines; but vertical lines, diagonal lines, crosshatching, triangles, and dots/punctations are also found. Red paint is generally found as lip bands and as one or more bands marking the bottom of the incised area. Handles are often painted as well. Red is also used for designs below the incised portion. Unfortunately, these tend to be fragmentary. One almost complete jar sported a bird. Below the incision and paint, but how far is not clear, faces are found, formed by a combination of modeling and appliqué. The faces are also sometimes painted red and framed by incision and/or punctation. An observer's first reaction to the faces is that they are frogs. Finally, appliquéd, generally impressed fillets are also found; sometimes they set off or are part of faces, but other samples seem to indicate that they may stand alone. Some appliqué and modeling work is seen on handles.
Distribution. Common everywhere.
Comparative material. Jicatuyo supersystem, Masica system.

TYPE: MASICA INCISED
Variety: Zaragossa (figs. 8.6e; 8.9a-c,f)

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. Incised designs, red paint; paste and finish.
Paste. Essentially like Chorrera:Gualjoco, but on the cruder end of the range.
Forms. Only six bowl rims distributed among four forms have been recorded.

- Pyriform jar with moderate neck, direct rim, globular body, d: 27.5 cm, wall: 0.89 cm, N=624.
- Pyriform jar with virtually no neck, direct rim, globular body, d: 25.4 cm, wall: 0.79 cm, N=52.
- Jar with low flared neck, no neck-body break, direct rim, d: 19.2 cm, wall: 0.66 cm, N=40.
- Jar with moderate to high outflared neck, generally vertical in orientation; clear neck-body break; direct rim, d: 28 cm, wall: 0.83 cm, N=39.
- Jar with short vertical neck with clear break to body, direct rim, globular body, d: 28.3 cm, N=23.
- Several other jar forms with four or fewer examples each.

Appendages. Tubular handles vastly outnumber strap handles.
Bases. Round bases with and without ring supports were found as were flat bases.
Surface. Similar to Chorrera:Gualjoco and Masica:Gualjoquito but on the cruder end of the range.
Decoration. For incision, the methods, placements, and designs resemble those of Masica:Gualjoquito. The major difference lies in execution: Zaragossa variety tends to be cruder, with the lines more carelessly applied and designs less well organized. The use of the red paint, other than as a rim band, is problematic because no whole specimens were found. Appliquéd/modeled faces are found.
Distribution. Common everywhere.
Comparative material. Jicatuyo supersystem, Masica system.

TYPE: MASICA INCISED
Variety: Malin (figs. 8.6g; 8.9l)

Basis for definition. See "Establishing the taxa"; rare.
Identifying attributes. Incised designs; paste.
Paste. Similar to other materials in this group, but with a higher percentage of sand temper.
Forms. Seven jar rims, some tube handles distributed over at least three forms. No bowl rims were recovered.
Surface. Surfaces are the worst of any taxon in this group, possibly due to the poor quality of the paste; temper protrudes

and the surfaces seem sandy and rough.
Decoration. The designs are similar to other Masica varieties but are quite shallow and in general poorly executed. The use of red paint seems limited in this variety to rim bands.
Distribution. Limited to sites in the far northern part of the zone, generally between Ilama and Chinda.
Comparative material. Jicatuyo supersystem, Masica system.
Comments. Malin variety is quite similar to the Postclassic variety, Masica Incised:Maqueta.

TYPE: MASICA INCISED
Variety: Tierra Blanca (figs. 8.6f; 8.9e)

Basis for definition. See "Establishing the taxa"; rare.
Identifying attributes. Incised designs on an area covered with white wash; red paint.
Paste. Like that of Masica:Gualjoquito.
Forms. Only one bowl rim and four jar rims, were identified. Of the jars, the most common is the pyriform with little or no neck, d: 12 cm, wall: 0.6 cm, N=3.
Surface. In general, like that of Masica:Gualjoquito, save that the area with incision is coated prior to the incision with a thin white wash, possibly a sort of slip. The white is 10-YR-8/2, -8/3 (white-very pale brown).
Decoration. Like that of Masica:Gualjoquito, with the addition of the white wash.
Distribution. Patterns are unclear.
Comparative material. Jicatuyo supersystem, Masica system.
Comments. The use of white over an area to be incised is seen earlier in Cececapa:Cececapa and Cececapa:Cutuquita.

TYPE: TAMAGUAPA WHITE PAINTED
Variety: Tamaguapa

Basis for definition. See "Establishing the taxa"; extremely rare.
Identifying attributes. Orange slip, red and white paint, incised designs.
Paste. Similar to Masica Incised:Gualjoquito.
Forms. Only one bowl rim was identified.
Surface. In general like that of Masica:Gualjoquito. The major difference is that an orange slip is applied over vessel exteriors and jar neck interiors. Over the slip both red paint and a distinctive white material—thick, bluish in color (it is off the Munsell charts)—are applied. The incision is done after the application of the white.
Decoration. The slip, red paint, and the white material are discussed in part above. The red is used on the lips and handles and elsewhere, but in unclear patterns. The incision is wide and shallow compared to most Masica incision and appears only in areas previously coated with white.
Distribution. Very rare, with no discernible pattern.
Comparative material. Jicatuyo supersystem, Masica system.
Comments. The use of white to cover the part to be incised is similar to the earlier Cececapa types and the contemporary Masica:Tierra Blanca.

TYPE: CUALJOTAL INCISED POLYCHROME
Variety: Cualjotal (figs. 8.5d; 8.9g,h)

Basis for definition. See "Establishing the taxa"; rare.
Identifying attributes. Fine incision combined with polychrome decoration.
Paste. See Masica Incised:Gualjoquito, above.
Forms. Only jars were recovered.

- Pyriform jar with moderate neck, direct rim, d: 30 cm, wall: 0.7 cm, N=8.
- Jar with outflared neck of moderate height, distinct break to the body, direct rim; no measurements, N=4.

Surface. Similar to Masica:Gualjoquito save for an exterior slip applied everywhere but on the incised portions. The slip also covers part of the interior immediately below the lip. Slip color is 5-YR-6/8 (reddish yellow). Some burnishing can be seen over the slip and paint but, in general, surfaces are matte in finish.
Decoration. The incised designs are similar to Masica Incised: Gualjoquito: triangles, arcs, horizontal lines. The incision is fairly delicate in execution, and the slip does not cover the areas with incision. Above the incision, and possibly below it, are areas with polychrome decoration using red, black, and sometimes white paint. The modal red is 5-YR-5/8 (yellowish red), and the black is 5-YR-3/2 (dark reddish brown); the white has no mode but falls on the 10-YR chart. The designs are unclear but seem to be largely linear and fairly simple in composition.
Distribution. Found throughout the zone in very small quantities
Comparative material. Unclear, possibly Jicatuyo supersystem, Masica system, except that these categories do not include polychromes; the incision matches, however.
Comments. This may be inspired by Ulúa and/or Sula Polychromes with incision. The taxon is probably somewhat underrepresented, as it is not distinctive enough in paste or decoration for a piece without incision to be classified without exception as Cualjotal, as opposed to some sort of Ulúa or a special.

GROUP: COPADOR

Basis for definition. See "Establishing the taxa"; not particularly common.
Comments. Ware undefined.

TYPE: COPADOR POLYCHROME
Variety: unspecified

Basis for definition. Copador is present in persistent, albeit small, quantities throughout the region; even the smallest sites have at least a few sherds.
Comments. The materials are well within the range of variation present at Copán with one exception: we have found an unusually high percentage of sherds with non-specular red paint. These non-specular materials are more likely to be found in the Tencoa Valley portion of the region than elsewhere.

GROUP: LAS GRADITAS

Basis for definition. See "Establishing the taxa"; common.
Comments. Ware undefined. The term Las Graditas is used to cover all Ulúa-Yojoa polychromes with a similar, relatively coarse paste. In general, polychrome sherds tend to be quite small and very often quite eroded as well. To overcome these problems, we developed a classification scheme based on combinations of paste and slip. Las Graditas materials have a moderately coarse paste with a lot of small white inclusions. Vessels are slipped in orange, both sides for bowls and exteriors only for jars, giving rise to the categories Ulúa Ia (bowls) and Ulúa Ib (jars). The jar category was later largely dropped. Within these broad groups sherds were further divided when possible on the basis of design execution: those where designs were first outlined in black and then filled in were placed in one group (Ulúa Ia1), the largest, while those with red outlining were placed in a second group (Ulúa Ia2). If the portions where outlining can be discerned were missing, the sherds were simply categorized as Ulúa Ia. The jar category, Ulúa Ib, generally had red outlining. After consultation with Marilyn Beaudry-Corbett and Rosemary Joyce it became apparent that these groupings (and those within the Las Ventanillas ceramic group, the other large category of Ulúa Polychromes, discussed below) crosscut the types and varieties they have established using large samples of large sherds from, in most cases, the lower Ulúa region. They kindly classified some of our materials, but most sherds were simply too small to sort using design-based criteria. The results of the design-based classification will be reported in our monograph.

ULÚA POLYCHROME I

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. Paste; slip, polychrome designs (fig. 8.9i).
Paste. Pastes are fairly coarse with fairly large percentages of visible inclusions, principally white. Cores are variably present. There are no clear color modes at present.
Forms. Form proportions are essentially the same for the various categories, and all three will therefore be reported together. Ulúa Ia, Ia1, and Ia2 each had a few jar attributions (17, 2, and 1 respectively), but no form had more than two examples. The jars reported below are those of the Ulúa Ib category, which had black outlining.

- Bowl with straight-walled vessel with flat base and direct rim; diameters: Ulúa Ia, 21.5 cm, Ulúa Ia1, 20.85 cm, Ulúa Ia2, 17.6 cm; walls: Ulúa Ia, 0.75 cm, Ulúa Ia1 and Ia2, 0.57 cm; totals: Ulúa Ia=165, Ulúa Ia1=72, Ulúa Ia2=21.
- Subhemispherical bowl, direct rim, rounded base with and without break and/or ring support, some dimple bases seen; diameters: Ulúa Ia and Ia2 none, Ulúa Ia1, 27 cm, walls: Ulúa Ia1, 0.6 cm; totals: Ulúa Ia=69, Ulúa Ia1=36, Ulúa Ia2=14.
- Bowl with outflared, generally outslanted walls; direct rim; flat, rounded, or dimple bases; diameters: Ulúa Ia, 20 cm, Ulúa Ia1, 19.75 cm, Ulúa Ia2, none; walls: Ulúa Ia,0.55 cm, Ulúa Ia1,0.65 cm; totals: Ulúa Ia=60, Ulúa Ia1=23, Ulúa Ia2=3.
- Five other bowl forms with seven or fewer examples each.
- Pyriform jar with moderate neck, direct rim, globular body, d: 22.25 cm, wall: 0.73 cm, N=46.
- Jar with flared neck of moderate height, distinct neck-body break, direct rim usually, d: 20.5 cm, wall: 0.77 cm, N=15.
- Four other jar forms with five or fewer examples each.

Appendages. Handles for jars are rare. Supports for bowls are most commonly hollow rectangles, although solid slabs/rectangles were also noted. One bridged spout was recorded.
Bases The most common sort of bowl base recorded is the dimple base, followed by the flat base, with rounded bases a fairly distant third. Rounded bases are sometimes supported by appliquéd rings. Jar bases are both flat and dimpled.
Surface. Surfaces are well finished: thoroughly smoothed, although interiors of jars are sometimes rather rough; slipped both sides for bowls and exteriors for jars; painted; and burnished. The modal slip color for Ulúa Ia1 sherds is 2.5-YR-6/8 (light red) and for Ulúa Ia2, 5-YR-6/8 (reddish yellow). Despite the apparently good finishing techniques, sherd surfaces are often eroded.
Decoration. Over the slip, red and black paint are commonly used; rarely one finds white or orange paint. Most designs are too small to understand. Those large enough to grasp run the gamut of every sort of design found on Ulúa Polychromes throughout the southeast, although Joyce has commented that we have a large quantity of materials which are thought to come from Lake Yojoa and, possibly, the Comayagua Valley. The modal color of the red is 10-R-4/8 (red).
Distribution. Found wherever the complex is located, regardless of site size or apparent complexity.
Comparative material. Polychrome supersystem, Ulúa Polychrome system.
Comments. Indistinguishable from Ulúa Polychromes found elsewhere in southeastern Mesoamerica. All of these materials are presumed to be imported based on two lines of evidence: macroscopically, the paste is different from local materials; and there is a local version of a polychrome, distinguishable by its paste, slip, and general poor quality (see San Gaspar Soft Slipped Polychrome:San Gaspar, p. 163).

GROUP: LAS TEJUTALES

Comments. This group is used for Ulúa Polychrome sherds which are identical to those of the Las Graditas ceramic group in all respects save paste. The paste of the Las Tejutales group has a fairly fine matrix but a very high number of inclusions, almost all of which are white particles ranging from microscopic to 2 mm in diameter. The high number of inclusions makes the paste look speckled. This is a rare group with only about 10 rims recorded.

GROUP: LAS VENTANILLAS

Basis for definition. See "Establishing the taxa"; fairly common.

Comments. Ware undefined. This group name is used for all Ulúa Polychromes with a distinctive fine paste. As with the Las Graditas ceramic group, sherds were further subdivided based on slip characteristics into the following categories: Ulúa II, a general category for small and/or eroded materials which match the Las Ventanillas paste criteria and which were once polychromes (no further counts will be given for this category); Ulúa IIa, both the interior and exterior slip are the same shade of orange; Ulúa IIb, both interiors and exteriors are covered in a light colored slip which is tan to light yellow in color; Ulúa IIc, interiors are slipped orange, while exteriors are a lighter, yellowish orange to tan; Ulúa IId, interiors are orange, while exteriors are a light pinkish orange; Ulúa IIe, interior and exterior are two different shades of a dark brownish orange. As with the Las Graditas group, our categories crosscut the type-variety units based on design as established by Beaudry-Corbett and Joyce; very few of our sherds were large enough to categorize using their system, and such results as we have using their system will be reported elsewhere.

ULÚA POLYCHROME IIA

Basis for definition. See "Establishing the taxa"; fairly common.

Identifying attributes. Paste, slip, polychrome paint.

Paste. Fine to medium-fine textured paste with very few visible inclusions. Cores are rarely seen, and the sherds are hard and apparently well fired. Color modes are unclear.

Forms. The 24 rims are divided among five jar forms. The most common, with nine examples, is the pyriform with slight neck and a direct rim.

- Straight-walled cylinder bowl with direct rim and flat base, d: 20.6 cm, wall: 0.65 cm, N=113.
- Subhemispherical bowl; direct rim; rounded base usual, sometimes with basal break, d: 26 cm, wall: 0.6 cm, N=37.
- Bowl with convex, generally outslanted wall; direct rim; generally a flat base, d: 22.3 cm, wall: 0.5 cm, N=35.
- Bowl with incurved wall resulting in a somewhat restricted orifice, direct rim, rounded or dimpled base, d: 13 cm, wall: 0.7 cm, N=18.
- Three other bowl forms with seven or fewer examples each.

Appendages. A wide variety of supports was noted including both hollow and solid rectangular feet, solid and hollow conical supports, and rings on rounded bases. Bowls are sometimes decorated with projecting faces which may have served as handles. The most common is a monkey head, with the head painted to be part of a body on the bowl wall. Jar handles are rare, and most are straps.

Bases. Most noted bowl bases are flat, but dimple bases are a close second, with rounded bases a distant third.

Surface. Vessels are extremely well finished, with few to no finishing marks (striations, bumps, etc.) visible. Both surfaces of bowls and the exteriors and interiors immediately below the lips of jars are slipped. After painting, vessels are thoroughly burnished. Slip modal colors were unavailable at the time of writing.

Decoration. Red and black paint, rarely accented with white or orange, is used to create complex designs. Due to the small size of most sherds it is difficult to impossible to specify the designs. Beaudry-Corbett and Joyce have commented that the designs are not unusual within the corpus of Ulúa Polychromes but that we have a large proportion of materials associated with the Lake Yojoa and Comayagua areas.

Distribution. Found wherever the complex is encountered.

Comparative material. Polychrome supersystem, Ulúa Polychrome system.

Comments. These materials are fully comparable to Ulúa Polychromes from other parts of southeastern Mesoamerica.

ULÚA POLYCHROME IIB

Basis for definition. See "Establishing the taxa"; uncommon.

Identifying attributes. Paste, slip, polychrome designs.

Paste. See Ulúa IIa, above.

Forms. The nine rims are distributed among at least three jar forms.

- Straight-walled cylinder bowl with direct rim and flat base, d: 20 cm, wall: 0.53 cm, N=30.
- Subhemispherical bowl, direct rim, probably a rounded base, d: 20 cm, wall: 0.7 cm, N=9.
- Bowl with convex wall, generally outslanted; direct rim; flat or dimpled base; measurements unavailable, N=7.
- Two other bowl forms with one rim each.

Surface. See Ulúa IIa, above. Slip color is a tannish orange, sometimes appearing yellow; no true mode exists.

Decoration. See Ulúa IIa, above.

Distribution. No clear pattern exists.

Comparative material. Polychrome supersystem, Ulúa Polychrome system.

ULÚA POLYCHROME IIC

Basis for definition. See "Establishing the taxa"; uncommon.

Identifying attributes. Paste, slip, polychrome designs.

Paste. See Ulúa IIa, above.

Forms. No jars were recorded.

- Straight-walled cylinder bowl with direct rim and flat base, no measurements, N=12.
- Bowl with convex wall, generally outslanted; direct rim; flat or dimple base, d: 14 cm, wall: 0.6 cm, N=3.
- Subhemispherical bowl, direct rim, rounded base, no measurements, N=2.

Surface. See Ulúa IIa, above. Vessel interiors are slipped dark

orange; exteriors are a lighter yellowish orange.
Decoration. See Ulúa IIa, above.
Distribution. No discernible patterns.
Comparative material. Polychrome supersystem, Ulúa Polychrome system.

ULÚA POLYCHROME IID

Basis for definition. See "Establishing the taxa"; this category is very rare, with only a few dozen attributed sherds.
Comments. Differs from Ulúa IIa only in that interiors are a dark, clear orange, while exteriors are a lighter, pinkish orange.

GROUP: MAGDALENA

Basis for definition. Sherds which can be attributed to the Magdalena group, common in the Naco Valley, are rarely encountered; about four dozen have been noted (fig. 8.7v).
Comments. Sherds do not exactly match Magdalena as defined in the Naco Valley and are interpreted as imports from some intervening local.

GROUP: MONTE GRANDE

Basis for definition. Monte Grande materials are extremely rare in the Santa Bárbara assemblage, with fewer than 10 sherds recorded.

GROUP: PICICHO

Basis for definition. See "Establishing the taxa"; uncommon.
Comments. Ware undefined.

TYPE: PICICHO BRUSHED
Variety: Picicho (figs. 8.5e,k,t; 8.9m)

Basis for definition. See "Establishing the taxa"; uncommon.
Identifying attributes. Brushing marks, mainly on vessel exteriors.
Paste. Medium textured matrix with a fair number of inclusions. Cores are common, and sherds are fairly soft and easily eroded. Paste interior color mode is 5-YR-6/8 (reddish yellow); exterior mode is 10-YR-5/4 (yellowish brown).
Form. Only one possible bowl rim was recorded.
Surface. Interiors are very poorly finished: lumpy, with lots of scraping marks and striations. Exteriors are brushed.
Decoration. The principal decoration is brushing. The brush marks are generally vertical on jar necks but are variable in direction on bodies. There are indications of smoothing to actual burnishing over the brushing, blunting the peaks between the low areas. A very few sherds have some very eroded red paint in amorphous stripes on the body and/or on the lip. The modal red is 7.5-R-4/8 (red).
Distribution. Picicho is more common in the northern part of the zone, particularly in the sites north of Gualala.
Comparative material. None.
Comments. This seems to be an early form of the Postclassic's Yara Brushed. Picicho is probably underrepresented. The paste is very similar to the Chorrera group, and sherds with a little brushing were included in Chorrera before the work in the northern sites made it evident that the brushing marked a distinct type.

GROUP: PLANES

Basis for definition. See "Establishing the taxa"; uncommon.
Comments. Ware undefined.

TYPE: PLANES POLYCHROME
Variety: Planes

Basis for definition. See "Establishing the taxa"; uncommon.
Identifying attributes. Polychrome decoration, paste, forms.
Paste. The matrix is fairly fine in texture, and the visible inclusions, although common, are very small. The paste is characteristically porous and light both in color and weight. It also cracks easily but does not necessarily erode easily. Paste colors not available.
Forms. The nine jars are distributed over four forms, and the six bowls over two forms. Measurements are not available.
Surface. Jar interiors show finishing marks, but exteriors are relatively well finished prior to slipping. The slip is very thin, almost a wash, translucent, and very easily eroded. No color available.
Decoration. The decoration is difficult to understand due to a small sample and small sherds. The designs appear to be geometric and are large and accomplished with a rather broad hand. Both the red and black paints are thin and easily eroded. White is rarely found. Colors not available.
Distribution. Widely distributed in Terminal Classic contexts, but always present in very small quantities.
Comparative material. Unclear.
Comments. These items are similar to Sula Polychromes from the Cajón area and Stone's Bold Geometric.

TYPE: ILAMA POLYCHROME
Variety: Ilama

Basis for definition. See "Establishing the taxa"; rare.
Comments. Ilama is like Planes except that it does not have the orange slip. Instead, prior to painting, the surfaces are polished, giving rise to a concentration of small clay particles on the surface, essentially a self slip.

GROUP: SANTA ROSITA

Basis for definition. See "Establishing the taxa"; common.
Comments. Ware undefined

TYPE: SABANILLA SELF SLIPPED
Variety: Sabanilla

Basis for definition. See "Establishing the taxa"; uncommon.
Identifying attributes. Burnished surfaces, paste.
Paste. See Santa Rosita Red-on-Brown:Santa Rosita, below.
Forms. No jars were recorded.

- Subhemispherical bowl; direct rim; rounded base, sometimes with basal break, d: 26.3 cm, wall: 0.5 cm, N=8.

- Three other bowl forms with three or fewer examples each.

Appendages. A number of hollow support fragments were noted, including two mammiform pieces.
Surface. Surfaces are well smoothed and burnished to a self slip.
Decoration. None other than the polishing.
Distribution. Spatial patterns are not clear. The type is more common in the early part of the Classic and disappears by the Terminal Classic. It is never frequent.
Comparative material. None.

TYPE: SANTA ROSITA RED-ON-BROWN
Variety: Santa Rosita (figs. 8.2o,p,dd; 8.3o; 8.9j)

Basis for definition. See "Establishing the taxa"; common.
Identifying attributes. Red paint on natural ground, paste, forms.
Paste. Medium to fine matrix with few inclusions visible to the naked eye. Cores are present in about a third of the sherds. The paste is very soft and easily eroded. Paste interior mode is 5-YR-4/6 (yellowish red); exterior is 5-YR-5/5 (reddish brown-yellowish red).
Forms. Six recorded rims are distributed among four jar forms.

- Subhemispherical bowl; direct rim; rounded base, sometimes with a basal break but with relatively few ring supports or other supports, d: 25.08 cm, wall: 0.67 cm, N=1,225.
- Bowl with convex, generally outslanted walls; bases variable; direct rim, d: 22.5 cm, wall: 0.58 cm, N=36.
- Bowl with two distinct segments: the lower portion is essentially a part of a sphere; above it is a section which is concave in cross section, but which slants inward, slightly restricting the orifice, d: 14.6 cm, wall: 0.67 cm, N=19.
- Five other forms with fewer than 10 examples each.

Appendages. Supports are rare for bowls, although some ring supports were recorded (a total of 18). The rare jar handles seem to be straps.
Bases. In addition to rounded bases, bowls have flat and dimple bases.
Surface. Surfaces are generally well finished, including burnishing after painting. The burnishing is not enough, however, to prevent erosion.
Decoration. On interiors and exteriors red paint is applied to rims in bands about a centimeter thick. The paint on bodies is characteristically in broad stripes with rounded ends applied diagonally, generally from upper left to lower right. The paint is commonly cracked and is easily eroded. Paint modal color is 2.5-YR-4/6 (red).
Distribution. Common throughout the area.
Comparative material. Jicatuyo supersystem, Chinda system.
Comments. Some vessels look like imitation Chilanga Usulután. The red is used as Chilanga's red paint is and also to signify the non-resist decorated areas. I have elected to return to the original name for this taxon, Santa Rosita Red-on-Brown, rather than Red-on-Natural as reported at the Maya Ceramics Conference. Although there is a previously published Santa Rosita taxon from Yucatán, I have not changed the name of this unit.

TYPE: CERRO HERALO INCISED
Variety: Cerro Heralo (figs. 8.3p; 8.6h; 8.9k)

Basis for definition. See "Establishing the taxa"; uncommon.
Identifying attributes. Incised decoration, red paint, characteristic forms, paste.
Paste. See Santa Rosita:Santa Rosita, above.
Forms. Seven rims distributed over three forms.

- Subhemispherical bowl, direct rim, rounded base, d: 22.75 cm, wall: 0.74 cm, N=22.
- Bowl with round lower segment; upper portion is convex in cross section but is generally inslanted, forming a slightly restricted orifice; direct rim, d: 16 cm, wall: 0.63 cm, N=6.
- Bowl with incurved walls making a restricted orifice, direct rim, round or dimple base, d: 13.5 cm, wall: 0.58 cm, N=6.
- Three other bowl forms with four or fewer examples each.

Appendages. No supports were noted for bowls or jars; there is one strap handle.
Surface. Surfaces are similar to Santa Rosita:Santa Rosita.
Decoration. Incision with a single-pointed instrument is placed below the rim on exteriors. The designs are largely linear and are often organized into rectangular panels. Red paint is also used, mainly as rim bands, although some red was noted on bodies. The red is extremely soft and is generally in very poor condition. Modal red is 10-R-4/6 (red).
Distribution. Spatial patterning is unclear, but it seems to be slightly more common at large and complex sites.
Comparative material. Otuta Incised and Carved supersystem, Besal system.
Comments. Cerro Heralo appears to be an imitation of Besal Incised from Copán.

TYPE: INGUAYA RED SLIPPED
Variety: Inguaya (fig. 8.2q,ee)

Basis for definition. See "Establishing the taxa"; uncommon.
Identifying attributes. Red slip, paste.
Paste. See Santa Rosita:Santa Rosita, above. Inguaya tends to be on the coarser end of the range.
Forms. Five rims distributed over four jar categories.

- Subhemispherical bowl; direct rim; rounded base, occasionally with a ring support, d: 25.31 cm, wall: 0.8 cm, N=106.
- Bowl with convex walls, generally outslanted; direct rim; usually a flat base; measurements not available, N=12.
- Two other bowl forms with two examples each.

Appendages. Appendages of any sort are rare. There are a number of ring supports and one hollow support and a few handles for jars.
Bases. Both jars and bowls have rounded, flat, and dimple bases.
Surface. Surface finish is like that of Santa Rosita:Santa Rosita.

The red on Inguaya takes the form of a slip. Surfaces are burnished after slipping. Modal slip color is 10-R-4/8 (red).
Decoration. None save the slip.
Distribution. Patterning is unclear, although Inguaya seems more common in the earlier part of the Classic, declining markedly by the end of the period.
Comparative material. System designation unclear.
Comments. This seems to be another version of the ubiquitous southeastern red/orange slipped bowl.

TYPE: PEÑA BLANCA WHITE SLIPPED
Variety: Peña Blanca

Basis for definition. See "Establishing the taxa"; uncommon.
Identifying attributes. White slip, red paint over the slip; paste.
Paste. See Santa Rosita:Santa Rosita, above.
Forms. Only four possible jar rims of unintelligible form were noted.

- Subhemispherical bowl, direct rim, round base, d: 23 cm, wall: 0.65 cm, N=42.
- Bowl with convex, outslanted walls; direct rim; generally a flat base; no measurements, N=4.

Appendages. Three jar handles were noted, as were several ring supports for round-bottom bowls.
Bases. Bowls also have flat and dimple bases.
Surface. Similar to Santa Rosita:Santa Rosita, except that surfaces are coated with a very soft, easily eroded white to beige slip. Some polishing over the slip is seen, but not enough to aid in its preservation. Modal slip color is 10-YR-7/3 (very pale brown).
Decoration. A very thin red paint is applied over the slip. Designs are unclear due to the small sample and incredibly poor state of preservation of the paint. Paint color is 10-R-4/6,-4/8 (red).
Distribution. Spatial and temporal patterns are unclear.
Comparative material. Jicatuyo supersystem, Loma Larga system.
Comments. Some of these sherds look like imitation Las Vegas Polychrome, but it is unclear whether or not the temporal placement is consistent with this interpretation.

TYPE: HUMIGUA ORANGE-AND-RED-ON-WHITE
Variety: Humigua

Basis for definition. See "Establishing the taxa"; rare.
Identifying attributes. White slip, orange and red paint; paste.
Paste. See Santa Rosita:Santa Rosita, above.
Forms

- Bowl with outflared walls, direct rims, flat bases, d: 19 cm, wall: 0.5 cm, N=3.
- Subhemispherical bowl, direct rim, round base, d: 26.5 cm, wall: 0.66 cm, N=2.

Surface. Similar to Santa Rosita and Peña Blanca; surfaces are well finished and slipped white. The modal slip color is 10-YR-7/2.5,-7/3.5 (light gray-very pale brown). The burnishing seen over slip and paint is not sufficient to preserve either.
Decoration. Orange and red paints are used over the white slip, but designs could not be determined. The paints have no modal colors.
Distribution. Spatial and temporal patterns are unclear.
Comparative material. Unclear.
Comments. Again, this taxon is reminiscent of Las Vegas Polychrome, but temporal placement is unclear.

TYPE: SAN GASPAR SOFT SLIPPED POLYCHROME
Variety: San Gaspar (fig. 8.7e)

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. Polychrome designs on soft orange slip; paste.
Paste. See Santa Rosita:Santa Rosita, above.
Forms

- Straight-walled cylinder bowl, direct rim, flat base, d: 18 cm, wall: 0.59 cm, N=153.
- Subhemispherical bowl; direct rim; rounded base, often with a ring support, d: 20.1 cm, wall: 0.57 cm, N=79.
- Bowl with convex wall, generally outslanted; direct rim; usually a flat base, d: 23.3 cm, wall: 0.66 cm, N=43.
- At least two other bowl forms with 10 or fewer examples.
- Jar with flared neck, distinct neck-body break, direct rim, rounded body, d: 22.3 cm, wall: 0.9 cm, N=8.
- Twelve other identifiable rims divided among four jar forms.

Appendages. Jars have both strap and tubular handles. Bowls show a variety of supports, mostly rectangular, both solid and hollow.
Bases. Bowls and jars have flat, round, and dimple bases. Dimple bases for bowls are unusually common.
Surface. Similar to Santa Rosita:Santa Rosita but slipped with a soft, very easily eroded dull orange slip. There is some polish over slip and paint but, in general, surfaces are rather matte in finish. Modal slip color is 5-YR-6/8 (reddish yellow).
Decoration. Red and black paint and, rarely, white, are used for designs which echo those of Ulúa Polychromes. The designs are somewhat broader and less carefully executed than true Ulúa Polychromes, but only the paste and slip really distinguish San Gaspar from the imported Ulúas. Modal paint colors are as follows: red, 10-R-4/8 (red); black, 10-YR-2.5/1,-2.5/2 (black-very dark gray/very dark brown-very dark grayish brown); white, 7.5-YR-7.5/4 (pink).
Distribution. Widely distributed throughout the region.
Comparative material. Probably Polychrome supersystem, Ulúa Polychrome system.
Comments. Local versions of Ulúa Polychromes.

UNCLASSIFIED BY GROUP

Comments. In addition to a substantial number of specials (approximately 200), there are several apparent imports which are not classified by group. These include the Reina Incised

version of Masica Incised, common at Copán and surrounding areas; various carved items on a brown paste typical of Copán and showing a variety of styles and motifs also noted for Copán; and a handful of sherds which appear to be Arambala and Gualpopa polychromes, which might come from the Copán area or perhaps El Salvador.

EARLY POSTCLASSIC
La Palca Ceramic Complex

GROUP: CELILAC

Basis for definition. Rare group.
Comments. Ware undefined.

TYPE: CELILAC ORANGE SLIPPED
Variety: Celilac

Basis for definition. See "Establishing the taxa"; rare type.
Identifying attributes. Orange slip, distinctive paste.
Paste. Fine to medium-textured paste with very few visible inclusions; those seen are generally no larger than 1 mm. Firing cores are common and take up much of each sherd. Paste interior modal color is 10-YR-7/4 (very pale brown).
Forms. Only one jar rim was noted, from a pyriform with little neck.

- Subhemispherical bowl; direct rim; rounded base, possible basal break, d: 20.6 cm, wall: 0.6 cm, N=10.
- One each of two other bowl forms.

Surface. Well smoothed prior to slipping. An orange slip is applied to both bowl surfaces and jar exteriors. The slip is burnished. Slip is fairly thick and has a tendency to crack. Modal slip color is 2.5-YR-4/7 (red).
Decoration. Other than the slip and burnish, essentially none. One sherd had some red paint, which might serve as the basis of a varietal distinction in a larger sample.
Distribution. Unevenly distributed across the zone. The type was defined on the basis of a sample from Yamala *vega* excavations and is occasionally recognized elsewhere.
Comparative material. Probably Choloma supersystem, Chinacla system.
Comments. This seems to be yet another version of the ubiquitous orange slipped bowl so common throughout the southeast; for example, the Naco Valley's La Champa Orange Slipped:La Champa.

GROUP: CHORRERA

Basis for definition. The most common group in this complex.
Comments. Ware undefined. Many type-variety units in this group continue from the preceding complex, although in diminishing numbers and with cruder manufacturing. These units continue: Chorrera Unslipped:Gualjoco; Masica Incised:Gualjoquito; Masica Incised:Zaragossa; Masica Incised:Malin; Tizate Orange Washed:Tizate; and, possibly, Chorrera Unslipped:Coropa. The two new units are discussed below.

TYPE: CHORRERA UNSLIPPED
Variety: Matasanito (figs 8.5u, 8.6i)

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. Unslipped; largely undecorated; utilitarian vessels, primarily jars.
Paste. Essentially the same as Chorrera:Gualjoco but a bit coarser. Paste interior and exterior modal color 7.5YR-6/5 (light brown-reddish yellow).
Forms. Jars predominate over bowls at a ratio of approximately 4:1.

- Pyriform jar with moderate neck (37 examples) or low to no neck (5), direct rim, globular bodies, d: 25 cm, wall: 0.7 cm.
- Jar with outflared, low neck; no neck-body break; direct rim; globular body, d: 32.5 cm, wall: 0.73 cm, N=16.
- Jar with moderate to high outflared neck, distinct neck-body break, often an exteriorly thickened rim, d: 28 cm, wall: 0.6 cm, N=8.
- Three other jar forms with three or fewer examples each.
- Subhemispherical bowl, direct rim, rounded base with and without basal break, d: 20 cm, wall: 0.5 cm, N=16.
- Possibly one or two other bowl forms with very few examples.

Appendages. Handles run about 10:1 in favor of tubular forms over straps. Three comal handles were noted, although no comal rims were identified.
Bases. Bases are largely unknown or may simply have been rounded; one dimple base and one ring base were attributed to both the bowl and jar categories.
Surface. See Chorrera:Gualjoco, above.
Decoration. See Chorrera:Gualjoco, above.
Distribution. Ubiquitous.
Comparative material. Iotampoco system.
Comments. This is a latter-day version of Chorrera:Gualjoco. This taxon is probably underrepresented. It was first defined for relatively pure Early Postclassic lots, largely from single component sites. When mixed lots were examined, or lots from sites which spanned the Classic-Postclassic transition, it became apparent that Matasanito (originally a full-fledged type) could not be distinguished from Chorrera:Gualjoco, and the type was downgraded into a variety based on temporal considerations. Therefore, in dubious lots, sherds have generally been assigned to Gualjoco variety; only when classifying those lots which are unambiguously Early Postclassic have sherds been attributed to Matasanito variety.

TYPE: MASICA INCISED
Variety: Maqueta (figs. 8.6j, 8.9d)

Basis for definition. See "Establishing the taxa."
Identifying attributes. Multiple-point incised line decoration; red paint; quality of finish and paste.

Paste. Similar to Masica Incised:Zaragossa variety, but somewhat sandier in texture. Modal paste color is not clear for interiors, but the exterior mode is 10-YR-5/5 (yellowish-brown).

Forms. Only one rim could be attributed to a bowl.

- Pyriform jar with moderate neck, direct rim, globular body, d: 17.71 cm, wall: 0.68 cm, N=43.
- Pyriform jar with low to no neck, direct rim, d: 25 cm, wall: 0.85 cm, N=7.
- Jar with low, flaring neck without neck-body break; direct rim, d: 22.25 cm, wall: 1 cm, N=7.
- One each of four other jar forms.

Appendages. The most common appendage is the tubular handle; a few straps were also noted.

Surface. In comparison with the Late Classic varieties of Masica, Maqueta variety is markedly less well manufactured: surfaces are rougher; paint is more carelessly applied and it erodes more easily than Late Classic Masica paints, and the incised decoration is more casual.

Decoration. Both the red paint and the incised designs are present. The paint seems to be primarily rim bands and bands marking the termination of the incised areas, but more complex designs may be present. Paint is the same color as previously. The incised designs show broader lines more shallowly incised than before; at times the incision is almost invisible. Composition appears to be very careless, and there is a decrease in the number of sine curve elements.

Distribution. Widely found.

Comparative material. Jicatuyo supersystem, Masica system.

Comments. This type-variety unit is probably underrepresented since it is so similar to both Gualjoquito and Zaragossa varieties. Only sherds from unambiguously Early Postclassic lots were assigned to this variety.

GROUP: LAS VEGAS

TYPE: LAS VEGAS POLYCHROME

Variety: unspecified

Basis for definition. See "Establishing the taxa"; very rare category.

Identifying attributes. Slip; paste; designs and paint when preserved.

Paste. Fine-textured paste, essentially devoid of visible inclusions; firing cores are rare. Paste color has no mode.

Forms. Only one jar rim and seven bowl rims were obtained.

- Subhemispherical bowl with direct rim and rounded base, no measurements available, N=4.
- One each of at least two other bowl forms.

Appendages. One hollow support was noted.

Surface. Surfaces are well finished and smooth. A thin white to yellowish cream slip is used. Some examples have well burnished and well preserved slip, but in most cases the slip is in poor condition.

Decoration. Very thin red and black paint is applied over the slip. On all examples the paint was greatly eroded and the designs were unintelligible.

Distribution. Mostly from Gualjoquito.

Comparative material. None.

Comments. These materials were named Las Vegas because of their similarity to published accounts of Las Vegas Polychrome, such as that from Los Naranjos.

GROUP: PICICHO

TYPE: PICICHO BRUSHED

Variety: Picicho

Basis for definition. This type continues unchanged from the previous complex but in diminishing quantities.

Comments. Replaced by the somewhat cruder but very similar Yara Brushed:Yara.

TYPE: YARA BRUSHED

Variety: Yara (figs. 8.2j, 8.6k, 8.9n)

Basis for definition. See "Establishing the taxa"; relatively common unit.

Identifying attributes. Brushed surfaces; paste.

Paste. Paste is of medium to somewhat coarse texture with fairly high numbers of inclusions. Inclusions are generally sand and mica. Some range in size up to 3 mm, but most are 1 mm or less. Firing cores are common. Paste interior and exteriors are essentially the same; the modal color for both is 10-YR-6/4 (light yellowish brown).

Forms. Jars are roughly twice as common as bowls. Two plates with simple upturned rims were found.

- Pyriform jar with moderate to high neck (19 examples) or low to no neck (1 example), direct rim, globular body, d: 27.7 cm, wall: 0.94 cm.
- Jar with moderately high outflared neck, neck-body break, direct rim, d: 29.25 cm, wall: 0.95 cm, N=7.
- Jar with low, flared neck; no neck-body break; direct rim, d: 31.2 cm, wall: 0.96 cm, N=6.
- At least two other jar forms with five or fewer examples.
- Subhemispherical bowl, direct rim, rounded base, d: 36.18 cm, wall: 0.93 cm, N=25.
- Large, open, basin-like bowl; everted rim; rounded base, d: 40 cm, wall: 1.15 cm, N=4.
- At least two other bowl forms with three or fewer examples.

Appendages. Tube handles were noted for jars.

Bases. Three bases with striations or punctations on the interiors were found; they are similar to items usually called *molcajetes* or grater-bottom bowls.

Surface. Surfaces are brushed with what are apparently wide bristled instruments. The brushing is without clear patterning and is found everywhere and anywhere on bowls and jars.

Decoration. A few examples have red paint. When designs can be discerned, the paint seems to be simple single stripes or bands. Paint color is 7.5-YR-3/4 (dark brown).

Distribution. Unevenly distributed but this may be more apparent than real since this type was not recognized for Late

Classic contexts until the last two years of the project.
Comparative material. None.
Comments. Yara seems to be a descendent of Picicho Brushed. This type is probably underrepresented since only those body sherds with brushing were included in its counts. The paste is similar enough to other pastes that unbrushed body sherds have been placed elsewhere; for example, in the Chorrera or Quecoa groups.

GROUP: PLUMBATE

Comments. Both Tohil and San Juan Plumbates have been identified in the Santa Bárbara collections (J. Henderson and R. Joyce, personal communications at various dates). The analysts themselves did not distinguish between these two types. No rims were identified, and only eight bodies were assigned to this group. The items found are almost all orange rather than gray. One reconstructed vessel, said to come from Gualjoquito, is housed in the IHAH bodega in Tegucigalpa. It is also orange.

GROUP: QUECOA

Basis for definition. See "Establishing the taxa"; fairly common.
Comments. Ware undefined.

TYPE: QUECOA COARSE
Variety: Quecoa (figs. 8.2r, 8.5f,g,v,w, 8.6v)

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. Paste; crude, largely undecorated vessels.
Paste. Matrix is coarse to medium in texture, but the sherds appear to be very coarse largely because of the high density of large inclusions. Most inclusions are sand, and particles protrude onto surfaces. Modal paste color for interiors and exteriors is 5-YR-6/7 (reddish yellow).
Forms. Jar rims are roughly twice as common as bowl rims. Four plates with simple upturned rims were found. One other example, a plate of a different form, was noted.

- Pyriform jar with moderate neck, direct rim, globular body, d: 24 cm, wall: 0.94 cm, N=60.
- Jar with low, flared neck without neck-body break; direct rim, d: 25.7 cm, wall: 0.88 cm, N=25.
- Jar with moderate to high convex, usually vertical neck; distinct break from neck to body; some exterior rim thickening, d: 26.4 cm, wall: 0.9 cm, N=25.
- Four other jar forms with six or fewer examples.
- Subhemispherical bowl with direct rim and rounded base, d: 20.6 cm, wall: 0.72 cm, N=17.
- Bowl with convex, straight to outslanted walls; direct rim; usually flat base with distinct body-base break, d: 20.5 cm, wall: 0.75 cm, N=14.
- At least two other bowl forms with very few examples.

Appendages. Tubular handles outnumber straps about 2:1. One horizontally mounted tube handle was recorded. One applied lug was found as was one zoomorphic support.
Bases. Jars and bowls both have ring and dimple bases.
Surface. Surfaces are poorly finished, with a rough texture from the inclusions. Surfaces are also bumpy from the poor finishing. No slipping or burnishing.
Decoration. One support was modeled in the form of a bird, and one possible animal face on a jar body was noted.
Distribution. No discernible pattern; mostly from Gualjoquito.
Comparative material. None.
Comments. Form distributions are consistent with other utilitarian taxa.

TYPE: CARRIZAL COARSE RED
Variety: Carrizal (fig. 8.2s,ff,gg)

Basis for definition. See "Establishing the taxa"; uncommon.
Identifying attributes. Red paint, paste.
Paste. See Quecoa Coarse:Quecoa, above.
Forms. Overall, bowls are more common than jars. About a third of all jar rims could not be placed as to form due to their small size, and some may actually be bowl rims.

- Subhemispherical bowl with direct rim and rounded base, d: 26.23 cm, wall: 0.73 cm, N=32.
- Bowl with convex walls, usually outslanted; direct rim; rounded or flat bases with some basal breaks, d: 28.9 cm, wall: 0.74 cm, N=21.
- Five other bowl forms with one or two examples each.
- Pyriform jar with medium neck (13 examples) or neckless (1), d: 24.6 cm, wall: 1.1 cm.
- Four other jar forms with four or fewer specimens per form.

Appendages. Tube handle to strap handle ratio is 5:1; there is also one horizontally mounted tube.
Surface. Similar to Quecoa:Quecoa but a little better. The red may be a slip although on some examples it seems to be used as a paint.
Decoration. Red slip or paint, thick but fragile. If it is a paint, the designs are unclear due to the paint's very poor preservation. Paint color is 10-R-4/6 (red).
Distribution. Found in small numbers wherever the pure complex appears.
Comparative material. None.

TYPE: ARADITA RED-ON-WHITE
Variety: Aradita

Basis for definition. See "Establishing the taxa"; rare.
Identifying attributes. White slip, red paint, coarse paste.
Paste. See Quecoa Coarse:Quecoa, above.
Forms. One jar rim was recorded. No measurements are available for any form.

- Subhemispherical bowl, direct rim, rounded base, N=4.
- Bowl with outslanted, convex walls; base unclear, N=3.
- One example of one other bowl form.

Surface. See Quecoa:Quecoa. A white slip is probably applied to both sides of bowls and to jar exteriors. Colors unavailable.
Decoration. Red paint, which is applied over slip, is thin, soft, and easily eroded. Designs are unclear. Colors unavailable.

Distribution. No discernible pattern due to the small sample.
Comparative material. None.
Comments. Similar to Humigua Orange-and–Red-on-White:Humigua, described above for the preceding complex.

GROUP: SANTA ROSITA

Comments. Many of the types and varieties noted for the Meraguaca ceramic complex continue in the early part of this complex, but in reduced numbers and of poorer quality. They fall into disuse quickly, however. Units which continue are Santa Rosita Red-on-Brown:Santa Rosita, Peña Blanca White Slipped:Peña Blanca, Humigua Orange-and-Red-on-White:Humigua, and San Gaspar Soft Slipped Polychrome:San Gaspar.

TYPE: SANTA ROSITA RED-ON-BROWN
Variety: Macholoa

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. Unslipped, but heavily painted with simple red designs; paste; forms.
Paste. See Santa Rosita Red-on-Brown:Santa Rosita, under the Meraguaca ceramic complex above. Macholoa variety is on the coarse end of the Santa Rosita continuum; while sandier and cruder than Santa Rosita variety the paste is not really very coarse.
Forms. Only two jar rims were recorded.

- Subhemispherical bowl with direct rim and rounded base, with and without basal breaks, d: 29.6 cm, wall: 0.69 cm, N=75.
- Two other bowl forms with two examples each.

Surface. Similar to Santa Rosita variety, but less well finished.
Decoration. Similar to Santa Rosita variety. The paint used is softer and erodes more easily. Its color is 2.5-YR-4/5, -4/7 (red).
Distribution. Widely distributed throughout the area.
Comparative material. None.
Comments. This variety is an outcome of Santa Rosita variety. Macholoa variety is probably underrepresented since it is virtually identical to Santa Rosita variety. Items from unambiguous Early Postclassic lots were assigned to this category, as were cruder examples from mixed or ambiguous lots.

GROUP: UNCANA

Basis for definition. See "Establishing the taxa"; fairly rare.
Comments. Ware undefined.

TYPE: UNCANA RED PAINTED TAN
Variety: Uncana (fig. 8.7i)

Basis for definition. See "Establishing the taxa"; fairly rare.
Identifying attributes. Orange slip with red paint, some incision; distinctive paste.
Paste. Fine-textured paste with few visible inclusions. Cores variably present. Paste is soft, crumbly, and easily eroded. Paste color of the interior is 10-YR-7/5 (very pale brown-yellow).
Forms

- Subhemispherical bowl, direct rim, rounded base, d: 24 cm, wall: 0.8 cm, N=17.
- Bowl with convex, outslanted walls; direct rim; usually a flat base with a basal break; no measurements, N=7.
- Three other bowl forms with one example each.
- Jar with straight, vertical neck of variable height; neck-body break; everted rim; globular body, d: 24 cm, wall: 0.65 cm, N=5.
- Five other jar forms with three or fewer examples each.

Appendages. Few were recorded, but jars occasionally seem to have tubular or strap handles.
Bases. Bowls have ring supports on some round bases. Flat and dimple bases are also found. Jars have rounded or flat bases.
Surface. Surface treatment is difficult to determine because sherds of this type are very eroded. Surfaces are fairly well finished. Some well-preserved specimens show burnishing over the slip and paint. Both the orange slip/paint and the red paint are soft and easily eroded.
Decoration. Red paint is applied with and over the orange, which may be a slip or a paint. The color of the orange is 2.5-YR-4/8 (red); the red is 10-R-3/6 (dark red). In addition, some jars have incised decoration which is similar to Masica Incised varieties. The lines are shallow and broad. The best example uses horizontal incision to demarcate areas encased with groups of oblique parallel lines; the spaces between the oblique lines are unincised triangles. The incision appears to have been done with a single-pointed instrument. In general, it is difficult to get a sense of the designs, either incised or, possibly, painted.
Distribution. Widely distributed but always in small quantities.
Comparative material. Incised examples may be of the Jicatuyo supersystem, Lupo system, since the incision is single-point.
Comments. As mentioned, some of these vessels imitate Masica Incised incision. Virtually identical vessel fragments in the collections of the Copán Project seem not to be included in any published ceramic analysis. This unit, with a larger sample, could possibly be split between incised and non-incised varieties.

TYPE: TEJERAS TAN PASTE
Variety: Tejeras

Basis for definition. See "Establishing the taxa"; not particularly common.
Identifying attributes. Red paint; distinctive paste.
Paste. See Uncana:Uncana, above. Tejeras tends to be on the coarser end of the Uncana group paste spectrum, but the two types are really distinguishable only by surface treatment and decoration.
Forms. Of the 10 jars identifiable by form, none had more than four examples.

- Subhemispherical bowl; direct rim; rounded base, some possibly with a break, d: 27.0; wall: 0.65 cm, N=17.
- One other bowl form had seven examples, and three others one each.

Surface. See Uncana:Uncana, above.
Decoration. Orange paint or possibly slip was applied in unintelligible designs. Bowls seem to have been decorated on both sides, jars on exteriors. The orange is thin, soft, and easily eroded. Paint color is not available.
Distribution. Widely distributed in small numbers.
Comparative material. Unclear.
Comments. Most similar to Uncana:Uncana. Similar materials, unidentified by type, exist in the Copán Project collections.

LATE POSTCLASSIC-EARLY COLONIAL
Yamala Ceramic Complex
GROUP: CASPOSO

Basis for definition. See "Establishing the taxa"; rare.
Comments. Ware undefined.

TYPE: CASPOSO WHITE SLIPPED
Variety: Casposo

Basis for definition. See "Establishing the taxa"; very rare.
Identifying attributes. White slip, unique form.
Paste. Paste of medium texture with moderate density of very small white, black, and red inclusions. May not be a local paste. No firing core. Vessels are hard and resistant to erosion and ring when tapped on a hard surface. No colors available.
Form. The only rim is a distinctive form with a very thick, high rim/neck, easily recognized as a Spanish olive or wine jar.
Surface. Relatively well smoothed, with some striations apparently from wiping or the shaping process. Slipped with a clear white. No colors available.
Decoration. Undecorated.
Distribution. One rim only and 34 body sherds were found at one locus in the Tencoa Valley, while the remaining 13 body sherds came from probes at Gualala.
Comparative material. None.
Comments. These sherds are very similar to items displayed in the restored storerooms at the fort of Omoa. The type is clearly a post-Conquest introduction into the local assemblage.

GROUP: CHORRERA

Basis for definition. See "Establishing the taxa"; fairly common.
Comments. Ware undefined. Both Chorrera Unslipped: Matasanito and Masica Incised:Maqueta continue up to the Conquest and possibly after, although in diminishing quantities. Finishes and pastes become cruder and cruder.

GROUP: PENGUAJA

Basis for definition. See "Establishing the taxa"; fairly common.
Comments. Ware undefined.

TYPE: PENGUAJA PLAIN
Variety: Penguaja

Basis for definition. See "Establishing the taxa"; fairly common.
Identifying attributes. Plain, unslipped, undecorated vessels, mostly jars.
Paste. The paste is essentially like the Chorrera group. Noticeable quantities of mica and a fair amount of sand are included in the temper. About half of the sherds have a firing core. Interior and exterior paste color is the same: 10-YR-5/4 (yellowish brown).
Form. Jars are about twice as common as bowls, but more variable. Three plates, or possible comales, were found, as was one definite comal with a rim-mounted horizontal tube handle.

- Pyriform jar with moderate neck (11 examples) or low to no neck (2), direct rim, globular body; no measurements.
- Jar with low, flared neck; no neck-body breaks; direct rims, d: 21 cm, wall: 0.7 cm, N=7.
- Four other forms with four or fewer examples each.
- Subhemispherical bowl with direct rim and rounded base, d: 35 cm, wall: 1 cm, N=14.
- Three other bowl forms with one or two examples each.

Appendages. Tubular handles are the most common, but straps were also found; one horizontally mounted tube handle, other than the one discussed above, was recorded. One nubbin bowl support and one hollow bowl support were recorded.
Base. One flat jar base was found.
Surface. Interior treatment of jar bodies is highly variable, from very rough to fairly well smoothed; smoothing marks and coils are usually visible. Exteriors are sufficiently well finished that temper is not visible on the surface. No polishing or slip.
Decoration. None.
Distribution. Unclear, due to similarity and overlap with Chorrera group items.
Comparative material. Unclear at present.
Comments. These vessels are most similar to Chorrera Unslipped:Gualjoco. The category is probably underrepresented and perhaps poorly defined. Only sherds from totally clear Late Postclassic-Early Colonial contexts were included in this taxon. Therefore, items from mixed lots, especially from sites with long occupation sequences, are more likely to be assigned to Chorrera group and its types. This group should, perhaps, have been combined with the Chorrera group.

TYPE: QUEZAPAYA RED DECORATED
Variety: Quezapaya (fig. 8.9a)

Basis for definition. See "Establishing the taxa"; uncommon.
Identifying attributes. Red paint on unslipped vessels.
Paste. See Penguaja Plain:Penguaja, above.
Forms. One each of two plate forms. Five different jar forms with four or fewer items in each category.

- Subhemispherical bowl, direct rim, rounded base; no measurements, N=25.
- Bowl with convex, outslanted walls; direct rim; probably flat base; no measurements, N=9.
- At least one other bowl form with very few examples.

Appendages. Jars have tubular handles, and there is one example of a horizontally mounted tube.
Bases. Both bowls and jars have ring-base supports. Jars also have dimple and rounded bases, while bowls have rounded and flat bases.

Surface. See Penguaja:Penguaja, above.
Decoration. Dark red paint is applied in largely unintelligible designs. Those discernible are largely stripes, generally vertical in orientation. Paint color is 10-R-4/5 (weak red-red).
Distribution. Unclear due to small sample.
Comparative material. None.
Comments. This type seems to be related to both Santa Rosita:Santa Rosita and Carrizal:Carrizal.

GROUP: PICICHO

TYPE: YARA BRUSHED
Variety: Yara

Comments. Continues unchanged from preceding complex.

GROUP: QUECOA

TYPE: QUECOA COARSE
Variety: Quecoa

Comments. Continues, although in greatly decreased numbers.

TYPE: CARRIZAL COARSE RED
Variety: Carrizal

Comments. Continues, although in greatly decreased numbers.

GROUP: UNCANA

TYPE: UNCANA RED PAINTED TAN
Variety: Uncana

Comments. Continues, although in small quantities.

TYPE: TEJERAS TAN PASTE
Variety: Tejeras

Comments. Continues, although in small quantities.

GROUP: VISAINA

TYPE: VISAINA FINE PASTE
Variety: Visaina

Basis for definition. See "Establishing the taxa"; very rare.
Identifying attributes. Red slip, paste.
Paste. Very fine paste with very few visible inclusions. Firing cores are rare, and the sherds are generally hard, thin, and well fired. Paste color falls on the 10-YR chart, but there is no mode.
Forms. Only one jar rim, a tecomate, was found.

- Subhemispherical bowl, direct rim, round base, d: 20.28 cm, wall: 0.57 cm, N=13.
- At least one other bowl form with few examples.

Appendages. One handle was noted.
Bases. Flat and round bases were identified for bowls.
Surface. Surfaces are very well finished: smoothed, slipped, and burnished. Slip color is 10-R-4.5/8 (red).
Decoration. Except for the slip, none.
Distribution. Unclear due to the small sample.
Comparative material. None.
Comments. Another version of the ubiquitous orange or red slipped bowl. The type may be a post-Conquest introduction.

Acknowledgments. The initial definition of types and varieties was carried out in 1983 by the author with considerable advice and assistance from Edward Schortman. That first year we studied only 80 lots, but they were agonizingly slow and difficult ones. In subsequent years, Laboratory Director Sylvia Smith took over the day-to-day sorting and counting. She generally worked unassisted and was responsible for refining old taxa and defining new ones. Smith particularly flourished during the long 1985 season. She has also been of immeasurable assistance to me in postseason analysis and compilation and is essentially the co-author of this report. Valuable assistance in the field was rendered by Schortman, who could always be relied upon to sort a few bags on the weekends or measure a few rims when necessary, and by Kathleen McLaren and Colleen Siders, as well as others who served turns as scribes and gofers. Postseason compilation was largely accomplished by Schortman, while trapped at home by chicken pox; Holly Herbster also assisted in these tasks. I also thank Sharon Duchesne, who typed a quite different version of this manuscript, and who has assisted me with corrections, printing, and moral support.

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Project collections. A type collection is maintained at Kenyon College in Gambier, Ohio. Another type collection was submitted to the Instituto Hondureño de Anthropologiá e Historia in Tegucigalpa.

Project bibliography. Ashmore 1987; Ashmore, Schortman, and Urban 1986, 1987; Ashmore et al. 1984; Ashmore et al. 1987; Benyo and Melchionne 1987; Schortman and Urban 1984b, 1985a, 1985b, 1987a, 1987b, 1991, 1992a, 1992b; Schortman, Urban, and Ashmore 1982, 1983a, 1983b, 1983c, 1984; Schortman et al. 1986; Schortman et al. 1985; Urban 1987b; Urban and Schortman 1985, 1987, 1988, n.d.; Urban, Schortman, and Smith 1986; Urban and Smith 1985, 1987; Weeks, Black, and Speaker 1987.

Ceramic units by period

LATE-TERMINAL PRECLASSIC
(LA CEIBITA COMPLEX)
Group: Aguagua
Type: Aguagua Uneven Orange
Variety: Totoca
Type: Chinquia White and Orange
Variety: Chinquia
Type: Jimilile Red Rimmed
Variety: Jimilile
Group: Gritadero
Type: Gritadero Plain
Variety: Gritadero
Type: Mojarras Modeled
Variety: Mojarras
Type: Molo Zone Painted
Variety: Molo
Type: Frontón Unslipped
Variety: Frontón
Variety: Trancas
Type: Cececapa Incised with Red
Variety: Cececapa
Type: Mazical Resist Decorated
Variety: Mazical
Group: Gualala
Type: Gualala Streaky Slip
Variety: Gualala
Variety: Gualtonco
Group: Guayabita
Type: Guayabita Burnished Black-Brown
Variety: Guayabita
Group: Izalco
Type: Izalco Usulután
Variety: Barandillal
Variety: Cascajal
Variety: Divisito
Variety: El Panal
Group: Los Hoyos
Type: Los Hoyos Orange Washed
Variety: Los Hoyos
Type: Las Vueltas Crude Orange
Variety: Las Vueltas

EARLY CLASSIC
(JICALCA COMPLEX)
Group: Aguagua
Type: Aguagua Uneven Orange
Variety: Aguagua
Type: Cienega Scraped Slip
Variety: Cienega
Group: Cancique
Type: Cancique Polychrome
Variety: La Curva
Type: Tirantes Trichrome
Variety: Tirantes
Group: Ceguaca
Type: Ceguaca Coarse
Variety: Ceguaca
Type: Taixiguat Blotchy Red
Variety: Taixiguat
Group: Chilanga
Type: Chilanga Red Painted Usulután
Variety: Comederos
Variety: Black Painted
Type: Arturo Incised
Variety: Anices
Group: Chorrera
Type: Chorrera Unslipped
Variety: Macuelizo
Type: Masica Incised
Variety: Dranzal
Variety: Gualjoquito
Variety: Zaragossa
Group: Escondido
Type: Escondido Polychrome
Variety: Escondido
Variety: Estancia
Variety: Jimingula
Group: Gritadero
Type: Frontón Unslipped
Variety: Carretera
Type: Cececapa Incised with Red
Variety: Cutuquita
Type: La Junta Painted Incised
Variety: La Junta
Group: Gualala
Type: Gualala Streaky Slip
Variety: Gualala
Variety: Gualtonco
Group: Guayabita
Type: Guayabita Burnished Black-Brown
Variety: Montuca
Group: Guitin
Type: Guitin Polished Unslipped
Variety: Guitin
Group: Izalco
Type: Izalco Usulután
Variety: Barandillal
Group: Jululo
Type: Jululo Red-on-White
Variety: Jululo
Variety: Tencoa
Group: La Isla
Type: La Isla Red-on-Natural
Variety: La Isla
Type: Loma Larga Red-on-Orange
Variety: Loma Larga
Group: San Rafael
Type: San Rafael Red Painted Usulután
Variety: Cinco Cerritos
Group: Santa Rosita
Type: Sabanilla Self Slipped
Variety: Sabanilla
Type: Santa Rosita Red-on-Brown
Variety: Santa Rosita
Unclassified by group: specials

LATE CLASSIC
(MERAGUACA COMPLEX)
Group: Aguacatales
Type: Aguacatales Polychrome
Variety: Aguacatales
Variety: Incised
Type: Moguete Unslipped Polychrome
Variety: Moguete
Variety: Incised
Group: Cancique
Type: Cancique Polychrome
Variety: La Curva
Group: Celilac
Type: Jabuas Orange Slipped
Variety: Jabuas
Group: Chamelecón
Type: Chamelecón Polychrome
Variety: unspecified
Group: Chorrera
Type: Chorrera Unslipped
Variety: Gualjoco
Variety: Coropa
Type: Tizate Orange Washed
Variety: Tizate
Type: Masica Incised
Variety: Gualjoquito
Variety: Zaragossa
Variety: Malin
Variety: Tierra Blanca
Type: Tamaguapa White Painted
Variety: Tamaguapa
Type: Cualjotal Incised Polychrome
Variety: Cualjotal
Group: Copador
Type: Copador Polychrome
Variety: unspecified
Group: Las Graditas
Type: Ulúa Polychrome I
Group: Las Tejutales
Group: Las Ventanillas
Type: Ulúa Polychrome II
Group: Magdalena
Type: Magdalena Red-on-Natural
Variety: unspecified
Group: Monte Grande
Type: Monte Grande Red-on-Natural
Variety: unspecified
Group: Picicho
Type: Picicho Brushed
Variety: Picicho
Group: Planes
Type: Planes Polychrome
Variety: Planes
Type: Ilama Polychrome
Variety: Ilama
Group: Santa Rosita
Type: Sabanilla Self Slipped
Variety: Sabanilla
Type: Santa Rosita Red-on-Brown
Variety: Santa Rosita
Type: Cerro Heralo Incised
Variety: Cerro Heralo
Type: Inguaya Red Slipped
Variety: Inguaya
Type: Peña Blanca White Slipped
Variety: Peña Blanca
Type: Humigua Orange-and-Red-on-White
Variety: Humigua
Type: San Gaspar Soft Slipped Polychrome
Variety: San Gaspar
Unclassified by Group
Type: Masica Incised
Variety: Reina
Type: Gualpopa Polychrome
Type: Arambala Polychrome
Copán carved wares
Various unnamed specials

EARLY POSTCLASSIC
(LA PALCA COMPLEX)
Group: Celilac
Type: Celilac Orange Slipped
Variety: Celilac
Group: Chorrera
Type: Chorrera Unslipped
Variety: Matasanito
Variety: Gualjoco
Variety: Coropa
Type: Tizate Orange Washed
Variety: Tizate
Type: Masica Incised
Variety: Gualjoquito
Variety: Zaragossa
Variety: Malin
Variety: Maqueta
Group: Las Vegas
Type: Las Vegas Polychrome
Variety: unspecified
Group: Picicho
Type: Picicho Brushed
Variety: Picicho
Type: Yara Brushed
Variety: Yara
Group: Plumbate
Type: Tohil Plumbate
Variety: unspecified
Type: San Juan Plumbate
Variety: unspecified
Group: Quecoa
Type: Quecoa Coarse
Variety: Quecoa
Type: Carrizal Coarse Red
Variety: Carrizal
Type: Aradita Red-on-White
Variety: Aradita
Group: Santa Rosita
Type: Santa Rosita Red-on-Brown
Variety: Santa Rosita
Variety: Macholoa
Type: Peña Blanca White Slipped
Variety: Peña Blanca
Type: Humigua Orange-and-Red-on-White
Variety: Humigua
Type: San Gaspar Soft Slipped Polychrome
Variety: San Gaspar
Group: Uncana
Type: Uncana Red Painted Tan
Variety: Uncana
Type: Tejeras Tan Paste
Variety: Tejeras

LATE POSTCLASSIC-
EARLY COLONIAL
(YAMALA COMPLEX)
Group: Casposo
Type: Casposo White Slipped
Variety: Casposo
Group: Chorrera
Type: Chorrera Unslipped
Variety: Matasanito
Type: Masica Incised
Variety: Maqueta
Group: Penguaja
Type: Penguaja Plain
Variety: Penguaja
Type: Quezapaya Red Decorated
Variety: Quezapaya
Group: Picicho
Type: Yara Brushed
Variety: Yara
Group: Quecoa
Type: Quecoa Coarse
Variety: Quecoa
Type: Carrizal Coarse Red
Variety: Carrizal
Group: Uncana
Type: Uncana Red Painted Tan
Variety: Uncana
Type: Tejeras Tan Paste
Variety: Tejeras
Group: Visaina
Type: Visaina Fine Paste
Variety: Visaina

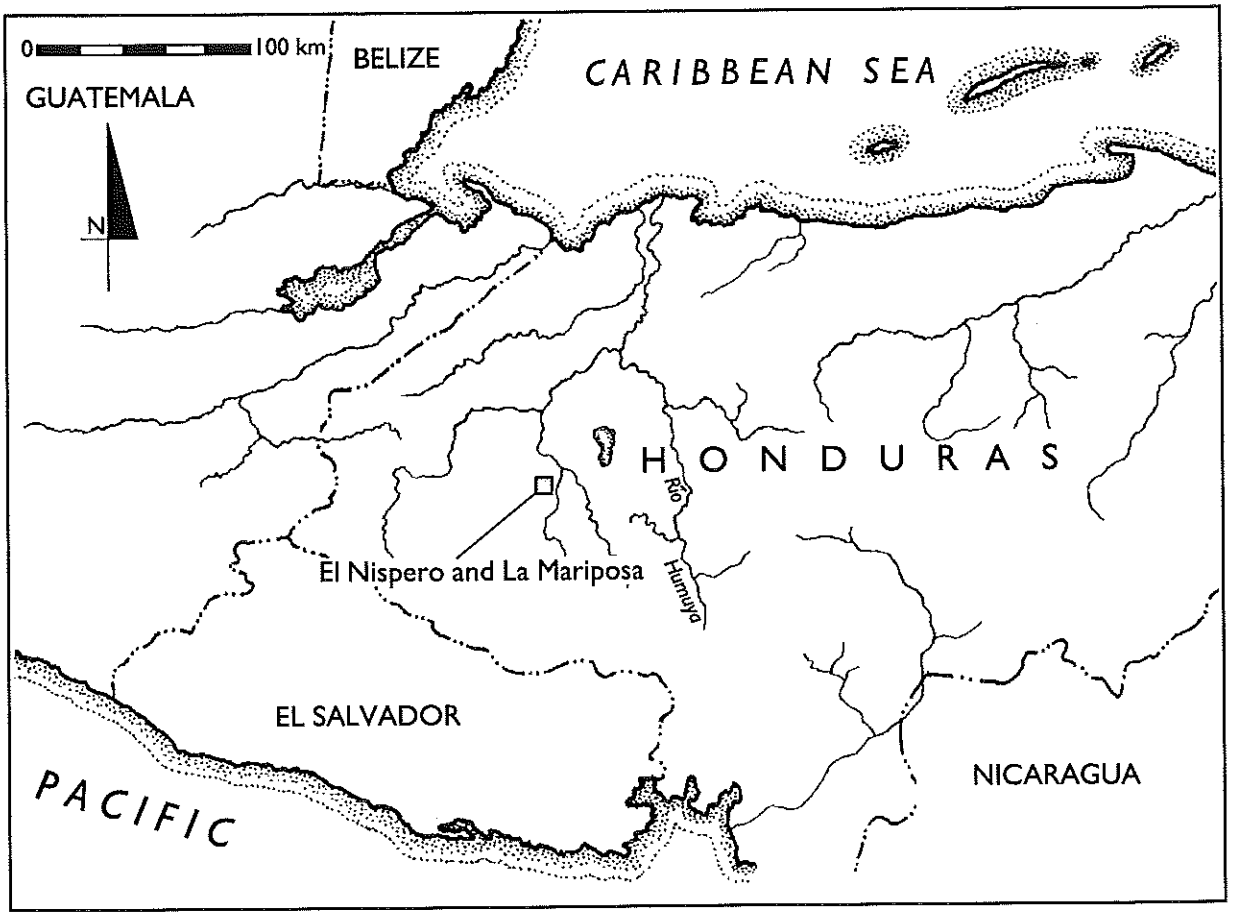

Figure 9.1 • Map showing location of Southwestern Honduras sites.

CHAPTER NINE

Southwestern Honduras

Patricia A. Urban

SHERDS FROM the sites of El Nispero, just south of the Santa Bárbara-Lempira departmental border, and La Mariposa, just north of the border, were analyzed in 1982 using the type-variety method (fig. 9.1). In all, slightly over ten thousand sherds were examined and classified. These represent all of the materials we could locate from George Hasemann's 1979 excavations at both sites. Hasemann's work at El Nispero was structurally oriented: six of seven platforms were cleared, and most were also probed for internal features, sequent construction, and so forth. We therefore had both terminal debris and fill material at our disposal but no in situ deposits, and Hasemann's cached vessels from Strs. I and VII were not available to us. At La Mariposa, test pits were placed within and outside of the enclosed plaza but were not related to structures. Mariposa contexts are, then, uncertain. Vastly more material was recorded from El Nispero: 9,946 sherds (94.2% of the assemblage) as opposed to 611 (5.8%) from La Mariposa; all illustrated sherds are from El Nispero except as noted in the figure captions.

EARLY CLASSIC-EARLY LATE CLASSIC

La Mariposa Ceramic Complex

GROUP: CALIX

TYPE: CALIX RED-ORANGE

Variety: Calix

GROUP: CHORRERA

TYPE: CHORRERA UNSLIPPED

Variety: Chorrera

TYPE: MASICA INCISED

Variety: Nispero

GROUP: COPADOR

TYPE: COPADOR POLYCHROME

Variety: unspecified

Basis for definition. For all these groups, types, and varieties, see descriptions below, under "El Nispero Ceramic Complex."

GROUP: IZALCO

TYPE: IZALCO USULUTÁN

Variety: unspecified

Basis for definition. 8 sherds.

Identifying attributes. Resist decoration, paste, orange slip, bowl form (fig. 9.2a,b).

Paste. Medium to medium-fine textured paste with few inclusions; light orange to tan color; hard, few cores.

Form. Only one form is present: open bowls with widely convex walls and "comma-shaped" rims, that is, exterior thickening with a corresponding interior wide, but usually shallow, groove; exteriors show worked rim-wall breaks. Size of the one measurable specimen is 32 cm, with a wall of 0.6 cm. No appendages.

Surface. Surfaces are heavily eroded. They seem to have been well smoothed and polished. Some remnants of orange slip are present.

Decoration. Indications of wavy line resist were seen.

Distribution. All are from La Mariposa: one in the uppermost soil level, the rest in the lowest level.

Comparative material. Papalaja Orange supersystem, Sumpul system.

Comments. This is most probably an indication of Terminal Preclassic occupation, although no other clear indications of this period were encountered.

GROUP: MARIPOSA

Basis for definition. 5 sherds (0.05%).

TYPE: MARIPOSA ORANGE SLIPPED

Variety: Mariposa

Basis for definition. 5 sherds.

Identifying attributes. Orange slip, bowl form (fig. 9.2c).

Paste. Medium to medium-fine texture, many inclusions, but all are less than 0.5 mm. Paste color 10-YR-8/4 (very pale brown) to 10-YR-8/6 (yellow).

Forms. All sherds seem to be from bowls with straight outslanted walls and everted rims with slight exterior thickening; the one measurable item is 34 cm in diameter, with a wall thickness of 0.6 cm.

Surface. Well smoothed interior and exterior and slipped both sides with a soft, erodable slip; colors are 5-YR-7/8 (reddish yellow) and 2.5-YR-5/8 (red).

Decoration. None.

Distribution. All sherds are from the lowest soil zone, La Mariposa.

Comparative material. No supersystem/system designation. These are similar to cache vessels from Copán, Quiriguá, and Gualjoquito.

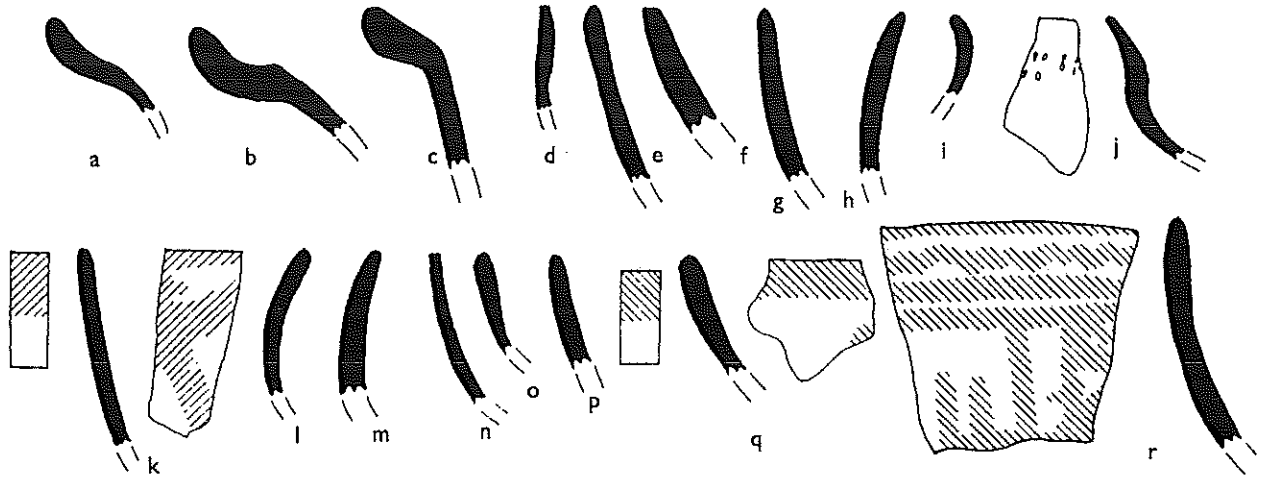

Figure 9.2 • *a, b,* Izalco Usulutan:variety unspecified; *c,* Mariposa Orange Slipped:Mariposa; Calix Red-Orange:*d-i,*Calix; *j,* Punctate; *k,* Los Mangos Orange Painted:Los Mangos; *l-q,* Malapa White Washed:Malapa; *r,* Chilanga Usulután:variety unspecified (b, c, f, g, i from La Mariposa). See text for vessel dimensions.

LATE CLASSIC
(possibly extending into EARLY POSTCLASSIC)
El Nispero Ceramic Complex
GROUP: CALIX

Basis for definition. 602 sherds (5.70%).
Comments. Ware: Caracol ware.

TYPE: CALIX RED-ORANGE
Variety: Calix

Basis for definition. 530 sherds.
Identifying attributes. Bowls with red-orange paste; highly polished; slip sometimes definite but in other cases the surface seems the result of polishing; overall color red-orange (fig. 9.2d-i).
Paste. Fine to moderate texture; moderately dense rhyolitic temper; temper size 1 mm or less; sherds are hard despite cores in most examples; some firing clouds were observed. Paste colors: mode is 5-YR-9/6, -6/8 (reddish yellow).
Forms. Only one rim identified as a jar.

- Two of three bowls are subhemispherical, with concave outslanted walls, rounded base, and direct lip, average d: 19.4 cm, mean wall thickness: 0.68 cm.
- Virtually all others have incurved walls, direct lips, and restricted orifices, average d: 19 cm, mean wall thickness: 0.65 cm.

Surface. Slipping seems probable, but cannot be proven for all examples. Polish is heavy. Surface colors are evenly divided between 2.5-YR and 10-R; modes: 10-R-5/5 (weak red); -5/7 (red) and 2.5-YR-5/6, -5/7 (red).
Distribution. At El Nispero, Calix:Calix is more common in terminal debris than fill, but the proportions vary among the structures. It is less common at La Mariposa.
Comparative material. Supersystem/system designations unclear. These vessels seem midway between the truly orange slipped bowls, such as Naco's La Champa Orange Slipped:La Champa and Santa Bárbara's red-brown pasted materials, especially Sabanilla Self Slipped:Sabanilla.

TYPE: CALIX RED-ORANGE
Variety: Black Banded (potential)

Basis for definition. 1 sherd.
Comments. Identical to Calix:Calix save for two parallel black bands, 5 mm thick each, below the lip on the vessel interior.

TYPE: CALIX RED-ORANGE
Variety: Punctate (potential)

Basis for definition. 1 sherd.
Comments. Identical to Calix:Calix save for a loosely organized band of shallow punctations 1 cm below lip on exterior (fig. 9.2j); form is Calix:Calix's most common form.

TYPE: LOS MANGOS ORANGE PAINTED
Variety: Los Mangos

Basis for definition. 8 sherds.
Identifying attributes. See Calix Red-Orange:Calix, above; add orange-painted interior designs (fig. 9.2k).
Paste. Identical to Calix:Calix.
Forms. The two rims were of Calix:Calix's most common form.
Surface. See Calix:Calix, above.
Decoration. Vessel interiors have orange designs, seemingly made by painting on a thin coat of the same clay used for the vessels and their slips. Colors are on the dark/more intense end of the surface color continuum. Lines are both curved and straight and are vaguely reminiscent of Cancique designs.
Distribution. Limited to fill of Str. II, El Nispero.
Comparative material. No supersystem/system designation. The type is clearly not like other described materials elsewhere.

TYPE: MALAPA WHITE WASHED
Variety: Malapa

Basis for definition. 62 sherds.
Identifying attributes. Red-orange paste; bowls with, usually, interior white wash and orange paint (fig. 9.2l-q).
Paste. Identical to Calix:Calix.

Forms

Bowl with outslanted, straight to convex walls; direct rim; average d: 18 cm, mean wall thickness: 0.5 cm.

Bowl with incurved walls, somewhat restricted orifice; direct rim; average d: 18 cm, mean wall thickness: 0.46 cm.

Surface. Like that of Calix:Calix.

Decoration. A thin, erodable, white wash (color 2.5-YR-8/2) is applied, usually, to vessel interiors. Over this is orange paint like Los Mangos:Los Mangos (above); modal colors are 2.5-YR-4/7, -5/7 (red). Preserved fragments have curved and straight lines, and the "feel" is like Cancique, but no real conception of organization is possible.

Distribution. Found only at El Nispero, in fill and terminal debris, with a higher proportion at Str. II.

Comparative material. No supersystem/system designation. Similarities in form, use of white, and paint exist with Peña Blanca White Slipped:Peña Blanca, Santa Bárbara.

GROUP: CHILANGA

Basis for definition. 1 sherd (0.009%)

Comments. Ware not defined.

TYPE: CHILANGA RED PAINTED USULUTÁN

Variety: unspecified

Basis for definition. 1 sherd.

Identifying attributes. Orange slip, red paint, resist decoration (fig. 9.2r).

Paste. Medium texture; many small, hard, white inclusions; hard fired, no core; color 7.5-YR-6/6 (reddish-yellow).

Forms. Incurved-wall bowl with direct rim, d: 20 cm, wall: 0.6 cm.

Surface. Well smoothed both sides, heavy burnish on exterior. Interior has either red slip or complete coating of red paint (10-R-5/8). Exterior has orange slip (2.5-YR-6/8).

Decoration. Exterior has complex design in hard red paint (7.5-R-4/8), covering a faint and amorphous resist design.

Distribution. Fill, Str. I, El Nispero.

Comparative material. Probably Choloma Red-on-Orange supersystem, Chilanga system, despite unusual interior color.

Comments. This is probably an indication of habitation at the end of the Early Classic but has been included here as there is no Chilanga in more obvious Early Classic contexts at La Mariposa.

GROUP: CHORRERA

Basis for definition. 8,985 sherds (86.16%); group only: 6,083 sherds.

Comments. Ware: Embolsa ware.

TYPE: CHORRERA UNSLIPPED

Variety: Chorrera

Basis for definition. 203 sherds.

Identifying attributes. Paste; unslipped and largely undecorated surfaces (fig. 9.3a-f).

Paste. Coarse-textured paste with high quantities of inclusions, ranging from almost invisible to 0.5 to 1 mm. Most inclusions are white, with a tentative identification of rhyolite or rhyolitic tuff for most, but white quartz is also present. Other temper includes possible hematite (soft, red particles), minute specks of mica, and unidentified items. Sherds are hard and resist breakage, but firing cores are usually present. Paste colors cluster at 5-YR-4/5 (reddish brown) to -4/6 (yellowish red); 5-YR-5/5, -5/6, 7.5-YR-5/5, -5/6 (yellowish red); and 7.5-YR-4/5, -5/6 (brown-strong brown).

Forms. Only one bowl is attributable to this taxon. Most jar rims could not be classed by form. Forms are listed in descending order of frequency. All jars have globular bodies with flat or dimple bases.

- Straight, outslanted neck; flattened rim, often exteriorly thickened; clear neck-body break; average d: 19.2 cm, mean wall thickness: 0.77 cm.
- Truncated pyriform, low to virtually non-existent neck, no neck-body break, restricted orifice, direct rim, average d: 16.2 cm, mean wall thickness: 0.72 cm.
- Low, outcurved neck, no neck-body break, direct rim, average d: 17 cm, mean wall thickness: 0.55 cm.
- Straight, almost vertical neck, no distinct neck-body break, average d: 20 cm, mean wall thickness: 0.7 cm.

Appendages. 115 handles were recorded, all tubular, 1.5–2.8 cm in diameter. Only three were complete, measuring 7.3, 10, and 16 cm. Vessels appear to have had, typically, four handles.

Surface. Surfaces are wiped but not well-smoothed or burnished; no slips. Surface colors differ from paste interiors; modes occur at 5-YR-4/3, -4/4 (brown) and 7.5-YR-4/3, -4/4 (dark brown).

Decoration. A few sherds are coarsely incised or punctated. If this analysis were done today, they would be placed with Masica Incised, not here. No other decoration noted.

Distribution. Found in all contexts at El Nispero and in all test pits at La Mariposa, in similar quantities.

Comparative materials. No supersystem/system designation. Similarities of form and paste exist with Chorrera Unslipped:Gualjoco (Santa Bárbara). More general comparisons can be made with other unslipped types, for example, Mongora Brown (Los Naranjos) and Jicaro Unslipped:Jicaro (Naco). Chorrera is underrepresented: the 203 sherds are handles, rims, and a very few body sherds. Undecorated body sherds were placed in the group only category; undoubtedly many are from Chorrera vessels.

TYPE: MASICA INCISED

Variety: Nispero

Basis for definition. 2,814 sherds.

Identifying attributes. Unslipped surfaces; multiple point, geometric and wavy line incision; red paint; mostly jars (figs. 9.3g–o, 9.4).

Paste. Paste like Chorrera Unslipped. Sherds are softer than Chorrera and more easily broken and/or eroded. Most have thick, dark cores. Colors are slightly lighter; modes exist at 5-YR-6/6 (reddish brown), 7.5-YR-5/6 (strong brown), and -6/6 (reddish yellow).

Forms. Virtually all are jars with rounded bodies and round or dimpled bases.

- Thick, straight, outslanted neck; distinct neck-body break;

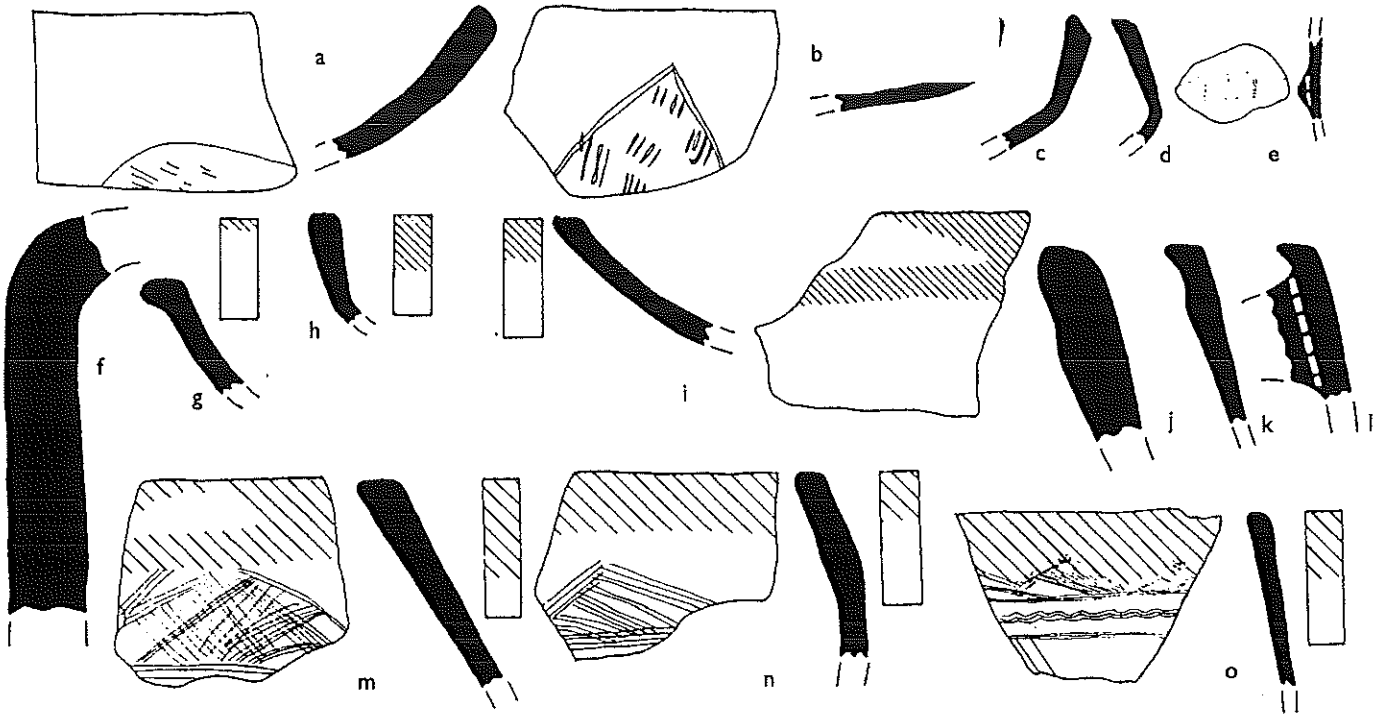

Figure 9.3 • *a-f,* Chotrera Unslipped:Chotrera; *g-o,* Masica Incised:Nispero. See text for vessel dimensions.

flattened rim, average d: 20.7 cm, mean wall thickness: 0.73 cm. This form is about half of all jars.

- Low flared neck, rounded neck-body junction, direct rim, average d: 16.1 cm, mean wall thickness: 0.65 cm.
- Truncated pyriforms with little or no neck, average d: 17 cm, mean wall thickness: 0.66 cm.
- Straight, vertical neck; distinct neck-body break; direct rim, average d: 18.6, mean wall thickness: 0.66 cm.
- Other jars, and four bowls, each different.

Appendages. 384 tube handles were encountered; average d: 2.05 cm, average length (of 13 intact handles) is 7.19 cm. Two strap handles were also found. The predominant vessel form apparently had four handles.

Surface. No slip or polish; surfaces are wiped, but interiors are more crudely finished. Particles of temper are seen on the surfaces. Modal surface colors are 5-YR-6/4 (light reddish brown) to -6/5, -6/7 (reddish yellow).

Decoration. Shallow (1 mm or less) incision is found principally on jar necks with some extension onto shoulders. A 3- or 4-pointed instrument is most common, with points (and lines) 1 to 2 mm apart. Designs are cross-hatching, sine curves, diagonals, and horizontal or vertical straight lines in bands; straight lines are often used to delineate panels filled by other motifs. Less common are coarse examples. Pairs of appliquéd bumps are in rare cases combined with incision. Red paint: modal colors 2.5-Y-5/7, -5/8 (red), 2.5-YR-4/6, -4/8 (red); fewer examples fall in the 10-YR chart, with its mode 10-YR-4/8 (red). Paint is common on lips, extending 1 to 1.5 cm below on interior and exterior, and on handles. Paint is also applied below the incised designs, but fragmentary remains prevent full understanding of design motifs. Both straight lines, broad panels, and sine curves were used. Paint is thickly applied, soft, and easily eroded when it hasn't flaked off.

Distribution. All contexts at El Nispero and all test pits at La Mariposa.

Comparative material. Jicatuyo Red-on-Natural supersystem, Masica system. The predominant form and organization is most similar to Reina from Copán; the rarer crude examples are like Zaragossa variety, Santa Bárbara. Paint quality is also like Zaragossa.

Comments. If this study were done today, Nispero variety would be divided into two varieties based on fineness of incision.

GROUP: COPADOR

Basis for definition. 19 sherds (0.18%).

Comments. Ware undefined.

TYPE: COPADOR POLYCHROME

Variety: unspecified

Basis for definition. 19 sherds.

Identifying attributes. Paste, decoration, form (fig. 9.5a).

Paste. Fairly fine-textured, soft paste; very few visible inclusions; often porous; colors 10-YR-8/3 (very pale brown) to 5-YR-7/4 (pink). Some cores present.

Forms. Only four of the seven rims could be categorized by form.

- Bowl with outslanted to flared walls; flattened, exteriorly thickened rim; no measurements were possible.
- Incurved wall bowl, direct rim, d: 16 cm, wall thickness: 0.3 cm.
- Concave, outslanted wall bowl, direct rim, d: 15 cm, wall: 0.6 cm.

Surface. All sherds were heavily eroded. A thin, easily eroded slip was noted; color 5-YR-6/6.

Decoration. Specular red (7.5-R-3/5 [dark red]) and black paint, easily eroded. Designs could not be determined.

Distribution. Sherds came mainly from fill in Strs. I, II, and V, El Nispero. At La Mariposa, the heaviest concentration was in the lowest soil zone, with decreasing quantities in higher levels.

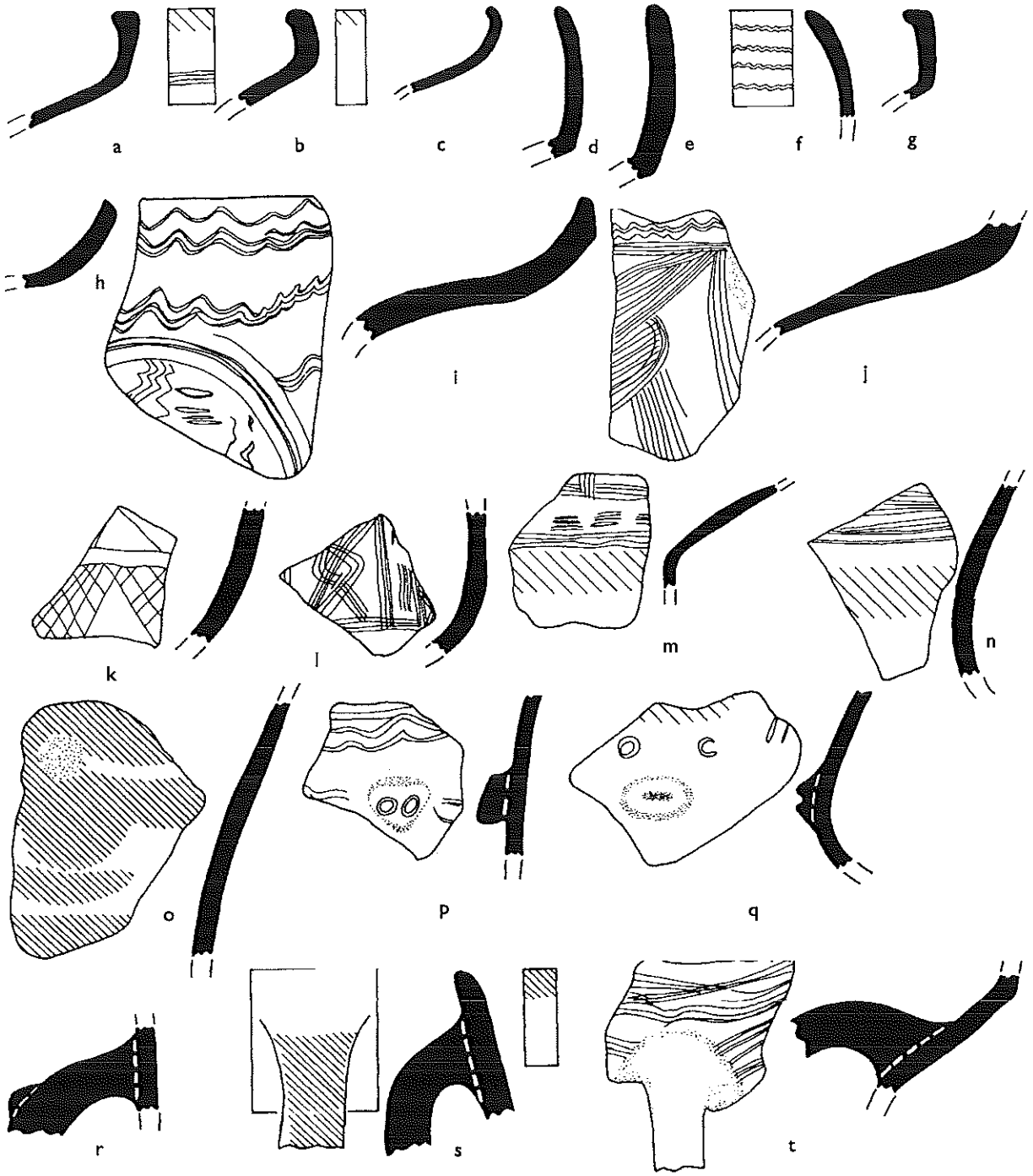

Figure 9.4 • Masica Incised:Nispero (*c, f, k, l* from La Mariposa). See text for vessel dimensions.

Comparative material. Polychrome supersystem, Copador system.

GROUP: LA CHAMPA

Basis for definition. 2 sherds.
Comments. Ware not defined.

TYPE: LA CHAMPA ORANGE SLIPPED
Variety: unspecified

Basis for definition. 1 sherd.
Identifying attributes. Orange slip, no decoration.
Paste. Fine, hard paste, few inclusions; 5-YR-6/8 (reddish yellow).
Form. Hemispherical bowl with direct rim, d: 21 cm, wall: 0.7 cm.
Surface. Interior smoothed only; exterior slipped, color 10-R-3/5 (dusky red).
Decoration. None.
Distribution. Fill, Str. V, El Nispero.
Comparative material. Supersystem/system unclear.
Comments. Although classed in the field as a La Champa sherd, the paste is finer than typical and the slip too red. This may be an Inguaya Red Slipped vessel from Santa Bárbara or an analog thereof.

TYPE: CHAMELECÓN POLYCHROME
Variety: unspecified

Basis for definition. 1 sherd.

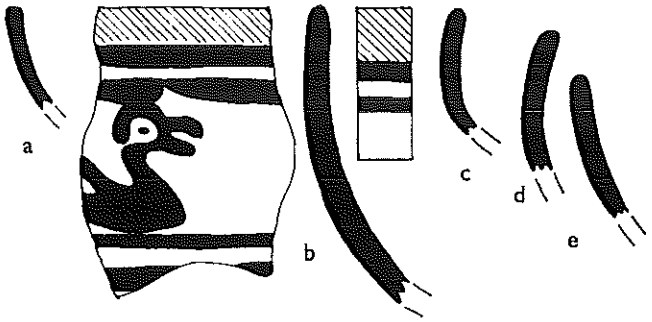

Figure 9.5 • *a*, Copador Polychrome:variety unspecified; *b*, Chamelecón Polychrome:variety unspecified; *c-e*, Palaja Polished:Palaja. See text for vessel dimensions.

Identifying attributes. Slip, decoration.
Paste. Fairly coarse paste, soft, color 7.5-YR-7.6 (reddish yellow).
Form. Hemispherical bowl, direct rim, d: 19 cm, wall thickness: 0.3 cm.
Surface. Interior and exterior slip, 7.5-YR-7/6 (reddish-yellow).
Decoration. Interior has two parallel bands of black; above these is a thick band of red (10-R-4/7) which overlaps the lip. The exterior has a panel marked above and below by two black bands; in the panel is a bird (fig. 9.5b).
Comparative material. Polychrome supersystem, Chamelecón system.

GROUP: PALAJA

Comments. Ware undefined.

TYPE: PALAJA POLISHED
Variety: Palaja

Basis for definition. 105 sherds.
Identifying attributes. Large bowls with heavy interior and exterior polishing (fig. 9.5c-e).
Paste. Medium to coarse-textured, large numbers of very small inclusions, mostly rhyolite/tuff. Hard fired, but with cores in about 50% of sherds. Paste color 2.5-YR-4/8, -6/8 (red to light red); 5-YR-6/6, -6/8 (reddish yellow); 7.5-YR-5/5 (brown) and -6/6 (reddish yellow).
Forms. Exclusively bowls, almost evenly divided between two forms, both with presumed round bases.

- Incurved walls, direct rim, average d: 16.63 cm, mean wall thickness: 0.63 cm.
- Subhemispherical, outslanted, concave walls; direct rim, average d: 18.67 cm, mean wall thickness: 0.6 cm.

Surface. Highly polished interior and exterior. Surface colors all on 5-YR chart; mode is 5-YR-5/4, -5/5 (reddish brown).
Decoration. One sherd had an eroded interior red band, 3 mm wide, beginning at the lip; the red overlapped onto the exterior to an undetermined extent. The same sherd had a shallow groove on the lip. No other decoration noted. This may indicate a potential varietal distinction.
Distribution. Principally from terminal debris lots at El Nispero; not encountered at La Mariposa.
Comparative materials. No supersystem/system designation. The type is similar in forms and surface treatment to Chorrera Unslipped:Coropa (Santa Bárbara) and in form, color, and surface treatment to Sabanilla Self-slipped:Sabanilla (Santa Bárbara).

GROUP: ULÚA POLYCHROME

Comments. Ulúa Polychrome ceramics were not classified by type-variety units but were divided into two subgroups on the bases of slip and paste.

ULÚA POLYCHROME CATEGORY A
Basis for definition. 642 sherds.
Identifying attributes. Complex red and black painted designs; light orange slip; mostly bowls and cylinders (fig. 9.6a-i).
Paste. Medium to somewhat coarse texture; moderately dense inclusions, mostly rhyolitic, 1 mm or less, but some white quartz particles 1 to 1.5 mm are present. Sherds are well oxidized, but friable and easily broken by hand. Paste color modes: 5YR-5/5, -5/7 (yellowish red) and 7.5-YR-5/4, -5/5 (brown-strong brown).
Forms. Of 81 identifiable rims, only eight are jars.

- Bowl with outslanted walls, straight to concave profile; direct rim, average d: 17.5 cm, mean wall thickness: 0.66 cm.
- Cylinders with exterior rim thickening, average d: 16 cm, mean wall thickness: 0.63 cm.
- Cylinders with direct rims, occasionally beveled or flattened, but most unmodified, average d: 16.5 cm, mean wall thickness: 0.64 cm.
- Bowl with incurved walls, direct rim, average d: 15.5 cm, mean wall thickness: 0.6 cm.
- Bowl with outslanted, convex/flared walls; some exterior rim thickening, average d: 11 cm, mean wall thickness: 0.55 cm.
- Jars all have very low vertical necks to no necks, little neck-body break, direct rims, unmodified lips.

Appendages. Both hollow and solid supports were noted. Solid supports were slabs and nubbins; none was complete. Hollow supports were likewise incomplete. The only complete support may have been hollow, but vents were not noted. It measured 7.3 cm in length, 3 cm in width, and stood 1.3 cm high.
Bases. Dimple and flat bases were recorded for bowls.
Surface. All vessels are slipped on all surfaces and polished. Slip color: all but three examples fell on the 5-YR chart, with the modes 5-YR-6/7 (reddish yellow) and -5/6 (yellowish red). Slip is thin and adheres poorly.
Decoration. All sherds had red and black paint, and some had white. Red paint: most examples are red values of the 10-R hue, but about a third are of the 7.5-R hue; modal colors are 10-R-4/8 (red) and 10-R-3/6 (dark red). Black could not always be matched; those matched were 7.5-R-2.5/0,-3/0. Paint was polished. Designs cannot be characterized due to the smallness of the sherds. The one clear design was a cylinder base with a basket weave design. Rims characteristically have a red or sometimes black interior band of about 1.5 cm.
Distribution. This category of Ulúa is found in all units at El Nispero but only in soil zones A and B at La Mariposa.
Comparative materials. These sherds are like other Ulúa polychromes in general. Specific comparisons are impossible.
Comments. Macroscopically, the paste of this category differs little from Chorrera group's Embolsa ware. We postulate that these are

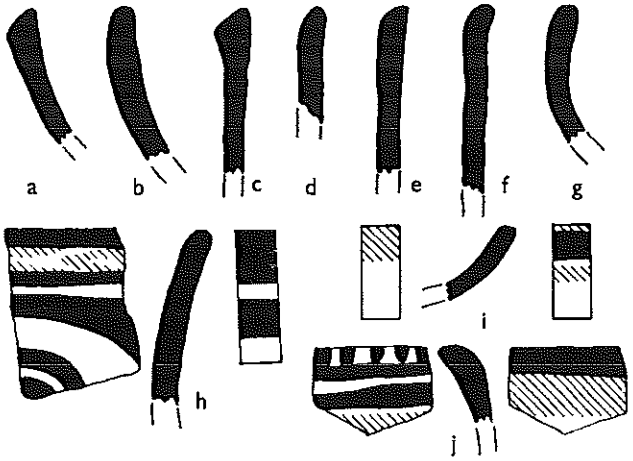

Figure 9.6 • Ulúa Polychrome, a-i, category A; j, category B. See text for vessel dimensions.

locally manufactured polychromes.

ULÚA POLYCHROME CATEGORY B

Basis for definition. 36 sherds.

Identifying attributes. Dark red-orange slip, red and black painted exterior designs (fig. 9.6j).

Paste. Medium-textured paste, with a moderate density of inclusions of many sorts: 1 mm or small white, pink-white (possibly quartz), red, brown, black. There are few cores, and sherds are hard.

Forms. Of eight rims, one was a jar. Too small to measure.

- Cylinders with direct rims, N=5.
- Cylinder with exterior thickening, N=1.
- Subhemispherical bowl, N=1.
- Jar with vertical neck and direct rim, N=1.

Surface. All surfaces slipped with orange slip (modal colors 7.5-YR-7/6, -7/7; 5-YR-6/6). Surfaces were polished.

Decoration. Designs were done in red paint (2.5-YR-4/6 [red]) and black paint (2.5-YR-3/4 [dark reddish-brown]). Designs are unknown; category B sherds are even smaller than category A.

Distribution. Found in terminal debris and fill of El Nispero Strs. I, II, and VII, with more in terminal debris than fill. At La Mariposa, this category is found only in the uppermost soil level, zone A.

Comparative material. General similarities exist with other Ulúa materials, but specific comparisons are impossible.

Comments. Temporally later than category A, these are probably imports, because of macroscopic paste characteristics.

Unclassified by Group

BOLD GEOMETRIC/SULA POLYCHROMES

Comments. At least two and as many as 24 sherds seem similar to materials classified as Bold Geometric and/or Sula Polychrome. Pastes are yellow to light brown and support reddish-yellow slips with red only or red and black paint. All are eroded, so designs are unclear, and only one could be classed by form as a hemispherical bowl.

POSSIBLE COPÁN IMPORT

Comments. One sherd was unslipped, with a complex exterior design of red and black paint over paint resist markings. It appears similar to materials from Copán. Provenience is Str. VII terminal debris, El Nispero.

SPECIALS

Comments. In addition, ten sherds falling into four groups (of 1, 1, 3, and 5 sherds) are classed as specials. They are not similar to types familiar to me at the time, nor do they now appear similar to types now within my purview.

Acknowledgments. This field analysis was completed by me with the assistance of Edward Schortman. We wish to thank George Hasemann for permitting us to work on his finds, and then-gerente of IHAH, Ricardo Agurcia Fasquelle, for allowing access to the material as well as his provision of work space and access to type collections. The work was supported in part by Faculty Development funds from Kenyon College.

Project bibliography. Urban and Schortman 1982, 1983a, 1983b, 1985, 1987.

Ceramic units by period

EARLY CLASSIC-
EARLY LATE CLASSIC
(LA MARIPOSA COMPLEX)
Group: Calix
  Type: Calix Red-Orange
    Variety: Calix
Group: Chorrera
  Type: Chorrera Unslipped
    Variety: Chorrera
  Type: Masica Incised
    Variety: Nispero
Group: Copador
  Type: Copador Polychrome
    Variety: unspecified
Group: Izalco
  Type: Izalco Usulután
    Variety: unspecified
Group: Mariposa
  Type: Mariposa Orange Slipped
    Variety: Mariposa

LATE CLASSIC
(EL NISPERO COMPLEX)
Group: Calix
  Type: Calix Red-Orange
    Variety: Calix
    Variety: Black Banded
    Variety: Punctate
  Type: Los Mangos Orange Painted
    Variety: Los Mangos
  Type: Malapa White Washed
    Variety: Malapa
Group: Chilanga
  Type: Chilanga Usulután
    Variety: unspecified
Group: Chorrera
  Type: Chorrera Unslipped
    Variety: Chorrera
  Type: Masica Incised
    Variety: Nispero
Group: Copador
  Type: Copador Polychrome
    Variety: unspecified
Group: La Champa
  Type: La Champa Orange Slipped
    Variety: unspecified
  Type: Chamelecón Polychrome
    Variety: unspecified
Group: Palaja
  Type: Palaja Polished
    Variety: Palaja
Group: Ulúa
Ulúa Polychrome Category A
Ulúa Polychrome Category B
Unclassified by Group

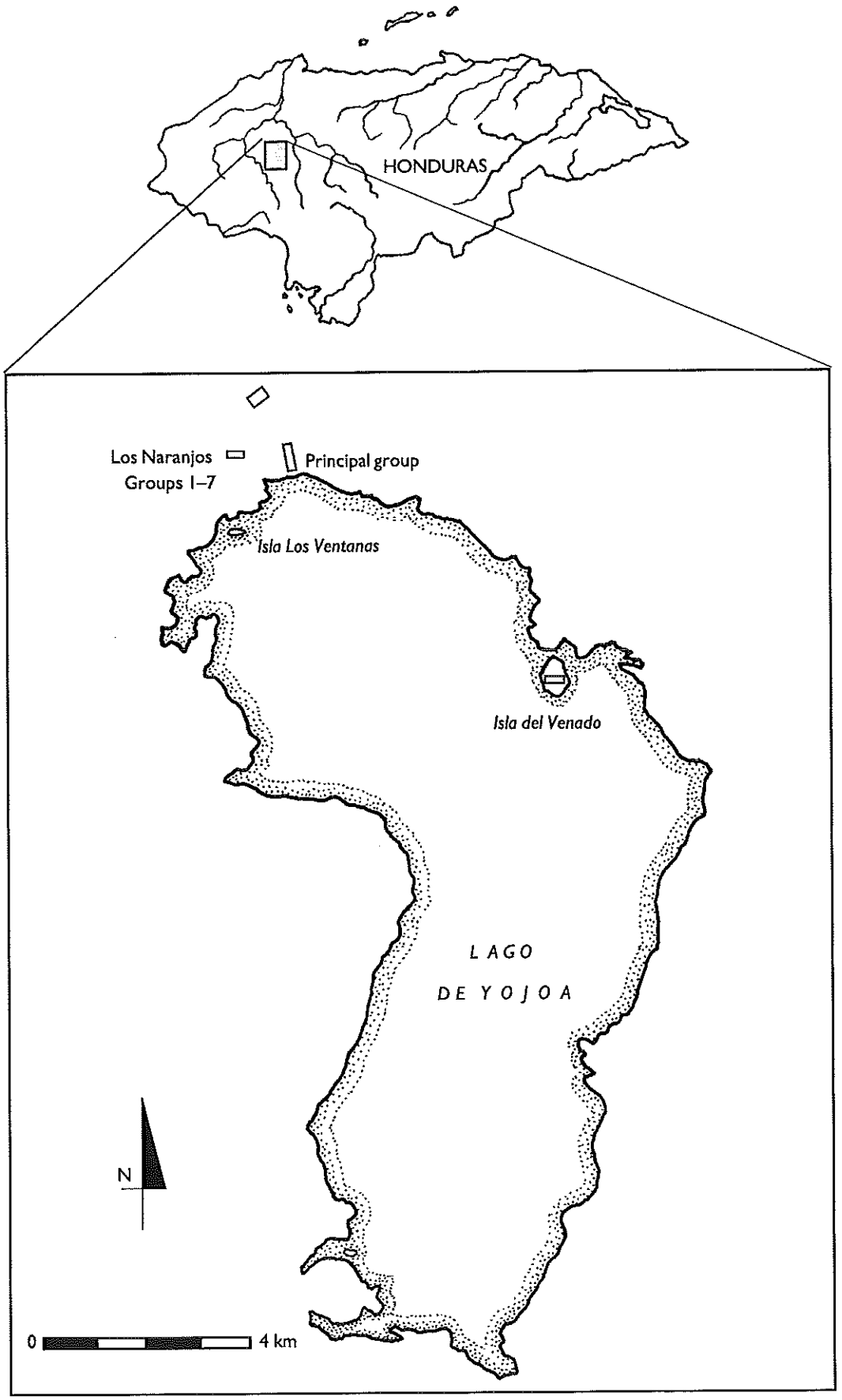

Figure 10.1 • Map of Lake Yojoa region.

CHAPTER TEN

Lake Yojoa Region

Marilyn Beaudry-Corbett

THE PRESENCE of an important archaeological site on the north shore of Lake Yojoa was first mentioned by Doris Z. Stone (1934) in an article in *Maya Research*. The history of research in the area and the background for the project of the Mission Archaeologique et Ethnologique Française au Mexique are presented in the volume, *Archéologie de Los Naranjos, Honduras* by Claude F. Baudez and Pierre Becquelin (1973). That publication presents ceramic type descriptions resulting from the French Mission excavations at Los Naranjos in 1967–1969. The ceramic sequence was developed from excavations in trenches in the Principal Group of the site zone (fig. 10.1). Even though type descriptions are available for reference by other researchers, it was decided to include in this volume summaries of Los Naranjos types that had been assigned to ceramic systems discussed during the workshops.

A translation was made of the pertinent sections in the Los Naranjos volume and arrangements were made to examine the actual materials. In 1987 the study collection from the site was at the Musée de l'Homme in Paris. Claude Baudez kindly made the collection available for use in annotating the descriptions for this publication. Subsequent to my Paris visit, the study collection was transferred to the Conservation Analytical Laboratory of the Smithsonian Institution in Washington, D.C. for use in instrumental analysis. In 1991, the materials were returned to the Instituto Hondureño de Antropología e Historia.

NOTES REGARDING THE DESCRIPTIONS

No attempt has been made to revise the descriptions on the basis of work done since their original publication. Notes have been added where appropriate based upon my observations of the study collections and my familiarity with other Honduran ceramics, primarily those from the Lower Ulúa Valley. The "Comparison" section of the descriptions also represents the data available at the time the original descriptions were prepared. In a few instances annotations have been made but these, too, are somewhat selective, reflecting my research orientation. Since the original publication was in French, the type names used French "modifiers," for instance, *rouge-sur-beige, incisé*. The English term is used in the text with the French equivalent in parentheses.

Color names are from the Munsell system and correspond to the value, hue, and chroma designations presented. In a few instances the more informal terms also are given for types that traditionally have been called "cream," "orange," and so on.

GROUP: NOT ESTABLISHED

TYPE: URUPA RED-ON-BEIGE (ROUGE-SUR-BEIGE)

Variety: unspecified

Basis for definition. Eight examples, one of which is from the excavated material.

Identifying attributes. Thick red paint, geometric linear motifs.

Paste. Color light brown; light colored opaques more abundant than quartz; with exception of some large particles close to 1 mm, majority measure 0.5 mm; inclusions are 40 to 70% of paste; heterogeneous texture most often friable, irregular fracture; carbon core usual.

Forms

- Straight, high-necked jar, rim thickened, d: 16–20 cm, N=4.
- Everted necked jar, divergence of neck greater toward the top, rim thickened, pair of vertical handles of elliptical section placed on the lower part of the neck, N=1 (fig. 10.2).
- Composite silhouette open bowl N=2, one a vertical-walled bowl with convex base, base-wall join marked by projection; the other a base or lower body rounded with concave, everted upper body, also with angle at join.

Surface. Color pink, 7.5-YR-7/4, -7/5; reddish yellow, -7/6. Not slipped (two exceptions); light polish can be seen only on red paint.

Decoration. Positive red paint, color red to dark red (10-R-4/6; 2.5-YR-5/6, -3/6). Lines generally wide, 2 to 3 mm; most often painted motifs are in relief, visible and evident to touch but not done by scraping because lines overlap; paint is thicker than usual. On jars, rims, and handles painted overall red; motifs decorate the exterior neck, sometimes interior neck, and at least upper part of body. On bowls, two types of decoration: exterior upper body has motifs in panel in reserve, other motifs visible on interior; interior natural beige, exterior base overall red, motifs on walls.

Motifs. Jar neck with complex geometric decoration which repeats twice, once on each side of the jar. Central element is a rectangle divided into four triangles, solid-painted on right and left, nested triangles above and below. Also two lateral elements in L shape, solid and bordered with two lines, outer one saw-toothed; that on the left has horizontal bar painted toward bottom of neck; the one on the right, toward rim. Vertical lines separate central element from lateral ones. Auxiliary elements below handles are vertical or diagonal lines with saw-toothed outer ones—seems to be the motif on the only body fragment. Usulután and intentional blackening noticed on illustrated piece. Inside rim surface (20–28 mm high) is blackened; lower limit of

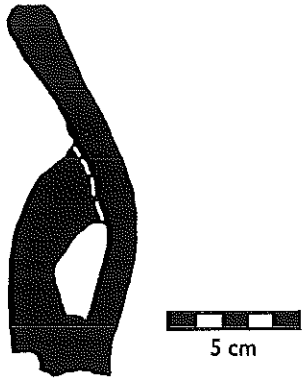

Figure 10.2 • Urupa Red-on-Beige.

zone is very regular horizontally.

Usulután technique. Patterns of very light red (10-R-5.5/8) oblique fingers in groups that divide decorated surface into triangles of irregular dimensions. Two groups criss cross not far from the rim, and each cuts the lines of a group near the level of the base of the neck. Beige or reserve lines which survive on interior of rim also appear in black area; red lines at level of rim are only slightly blackened. Usulután application was done before controlled blackening which occurred after removing the protective material that permitted the reserve.

Comments. Eden II and/or Yojoa.

GROUP: NOT ESTABLISHED

TYPE: MUÉRDALO ORANGE

Variety: unspecified

Basis for definition. 985 samples (5.4% of sequence).

Identifying attributes. Single red-orange slip; very fine paste; Usulután technique (reserve or wiping) not precise.

Paste. Color pinkish gray, 7.5-YR-7/2; pink, -8/4, -7/4; very pale brown, 10-YR-7/4; majority of inclusions are white opaque particles, grains of quartz and black glassy elements, small sized (0.5 mm) and regular (inclusions 0.5–1 mm present but not numerous); low in density, only 5–10% of paste. Carbon core of variable width in at least 70% of cases; rarely with fire clouds.

Forms

- Bowl with everted walls, N=205. Rims are everted, N=120, or without angle, N=85; lip can be of various forms. Several tripod or tetrapod variations are noted. Some are flat-based with walls recessed at join with base, producing false flange or basal Z angle. Others are open with composite silhouette, rounded or angular wall base juncture, giving a false flange or medial Z angle; can have faceted flange; can have pair of vertical (elongated, elliptical ribbon) handles from lip to upper part of body (fig 10.3a-k). Decoration: grooves and channels on lip and in rim area, irregular rims with incision, horizontal exterior grooves above change of direction of wall.
- Subhemispherical bowl, flat or convex base, usually without supports; rim everted or without inflection, can be thickened or direct, several shapes of lip; everted rim may have irregular contours. Decoration: grooves, channels, incision on rim, N=37.
- Vertical-wall bowl, simple silhouette, direct rim with various lips; thickened rim with flattened horizontal lip. Decoration: grooves and channels on lip or body, row of oval impressions on lip, labial flange of irregular shape 10 mm from opening, N=27 (fig. 10.3l-n).
- Vertical-wall bowl, composite silhouette, shallow shape with sharp angle producing flange or medial angle which may be faceted or carry appliquéd elements; pair of vertical handles of elongated elliptical ribbon shape from lip to wall angle; rim direct or thickened to exterior with thinned or flattened lip. Decoration: groove on upper rim surface, irregular rim contour, faceted bottom, N=20 (fig. 10.3o-t).
- Globular bowl or jar without neck, direct or thickened rim, lip thinned, beveled, thickened, or flattened. Decoration: channel under rim, groove on lip, N=19.
- High-necked jar, base probably concave and body globular, neck straight or slightly convergent; rim everted or without angle, lips of various shapes. Decoration: neck has horizontal grooves,

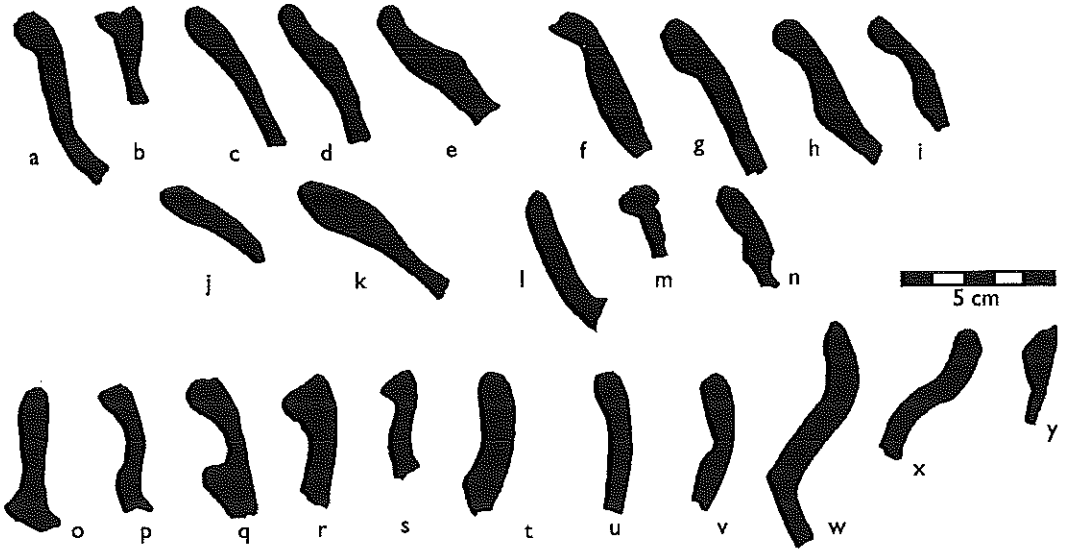

Figure 10.3 • Muérdalo Orange.

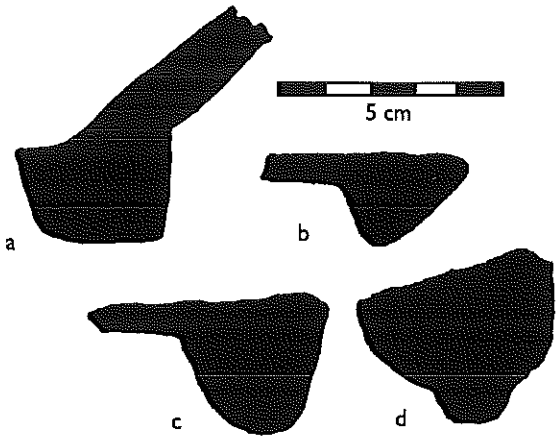

Figure 10.4 • Muérdalo Orange supports.

groove on upper rim surface, faceted molding on neck, Usulután on exterior neck, N=17 (fig. 10.3u,v).

- Short-necked jar, concave base and flattened globular body, simple or composite silhouette, N=9 (fig.10.3w-y). Neck can be cylindrical with direct lip, everted with straight walls inclined to 45°, everted with concave walls inclined to 25°, or thickened to the exterior with convergent, straight, or concave walls. S-shape neck-body join occasionally has projection under rim, can carry pair of vertical ribbon (elongated elliptical) handles from lip to shoulder. Diameter of opening 10–22 cm. Decoration: fillet at base of neck; perforated tenon on rim, N=1.
- Flattened hemispherical bowl, lower body subhemispherical, upper body convex walls; neck 28 mm, straight, lip beveled to interior.

Handles. Circular section, N=2; two twisted strands placed on a body, N=1.

Supports

- Short solid supports: small button on center of flat or slightly convex base; small conical also on flat base (fig. 10.4a).
- High solid support, truncated, tapered to convex sides, placed on edge of bowl with straight everted walls (fig. 10.4b).
- Solid zoomorphic support, truncated with lateral depression mid-height on outer face, placed at angle of flat-based everted wall vessel.
- Hollow support: mammiforms, N=16, three whole (fig. 10.4c); tapered truncated (fig. 10.4d); various fragments attesting to presence of large, globular supports.

Ring bases. N=9.

Tubular spouts. N=19.

Labial flanges. On vertical bowls; two have irregular contour with appliqué and incised decoration (head of frog outlined by grooves and two pellets), N=3.

Surface. Slipped then well smoothed or lightly polished; color yellowish red, 5-YR-5/8; reddish yellow, 5-YR-6/8; red, 2.5-YR-4.5/8, -5/8, -5.5/8, 10-R-5/8; light red, 2.5-YR-6/8. Sherds most often are eroded and appearance now is matte; shiny appearance is an exception.

Decoration. *Usulután.* Groups of straight, fingered, or wavy lines appearing as clear (cream) on darker (red) base; light polished lines on darker and slightly blackened matte base. Sample does not have blotchy Usulután; lines could have been traced in fresh slip. Open bowls generally decorated on both sides; closed forms on exterior. Usulután patterns include vertical straight lines in groups of three to five; oblique lines, executed one by one or in pairs; shaky lines, concentric lines; absence of wavy lines.

Simple grooves or channels. Found on lip or under rim, N=135; on rims and horizontal flanges, incision done on plastic surface before slipping (semicircles, rectangles, interrupted lines), N=36. Also found on walls. A few examples of more complex narrow incision like Bolo stand apart (as a different variety?).

Appliqué. With incision on body sherds, often in pairs, N=18; on jar shoulders and body sherds ornamented with oval impressions, N=8; not ornamented, N=9; zoomorphic or anthropomorphic elements, N=11.

Modeling. On open or vertical wall bowls, rims, and flanges of irregular shape (faceted/eccentric), N=29; faceted ridge or projection, N=8; undulating surfaces, N=27, on high-necked jars or exterior of vertical or divergent-walled bowls; horizontally oriented.

Modes in Eden I. Simple groove on rim or lip; wide rim everted to the horizontal; rims of irregular contour; solid button supports.

Modes in Eden II. Hollow supports including mammiforms; wavy surfaces from channeling; molding, flanges, faceted ridges; hooked rims; angular basal flange, hollow truncated supports, ring base.

Comparative materials. Two pieces in private collection in San Pedro Sula (one with a mammiform on jar form not mentioned at Los Naranjos); Comayagua, Yarumela III, 24% (Canby 1951:81); Lo de Vaca II, less than 6% (Baudez 1966:311, Fig. 5h,k); Olancho and Francisco Morazan (Stone 1957:35); Choluteca in Chismuyo phase, 7.5% (Baudez 1966:316, Fig. 8b,c); Quelepa (Andrews 1976) and Chalchuapa (Sharer 1978); other Salvadoran sites (Lothrop 1927; Longyear 1944; Haberland 1960) and Nicaragua to the latitude of Managua (Baudez 1970: Ills. 4, 5, 11); Petén (Willey et al. 1967:293); highland Guatemala, but none at Zacualpa although it does occur at Chukumuk (Lothrop 1933:47-49, Fig. 31); Pacific slope in Conchas 2 and Crucero (Coe and Flannery 1967:48-49, Fig. 25; Parsons 1967:86); Chiapa de Corzo, not important (Willey et al. 1967:297).

GROUP: NOT ESTABLISHED

TYPE: MÉAMBAR RED-ON-BEIGE (ROUGE-SUR-BEIGE)

Variety: unspecified

Basis for definition. 35 sherds from seriated lots.

Identifying attributes. Red paint, geometric linear motifs.

Paste. There are two varieties. One has a medium texture, color reddish yellow, 5-YR-6/6; light reddish brown, -6/4; inclusions essentially quartz but some white or yellow opaque particles, size 0.2–0.6 mm with some exceptions near 1 mm. Inclusions are 20 to 40% of paste; texture heterogeneous with tendency to friability; fracture rather irregular, most often without carbon core. The second has a coarse texture, color light reddish brown, 5-YR-6/4. Inclusions of quartz and light-colored opaques, variably sized 0.3–1 mm. Aplastics are 70 to 80% of paste, resulting in heterogeneous texture, loose and friable, irregular fracture; a carbon core or darker center zone.

Forms

- High-necked jar; base convex and body hemispherical; neck has concave walls; join with body appears to have slight projection;

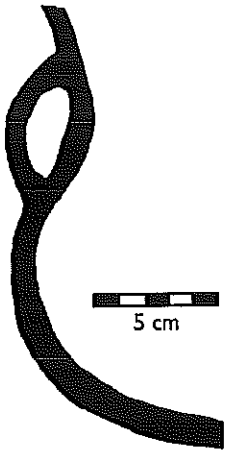

Figure 10.5 • Méambar Red-on-Beige.

rim either direct with rounded lip or thickened with lip slightly beveled to exterior; two vertical handles from rim to shoulder, N=4 (fig. 10.5).

- Hemispherical bowl, can be tripod with hollow support; upper body has slightly convex walls, slightly thickened, N=2. In one case interior wall very concave, lip rounded or flattened, d: 22 cm.

Surface. Color light brown, 7.5-YR-6.5/4; pink, -7/4; light reddish brown, 5-YR-6/4; very pale brown, 10-YR-7/4; reddish brown, 2.5-YR-5.5/4 (rarely). Surface not slipped (three exceptions), lightly polished.

Decoration. Red paint, linear motifs (paint differs from Urupa by virtue of thickness). Color 10-R-4/6, rarely 2.5-YR-4/6. Width of lines 2–6 mm. Found on exterior of neck and/or on body of jars, sometimes also on inside of neck; bowls, both sides. Whole jar painted in solid red on body; neck has several panels with simple linear motifs (bordered S) of same color. Sherds from other jars show that linear decoration can be on neck and body. One example has horizontal frieze with succession of inverted S's between two continuous horizontal lines; on body, oblique parallel lines come from continuous horizontal line. Other elements include parallel lines, vertical or horizontal stepped platforms; vertical bands 15–20 mm wide spaced regularly on jar neck; circular spot encircled with dots; large dots on interior of rectangular panel. Channel or groove 6–7 mm from lip of hemispherical bowl.

Comments. In both Eden and Yojoa but higher frequencies in Yojoa; appears relatively late in Los Naranjos sequence and plays only secondary role.

GROUP: NOT ESTABLISHED

TYPE: CANCIQUE POLYCHROME

Variety: unspecified

Basis for definition. 44 sherds, of which six are in the seriation sequence.

Identifying attributes. Polychrome (and bichrome?) decoration on orange slip; dark red or purple paint; predominance of curvilinear elements and dots.

Paste. Color yellowish red, 5-YR-5/6; reddish yellow, -6/6; strong brown, 7.5-YR-6/6, -5/8; quartz and white opaque inclusions in variable proportions, 0.3–0.5 mm size, inclusions of 1 mm also present; average of 40% inclusions in paste, texture homogeneous and compact; regular fracture; carbon core in about 60% of the cases.

Forms

- Globular bowl; base flat or concave; upper part of body has convex walls, slightly convergent, inclined to about 30°; direct rim and rounded or thinned lip; d: 12–22 cm, N=13 (fig. 10.6).
- High-necked jar; walls of neck parallel and concave; rim direct, thinned or thickened with flattened inner surface, N=3.
- Everted-wall bowl; base probably convex and on supports; walls straight or concave; rim flattened to interior or direct with thinned lip; finger groove can outline rim on exterior, opening about 20 cm, N=2.
- Short-necked jar; neck has concave walls, rim thickened, lip rounded, N not given.

Surface. Non-slipped surface color light brown, 7.5-YR-6/4; light reddish brown, 5-YR-6/4; slip is orange (strong brown, 2.5-YR-5/8; reddish yellow, 5-YR-6/8), slipped and polished.

Decoration. Two Strong, Kidder, and Paul bowls (Strong et al. 1938: Pl. 13b) are clearly polychrome, dark red and white on orange paint. All Los Naranjos sherds are bichrome with no traces of white paint. Since white is only in certain parts of the decoration on Strong, Kidder, and Paul pieces, Los Naranjos fragments may be polychrome. Also possible that Cancique has a bichrome variety (see chapter 12 for description of bichrome version of Cancique in El Cajón region). Yde's (1938: Fig. 51a) bowl from Jaral doesn't appear to have more colors and his legend doesn't clarify this point. Paint color 10-R-3/4, -4/3. Decoration placed on exterior of jars and globular bowls; on bowls with everted walls, may be on one or both sides. The two Strong, Kidder, and Paul bowls (Strong et al. 1938: Pl. 13b) are done differently: on one, body carries vertically alternating stepped platforms and silhouette monkeys; on the other, two superimposed horizontal registers. Relatively large elements most often bordered with a characteristic dotted line. Curvilinear elements predominate (volutes, rosettes, and so on). Conventional and geometric motifs seem more common than figures. Basal molding also occurs: 9 mm high, 6 mm wide.

Comparative material. Notably at Lo de Vaca (white and red on orange as well as red on orange) (Stone 1957: Fig. 50a); El Salvador's dull red and dark purple on orange may be the same style (Boggs 1944:54, Fig. 30a, a').

Comments. Yojoa phase. Study collection contains a number of pieces that have unslipped zones. One is unslipped below a basal ridge on the

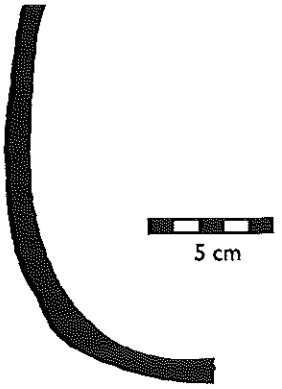

Figure 10.6 • Cancique Polychrome.

exterior and at the same point on the interior; others appear to have bands on interior or exterior where the slip was removed as part of the decorative treatment; in several instances designs were then painted onto the unslipped area.

GROUP: NOT ESTABLISHED

TYPE: CHINDA RED-ON-NATURAL (ROUGE-SUR-NATURAL)

Variety: unspecified

Basis for definition. 2,132 sherds (11.6%).

Identifying attributes. Striated surface, red slip or red paint in bands.

Paste. Color very pale brown, 10-YR-8/4; majority of inclusions are quartz grains, also white opaque and black vitreous, generally fine grained (less than 0.5 mm diameter); inclusions are 30 to 40% of paste, which is friable with irregular fracture; no carbon core. Some Chinda sherds have large inclusions (more than 0.5 mm), more numerous (50 to 70% of paste), with carbon core; color can be darker, deep beige or clear brown, but not too frequent.

Forms

- High-necked jar, relatively straight neck, rim thickened or direct to slightly everted, lip rounded, flattened, thinned; vertical handles with circular section from the mid-part of the neck to the body. Neck can be red painted on one or both sides; when not overall painted can carry vertical red bands; lip always red, N=78 (fig. 10.7a-g). One example of everted neck with rim thickened to exterior, neck red painted on both sides.
- Short, straight-necked jar, upper body walls slightly convex and convergent. Short (2–3 cm) or very short (less than 2 cm) neck, rim direct and thickened on both sides, lip varies. Decoration of red paint only at lip or on lip and one side of neck or with rim painted and exterior of neck decorated with red bands, N=50 (fig. 10.7h-j).
- Neckless jar and globular bowl, N=40 (fig. 10.7k-o). On some examples the upper body is slightly concave, 80° angle, rim thickened, sometimes with flattened lip or direct rim with horizontal flattened or interior beveled lip; on some the upper body is straight or convex, 80° angle, rim direct with rounded or thinned lip or thickened sometimes with interior side flattened; still others have a straight or concave upper body, 45° angle, rim thickened with various lips; or a convex upper body, 60° angle, rim thickened to exterior. Handles with upper point of attachment 5 cm from opening. Red paint applied on the rim only, on lip and rim exterior, or lip only; body can be decorated with bands.
- Bowl with everted walls, N=8. One form has a composite silhouette with direct rim and thinned lip; the other has a flat base and everted walls, tripod(?); rim direct or thickened with flattened lip or thickened rim with lip beveled to interior. Paint on both sides or exterior with bands or only painted lip.
- Vertical-wall bowl; direct rim with rounded, thinned, or flattened lip; rim can be thickened with lip flattened and oblique to interior; walls straight or slightly concave, N=7.
- Cache bowl, technologically inferior to other Chinda vessels with very pale, friable, and low fired paste; carelessly made. In three cases covered on one quarter of vessel with red-orange wash on exterior and lip, surface then smoothed or very lightly and irregularly polished. Cylinder with flat base, straight walls, rim thickened, slightly thinned, or direct, N=4, also a cover. Covered with cover of simple disk more or less regular. Both sides flat or one slightly convex and the other concave; thickness consistent or diminishing from center to edge; direct rim and rounded lip; surface scraped; color natural. Diameter approximately equal to opening of vases they cover; base convex, concave, flat.

Handles. One form is simple without decoration; circular section from jars with necks, most often red painted, vertically placed, N=231. Another handle form is the same as the first but elliptical, N=16. A third is vertical, decorated with button appliqué, N=11. Elliptical section except for three. One attached to high-necked jar from under lip to body. On upper surface at mid-center, pellet crudely modeled; schematic representation of monkey head with three cavities or depressions for eyes and mouth; simian quality pronounced in some examples with open mouth, etc. (fig. 10.8a,b). One exception has only a circular pellet depressed in center. Always entirely covered with red paint. There are also two horizontal handle fragments: triangular section with flat surfaces, exterior trimmed with row of vertical incisions; and circular

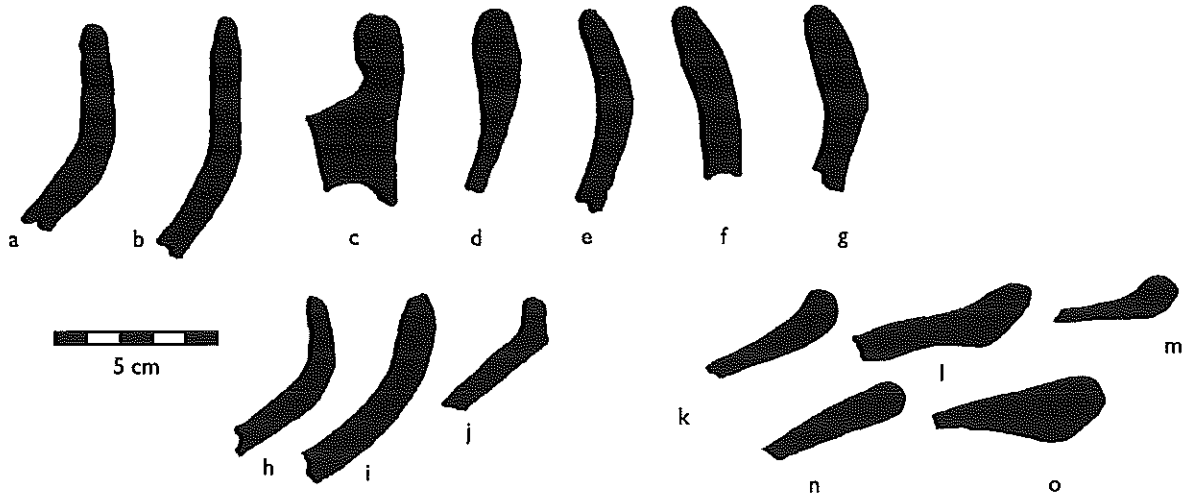

Figure 10.7 • Chinda Red-on-Natural.

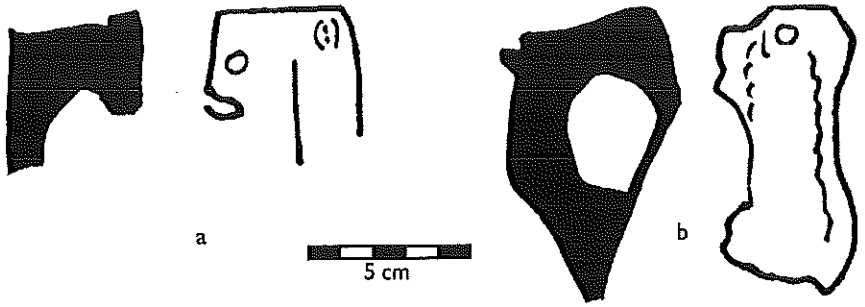

Figure 10.8 • Chinda Red-on-Natural button appliquéd vertical handle.

section, flattened where attached.

Supports. One hollow conical, one solid tip of hollow semi-elliptical, truncated feet, N=3.

Surface. Color very pale brown, 10-YR-7/3; irregular surface with fine striations oriented horizontally; brushed or lightly scraped.

Decoration. *Red paint.* Paint (10-R-4/4; -3.5/6) used in bands about 15 mm wide; rounded ends make them appear to be traced with finger. Used as overall cover or in linear fashion; bands sometimes converge, possibly radiating; horizontal bands interrupted or limited by vertical bands and triangular areas. Style simple, execution rapid. On two examples notice oblique fingers of 2 to 3 mm width stopped by wide horizontal band. A few sherds have a lighter red paint (10-R-5/6, -6/8; 2.5-YR-6/8) used in the same manner as the more standard color.

Appliqué. Cords, placed on upper body of jars, often broken by lower attachment of handles, N=59. Ornamented with oval or circular impressions spaced 3 to 5 cm, N=23; some not decorated, N=22; others carry incisions spaced 2 to 5 mm apart, N=10; still others have oval or circular impressions 2 to 7 mm apart, N=4.

Pellets and figurative elements. Animal head; tricornered pellet in form of head, one with three depressions, etc., N=9.

Perforations. On one body sherd can see perforations on only one side, on another body sherds are on both sides for attachments, N=2.

Comparative material. Analogs in the lower Ulúa region in the upper levels of Playa de los Muertos (Strong et al. 1938:68), Santa Rita (Strong et al. 1938:49; Glass 1966:171-173), Las Flores Bolsa (Strong et al. 1938:42). Cache bowls: El Sitio bordering Comayagua Valley (Stone 1957: Fig. 57Ba).

Comments. Most popular "cooking type" during Yojoa, starts to increase from end of Eden II.

GROUP: NOT ESTABLISHED

TYPE: TILIGUA INCISED (INCISÉ)

Variety: unspecified

Basis for definition. Doesn't figure in sequence; represented in site materials by 41 examples found in Eden II contexts.

Identifying attributes. Wide incision in lattice pattern.

Paste. Generally like Jaitique Grossier, sometimes like Mongora Brun; color 5-YR-6/6.

Forms

- Vertical-wall bowl, upper body with convex walls, rim thickened to interior with lip beveled to exterior or rim thickened to both sides with flattened or rounded lip. Incised lattice on exterior on upper body, natural color; other surfaces left natural or painted in red, N=5.
- Long-necked jars, N=2, one with high neck (13.5 cm); rim exterior thickened with flattened, oblique lip (fig. 10.9); the other with shorter neck (6 cm), same rim detail.

Surface. Color yellowish red, 5-YR-5.5/6; red painted zones are well smoothed to lightly polished; unpainted areas are scraped, perhaps smoothed.

Decoration. *Incision.* Wide and shallow, done on surface while still plastic, scraped or smoothed. In at least one instance, lattice pattern of incising is contained between two horizontal incised lines.

Red paint. On jars on rim, interior of neck, and perhaps also on body.

Appliqué. Fillet ornamented with circular impressions divides incised area into two parts.

Ridge. On jar neck to limit incised zone.

Comparative material. Analog with Incisions Grossières, Lo de Vaca II (Baudez 1966:306).

GROUP: NOT ESTABLISHED

TYPE: MASICA INCISED (INCISÉ)

Variety: Rana

Basis for definition. 71 sherds in sequence; variety designation suggested at 1986 Ceramic Workshop.

Identifying attributes. Incision with small patterns; use of multi-tooth tool; simplicity of motifs.

Paste. There are two varieties. Color of the first (generally associated with neckless jars) is red, 2.5-YR-4/6; reddish brown, 5-YR-5/3; reddish yellow, -6/6; white opaque particles and quartz grains in

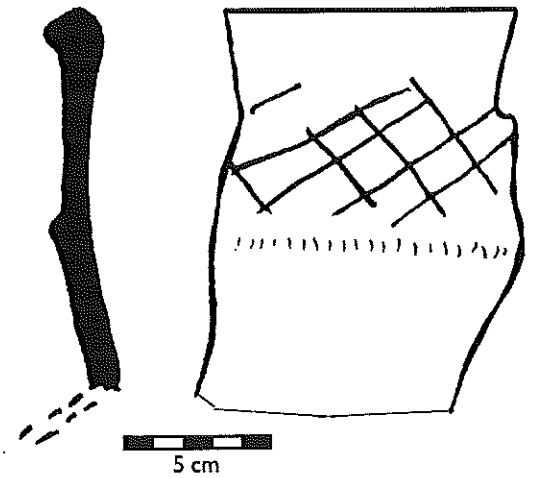

Figure 10.9 • Tiligua Incised.

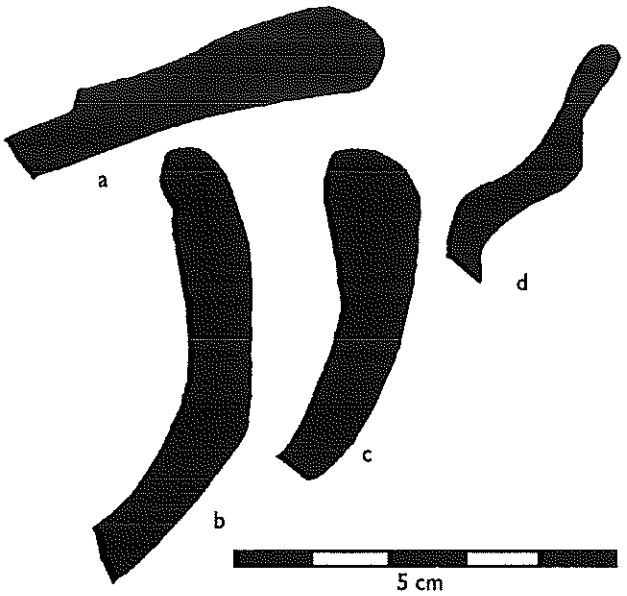

Figure 10.10 • Masica Incised.

variable proportions, sometimes also black glassy elements, size varies from 0.4 to 1 mm; inclusions less than 60% of paste, most often 40%; texture compact but fracture irregular. Often has carbon core and firing clouds on surface. Color of the second on forms other than neckless jars is very pale brown 10-YR-7/4; inclusions like the first variety but more regular in size, generally less than 0.5 mm; inclusions about 70% of paste; texture friable, and fracture irregular; no carbon core, rarely with firing clouds.

Forms

- Jar without neck and globular bowl, upper part of walls either slightly convex or concave, convergent and inclined to an average 80°. Rim thickened or direct; lip of various shapes, N=19 (fig. 10.10a). (There also is a miniature jar.)
- Short-necked jar (fig. 10.10b-d) with two different shapes. One probably is pyriform, upper part of body concave, convergent; neck slightly concave and parallel, rim direct or thickened, lip varied, N=6. The other has a globular body with rim somewhat thickened on outside; on inside, the neck-body join marked by projection, N=1.
- Long-necked jar, direct rim, varied lip, N=6.
- Tripod bowl, fragment of base with support.

Handles. Vertical, on upper part of jar body; circular section, some partially red painted, probably four per vessel, N=6 with three whole ones.

Support. Hollow, truncated with convex surfaces and two perforations.

Surface. On the first variety the color is light reddish brown, 5-YR-6/4, -6/3; light brown, 7.5-YR-6/4; generally finely brushed, rarely smoothed. On the other the color is 10-YR-7/3, very pale brown, otherwise like the first variety.

Decoration. *Incision.* Lines traced on plastic surface, sometimes one by one but more often with instrument with 2 to 5 teeth; cross section is in a U-shape of average width (0.5 mm) and of depth less than 0.5 mm; placement on exterior of neck and upper body of jars and upper body of neckless jars; on interior base of a tripod bowl. *Motifs.* Under red painted rim a beige band ornamented with one or more rows of short horizontal lines (can be gouged); this band limited by molding below which the surface is red painted. Other motifs are wide, wavy horizontal lines; rectangles; closed right angles; groups of short horizontal or vertical lines. On jars with necks, there are alternating horizontal, incised decorated bands and bands with groups of straight horizontal lines or wavy, short horizontal, vertical, or oblique lines. Sometimes also find short vertical or oblique lines or wavy horizontal lines inside a rectangular panel outlined by a group of lines or hatched triangles (irregularly spaced, raised "dots" may be added around edge of incised panel). On base of tripod bowl are wavy lines swirled in a large pattern. Other motifs on body sherds include vertical, wavy, and scalloped lines; lines and ticks in oval medallion formed by several concentric lines; vertical lattice panel; circular medallion with attached triangular points (infilled with crosshatched lines).

Red paint. 10-R-4/4 covers interior of neck of high-necked jars, neck (one or both sides) or lip of short-necked jars, lip or rim of neckless jars. Never found in incised zones but sometimes frames them; painted bands can alternate with incised bands.

Appliqué. Fillet, N=10, functions to divide incised decoration into fields or to separate incised zones and painted zones; sometimes finger shaped, sometimes curved, sometimes ornamented with vertical traits closely or widely spaced. Pellets, N=5, form elements of face, "coffee beans" placed in center of round or oval medallion and surrounded with groups of short incised lines. Animal heads, N=3, one done in bas-relief with an appliquéd circular excision forming eye; two others modeled in high relief and applied on the wall (one a bird head).

Comparative material. Stone (1957: Fig. 59c) shows Masica with four handles from Siguatepeque; present in Comayagua at Lo de Vaca (Stone 1957: Fig. 53Ca, b, d; Baudez 1966: Fig. 6e) and Las Vegas (Stone 1957: Fig. 45C, lower row center); at Santa Rita (Strong et al. 1938:49) and Las Flores Bolsa (Strong et al. 1938:42) in the lower Ulúa region (see chapter 7); Coarse Ware Type C at Copán (Longyear 1952:90, Fig. 31k).

Comments. Of Yojoa phase with regularly increasing usage curve. From the study collection, paint seems much more restricted than in the lower Ulúa region sample. Other differences include greater use of discontinuous tick marks, thinner walls on body sherds, very short handles not decorated with heads as found in the lower Ulúa region.

GROUP: NOT ESTABLISHED

TYPE: VIJAGUAL TRICHROME

Variety: unspecified

Basis for definition. 18 examples; 16 (with 15 from Aguacate) in sequence.

Identifying attributes. Usulután on light red slip; dark red paint.

Paste. Most often like that of Muérdalo, sometimes like Bolo.

Form. Open bowl; base for most part is ring base (10–13 cm, 2–3 cm high). Body is hemispherical or subhemispherical; direct rim with flattened or beveled lip; thickness of walls, 6–8 mm; d: 18–24 cm, N=8.

Decoration. *Usulután.* On one or both sides, groups of parallel lines, clear on red base, produced by reserve and wiping, perhaps by scraping

(see "Comment").

Red paint. 10-R-4/6, -3.5/6, -3/6; sometimes only rim is painted; ring bases always painted.

Surface. Slipped and polished; color of natural base is very pale brown, 10-YR-7/4; slip is red to light red, 2.5-YR-5/8, -5.5/8, -6/8; yellowish red, 5-YR-5/8.

Comparative material. Two Vijagual pieces from the Strong, Kidder, and Paul pits in the lake zone—one with parallel beige lines produced by scraping; the other with a dark red painted rim (Strong et al. 1938:109, Pl. 14g). Boggs (1944:69) cites this bowl as "scraped slip ware." Comayagua has Usulután with red painted rim in Lo de Vaca II (Baudez 1966:311); in southern Honduras, Vijagual is in the Chismuyo complex (Baudez 1966); Chalchuapa has red painted Usulután in the Xocco complex (Sharer 1978:127); Tazumal has scraped slip polychrome and Usulután Technique Polychrome (Boggs 1944:62, 65, Pl. XIV-A); Kaminaljuyú's Miraflores phase, Usulután (Shook and Kidder 1952:100-101); Pacific Slope: Crucero Red-on-Orange of the Ocós region (Coe and Flannery 1967:49, Fig. 26c); also Río Santiago (Usulután) at Bilbao has some red painted examples (Parsons 1967:86, Fig. 39b).

Comments. Assigned to Yojoa phase. Illustrations in the volume include wavy line Usulután on a vessel wall and a base as well as a faceted flange tetrapod with mammiforms. Pieces observed in Musée de l'Homme include what appears to be both a resist (Usulután) decoration and scraped slip. The scraped slip pieces are comparable to Chasnigua from the lower Ulúa region in manner of decoration as well as in dominant form of a low open bowl with a low ring base.

GROUP: NOT ESTABLISHED

TYPE: TZUNTULIN RED

Variety: unspecified

Basis for definition. 761 examples in seriation (4.1%) as well as a spouted jar and tripod bowl from burial.

Identifying attributes. Red slip or paint covering all or part of the vessel.

Paste. Color pinkish gray, 7.5-YR-7/2; pink, -7/4; light brown, -6/4; very pale brown, 10-YR-7/3; quartz grains and white opaque particles in various proportions followed by black vitreous particles; size most often 0.3 mm but larger inclusions frequent; inclusions less than half of paste, 40% in general; texture most often compact, homogeneous with regular fracture; almost always with wide carbon core.

Forms

- High-necked jar (4–14 cm height), base convex or concave, body globular with simple or composite silhouette, where join is angular can be outlined by facets or a groove, concave wall neck, N=94 (fig. 10.11a-c). Some of these jars have rims without inflection, slightly thickened to exterior with various shaped lips, direct with rounded or interior beveled lip (diameter of opening 8–18cm), or extremely thickened to exterior (diameter of opening 12–32 cm, average 20 cm). Others have everted rims, horizontal with flattened lip; handles from mid-neck to body (rim d: 20 cm) or angled (12–33 mm rim length; rim d: 16–24 cm) with elongated elliptical section, interior concave, exterior convex.
- High-necked jar with everted, slightly concave neck, N=4 (fig. 10.11d-f), base and body like the other high-necked jars; neck inclination varies from 25 to 45°; rim is direct; lip is thinned, rounded, or thickened to exterior. Decoration: red paint on entire jar, only on body, or only on neck (inside and/or outside) with or without Usulután. Purple-red paint on red-orange slip; overall paint on neck and motif on shoulder; fillet at base of neck. Undulating surface on neck; vertical moldings on neck, spaced 9 cm apart; faceted medial angle; groove on exterior under rim.
- Bowl with everted walls, N=76. The first example has a flat base and everted wall, tripod and perhaps tetrapod, divergent walls, wall-base join rounded or angular. The second is a composite silhouette open bowl, base convex, tripod or tetrapod, lower wall rounded, upper walls divergent, wall-base join rounded or angular (fig. 10.11g-m). Rims without inflection are thickened or direct, varied lip, d: 22–40 cm. Decoration: red painted on two sides or on one; Usulután which can be associated is visible sometimes on both sides, sometimes on one; channel or groove on interior surface of lip or on both sides of lip, undulating walls with contiguous grooves, appliquéd pellets on horizontal lip. Everted oblique or horizontal rims with oblique shape can have a sharp join at angle, d: 18–38 cm. Incurved rims with groove at rim, d: 16–30 cm. Decoration: red paint on entire surface, on exterior, or only on rim; one or two grooves on lip; parallel diagonal grooves on upper face of horizontal rim.
- Vertical-wall bowl, simple silhouette, N=37 (fig. 10.11n-q), has generally convex walls. Rim may be without inflection, thickened or direct, lip of various shapes; or everted, oblique with straight interior, d: 10–24 cm. Decoration: red paint on entire vessel, only on exterior, or only on lip; groove or channel under rim, undulating walls, pairs of channels, fillet or pellet under rim, molding under rim, perforations under rim.
- Short-necked jar, N=28 (fig. 10.11r), base concave, body globular or pyriform, simple or composite silhouette, can have tubular spout; neck short, cylindrical, or slightly everted; rim varies, thickened or direct. When neck very short, N=2, cannot be distinguished from rim. Rim d: 8–18 cm. Decoration: paint which varies like other forms, fillet at base of neck.
- Vertical-wall bowl of composite silhouette, N=17 (fig. 10.11s-w), base convex, tripod or tetrapod, bottom of body rounded; upper part has straight or slightly convergent walls, join of two parts of body is angular or marked by molding which can be faceted or with projections. Rims are either without inflection but thickened or with inflection approaching the vertical, exterior thickened, or everted. Diameter of both rim forms is 16–28 cm. Decoration: red paint with or without Usulután on both sides or only one; hooked rim; undulating walls; small molding or faceted molding at medial angle.
- Shallow, rounded bowl, N=16, rim thickened or direct, lip varies, rim d: 18–26 cm. Decoration: red paint, sometimes with Usulután on interior; channel or groove on exterior surface of rim.
- Globular bowl, N=7, body simple or composite profile, upper

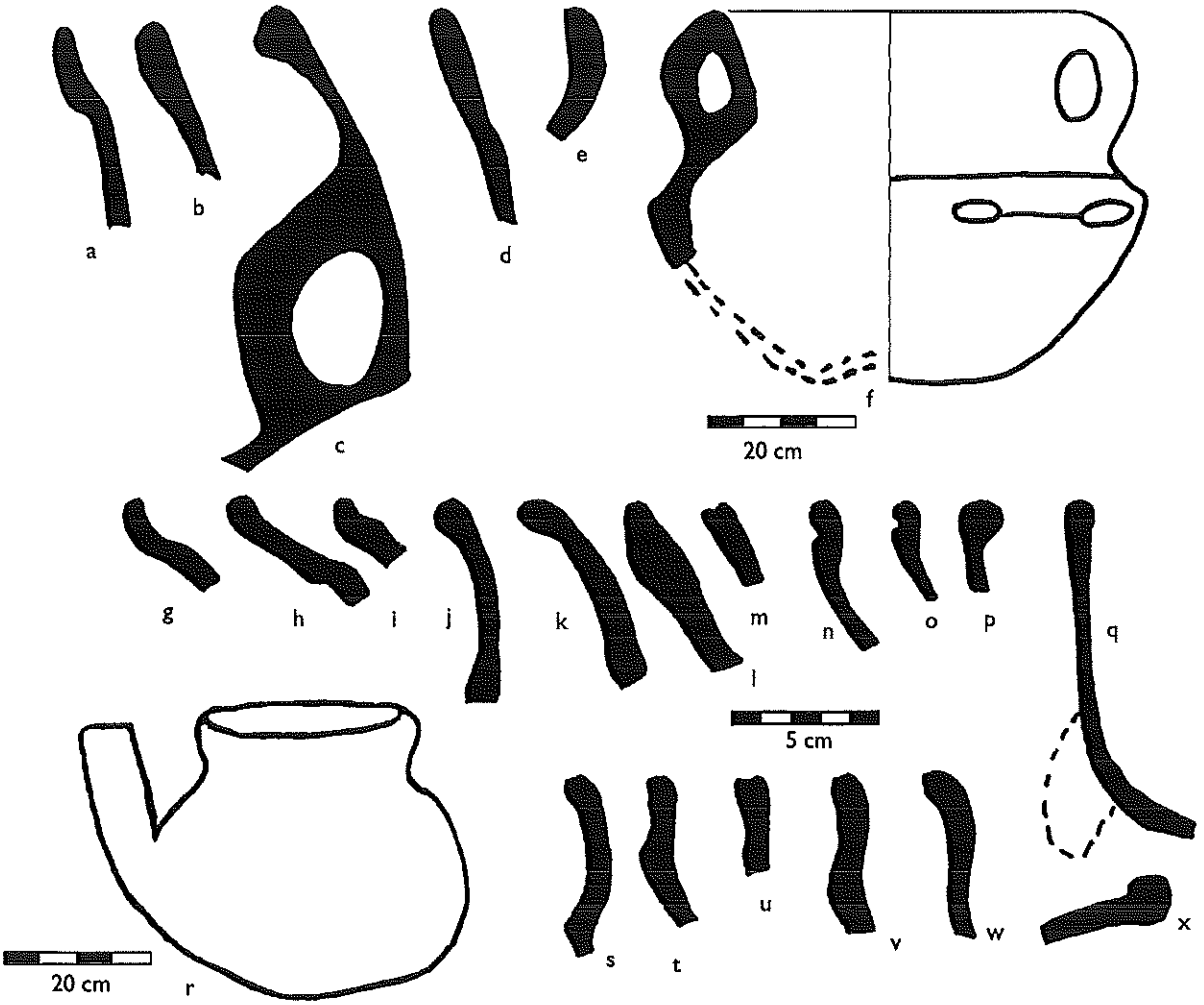

Figure 10.11 • Tzuntulin Red.

wall convex and convergent, inclined to 80°. Rim thickened or direct, lip rounded or flattened, rim d: 6–16 cm. Decoration: red paint on exterior walls or only on rim and lip; groove under rim; undulating walls; appliqué pellets under rim or above medial angle.

- Neckless jar, rim doubled to exterior, flattened lip, red painted exterior, rim d: 20 cm, N=1 (fig. 10.11x).

Handles. Elliptical section, ribbon, N=38, placed vertically on high-necked jars from shoulder to rim or on neck (under rim or mid-height of neck); on short-necked jars from lip to body. Another type is a more or less circular section, probably placed vertically, N=15.

Perforated tenon. Placed horizontally 3 mm from opening, on upper body that is concave, N=1.

Supports. Solid supports most often small, on flat or convex bases, placed near edge and generally symmetrical, conical, and angled conical, N=13 (fig. 10.12a,b); flattened hemispherical, N=6 (fig. 10.12c,d). Hollow supports include mammiforms, asymmetrical with rounded point at tip, circular perforation or slit (fig. 10.12e); sharp shouldered truncated cones with four holes (fig. 10.12f); flattened hemispheres, N=9 (fig. 10.12g).

Ring base. Rim d: 12, 14 cm, height 18, 25 mm, N=3.

Tubular spouts. One is slightly divergent, others appear vertical; form of cylinder thinned from base upward, N=9.

Flanges and moldings. Labial flanges are generally of irregular contour, found parallel to rims 5–20 mm from opening; upper face can be decorated with finger impressions or appliqué pellets; flanges, N=3, moldings, N=5. Flanges of indeterminate position have varying shapes: one is of irregular contour, incised on upper surface; another of triangular section, N=2.

Surface. Unpainted light yellowish brown, 10-YR-6/4; brown, 10-YR-5/3 (modal; see "Comments"). Well polished.

Decoration. (See "Forms" for details) *Red paint.* 2.5-YR-4.5/8, -5/8, -4/8, -4/6; 10-R-4.5/8, on entire surface or certain parts. On one high-necked jar, red-purple painted "fingers" visible on neck over red-orange paint; on shoulder part of linear motif in same color.

Usulután. Diverse finishes include beige lines on red, light red on darker red, single slip like Muérdalo; groups of parallel diagonal or vertical lines and groups of diagonal lines of different orientation, limited by lozenges, curving lines, dots produced by intersection of lines.

Grooves or channels. One or two grooves underline rim of high-necked jars, globular, open, or vertical-wall bowls; also on upper surface of horizontal rims (a deep channel can give the rim the shape of a hook).

Modeling. Vertical channeling (more likely produced by modeling than by adding clay) of open U section, found on high-necked jars from under thickened rim to base of neck; others decorate upper body of

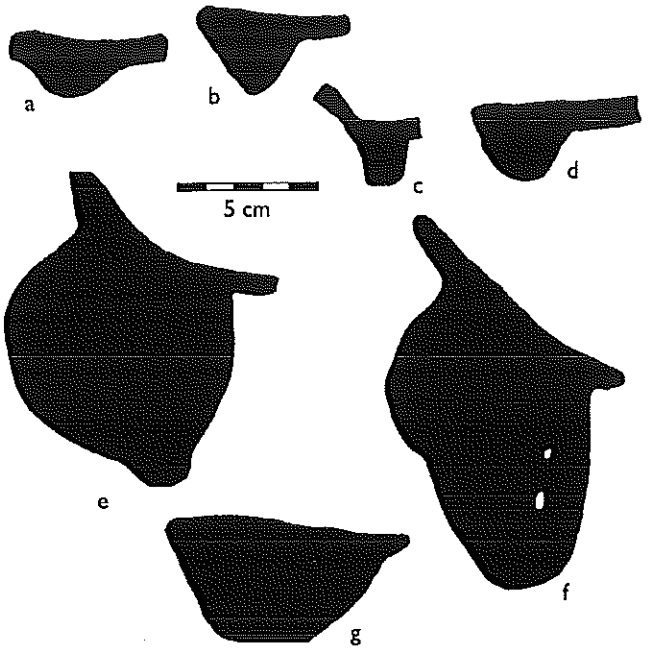

Figure 10.12 • Tzuntulin Red supports.

composite profile, N=22. Horizontal modeling is narrower and more projecting (V shaped) than vertical type; found under rim of vertical wall vessels, N=5. Angle or modeling in facets; on composite silhouette bodies, medial angle can be accented by modeling, frequently decorated in facets, elliptical or with pointed tips, placed horizontally in a row, sometimes underlined with an incised line, N=10. Repoussé; several fragments of the same vessel carry circular nipples produced by embossing from the interior; they seem to be regularly spaced at the level of the "equator" of globular body of jar. Irregularly contoured rims, N=2.

Appliqué. Fillets, plain or decorated with oval or circular impressions or with incision, used to limit painted zone, found around neck or body of jars, also on vertical wall bowls, N=28. Zoomorphic and anthropomorphic elements, uniquely decorated, on exterior of globular or vertical-wall bowls or on everted rims of irregular contour, N=3.

Undulating surface. Horizontal grooves either narrow or of finger width; all forms except shallow, rounded bowls can have them, N=24.

Vertical grooving. Four pairs of vertical grooves, diametrically opposed on vessel.

Comparative material. Strong, Kidder, and Paul mention, in inventory of Ulúa bichrome, sherds of "highly polished red on orange" (Strong et al. 1938:61), some of which could be Tzuntulin or Borboton. In the Playa de los Muertos collection in the Peabody Museum are examples decorated in red on an unslipped base of gray or beige. Sometimes only the rim is painted but most often the upper part is red and the lower part is left beige. A row of oval impressions or a fillet carrying impressions can outline the division between the two zones. These sherds are sometimes decorated with grooves about 3 mm wide or with finger-width channels. Tzuntulin and, to a lesser degree, Borboton have decoration and form modes in common with Muérdalo and Bolo as in the Guatemalan highlands (Usulután and Polished Red) (Rands and Smith 1965:123) and in the Lowlands (Chicanel) where Sierra Red has common modes with Usulután types.

Comments. Eden phase, particularly Eden II, persists into Yojoa where it decreases progressively. Quite a bit of variability is found in the surface finish and color as well as the wall thickness in the study collection. The slip color also is variable and only infrequently approaches the purple-red tones. Instances are few where paint is used in a design rather than as an overall covering. Depending on the nature of an archaeological sample, it is possible that other researchers would consider Tzuntulin as a group or "super type." Also, in the study collection, Usulután is visible on only a small proportion of the sherds, N=49. Three patterns of application are present. First, the resist technique, used on one or both surfaces which are slipped with a covering at the orange-red end of the continuum (light red, 2.5-YR-6/7, -6/8). This pattern includes two partial mammiform supports and a concave base fragment. The rim sherds are more often from bowls rather than jars. In the second, both surfaces are slipped with a covering of the same hue as with the resist technique; Usulután is present on one or both surfaces. A darker hue paint (red, 10-R-5/6, -5/8; light red, -6/8) is then used on both surfaces as a rim band. Only three pieces display this pattern and one is questionable in terms of the presence of Usulután or positive paint emulating Usulután. It seems possible that the sherds could be a part of Vijagual trichrome. The third covers the exterior surface with an overall slip or paint of the darker hue mentioned above. The dark surface covering extends onto the interior as a rim band. The resist technique is applied to the interior surface which appears to be finished with a lighter "orange" slip as described for the first pattern. (On two refired pieces, faint Usulután is visible on the exterior under the dark surface covering.)

GROUP: NOT ESTABLISHED

TYPE: BORBOTON RED (ROUGE)

Variety: unspecified

Basis for definition. 358 sherds, 1.9% of total.

Identifying attributes. Red paint (10-R-4/4, -5/6; 7.5-R-4/4) covering all or part of vessel.

Paste. Color pinkish gray, 10-YR-6/2; light brown, 7.5-YR-6/4; brown, -5/4; light reddish brown, 5-YR-6/4; quartz grains always in majority followed by white opaque particles and sometimes by other black vitreous elements. Inclusion size irregular, varies from 0.2 to 0.5 mm; larger inclusions are rare. Proportion of aplastics quite variable, 30-70%, average 50%. Texture homogeneous and compact but sometimes friable, fracture often regular; carbon core 70% of cases; firing clouds infrequent.

Forms

- Short straight-necked jar, N=49 (fig. 10.13a-c), neck concave or with straight walls; rims without inflection (direct or thickened) or slightly everted. Diameter of opening 6–10 cm. Decoration: red paint on body under a fillet at base of neck and rim, on neck (on one or both sides), or on rim only; appliquéd fillet at base of neck; groove on horizontal lip.
- High straight-necked jar, N=39 (fig. 10.13d-g), body globular or pyriform; rim thickened or direct with varied lips. Pair of vertical handles on upper part of body. Rim d: 12–22 cm. Decoration like shorter necked jar.
- Vertical-walled bowl, N=26 (fig. 10.13h), rim direct, thickened, everted, and thinned, lips varied, diameter of opening 12–28 cm.

Decoration: red painted on walls (both sides or only on exterior) and on rim or only on rim or lip; one or two grooves or channels on exterior under rim; undulating walls with grooves; fillet placed horizontally under rim, may or may not limit painted zone.

- Jar with high everted neck, N=19, rim thickened or direct, lip varied, diameter of opening 12–36 cm. Decoration: red paint on neck, only on rim, only on lip.
- Short everted-neck jar, N=19, neck average 20 mm; rim can be direct or thickened, diameter of opening 8–12 cm. Decoration: red paint (placement varies as with other forms).
- Globular bowl, N=10, upper body convex or slightly concave, convergent, inclined 60–90°. Rim direct or thickened, lip varied, diameter of opening 8–16 cm. Decoration: red paint, fillet 2 cm from opening, groove under rim.
- Everted-wall bowl, N=7, simple or complex silhouette, upper body straight or slightly concave. Rim thickened without inflection or everted, rim d: 20–24 cm. Decoration: red paint in variable locations.
- Shallow rounded bowl, N=3, direct rim to thinned lip or thickened to interior with lip beveled to exterior, diameter of opening 10–12 cm. Decoration: red paint on both surfaces or only on interior; groove on exterior under rim. For all shapes, wall thickness averages 4.5–6 mm.

Bases. Four concave, two flat.

Handles. Ribbon (fragments from uncertain provenience), N=5. With grooves, N=4; elliptical section, placed vertically on upper body of high-necked jars and perhaps on vertical-walled bowls; circular section, N=2. Zoomorphic button in middle of elliptical section handle (cavities for eyes, groove for the mouth), N=1.

Ring base. N=1.

Tubular spouts. N=5.

Flanges. Indeterminate location, N=2.

Surface. Unpainted areas are light reddish brown, 5-YR-6/4; pink, 7.5-YR-7/4; or light brown, -6/4; smoothed but rarely polished; painted areas lightly polished, perhaps only smoothed.

Decoration. Red paint. Weak red, 10-R-4/4, or red, 10-R-4/6, -4/5. One example has specular hematite.

Appliqué. Horizontally placed above base of neck of jar or under rim of globular or vertical-wall bowls, generally to delimit painted zones. In order of frequency, these are ornamented with oval or triangular impressions, incision, plain, N=13.

Grooves or channels. Singly or in pairs on lips of short or long necks or under rims of bowls (globular, shallow rounded, or vertical-walled), N=8.

Undulating surface. Continuous horizontal grooving, N=4.

Comments. Represented to limited extent in Eden I; only acquires importance in Eden II. Frequencies are important enough in Yojoa to indicate that persistence is not accidental.

GROUP: NOT ESTABLISHED

TYPE: BOLO ORANGE

Variety: unspecified

Basis for definition. 590 sherds (3.2%) in the sequence; two tripod bowls from burial 1, T32.

Identifying attributes. Double slips of whitish and orange-red colors; medium texture paste; not very precise Usulután technique decoration, reserve or wiped.

Paste. Color is brown-red, clear red-brown, or deep beige; inclusions are quartz grains (majority) followed in frequency by white opaque particles. Size varies from 0.2 to 0.5 mm but inclusions of 1 mm are frequent. Aplastics are irregularly distributed, comprising from 50 to 80% of the paste; somewhat open texture, friable, and with irregular fracture. In 50% of the cases there is a carbon core but no firing clouds appear on the surface.

Forms

- Bowl with outflared walls, N=162. One form has flat base tripods with false flange or basal Z angle. The other, with convex base tripods or composite silhouette tetrapods, may also have false flange or basal angle (fig. 10.14a-h). Both forms more commonly have direct rims rather than everted (115 versus 47); lips thickened, often flattened. Decoration: hooked rim, channel on upper rim surface or on exterior under rim, undulating walls with series of horizontal channels. In the first form only, pairs of horizontal channels on walls, grooves on lower surface of rim, Usulután.
- Vertical-wall bowl with composite silhouette, N=46 (fig. 10.14i-l). Some rims are thickened or without inflection, with horizontal or flattened lip; others are straightened to vertical. Decoration: groove on lip or rim, hooked rim, wide channel on upper surface of rim, undulating walls with series of horizontal channels, incision on exterior.
- Vertical-wall bowl, with simple silhouette, N=32 (fig. 10.14m). Rims are thickened with rounded, flattened, or beveled lip or thinned to exterior with flattened or slightly beveled lip. Decoration: groove on horizontal lip, groove under rim on vessel exterior, undulating walls with horizontal channels.
- Shallow rounded bowl, N=21 (fig. 10.14n), base flat or convex, usually without supports; rim generally thickened; lip may be horizontal. Decoration: grooves (on horizontal lip, under rim on exterior, about 20 mm from opening with appliqué element).
- Globular bowl and small jar without neck, N=14, variety of rims and lips. Decoration: grooves and ridges, finger depressions.
- Jar with short straight neck, N=4, globular body; neck straight, more or less concave; rim direct or thickened. Decoration: applied fillet at base of neck.

Handles. Elongated elliptical ribbon (long and narrow), others more or less circular form, still others grooved.

Supports. Both small button and conical (solid); hollow fragments (not possible to say if mammiforms).

Tubular spouts. Two whole ones, slightly variable cylindrical forms, N=11.

Labial flanges. Placed under rim of bowls 7 mm from lip; one is of irregular shape, outlined by incised line, N=2.

Surface. Smooth to the touch but frequently cracked and fragile; not very resistant to erosion. Typically, surface is covered with double slip. First coat is whitish (very pale brown, 10-YR-8/3, -7/3, -7/4). Second or top coat is red or orange (light red, 2.5-YR-6/6, -6/8; red, -4/8

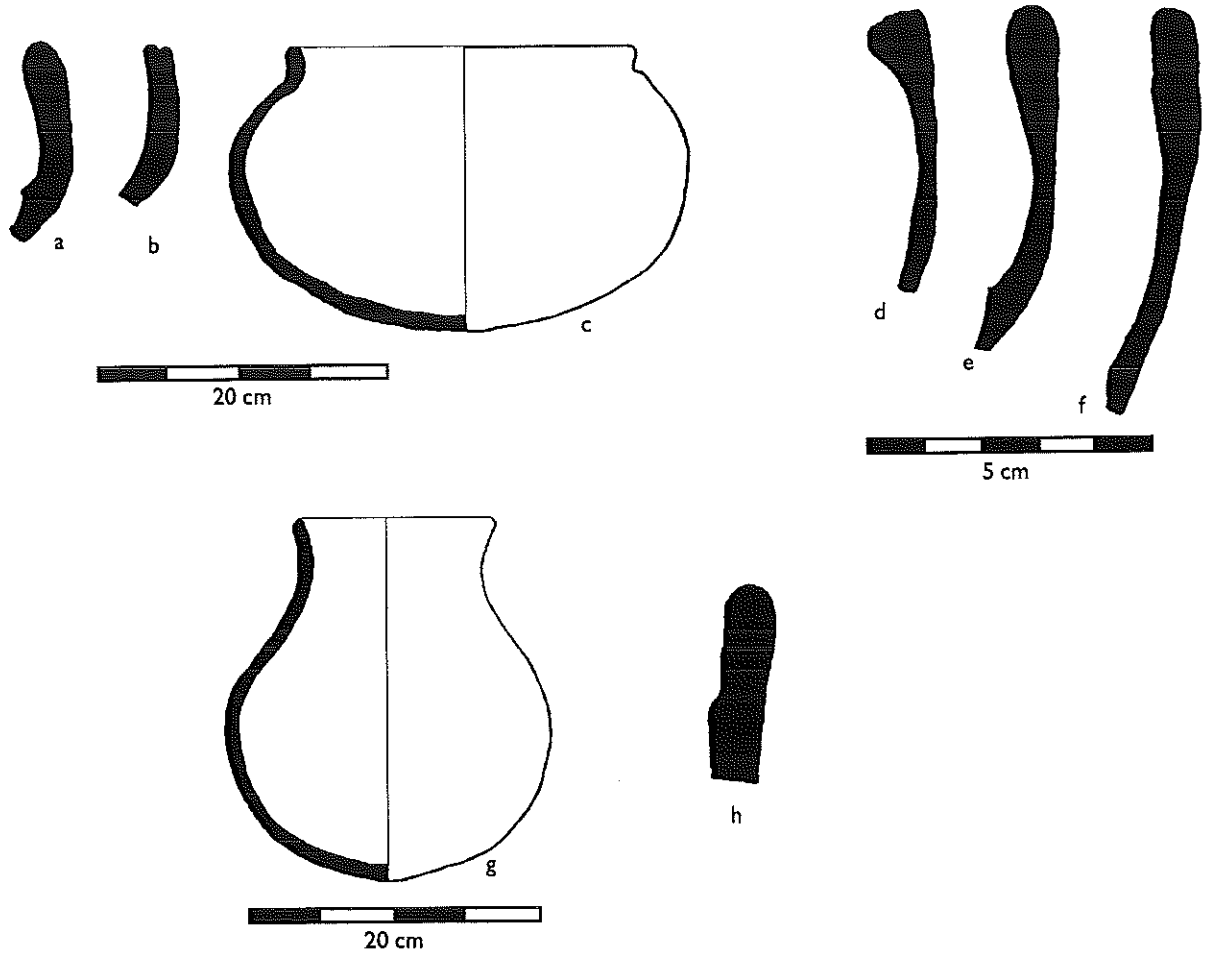

Figure 10.13 • Borboton Red.

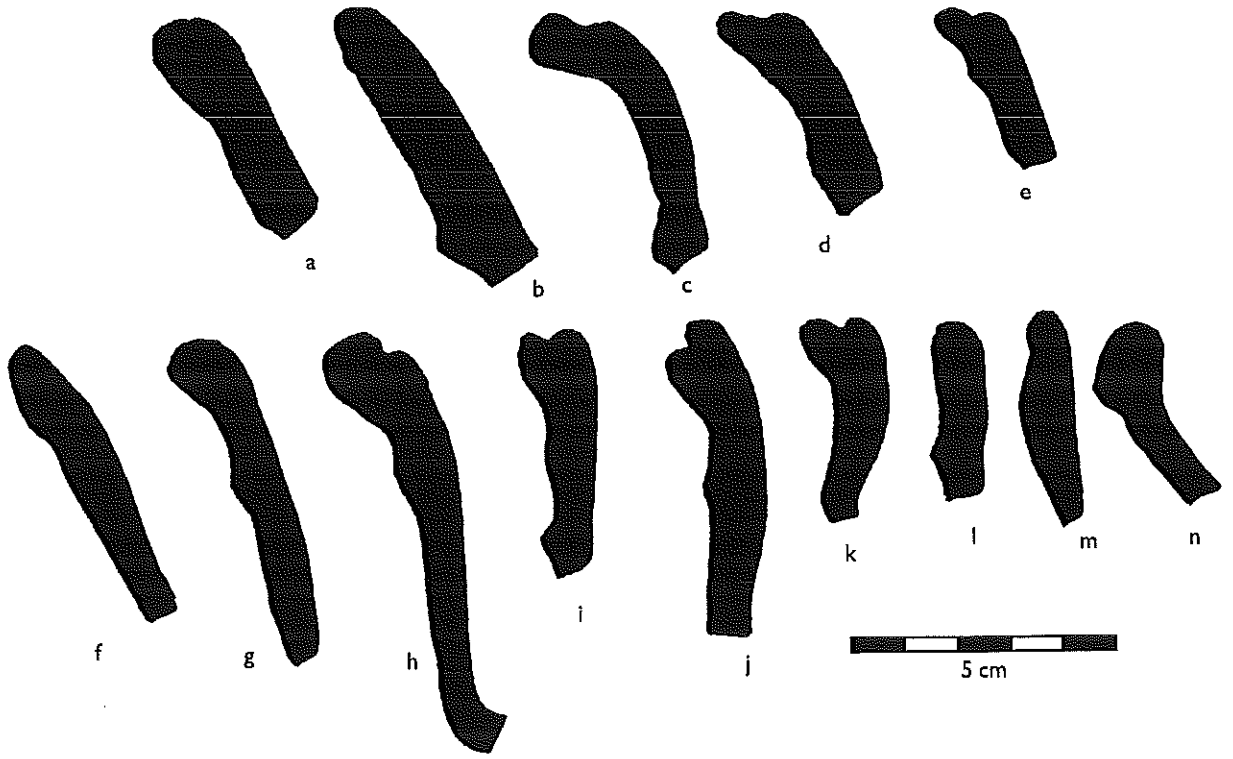

Figure 10.14 • Bolo Orange.

10-YR-5/8; weak red, -4/4 [rare]; reddish yellow, 5-YR-7/7). It was necessary to guess in case of eroded material, but surface had been well smoothed but not polished.

Decoration. *Usulután.* The technique found on all forms on both exterior and interior or on only one side. Light lines show on darker base. As with Muérdalo, a reserve technique or perhaps wiping is used. Reserve is indicated by irregularity of clear lines, blotches (clear, irregular, and dispersed on red base as if the reserve material were insufficiently protected in certain areas; clear lines interrupted apparently by color of neighboring red zones; second red slip slurred under the protective material or removed before the slip was dry enough). Motifs are parallel lines in groups of four or five, executed with multiple line applicator; always straight, though on interior base are concentric; straight lines can be vertical, oblique, or crisscross. As with Muérdalo, wavy lines not observed.

Incision. On rim and lip, N=93, same characteristics as those described for Muérdalo. Bolo has 75 examples of channels or grooves, 18 of hooked rims, one of complex decoration on rim. On walls, simple decoration of one or two continuous grooves or channels, below rim, on exterior of all forms; or a complex technique, shallow (0.5 mm) or deep (2–3 mm), executed on plastic surface before slipping, lines traced rapidly and shakily or irregularly. Found on the exterior on simple or composite silhouette bowls with everted walls. Unlike Candungo Incised, incising is only a minor part of the Bolo decoration. Incised motifs include vertical lines spaced 1 to 2 cm apart, concentric rectangles or boxes open on one side, perpendiculars, and so on. Plate from burial is decorated on exterior with two motifs repeated three times, alternating and regularly spaced (variations of motif called "two-part scroll" [Miles 1965: 241, Fig. 2]).

Undulating surface. Undulations produced by contiguous horizontal finger channels; generally of consistent width on same piece (width 5–6 mm; depth 0.5–2 mm); observed on all forms of open bowls except for shallow rounded; can be on all or part of exterior, often found combined with Usulután, N=74.

Appliqué. Fillets applied horizontally around neck or "stomach" of jars or below the rim of globular bowls. Contrary to those of Muérdalo, fillets aren't in pairs and edges are indifferently smoothed or unsmoothed; can be simple or ornamented with vertical or oblique traits, with oval or circular depressions, N=6. Appliquéd zoomorphic and anthropomorphic elements found on neck of a small jar; a human face with thick lipped mouth, flat nose with nostrils indicated, and eyes formed by a horizontal groove with point at extremity. Other examples include a curled nose, arm and hand placed horizontally on a body sherd, various appliqués with or without incised traits, N=6.

Modeling. Depressions, found rarely on wide everted rims or on exterior of bowls where they combine with incised decor. Without doubt, made with a finger, not evident on the interior wall. Molding in facets following a change in curvature, ornamented with elliptical horizontal facets, N=3.

Red paint. Two plates from T32, tomb 1, have traces of red pigment visible on both surfaces of walls, base, or rim. This red paint (10-R-3/4; -3.5/6) covered the entire two vessels, masking the Usulután and, in one case, incising. These are the only two examples of Bolo to be covered over with red; this unusual treatment is reserved in certain cases for funerary ornaments.

Also found. Fragment of concave rim of indeterminate form with a circular perforation 4 mm in diameter 6 mm from lip, a possible "mend hole."

Comparative material. Comayagua also has a double slip in Lo de Vaca II (Baudez 1966:311); in Choluteca, Bolo Rose is in Chismuyo complex (Baudez 1966:316, Fig. 8d, e); double slipped Usulután in Nicaragua (Baudez 1970: Fig. 11); Chukumuk has double slipped (Lothrop [1933:49] says all the Usulután pottery at this site is double slipped); Bilbao's Río Santiago group (Parsons 1967:86-90). At Chalchuapa, the Chul complex has ceramics with double slip and Usulután; Sharer (1969b) is the only one to indicate a difference in chronology between double and single slip Usulután.

Comments. Compare with Muérdalo which achieves popularity earlier than Bolo through Eden I and II and until Yojoa when both types are less prevalent but of equal frequency. In the study collection there are a few pieces that seem to have a cream slip covered by red rather than orange (10-R-5/6, 7.5-R-4/8). A few others included in the type do not seem to have an underslip but rather to be red over natural. None of these red-decorated sherds have visible Usulután decoration. An additional two pieces are clearly double slipped orange over cream but with red added—in one instance at the rim, in the other case in an indented area on the upper body; these sherds represent a potential variety.

Acknowledgments. A special thanks is expressed to Dr. L. Van Zelst, Director of the Conservation Analytical Laboratory, Smithsonian Institution, and to Dr. R.L. Bishop, Senior Research Archaeologist, C.A.L., for their efforts in effecting the transfer of the collection from Paris. Appreciation is expressed to the Office of Fellowships and Grants for funding under the Short Term Visitor's Program, which provided the opportunity to further study the Los Naranjos collection as a final step in preparing these descriptions.

Ceramic units

Type: Urupa Red-on-Beige
Variety: unspecified
Type: Muérdalo Orange
Variety: unspecified
Type: Méambar Red-on-Beige
Variety: unspecified
Type: Cancique Polychrome
Variety: unspecified
Type: Chinda Red-on-Natural
Variety: unspecified
Type: Tiligua Incised
Variety: unspecified
Type: Masica Incised
Variety: Rana
Type: Vijagual Trichrome
Variety: unspecified
Type: Tzuntulin Red
Variety: unspecified
Type: Borboton Red
Variety: unspecified
Type: Bolo Orange
Variety: unspecified

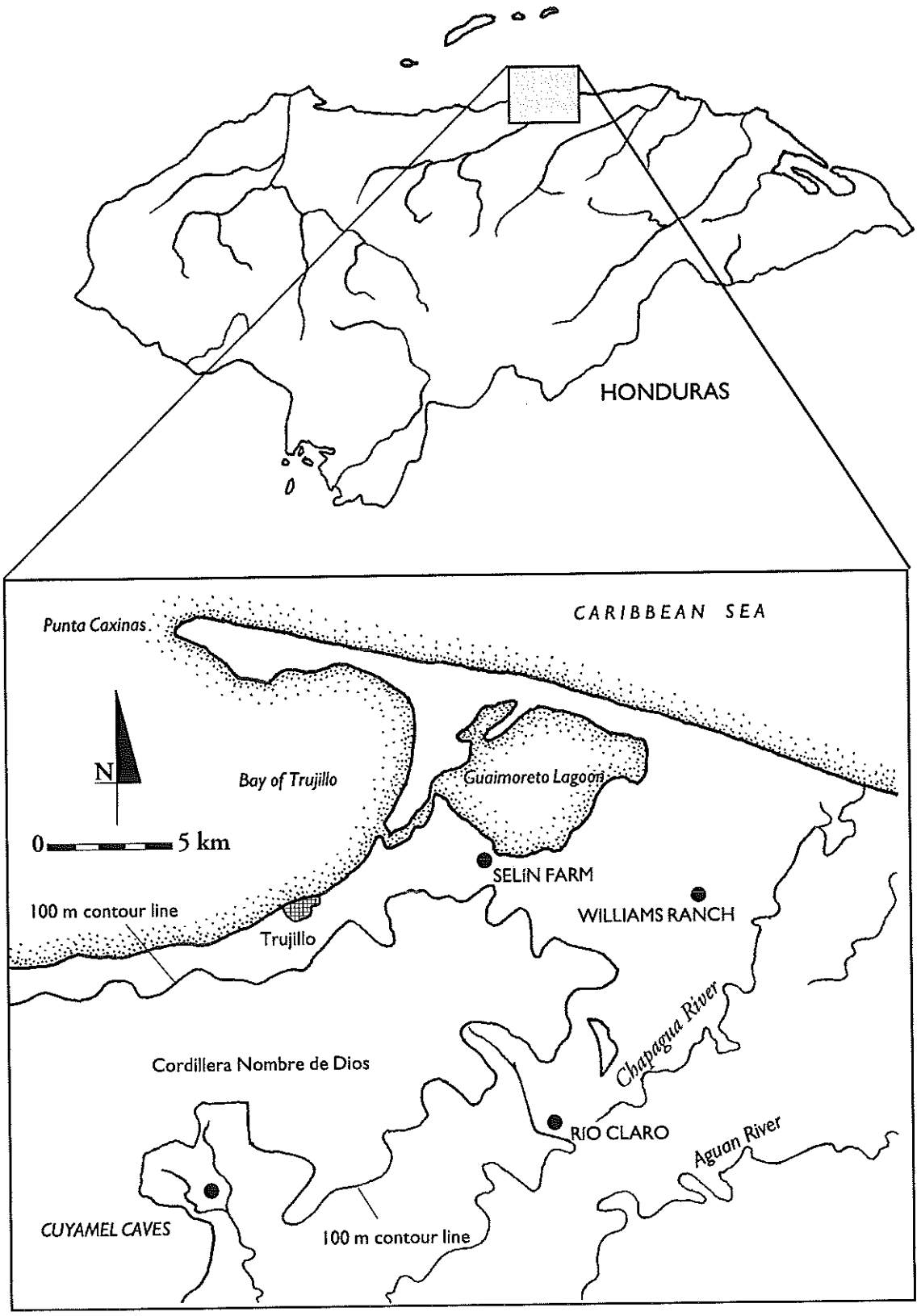

Figure 11.1 • Map of Northeastern Honduras.

CHAPTER ELEVEN

Northeastern Honduras

Paul Healy

THE CERAMICS DESCRIBED in this chapter were recovered from excavations in 1973, 1975, and 1976, in the Department of Colón, northeast Honduras (fig. 11.1). Fieldwork in the 1973 season concentrated on a series of caverns (H-CN-14, H-CN-15, and H-CN-16), called the Cuyamel Caves, and at Williams Ranch (H-CN-4). In 1975, most of the investigations were conducted at the Río Claro (H-CN-12) site, and work in the 1976 season focused on Selín Farm (H-CN-5). The Colón survey and excavations have provided details on a total of twenty-three prehistoric sites, as well as one historic fortress (Healy 1984b, 1984c). More than 20,000 sherds were recovered and analyzed from this research, and the ceramic classification, bolstered by a series of radiocarbon dates, has served to delineate a three-period cultural sequence, spanning from about 1000 BC to about AD 1530. Because of the limited archaeological data base available at the start of the investigations, the Colón project was first concerned with establishing a firm regional chronology and, secondarily, with acquiring ecological and settlement data to help reconstruct local prehistoric lifeways, behavior, and cultural change. In 1973, because much of northeast Honduras was so poorly known, a culture-historical perspective formed the main theoretical orientation of the project.

Most of the Colón project was concentrated around Trujillo, the capital and principal town in the Department of Colón and, secondarily, around the Guaimoreto Lagoon and lower reaches of the Aguan River. This area can be divided into three basic geographic zones: the narrow coastal plain, especially to the west of Trujillo, delineated by the moderate height Cordillera Nombre de Dios; the rich lagoon-estuary zone northeast of Trujillo, surrounding the expansive Guaimoreto Lagoon; and, south of Trujillo, the fertile valley zone of the Aguan River, with headwaters in the Department of Yoro some 200 kilometers away. Although large areas of tropical rain forest remain, years of cutting, burning, and cultivation have created large savannas widely used today for cattle ranching. Fishing and subsistence farming are also important economic pursuits today, as in the prehistoric era.

HISTORY OF ARCHAEOLOGICAL INVESTIGATIONS

Previous archaeological work in northeast Honduras was quite limited and sporadic. In the 1920s, Herbert J. Spinden from the Peabody Museum of Archaeology and Ethnology of Harvard University carried out a coastal survey in the region between La Ceiba (Honduras) and Bluefields (Nicaragua), including some limited work in the present Department of Colón (Spinden 1925). It was Spinden who first suggested that northeast Honduras may have been influenced, or occupied, by "intrusive" South American tribes in late prehistoric times. In the next decade, brief reconnaissance and investigation was made by Junius T. Bird for the American Museum of Natural History and by William D. Strong for the Smithsonian Institution. The latter's efforts concentrated on the chain of islands (Bay Islands) off the north coast of Honduras (Strong 1935), and he concurred with the idea of heavy southern influence in the region, though highland Costa Rica was cited as a possibility. The last major study for nearly a decade was summarized in the descriptive monograph by Doris Z. Stone (1941), *Archaeology of the North Coast of Honduras*. Stone presented the first detailed picture of the archaeological complexity of mainland northeast Honduras. She argued that pottery found on the Bay Islands was the same as that on the mainland and suggested it had been produced by the Paya Indians, who no longer occupied the region. Strong's review article, published in the *Handbook of South American Indians*, presented the best overall synthesis of Honduras archaeology, including a section on the northeast region prior to World War II (1948). One of the most noteworthy aspects of all these early studies was their lack of any clear sense of any great time depth for the materials or the cultures. Almost all of the studies were based on surface collections, and there was an attitude that the aboriginal remains dated to some time just prior to the sixteenth century Spanish conquest.

In the mid-1950s, Jeremiah F. Epstein, using materials collected from this region by Bird in the 1930s and by A.V. Kidder II, Gustav Stromsvik, and Gordon Ekholm in the 1950s, provided the northeast region of Honduras with its first sequence of chronological depth. Epstein (1957, 1959) formulated a pair of successive temporal units, termed the Selín and Cocal phases, and estimated that these spanned from approximately AD 600 to 1520. There were, however, no radiocarbon dates, and the ceramic collections, upon which this sequence was stylistically based, were rather limited by modern standards. Sixteen years after Epstein's seminal publication, the Colón project, from which the ceramics described herein were recovered, was initiated. This research indicated that the prehistory of northeast Honduras was exceedingly complex, because of its frontier-like setting, often displaying a mixture of Mesoamerican (especially Mayan), Lower Central American, and even some South American cultural features (Healy 1984a, 1984b, 1984c, 1992).

SITE DESCRIPTIONS

Virtually all of the ceramics described herein derive from six sites. Three of the sites are H-CN-14 (Matilde's Cave), H-CN-15 (Cuyamel Cave), and H-CN-16 (Portillo Cave), collectively called the Cuyamel Caves. They are located in a rugged, forest covered hill (Cerro de Cuevas) which forms part of the east-west mountain chain dominated by Cerro de Calentura (1,200 m above sea level). Cerro de Cuevas is situated just north of the village of Cuyamel, not far from the juncture of the Higuerito and Cuyamel rivers (Healy 1974a). The hilly terrain north of the village appears to be riddled with limestone caves, many of which, in 1973, showed little sign of modern disturbance. Portions of each of the cave sites were marked by dry, dimly lit tunnels, often several hundred meters long, while other sections were damp, with significant stalactites, stalagmites, and other calcium carbonate formations. H-CN-15 and H-CN-16 were both marked by sections of cave which opened into large, multistory chambers. Small alcoves and galleries projected off larger natural passageways. It was in these smaller alcoves that a variety of Preclassic, Cuyamel phase, ceramics were recovered, often situated in niches at floor level. Ceramics recovered were surface collected.

A fourth site, H-CN-4 (Williams Ranch), is small, about 250 m across, marked by a single central mound, about 1.5 m tall, and several other irregularly-shaped elevated areas. A 1-m deep moat-like ditch encircles the site (Healy 1975). Ceramics were surface collected and recovered from excavations in 1973.

The fifth site, Río Claro (H-CN-12), is situated on an elevated plateau about 900 by 300 m. More than 50 rectangular, square, and irregularly shaped earthen constructions were identified. Some of the cobble-covered mounds measured up to 50 m long. There were suggestions that the site had been fortified. Several long, flat, stone walkways leading into the site were mapped. One central mound, the tallest at the site, stood 7 m above the adjoining plaza zones and about 12 m above the surrounding Aguan Valley floor (Healy 1978b). Ceramics were recovered primarily from ten excavations conducted in 1975.

The sixth site, Selín Farm (H-CN-5), is slightly larger and marked by 16 mounds of varying size and shape. The largest of the earth-and-shell mounds stood about 4 m high; most were a meter or less in elevation (Healy 1978a). Due to the shell composition of many of the mounds, preservation of faunal remains was excellent and provided useful data for paleoecological reconstruction (Healy 1983). Ceramics were recovered primarily from four deep mound excavations in 1976.

FIELD METHODS

Surface collections were acquired from virtually all sites identified, including the Cuyamel Caves. Excavations, by arbitrary units, were concentrated at H-CN-4 (3 trenches and 5 test pits), H-CN-5 (4 larger tests), and H-CN-12 (10 test pits). The vast majority of excavations were trenches or test units placed into earthen (or earth and shell) mounds which typically mark the sites of this region. Excavation information has been previously detailed (Healy 1975, 1978a, 1978b).

MIDDLE–LATE PRECLASSIC (CUYAMEL PHASE)

TYPE: CUYAMEL RED-ON-BLACK

Variety: unspecified

Basis for definition. 4 whole or restorable vessels.

Identifying attributes. Red painted stripes on black slip, incised lines zoning off painted areas, bottle forms, modeled effigy forms, possible tecomates (fig. 11.2).

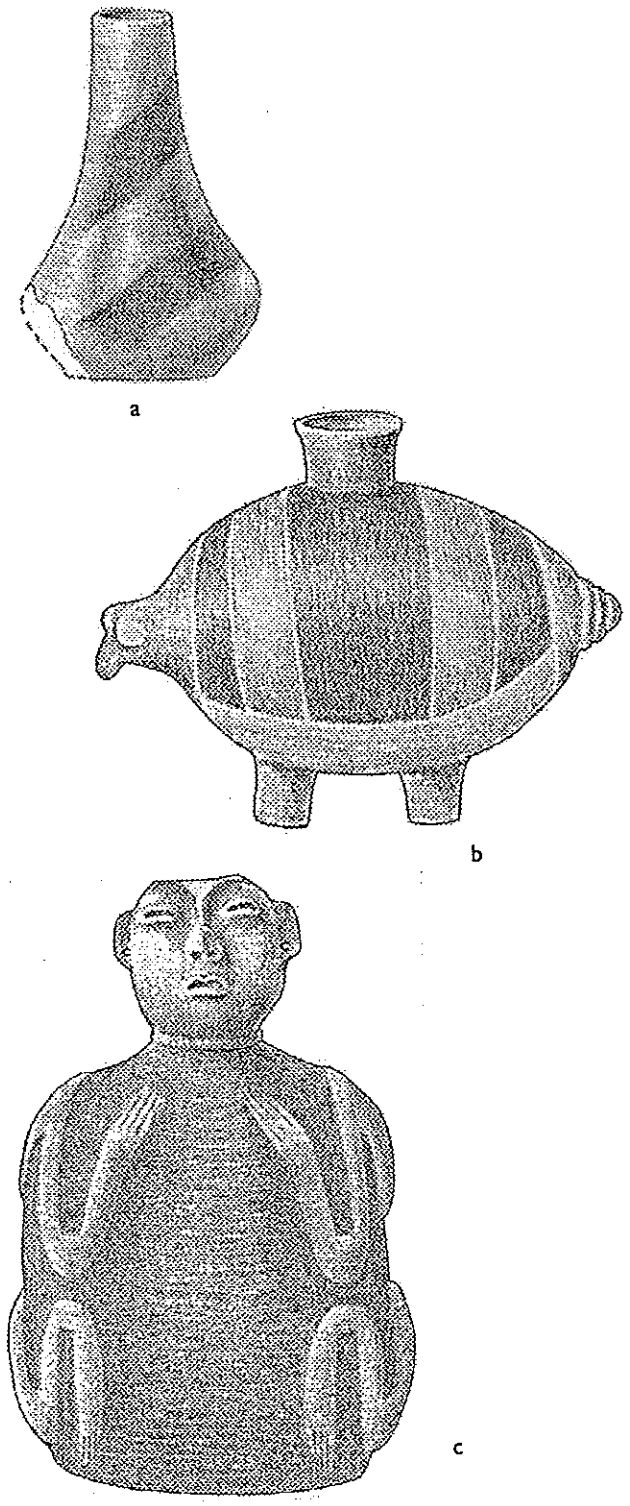

Figure 11.2 • Cuyamel Red-on-Black:variety unspecified.

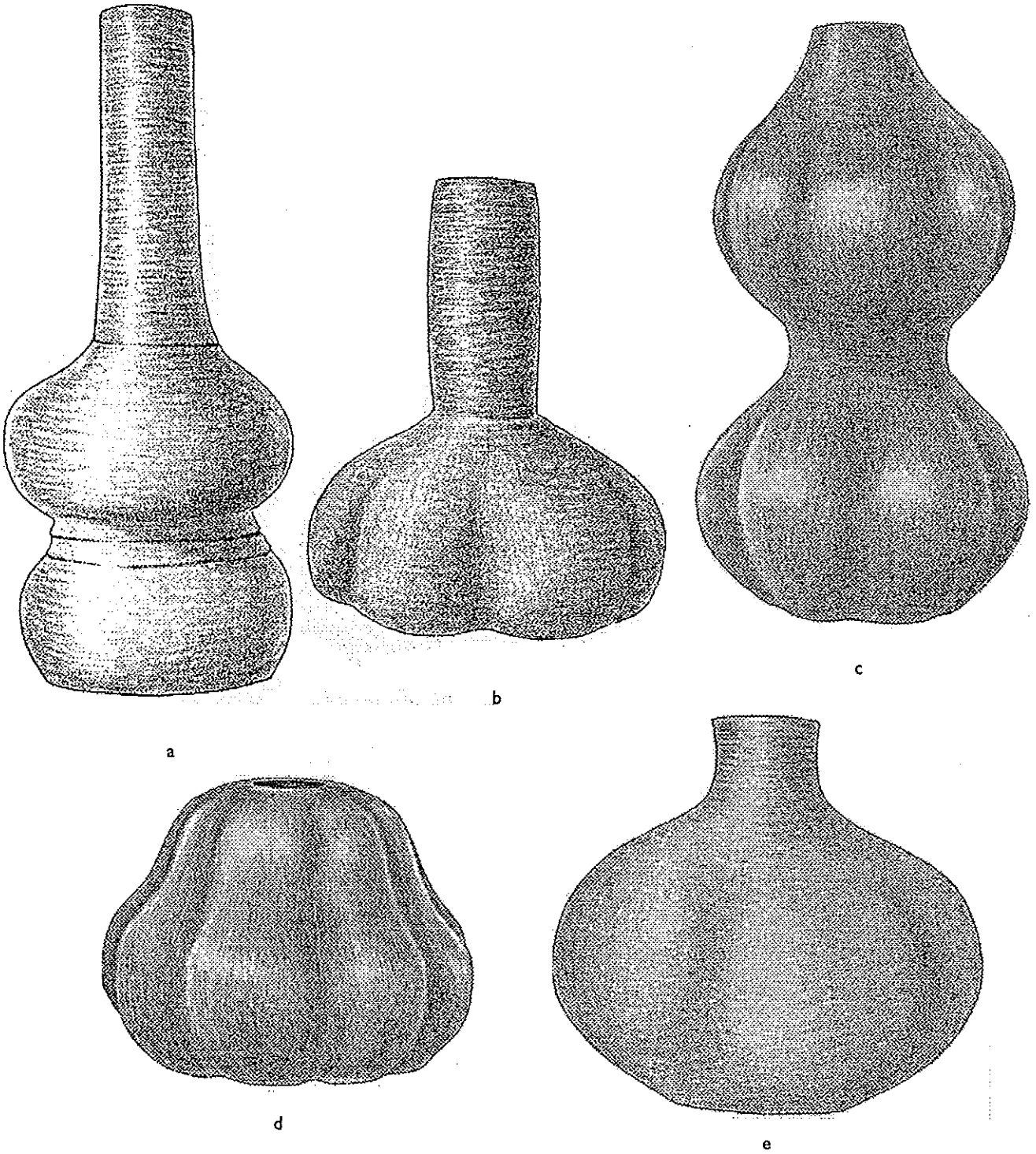

Figure 11.3 • Higuerito Monochrome:variety unspecified.

Paste. No observations on tempering or paste. No fire clouding noted. Fairly hard surface.

Forms. The tube-necked bottle (fig 11.2a) was 13.5 cm tall. The globular body was about 9 cm in diameter while the tube mouth narrowed to about 3.5 cm. The Instituto armadillo vessel (fig. 11.2b), with the tube spout on the back, measured about 17.8 cm long, 11.5 cm wide, and roughly 9 cm tall. The seated anthropomorphic effigy bottle (fig. 11.2c) was approximately 18 cm tall and 12 cm wide with an opening in the top (head). One other Instituto Cuyamel Red-on-Black vessel was tecomate-like (Reyes and Véliz 1974: Fig. 5); no measurements are available.

Surface. Cuyamel Red-on-Black vessels were well made. They show signs of careful surface smoothing, a fine gray to black slip, with red striped and zoned areas.

Decoration. On the restorable bottle recovered from H-CN-16: Portillo Cave, there was a 2 to 4 cm wide red stripe running diagonally across the bottle. A pair of finely executed, hollow effigy vessels today housed in the Honduran Institute collections in Tegucigalpa, and reported to have come from Cuyamel, also appear to be Cuyamel Red-on-Black pieces. One, a hand-modeled

four-legged armadillo effigy, has a red head, neck, tail, and two vertical red bands alternating with the black slipped areas. Incisions sometimes set off the different colored areas. The armadillo head is disproportionately small, with bulging, appliqué eyes. Nevertheless the piece is very realistically executed. The other modeled effigy is of an anthropomorphic figure. It has a human head with clearly defined facial features and pierced ears, but also a globular, rodentlike torso with carefully incised squirrel-like arms, paws, and tail. The tail and arms are red colored in contrast to the black body. Like the armadillo it shows considerable realism in design. All Cuyamel type vessels showed indications of burnishing.

Distribution. Cuyamel Caves. The red-striped bottle was recovered from H-CN-16. The other Institute pieces are only noted as being from the Cuyamel Caves region.

TYPE: HIGUERITO MONOCHROME

Variety: unspecified

Basis for definition. 26 whole or partial vessels and 10 sherds.

Identifying attributes. Monochrome slipped surfaces (red, gray, or black); bottle forms; gadrooned, squashlike forms; gourd forms; bowls (fig. 11.3).

Paste. No observations recorded on temper inclusions. Some Higuerito vessels were fire clouded.

Forms

- The predominant vessel form is the tube-spouted bottle. In several cases only the spout was recovered, but in examining complete Higuerito vessels in the Honduran Institute collections, there were both single and double body bottles represented (Reyes and Véliz 1974: Fig. 2.1 left, Fig. 3 right, Fig. 6).
- Naturalistic gourd-form bottles (Reyes and Véliz 1974: Fig. 1 left, Fig. 2.1 right) were also present, as were squashlike tecomate-type vessels (Reyes and Véliz 1974: Fig. 4).
- Bowls were rarer but did occur. They included flat-bottomed bowls with outcurving walls to an almost everted rim (Reyes and Véliz 1974: Fig. 8) or simple hemispherical bowls.

Surface. Higuerito vessels were generally slipped a dark red, gray, or black. Bowls were slipped on inside and outside; all other forms only on exterior. Surfaces were smoothed, prior to slipping; about 50% of Higuerito vessels showed light burnishing.

Decoration. Aside from the rare incised line, the only decoration noted was the characteristic gadrooning of some Higuerito vessels which resulted in the pumpkinlike ridges and swellings.

Distribution. All the partial Higuerito Monochrome vessels were derived from surface contexts in H-CN-15 and H-CN-16. The Instituto pieces were identified only as being from the Cuyamel Caves area.

TYPE: LIMÓN NATURAL

Variety: unspecified

Identifying attributes. Unslipped ceramics, orange-buff-pink paste color, effigy forms, bottles, lidded boxes (fig. 11.4).

Paste. Fine sand tempering. Paste, which shows through on the surface, was orange (5-YR-7/8), buff (5-YR-8/4), or pink (10-YR-6/4). No core reduction noted; some fire clouding. Fairly hard ceramic; breaks sharp.

Forms

- Effigies. A headless, tripod bird-bottle from H-CN-16 stands about 15.3 cm tall. A long neck leads to a tubelike orifice 3 cm wide. Light modeling of wing area and torso evident (fig. 11.4b). A flat-based bird effigy, 11.3 cm long and >10 cm tall. Spout broken off but probably located in the head of the bird. A bulbous, sphinxlike, hand-modeled effigy bottle with humanoid face, about 15 cm long, 14.5 cm tall, and 11 cm wide, which rests on four stubby feet, has feline attributes except for the face. Bottle opening in head with slightly everted rim (fig. 11.4d). A bulbous, tripod zoomorph with human face. Effigy has tubelike orifice in the head and another in the tail. Larger than the previous effigy, it is about 19.7 cm tall, 15.3 cm long, and 15.3 cm wide (fig. 11.4c).
- Bottles were also common. Five unslipped, tubelike, bottle rim fragments were also recovered from H-CN-15. Reconstructed bottle orifices range from 3 to 4 cm in diameter, and from 5 to 6 cm long (though they may have been taller since all had broken from the bottle torso).
- There were two very unusual Limón Natural ceramic boxes, with accompanying fitted lids, in the Cuyamel collection. These were rectangular in shape and of different proportions. One was about 27 cm long, 18 cm tall , and 15 cm wide; the other 39 cm long, 24 cm tall, and 22 cm wide. Both showed modeling on the sides, with recessed panels or attempts at framing.

Surface. Surfaces were smoothed with some signs of light burnishing. No signs of slip, painting, or decoration. Limón vessels were often modeled, however, into effigy forms. Two vessels recovered from H-CN-15 and H-CN-16 in 1973 were both bird forms. Two sphinxlike humanoid effigies and a pair of ceramic boxes with detachable lids were observed in the Instituto's Cuyamel collection in Tegucigalpa. These also appear to be Limón Natural specimens.

Distribution. Two bird-effigy bottles and Limón bottle rims were found in H-CN-15: Cuyamel Cave and H-CN-16: Portillo Cave in wall niches, atop cave floors.

TYPE: TOCA FLUTED

Variety: unspecified

Basis for definition. A pair of restorable and complete vessels.

Identifying attributes. Exterior surface fluting and channeling, orange-red slip, bottles, bowls with incurved walls (fig. 11.5).

Paste. There were no observations recorded on temper. Paste was gray in core and tan toward surfaces. Some fire clouding noted.

Forms. The Toca Fluted bottle (fig. 11.5 b) was about 21 cm tall with a body diameter of about 12 cm and a spout opening of 3.9 cm. The H-CN-15 bowl (fig. 11.5a) had a diameter of about 17 cm and was originally about 13 cm tall. Both vessels were flat based.

Surface. Toca vessels were smoothed, fluted by finger (or instrument?) manipulation, and then slipped a fugitive red to orange

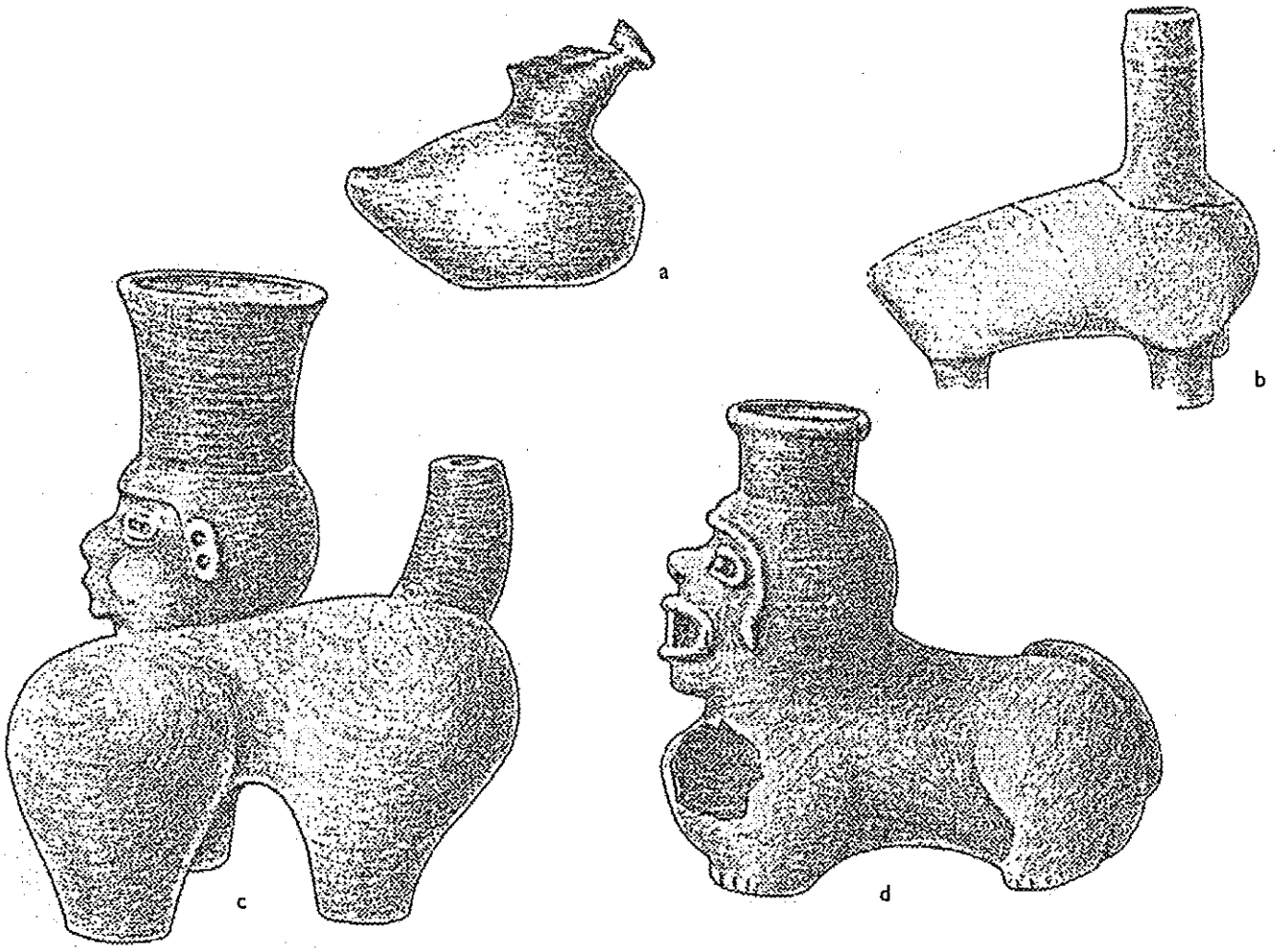

Figure 11.4 • Limón Natural:variety unspecified.

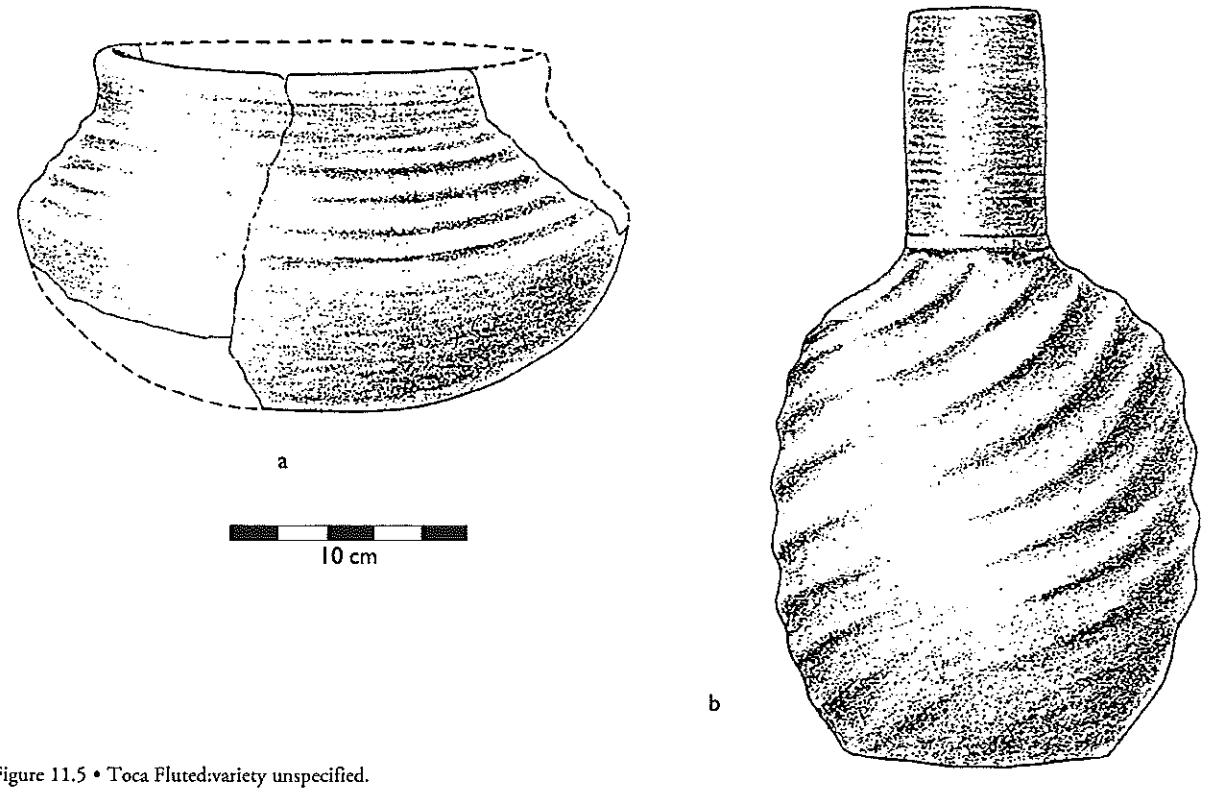

Figure 11.5 • Toca Fluted:variety unspecified.

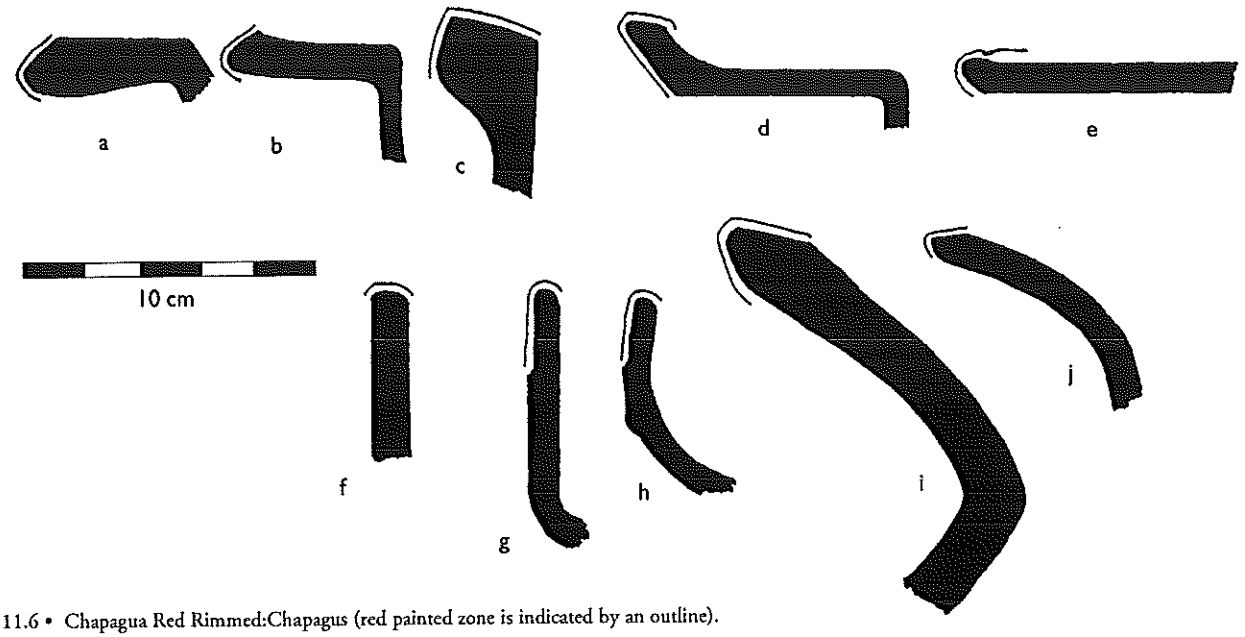

Figure 11.6 • Chapagua Red Rimmed:Chapagus (red painted zone is indicated by an outline).

color. The red slip on vessel recovered from H-CN-15 was badly weathered, and much of the paste was visible.

Decoration. Fluting, which occurs on the vessel body exterior. On the Toca bowl specimen the fluting was horizontal, with four distinct channels (about 1 cm wide and 1–2 mm deep) located approximately 2 cm below the rim. On the bottle from the Institute's Cuyamel collection, the fluting (7–8 channels) ran diagonally from the shoulder area to the base and began below the plain, tubelike spout.

Distribution. The lone Toca Fluted bowl came from H-CN-15, Cuyamel Cave; the Institute specimen was reported to have come from the same vicinity.

EARLY CLASSIC (EARLY SELÍN PHASE)

TYPE: CHAPAGUA RED RIMMED

Variety: Chapagua

Basis for definition. Epstein (1957:144, 151) refers to a "Red Rim Utility Type" recovered from mounds 7 and 10 of the Selín Farm site. This type appears identical to what we have labeled Chapagua Red Rimmed. Our type description is based upon 500 sherds randomly sampled from several thousand excavated specimens.

Identifying attributes. Red painted rim edge (lip), coarse paste, wide everted or outflaring rim jars (fig. 11.6).

Paste. Same as Trujillo Coarse; a sandy paste with quartzite common. Variable hardness.

Surface. Surfaces were smoothed, but never polished. Chapagua seems to have been an everyday, utilitarian ceramic. In fact, many Chapagua sherds had no indication of any slip. Those that were slip treated tended to have a cream (5-YR-8/4), orange (5-YR-7/8), buff (7.5-YR-7/4) or, quite rarely, pure white (7.5-YR-8/10) tone. The only surface decoration was a dark red (7.5-YR-4/8) painted vessel lip (often rather sloppily painted). On some of the everted rims, a raised ridge of the rim served as the border for the painted zone.

Forms. The rim shapes for Chapagua Red Rimmed were diverse. Jars, however, were the dominant form, especially everted rim jars. Diameters ranged from 15to 39 cm. Other forms included cylinder vases, hemispherical bowls, and flat plates (comales). Wall thicknesses varied as well, ranging from 0.5 to 2 cm on some of the larger jars. Average vessel wall thickness was about 1 cm (Epstein 1957: Fig. 16).

Distribution. H-CN-4 (all excavations), H-CN-1, H-CN-5 (excavation units 2, 3 and 4), H-CN-11. Epstein (1957) documents the type also at the Selín Farm.

TYPE: GUAIMORETO PAINTED RAISED BAND

Variety: Guaimoreto

Basis for definition. First described by Epstein (1957:131, 151, 213, Fig. 15g-k) as the "Painted Band type." Our description is based on a sample of 172 sherds (161 from H-CN-5, 11 from H-CN-4).

Identifying attributes. Exterior, horizontal raised band below vessel rim; clusters of vertical stripes (red or black) above and below the raised band; hemispherical bowls (fig. 11.7).

Paste. Guaimoreto paste is a tan (7.5-YR-6/6) to orange-brown (5-YR-5/8) color with a sandy, micaceous tempering. Some fine ground shell also seems to be present. The temper and clay are well mixed to give a homogeneous paste with only the occasional large stone present. Many of the larger sherds show signs of fire clouding on the exterior, a few on the interior.

Form. Vessel form is consistently a simple, hemispherical bowl with some rims showing a slight incurving tendency. There were no indications of handles or supports; several sherds had crack-lacing repair (?) holes drilled in them. The diameter of the Guaimoreto bowls, measured at the rim, varied from 14 cm to a giant-sized 38 cm, with the majority falling in the 20 to 28 cm range. Our sample contained no complete vessels—height mea-

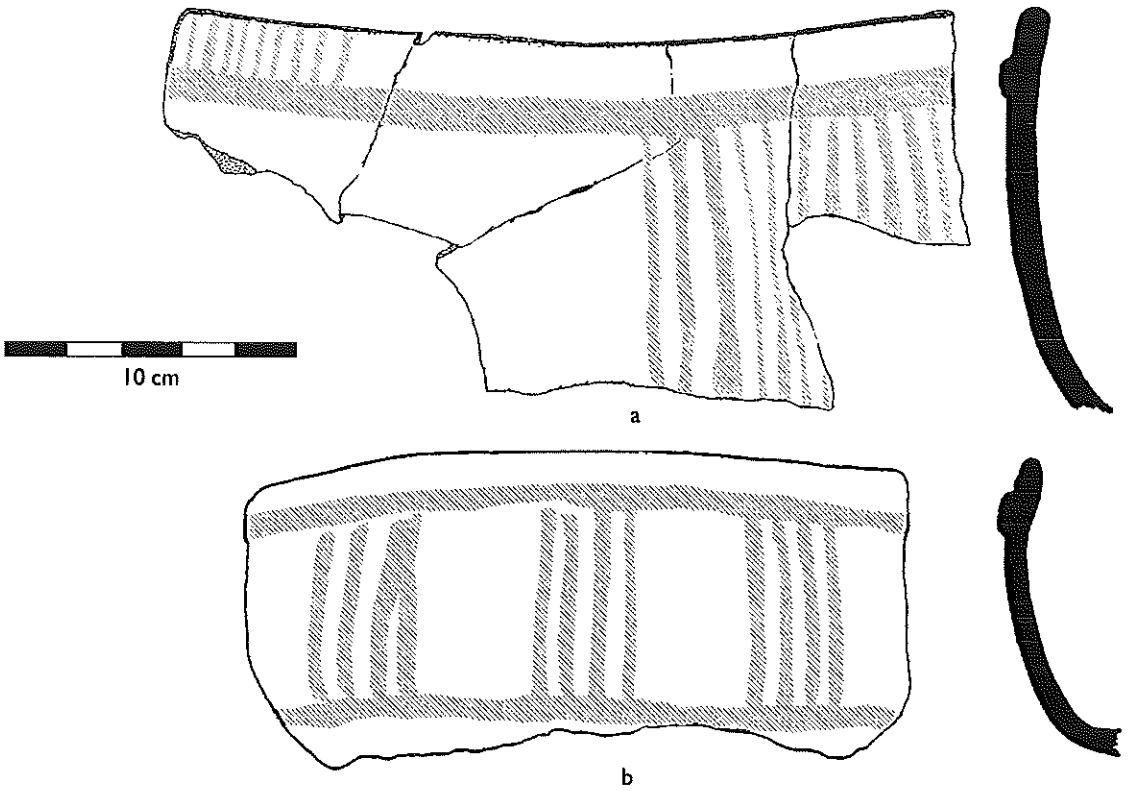

Figure 11.7 • Guaimoreto Painted Raised Band:Guaimoreto.

surements are only approximations, but the tallest rim sherd was about 10 cm for the bowl of 38 cm diameter. One smaller, fairly complete vessel was 8 cm tall with a diameter estimated at 20 cm. The Guaimoreto bowls, then, probably ranged from 7 to 15 cm tall. Wall thickness was consistently 0.5 to 1 cm.

Surface. All Guaimoreto sherds showed obvious signs of careful smoothing and slip. The slip, ranging from tan (5-YR-6/6) to orange (5-YR-7/8), was applied to both the interior and exterior surfaces. In some cases the slip had worn away revealing a coarser, pitted paste. A few sherds showed a slight luster.

Decoration. Limited to three modes. In the first mode, the vessel lip is nearly always painted; in the second, a narrow (less than 1 cm) raised band is located 1 to 4 cm below the rim on the exterior vessel wall; and in the third, groups of painted, parallel lines extend vertically from the raised band to the rim and from the raised band toward the vessel base (fig. 11.7a). The color of the paint is either red (7.5-R-4/8) or black (2.5-YR-3/0). In all cases the painted rim, raised band, and parallel lines are in the same color; no combinations of red and black on the same vessel.

The number of clustered painted lines varies from four to sixteen, with five being very common. On one vessel a single narrow, horizontal incised line was cut parallel to, and about 4 cm below, the painted raised band (fig. 11.7b). The incised line was painted over and the painted, parallel vertical stripes ran between the raised band at the top and the incised line near the bottom. Vertical line painting was probably executed with a single brushlike tool, was not carefully done, and some of the vertical stripes wander into one another. There is some hint that the red painting is slightly earlier than the black painting on the basis of only black painted decoration occurring at H-CN-4.

Distribution. H-CN-4 (excavation units 1 and 3, trenches 2 and 3); H-CN-5 (excavation units 2, 3, and 4).

TYPE: MARAÑONEZ ORANGE

Variety: Marañonez

Basis for definition. 362 sherds. Type appears similar to Epstein's (1957) Plain Utility type with wide everted rims.

Identifying attributes. Smooth, hard orange surface finish; wide everted rims; yellow micaceous flecks in the paste and surface; strap handles (fig. 11.8).

Paste. Paste color is usually cinnamon brown (5-YR-5/6) to reddish yellow (5-YR-6/8) with sand tempering. Quartzite particles ranged up to 5 mm in size with most 2 to 3 mm. Firing appears to have been irregularly controlled with many sherds fire clouded (inside and outside).

Forms

- Ollas (globular vessels with everted rims). No handles or appendages were associated with this form. Everted rims measured 2.5 to 4.5 cm wide, averaging 3 cm. Olla mouth diameters ranged from 10 to 32 cm, averaging 30 cm. Vessel wall thickness ranged from 5 to 10 mm with an average of 7 mm.
- Bowls with everted rims were the most common (46%) Marañonez form. Bowl diameter ranged from 14 to 44 cm, averaging 32 cm. Rims measured 1.6 to 4.2 cm in width and averaged 3.5 cm. Vessel wall thickness was 4 to 14 mm with

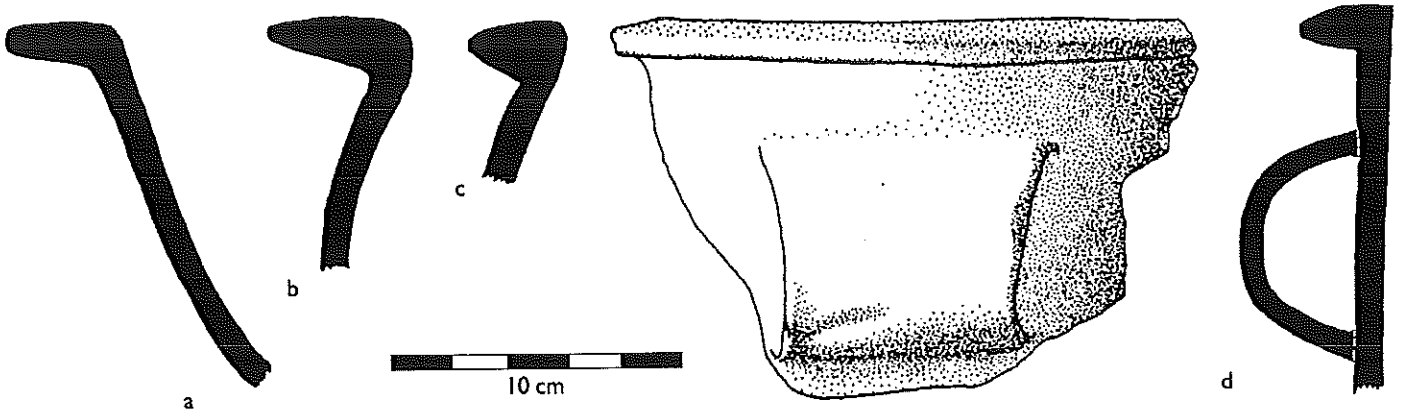

Figure 11.8 • Marañonez Orange:Marañonez.

an average of 8 mm. No handles or appendages associated with this form.

- Collared jars are also fairly common. This vessel ordinarily had a rolled strap handle associated with the neck area. Jar diameters ranged from 14 to 48 cm, averaging 32 cm. The everted rim of these jars measured from 1.5 to 4.3 cm, averaging 3 cm. Wall thickness was from 3 to 12 mm, averaging 7 mm. Jar handles varied greatly in size from 2.6 to 11 cm long, averaging 6.5 cm. Most were quite wide (5.3–12 cm).

Surface. Most sherds show obvious signs of careful surface smoothing, with application of a yellow-orange (5-YR-5/8, -6/8) to tan (7.5-YR-5/4) colored slip. Slip color was variable, though, with some pieces almost cream (10-YR-5/4) colored. Firing and polishing resulted in a hard, smooth surface. Vessels were also burnished. Unobliterated coil lines were visible on the interiors of some jar sherds. A number of Marañonez jar necks had attachment scars where large strap handles had snapped off. Four sherds show signs of repairs and drill holes for strap lacing. Yellow mica flecks show up quite distinctively in the slip (as well as in the paste).

Distribution. H-CN-5, Selín Farm (excavation units 2, 3, and 4).

TYPE: SELÍN MANATEE LUG

Variety: Selín

Basis for definition. Epstein (1957:210–213) first described a "Manatee Ware" for the Selín phase, and this is basically the same as the Selín Manatee Lug type described below. Our sample consisted of more than 200 rims, lugs, and supports as well as several partial vessels.

Identifying attributes. Distinctive manatee (sea cow) head lugs; squat, cylinderlike punctated legs; tan-orange surface slip; parallel, incised, horizontal line decoration on exteriors; distinctive cylinder vases with lug handles, rounded bottoms, and tripod supports (fig. 11.9).

Paste. Selín paste has a medium texture and generally is orange (5-YR-6/8) to gray (5-YR-6/1) in coloration. Temper inclusions include angular grains of quartz, feldspar, olivine, hornblende, and mica. The tempering is quite uniform in mixture and gritty in texture. Some fire clouding is present on both exterior and interior surfaces. The ceramic is fairly hard.

Form. The Selín form is unusual: basically a cylinder vase, but which usually has a slight restriction at about midbody. The bottom is rounded, with three slanted, outflaring supports. Vases have the distinctive manatee lugs near the rim. The rim diameters ranged from 10 to 39 cm, with 22 cm the average. Wall thickness varied from 3 to 8 mm, with 5 mm about average. Selín feet measured from 1 to 6 cm tall, and 1 to 3 cm in diameter at the base. A very well preserved whole Selín vessel in the Instituto collection in Tegucigalpa was 24 cm tall and had a diameter of 19.5 cm. One sherd had a crack-lacing hole in it.

Surface. Selín was a coil-made ceramic and a few large coil marks were visible, especially on interior sherd surfaces. Following scraping (interior and exterior) the exterior surface was well smoothed, decorated with incisions and appliqué appendages, and then slipped a tan (5-YR-6/6) to orange (2.5-YR-6/8) color. Some Selín sherds show a light luster. The slip on a few Selín sherds had cracked and chipped away leaving the roughened paste visible.

Decoration. Consists primarily of incised lines and decorated appendages (both handles and feet). Normally, a pair of incised lines run horizontally around the vessel parallel to, and just below, the rim. These incisions seem to have been made with a two-prong instrument since the lines remain almost perfectly parallel throughout. The precise location of the incised lines below the rim was dependent upon the overall vessel body size. On small Selín vases, for example, the incisions were about 1 cm below the rim; on larger vases about 6 cm below. Space between the lines was about 2 to 5 mm depending, again, on the total vessel size. A few examples were seen of parallel raised ridges instead of the more standard incised lines. These ridges were almost certainly made with a flat edged, two-groove instrument which, when drawn lightly across the vessel surface, produced a pair of neat, raised, parallel horizontal lines. Incised lines, however, were considerably more common. On several sherds it was clear that the incised parallel lines also occurred, at least occasionally, around the Selín vase body or, more commonly, near the base of the vase wall. The most distinctive decorations of the Selín type, however, are the protruding modeled handles. There are usually two of these per vessel, located on opposite sides and just above the incised lines near the rim. These

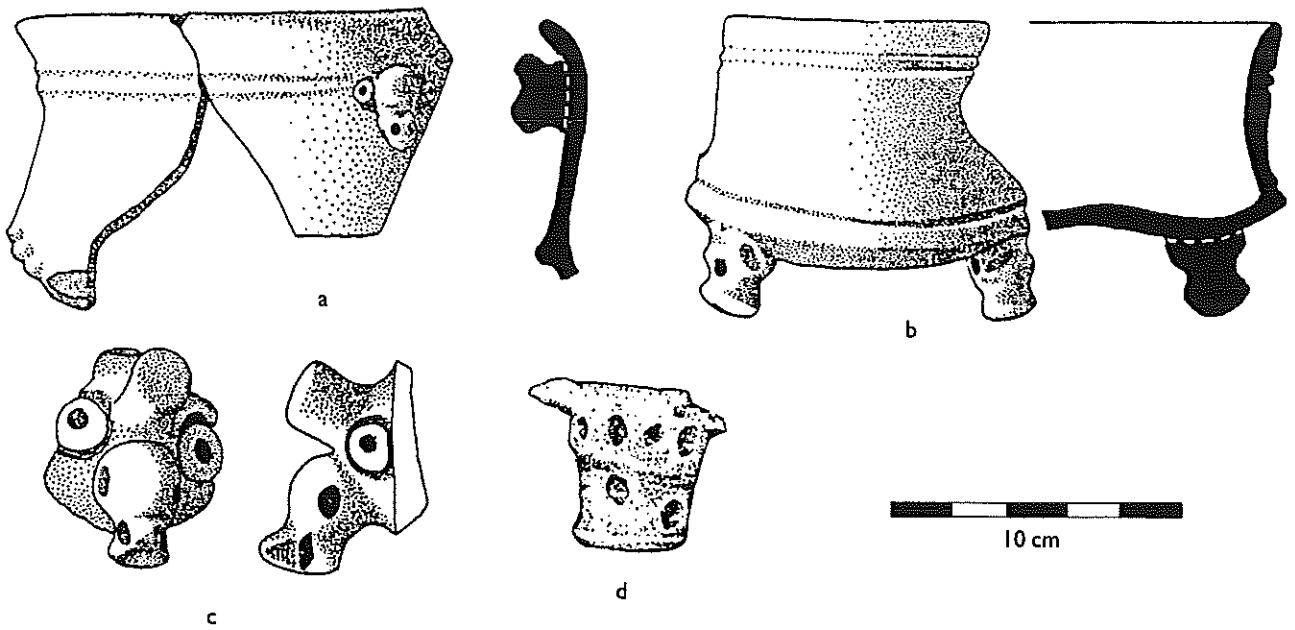

Figure 11.9 • Selín Manatee Lug:Selín.

curious handles, or lugs, have been identified by local Colón residents as representations of reptiles, birds, monsters, unicorns, and numerous other creatures (real and imaginary). Almost certainly, however, they are representations of the now locally extinct manatee (*Trichechus manatus*), or sea cow, a brackish-to-freshwater dwelling mammal which unquestionably was hunted in the Selín phase. Epstein (1957:112–113) describes the lug as a "modeled animalistic face which has a long, bill-like mouth. Usually the upper and lower jaws are delineated, the upper having two grooves on a superior surface parallel to the midline and stopping shortly before the eyes. The pattern of the eye is characteristic ... outlined by a deeply incised circle and has a center hole as a pupil ... In almost every instance the lug has a unicorn-like projection emanating from the forehead." The eyes tend to be located more laterally than frontally. Some of the snouts have dimples on each side or toward the front. These lugs vary from 2 to 8 cm long (from point of attachment to tip of nose) with proportions reflecting overall vessel size. Archaeologically the lugs are often found unattached and broken from the vessel body. Another group of appendages are the Selín tripod feet. These are unique squat, cylinderlike legs which often have dimples (or punctations) in them. Generally, they are partly hollow. Indentations or punctations are found on a thickened ridge on the upper leg and often on the central portion of the leg. There is virtually always a hole on the leg's underside.

Distribution. H-CN-4 (trench 3), H-CN-5 (excavation units 2, 3, 4), H-CN-14, H-CN-17, H-CN-24.

TYPE: TEGUCIGALPA PUNCTATED RAISED BAND

Variety: Tegucigalpa

Basis for definition. Epstein (1957:115, 305) describes a "Raised Band Ware" which included specimens having painted or punctated decoration. On the basis of our sample (97 rim and body sherds and 3 supports) we have designated a separate Tegucigalpa type from the Guaimoreto Painted Raised Band. There seem to be sound stylistic and chronological reasons for creating this split.

Identifying attributes. Raised, horizontal band which bears neat, evenly spaced punctation marks; incurved wall and simple, hemispherical bowl with tripod supports; hollow, anthropomorphic feet (fig. 11.10).

Paste. Tegucigalpa has a uniform, well mixed, sandy (quartz, feldspar, mica, and shell?) paste. Paste color is a fairly uniform reddish yellow (5-YR-6/8) to yellowish brown (10-YR-5/4). Many sherds show fire cloud splotches, inside and out, suggesting a less than even firing process. The ceramic is fairly hard and breaks sharply.

Form. The Tegucigalpa variety is consistently a simple, curved wall or incurved wall bowl (fig. 11.10b,c). These tend to be shallow, estimated at 3.7 to 5 cm deep with a uniform wall thickness of approximately 5 mm. Vessel diameters have been estimated at between 14 and 28 cm. The feet, probably tripod, are attached to the vessel bottom (fig. 11.10c). They are all hollow and average about 6 to 6.5 cm tall. These taper downward, are 4 to 5 cm wide at the top and narrow to about 3.5 cm at the base. The bottoms of the supports are not usually flat but are rounded.

Surface. This type was well smoothed and then slipped an orange (2.5-YR-6/8) to brown (5-YR-5/6) color. Some vessels were polished to a low luster. The exterior raised band was appliquéd onto the vessel prior to the addition of the slip. This band, which sometimes approaches a simple ridge of clay, is usually located 0.5 to 2 cm below the vessel rim and protrudes no more than 4 to 7 mm.

Decoration. While the appliqué stripe was still pliable, it was poked with a pointed instrument at even intervals. Spacing of punctations ranged from 3 to 6 mm but was fairly uniform on each vessel. Four Tegucigalpa rim sherds showed round punctations in a horizontal row without the usual raised band. Two rim sherds had finger pinched indentations. Two rims had appliqué animal heads on the raised band to serve as knobs (fig. 11.10d). The only other decoration on the Tegucigalpa type occurs on the supports. These

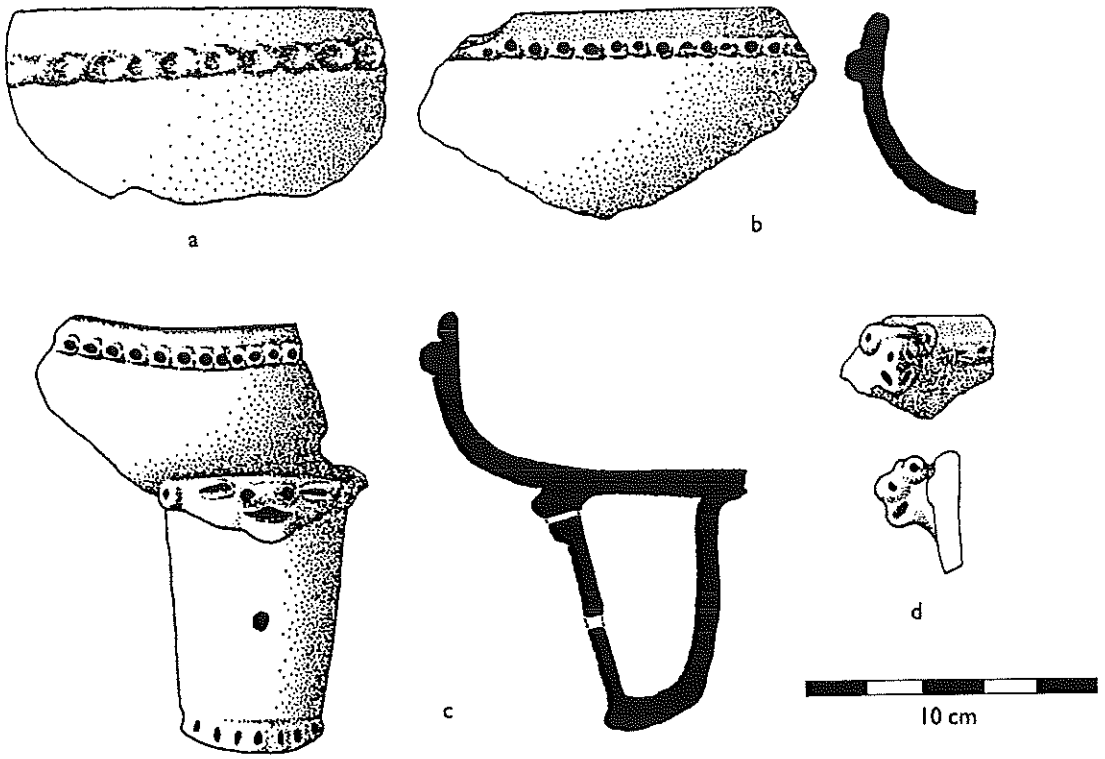

Figure 11.10 • Tegucigalpa Punctated Raised Band:Tegucigalpa.

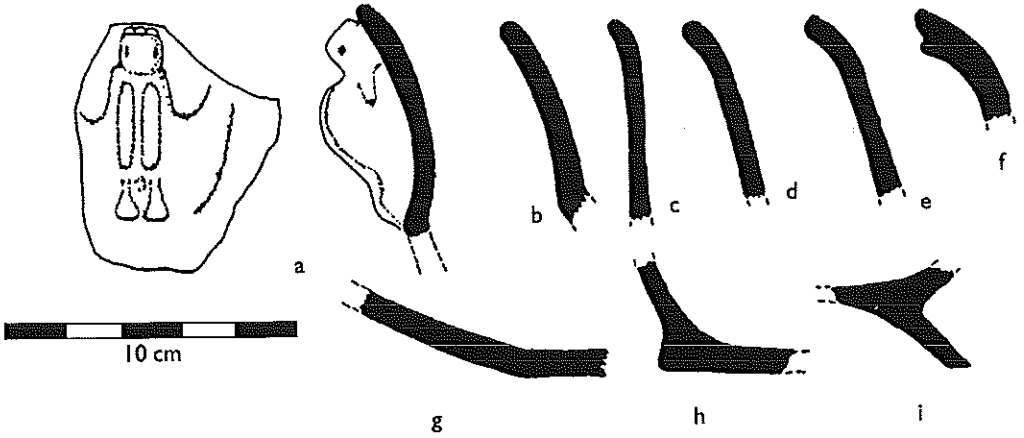

Figure 11.11• Corocito Chalky:variety unspecified.

are hollow legs which tend to taper toward the bottom. They are roughly columnar in shape and marked by humanoid facial representations at the top of the foot. Eyes, nose, mouth, and ears are all present and created by careful placement of slash marks or punctations. The base of the foot is finger pinched in the front and then marked by a line of larger, elongated punctations. A small firing hole is often present at about the correct anatomical position for the navel. There is no evidence of any painted decoration on Tegucigalpa from our sample. All design is limited to appliqué, punctations, and gouges.

Distribution. H-CN-4 (trenches 1 and 3) and H-CN-5 (excavation units 2, 3, and 4).

LATE CLASSIC (BASIC SELÍN PHASE)

TYPE: CHAPAGUA RED RIMMED

Variety: Chapagua

Comments. See Early Selín phase.

TYPE: COROCITO CHALKY

Variety: unspecified

Basis for definition. 36 sherds.

Identifying attributes. Fine, chalklike orange-pink paste; worn surface; bowls with flaring walls; pedestal bases.

Paste. Corocito is a fine paste ceramic. No tempering was noted in the three dozen sherds examined. As a general rule the paste is soft

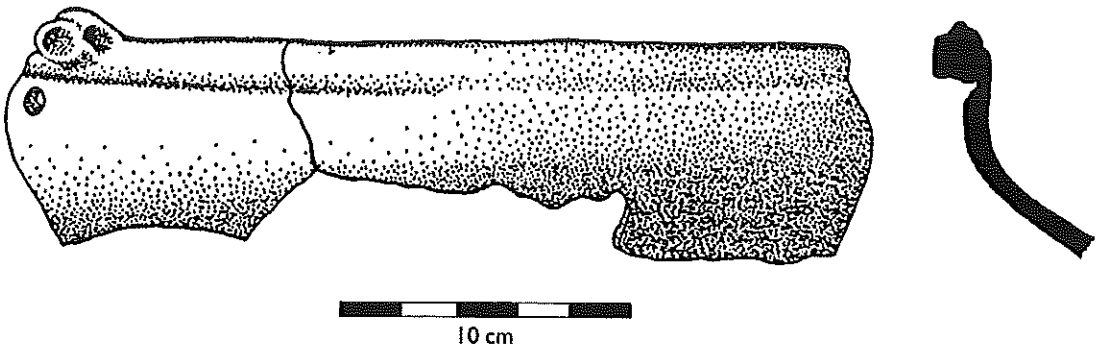

Figure 11.12 • Jericho Grooved:Jericho.

on the surface and, lacking temper particles, it is smooth to the touch. A chalky film usually comes off onto the fingers in handling. Corocito paste is usually an orange (2.5-YR-6/8) to pink (7.5-R-6/8) color; more rarely gray (2.5-YR-5/10). Some cones are reduced to a gray color but other than this there were no indications of firing results. Surfaces soft; could be scratched with the fingernail.

Forms. Bowls with outflaring, or occasionally outcurving, walls were predominant (fig. 11.11a-f). Rims tended to be direct and rounded. Two small rims were possibly from cylinder vases. One rim with a modeled batlike attachment appeared to be derived from a bowl with a wall angle break (fig. 11.11a). Vessel walls ranged from 4 to 8 mm in thickness; vessel diameters were from 15 to 22 cm. Most Corocito basal sherds indicated flat or concave (incurved) bowl bases (fig. 11.11g,h). Several, however, were from distinctive pedestal bases (fig. 11.11i).

Surface. It was not possible to prove, from our sample, that Corocito vessels were originally slipped. Almost certainly they had a wash or light slip of some kind but this has not survived. The type, however, is fairly thin walled and smoothed, suggesting a finer level of attention than most plain, unslipped wares.

Decoration. The only decoration noted was in the form of grooving or modeling of anthropomorphic attachments near, or just below, the vessel rims.

Distribution. H-CN-4 (excavation units 1, 2, trenches 1 and 3), H-CN-5 (excavation unit 2).

TYPE: JERICHO GROOVED

Variety: Jericho

Basis for definition. 54 rim sherds.

Identifying attributes. Pronounced external, horizontal groove below rim; orange-brown slip; shallow bowl (fig. 11.12).

Paste. Reddish-brown (2.5-YR-5/6). Texture is fine to medium, with uniform fine, sandy tempering. Particles include lots of quartz, ferrous balls, mica, and some calcite or ground shell. In a few sherds a somewhat coarser tempering occurred. Fire clouding was present on about 20% of the sample, including both interior and exterior splotches. A fairly hard ceramic.

Form. Vessel form is a shallow bowl. Diameters range from 12 to 36 cm with an average of 23 cm. Wall thickness ranges from 4 to 8 mm, with an average of 6 mm.

Surface. The Jericho type was smoothed before being slipped red-orange (2.5-YR-5/8) to brown (5-YR-5/4). Some sherds show signs of a slight luster, both inside and out, suggesting burnishing of the surface. On other sherds the slip is cracking and flaking off in tiny pieces.

Decoration. Primarily through the distinctive, though shallow, horizontal groove located about 1 cm below the rim. This uniform trough runs parallel to the rim and circumscribes the entire vessel. It varies from 0.3 to 1 cm in width and is about 3 mm in depth. The only other decoration consists of the occasional raised, or appliqué, nodes which project from the rim as stylized animal heads or simple castellations. One finger-pinched appliqué node is located immediately below the groove. Several sherds had drilled crack-lacing repair holes present.

Distribution. H-CN-5, Selín Farm (excavation units 2, 3, and 4).

TYPE: MARAÑONEZ ORANGE

Variety: Marañonez

Comments. See Early Selín phase.

TYPE: ORION ORANGE INCISED

Variety: Orion

Basis for definition. 86 rim and body sherds and 10 supports.

Identifying attributes. Orange slip; incised line decorations; composite silhouette bowls with tripod supports; hollow, humanoid-shaped feet (fig. 11.13).

Paste. Tends to be a reddish orange (5-YR-6/8) to tan (5-YR-6/4) and usually the same color as the overall slip. Tempering is fine and gritty with occasional larger temper particles (quartz) present. Yellow feldspar occurs as well. Fire-clouded splotches were seen on 18 sherds; 12 of these on both interior and exterior surfaces. Medium hardness; breaks not sharp.

Form. A deep composite silhouette bowl is the only form recognized (fig. 11.13a). There is a breakline in the bowl giving some Orion vessels a Z-angle wall shape. Diameters ranged from 20 to 30 cm, averaging 24 cm. Vessel wall thickness ranged from 5 to 8 mm; the average was 6 mm. From the vessels which were partly restorable we estimate Orion vessels, with supports, stood between 12 and 18 cm tall. Supports ranged from 8 to 10 cm in height.

Surface. Orion vessel surfaces were carefully smoothed and shaped, then slipped an orange-brown color (5-YR-6/6). Some sherds,

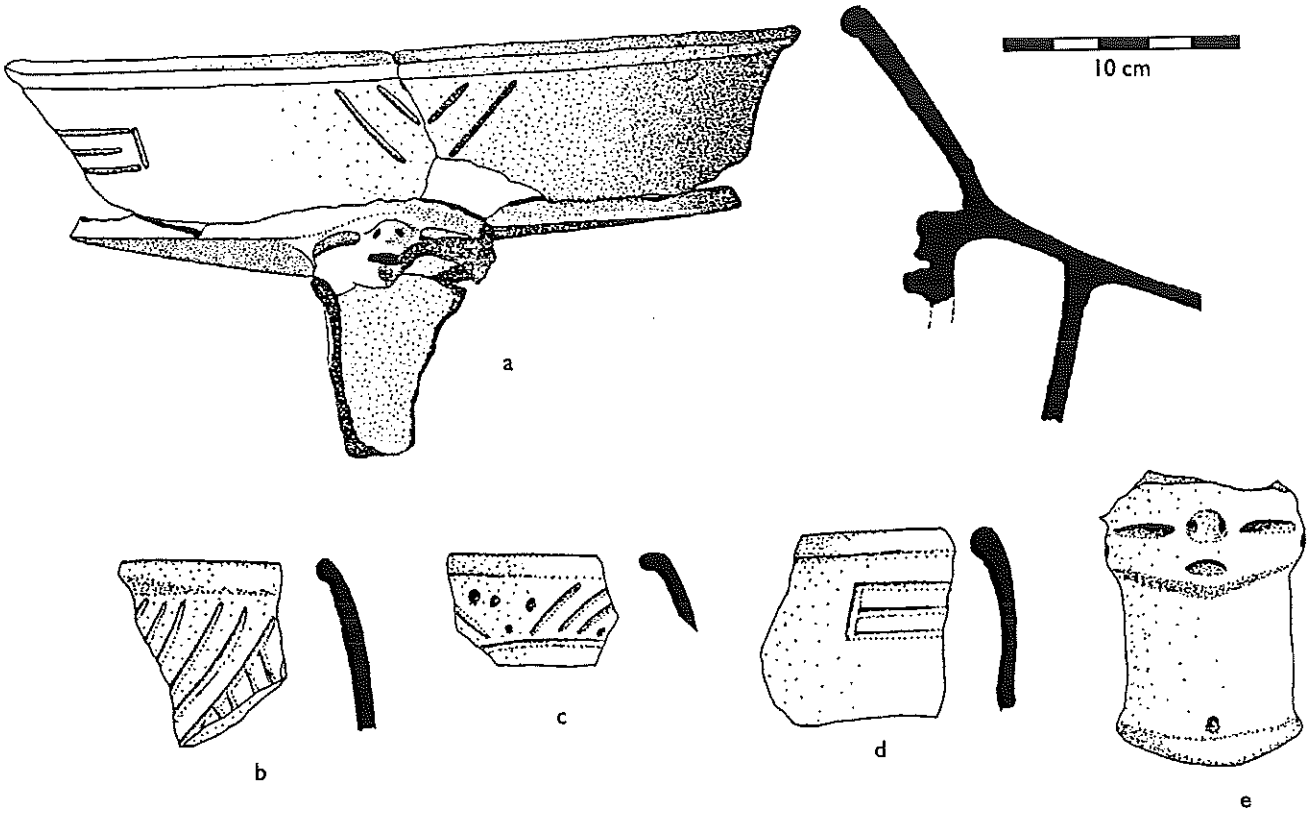

Figure 11.13 • Orion Orange Incised:Orion.

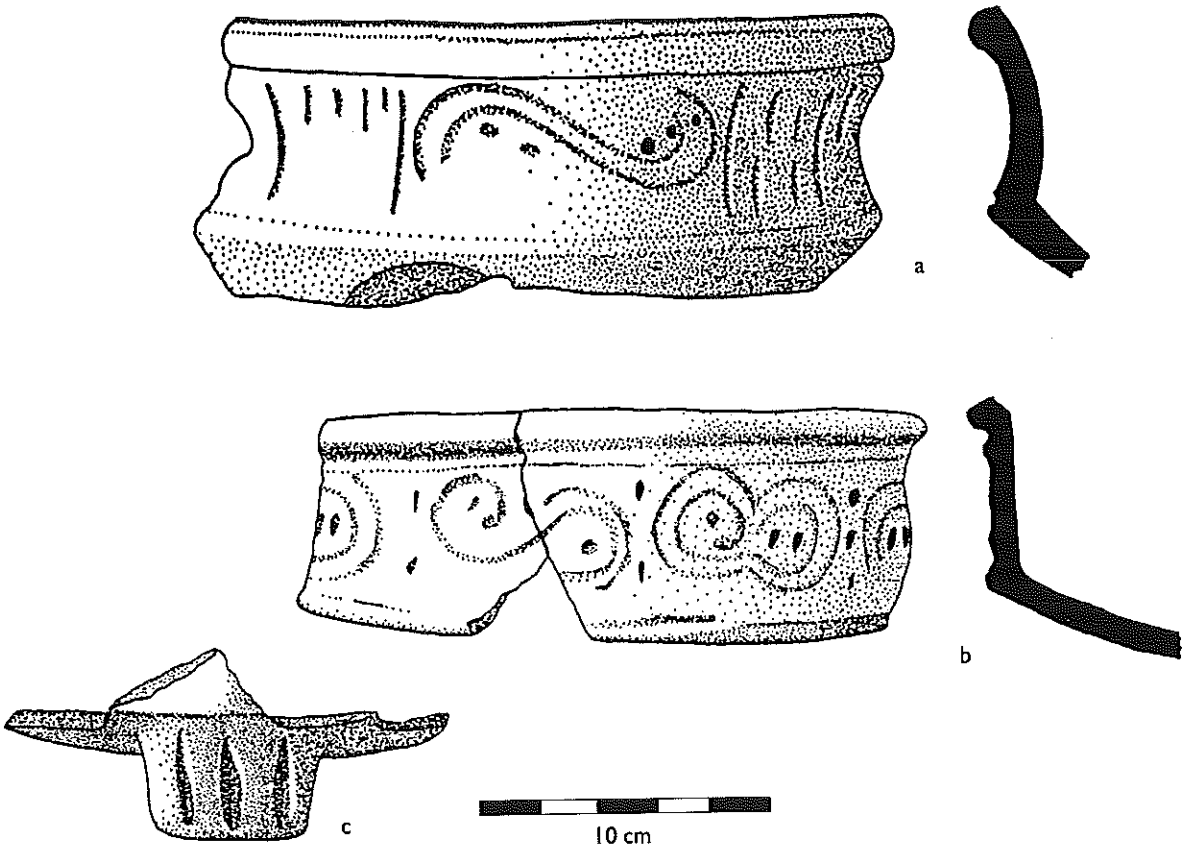

Figure 11.14 • Río Aguan Incised Scroll and Punctate:Río Aguan.

undoubtedly due to firing, were a darker gray brown (5-YR-4/2). Interior and exterior surfaces show signs of burnishing to a low gloss on better preserved pieces.

Decoration. Consists of incised line motifs located in a horizontal band around the exterior wall (fig. 11.13a-d). Recurrent themes are parallel incised diagonal lines meeting in a chevron motif. Punctations also occur between the chevrons. Another motif is the capital E, sometimes open at the edge, sometimes closed. Angular, rectilinear designs, often with parallel lines, are most common. Four Orion sherds had small modeled appliqué lozenges attached usually just below the decorated exterior band. The only other decoration occurs on the tripod hollow Orion supports (fig. 11.13a,e). These almost always have a humanoid face represented at the top of the leg, at the juncture point of vessel base and support. Faces have a small finger-pinched nose, gash-lines for eyes and mouth. Sometimes support airholes are located at the ear positions, and/or navel. The bases of the supports are rounded and slightly bulging from the torso.

Distribution. H-CN-4, Williams Ranch (excavation unit 1, trenches 1 and 3); H-CN-5 (excavation units 2, 3, and 4).

TYPE: RÍO AGUAN INCISED SCROLL AND PUNCTATE

Variety: Río Aguan

Basis for definition. Epstein (1957:248–253) describes a double scroll ceramic which is similar to what we are defining here as the Río Aguan type. Our description is based on 43 body sherds and 24 supports.

Identifying attributes. Incised double line scroll motif; brown to orange slip; tripod, composite silhouette bowls; slab mammiform or tubelike supports (fig. 11.14).

Paste. Río Aguan paste tends to be the same color as the surface slip and ranges from orange-red (2.5-YR-5/6) to brown (5-YR-4/4). Tempering is fine. Tiny white particles (calcite?), quartzite, and yellow mica are common, and visible to the naked eye. There were no indications of reduced cores. Fire clouding, however, is common and a single large Río Aguan sherd may show marked color variation from one side to the other. Medium hard surface; fairly even edge breakage.

Forms. Río Aguan vessels were nearly always bowls with outcurving walls and often Z-angle breaks. The result is a composite silhouette in profile (fig. 11.14a,b). Rims tend to be exterior thickened. Average vessel diameter was 30 cm, though one vessel reached 42 cm, and the smallest was 18 cm. Average wall thickness was 7 mm. Supports varied from solid slabs with vertical jab marks (fig. 11.14c) to tubelike or mammiform supports. The latter had some indications of finger pinching, and occasionally appeared on very shallow, incurving wall bowls. Stone (1941: Fig. 13c,d) illustrates a pair of Río Aguan bowls with markedly inturned sides; these were from Peroles Calientes.

Surface. Río Aguan vessels were carefully smoothed and then slipped on interior and exterior surfaces. Colors were predominantly brown (5-YR-3/2), tan (5-YR-6/8), or an orange-red (2.5-YR-6/8) shade. A light luster suggests some vessels were burnished. Supports are principally undecorated.

Decoration. Río Aguan is decorated with incised lines and punctation marks. Occasionally an appliqué knob or animal head is attached. Incised decoration is totally within horizontal bands running around the vessel exterior. Decorative motifs are dominated by a scroll design, or "lazy 8," executed with two parallel incised lines (thus Epstein's double scroll appellation). Other vertical or diagonal incised lines also occur on the exterior band, as well as punctation marks. Sometimes these alternate with the scroll motif. Punctations are often set off by incised vertical lines.

Distribution. H-CN-5, Selín Farm (excavation unit 3); H-CN-8, Santa Rosa site (surface).

TYPE: SELÍN MANATEE LUG

Variety: Selín

Comments. See Early Selín phase.

LATE-TERMINAL CLASSIC (TRANSITIONAL SELÍN PHASE)

TYPE: CRISTALES INCISED

Variety: Cristales

Basis for definition. 72 rim, 65 body, and 40 leg sherds.

Identifying attributes. Incised, double, curvilinear, line motifs on vessel exterior; hollow, bulbar feet (usually tripod) with stylized humanoid face, often with incised scroll decoration; outflaring wall dishes (fig. 11.15).

Paste. Fine to medium in texture. Color varies from orange (5-YR-7/8) to a yellowish red (5-YR-5/6); two examples were gray (5-YR-4/2). Temper varies but is mostly fine sand (quartz, feldspar, hornblende, and mica) and what also appear to be tiny crushed shell (calcite) fragments. There was a slight reaction to HCl. Some sherds show signs of core reduction and occasional fire clouding. Fairly hard ceramic.

Form. Cristales Incised appears consistently in the form of a sharply outflaring-walled dish (fig. 11.15a,b) with hollow tripod supports (fig. 11.15c,d). Rims were mostly rounded with some variations. The dish often has a slightly recessed band (2.6–6.7 cm wide) under the rim on the exterior face. Most decoration occurs within the confines of this recessed band. The vessel wall thickens more in the basal portion of the dish, under the recessed panel, and sometimes the dish bottom and the recessed panel are separated by a thin incised horizontal line. Vessel walls averaged 6 to 10 mm in thickness. Dish diameters varied from 10 to 36 cm, the average being about 24 cm.

Supports. Cristales supports, which archaeologically were almost always found separated from the dish portion, range from pear-shaped to long cylindrical forms. The majority are more long and tubular in shape rather than bulbous. All have rounded bottoms. Leg lengths varied from a short 4.5 cm to a lengthy 14.5 cm with no apparent norm.

Surface. Cristales vessels were coil made; half a dozen sherds showed obscure traces of unobliterated 7 mm wide coils. Most Cristales dishes were, however, well smoothed and then slipped, inside, outside, and all over the supports. Some slipped surfaces are

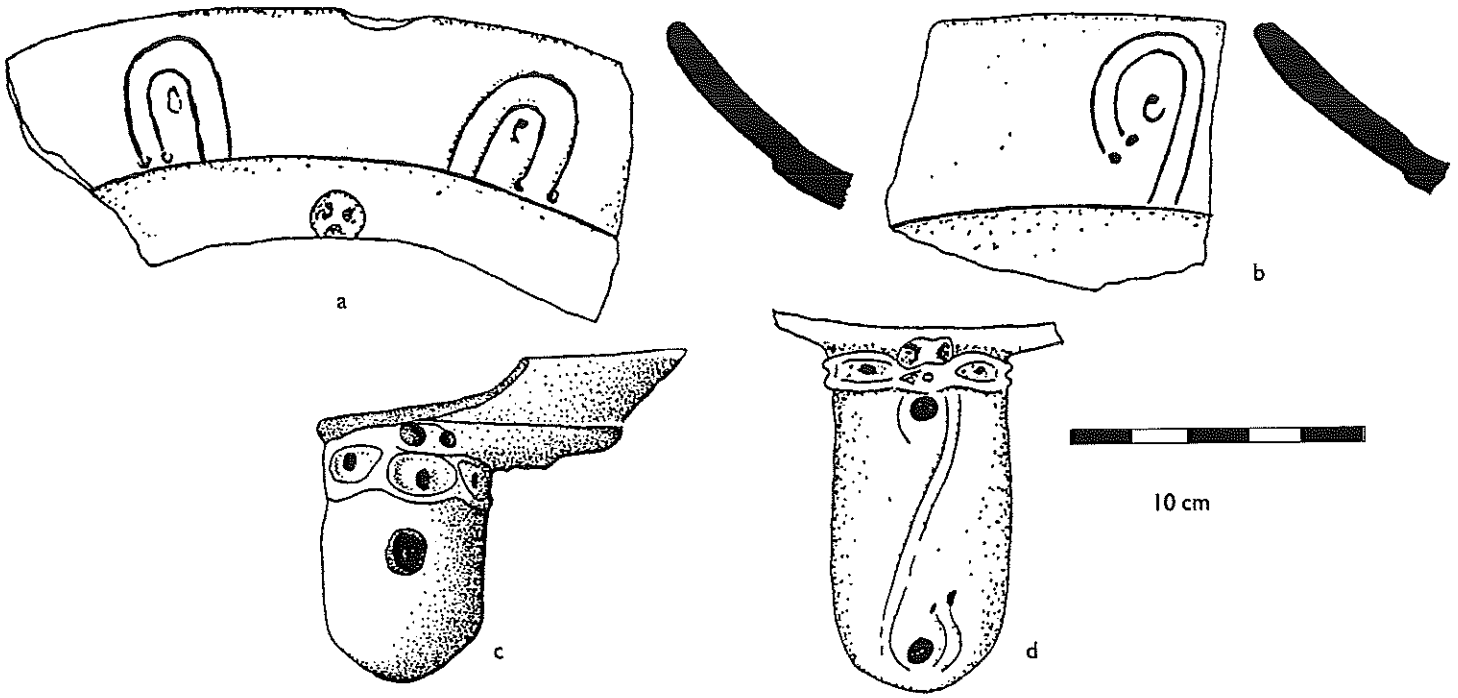

Figure 11.15 • Cristales Incised:Cristales.

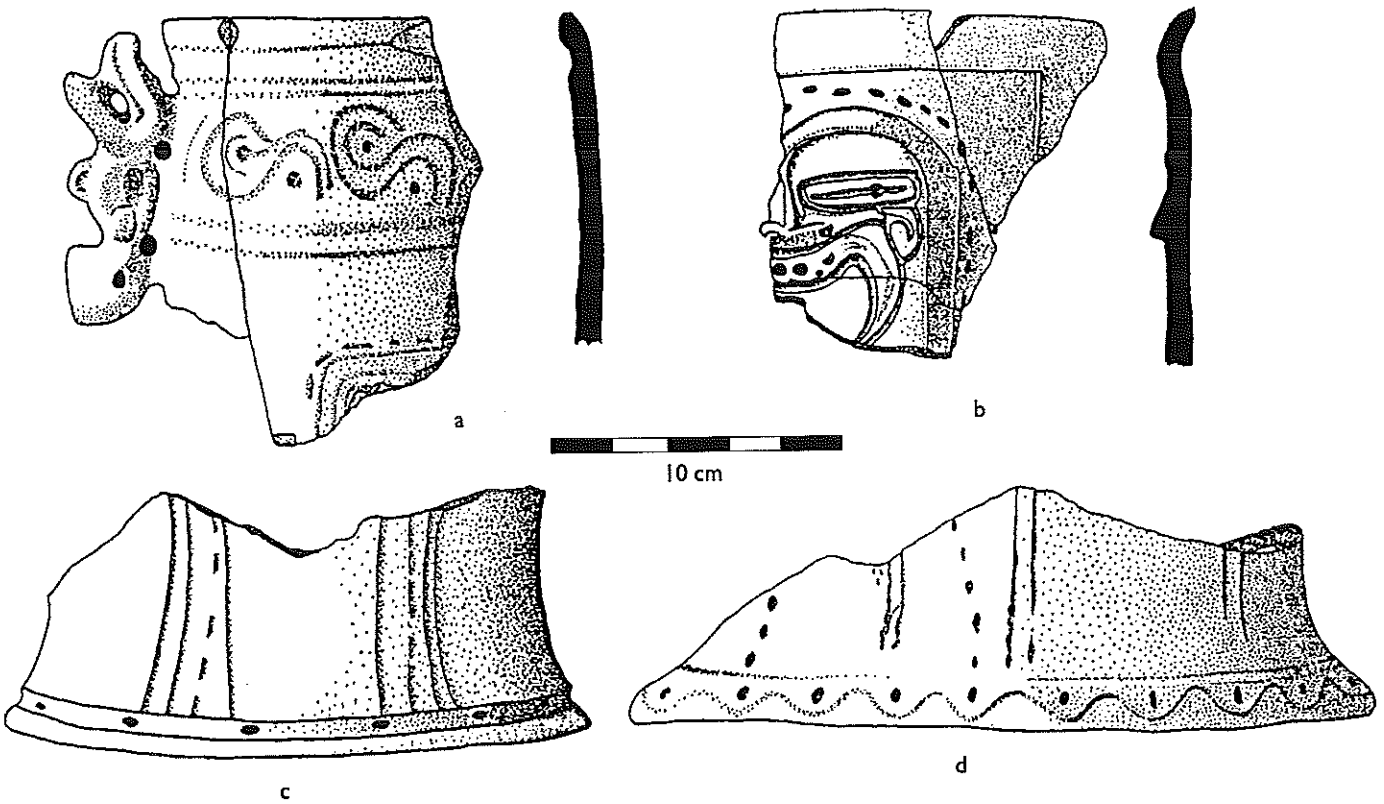

Figure 11.16 • San Antonio Carved:San Antonio.

dull; others show signs of a light luster. Slip color covers the same range as paste, with yellowish red the predominant exterior tone. Decoration. Incisions, the principal decoration for the type, were done before slipping with a blunt-end tool, while the punctations were carried out with a sharp, pointed instrument. Cristales decoration is fairly well defined with only slight variations on theme. The main design is an incised pair of lines. These generally appear as an inverted U or portions of an "abstract scroll" motif. These incisions often have punctations at the end of each line. The incised-punctate decorations appear consistently on the dish exterior, below the rim, but just above a common incised line which demarcates the break between vessel wall and base. On some of the larger Cristales sherds it was clear that the incised motifs were repeated along the outside and occurred in opposing, mirror-

image, pairs. Some Cristales sherds had small appliqué nodes on the thicker, basal portion of the vessel. Generally these have three finger pinched depressions forming a triangular shape. Leg decoration consists of appliqué and/or finger pinched nodes which clearly represent crude humanoid faces. The faces occur at the top of the leg, just below the juncture point of the support and the dish. Some faces are realistic, others are very stylized. Nostrils are usually represented by punctations, as are some eye pupils. Four legs in the study samples had simple incised scrolls running vertically under the face, and one of these had small appliqué strips to represent hands. All supports are hollow and have holes punched through to facilitate even firing. Interestingly, many of these firing holes were positioned so as to be representative of body orifices (ears, nostrils, mouths, navels, etc.).
Distribution. H-CN-5 (excavation unit 3).

TYPE: MARAÑONEZ ORANGE
Variety: Marañonez

Comments. See Early Selín phase.

TYPE: RÍO AGUAN INCISED SCROLL AND PUNCTATE
Variety: Río Aguan

Comments. See Late Selín phase.

TYPE: SAN ANTONIO CARVED
Variety: San Antonio

Basis for definition. 60 sherds.
Identifying attributes. Carved and incised decoration in geometric patterns and/or stylized faces; elaborate carved appliqué lugs depicting stylized animal forms; orange to brown slip; cylinder vase with lugs and ring stand base (fig. 11.16).
Paste. San Antonio generally has a medium textured, brown (6.5-YR-5/4) paste. Tempering particles include lots of hornblende and mica, as well as quartz grains, feldspar, and ferrous particles. A slight reaction to HCl points to shell or calcite inclusions as well. Some reduced cores and fire clouding occur. A hard ceramic.
Form. The standard San Antonio Carved vessel shape is a cylinder vase atop a ring stand. Whole vessels from Barburata Island were 23 cm tall with diameters similar to those on our mainland rims. On some vases there is a slight tendency toward an outcurving rim, but the majority are vertical and straight. Ring stands ranged from 1.3 to 6 cm tall, with an average height of 3 cm. Vessel diameters, measured at the rim, varied from 12 to 28 cm; ring stand diameters were slightly larger at 14 to 32 cm. Average vessel wall thickness was 7 mm. Appliquéd lugs varied from 6.5 to 13 cm tall (long) and from 2.5 to 2.8 cm thick. Aside from the rather standard cylinder form, the type also comes in a globular jar mounted on a ring stand as well, though this form is considerably rarer (Strong 1935: Pl. 24a).
Surface. The type was well made, having been carefully smoothed, carved, and modeled, slipped orange (5-YR-7/8), tan (7.5-YR-6/6), or gray brown (7.5-YR-5/6), and then lightly polished. San Antonio decoration is quite elaborate and consists of carving, incision, punctation, and appliqué. In addition to the vessel body, the attached lugs and ring stands are often ostentatiously decorated.
Decoration. Starting at the bottom of the vessel, San Antonio vases usually have a low ring stand which is decorated with punctation marks placed in a uniform design around the base. These were complemented by carved or incised decorations in the form of wavy lines, stepped frets, or scrolls. The bodies of the San Antonio vessels were decorated with incised lines, crosshatching, punctations, and raised ridges, and especially volute and scroll designs. Generally the incisions, ridges, and punctations run in vertical lines from the rim to the base, often in groups of one to five lines. Another common body decoration is the carved, stylized human face, sometimes placed in a cartouche formed by raised lines. The face was carved while the ceramic was still leather hard. Eyes are horizontally oriented, long and narrow with punctation marks for pupils. A nose may or may not be present and the mouth is usually formed by a carved or incised line. Although our sample included no complete San Antonio vases, it would seem likely that the face representations occurred on two sides of the vessels. The third major aspect of decoration was in the San Antonio handles. These were often very elaborate and stylized representations. Caiman or alligators, fish, reptiles, and birds were all modeled, carved, and decorated with punctations. The appliquéd lugs generally occur near the rim, with two on a vessel. They tend to be elongated, vertical handles (unlike the Selín Manatee lugs which are more horizontal in orientation). The San Antonio lugs have a long attachment point to the vessel bodies.
Distribution. H-CN-5 (excavation unit 3).

TYPE: SELÍN MANATEE LUG
Variety: Selín

Comments. See Early Selín phase.

EARLY-MIDDLE POSTCLASSIC (EARLY COCAL PHASE)

TYPE: DORINA ABSTRACT INCISED PUNCTATE
Variety: Dorina

Basis for definition. Epstein (1957:246–248) described an Incised Punctate ware of northeast Honduras. This appears to have been a refinement of the Elaborate Monochrome (Strong 1935:142–143) and North Coast Appliqué Style (Strong 1948:77). In his discussion of the Incised Punctate ware, Epstein defined three "types": the double scroll type (Río Aguan Incised Scroll and Punctate), the Simple Incised type (Concha Simple Incised Punctate), and the Abstracted Scroll type (Dorina Abstract Incised Punctate). The Dorina Abstract Incised Punctate type, as defined here, is a refinement of Epstein's (1957:91–98) earlier description and is based on a sample of 300 sherds from several sites. Dorina Abstract Incised Punctate represents probably the single most important ceramic of the Early Cocal period.
Identifying attributes. Predominantly exterior decoration with lazy S or abstracted curvilinear scroll lines, usually incised (sometimes painted), and offset by punctation (or jab) marks; smoothed

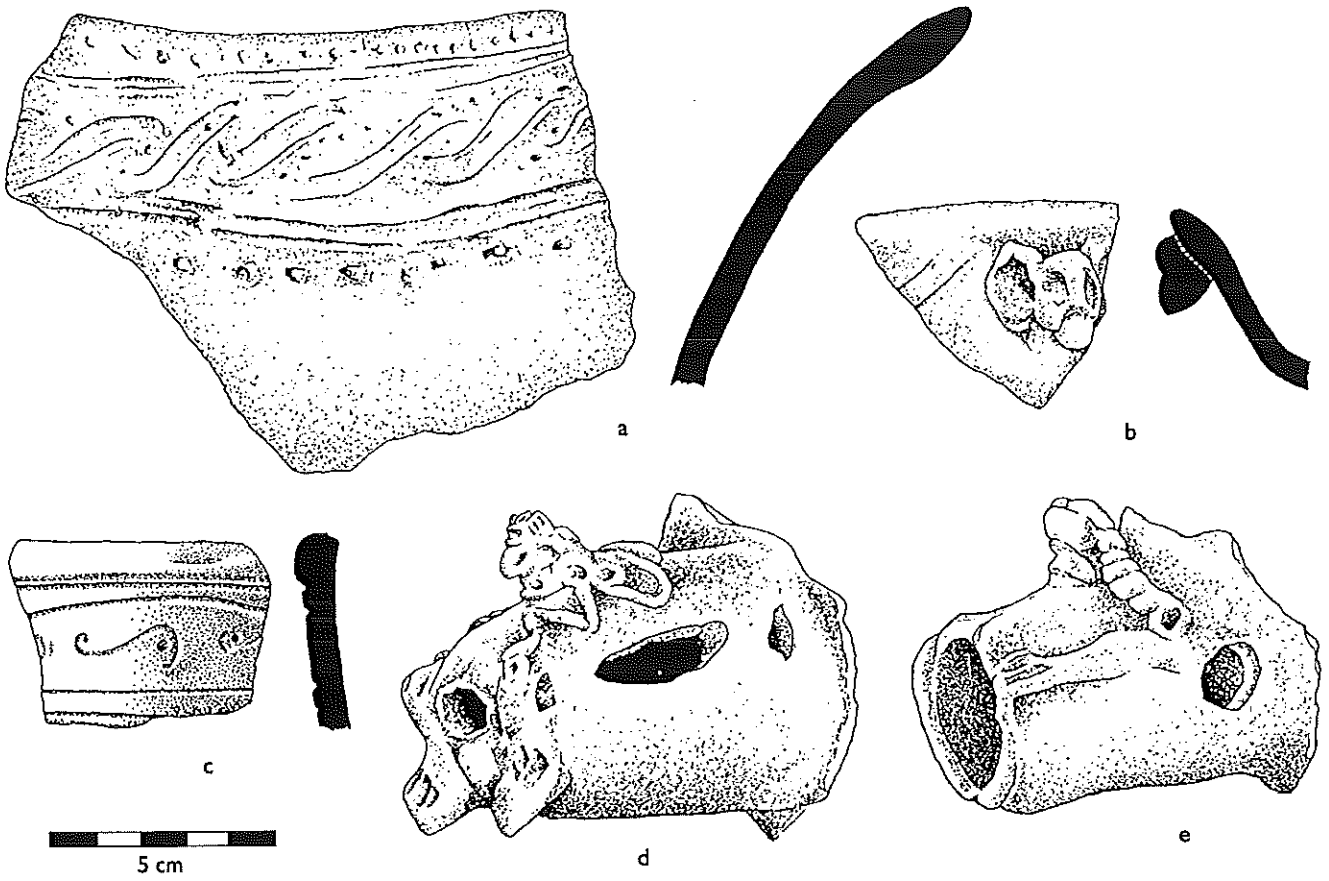

Figure 11.17 • Dorina Abstract Incised Punctate:Dorina.

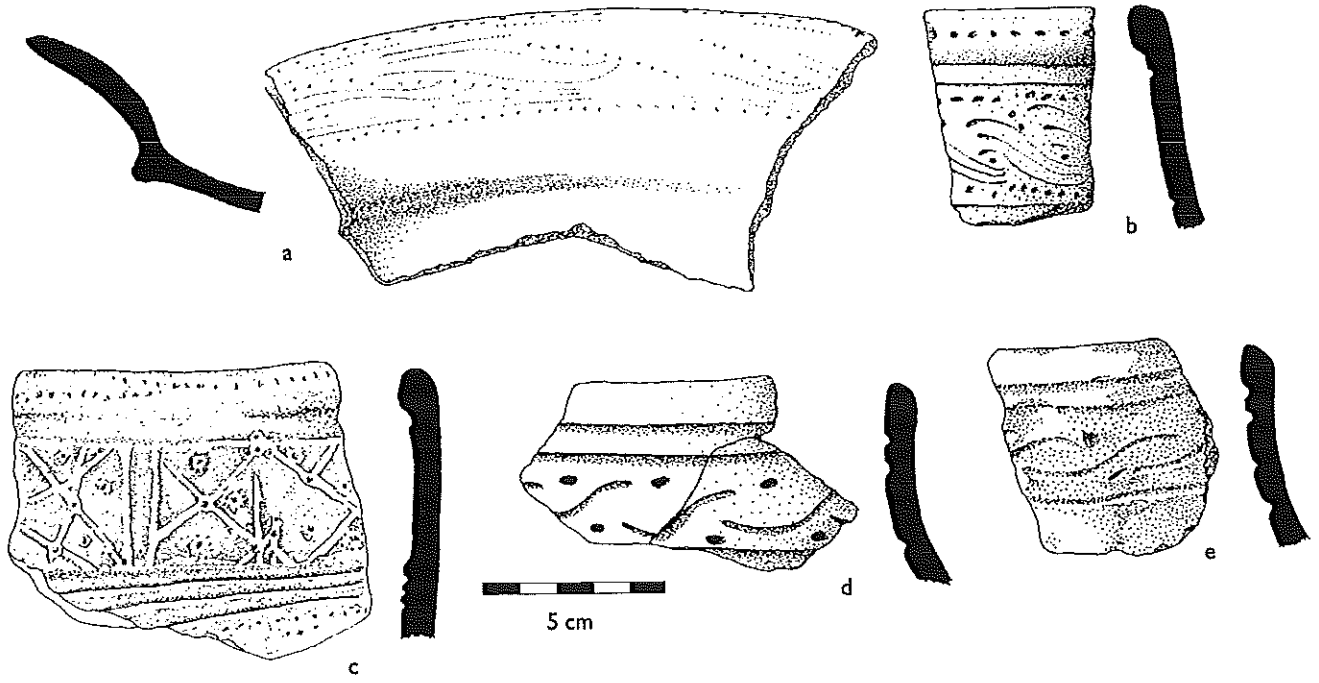

Figure 11.18 • Dorina Abstract Incised Punctate:Dorina.

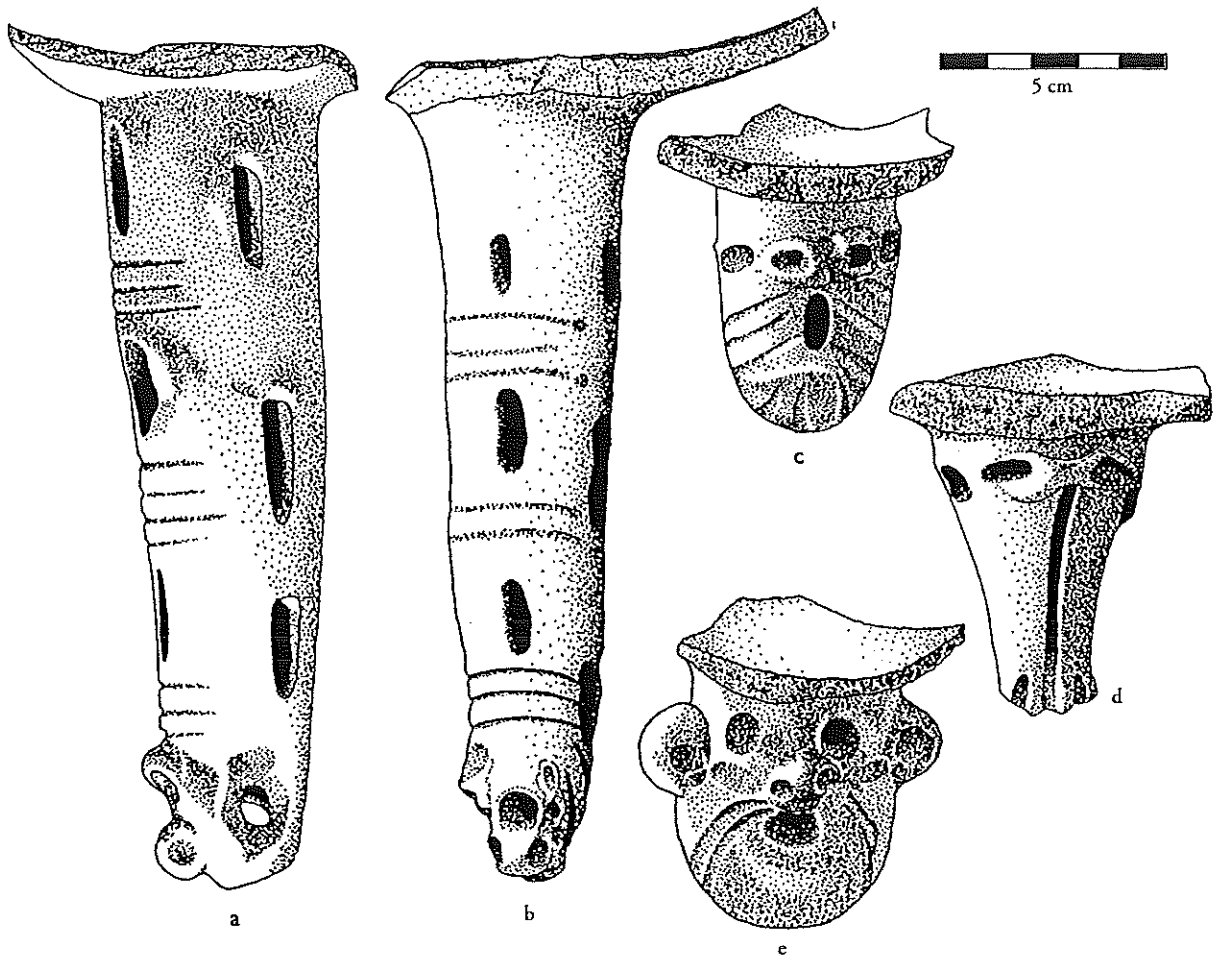

Figure 11.19 • Dorina Abstract Incised Punctate:Dorina.

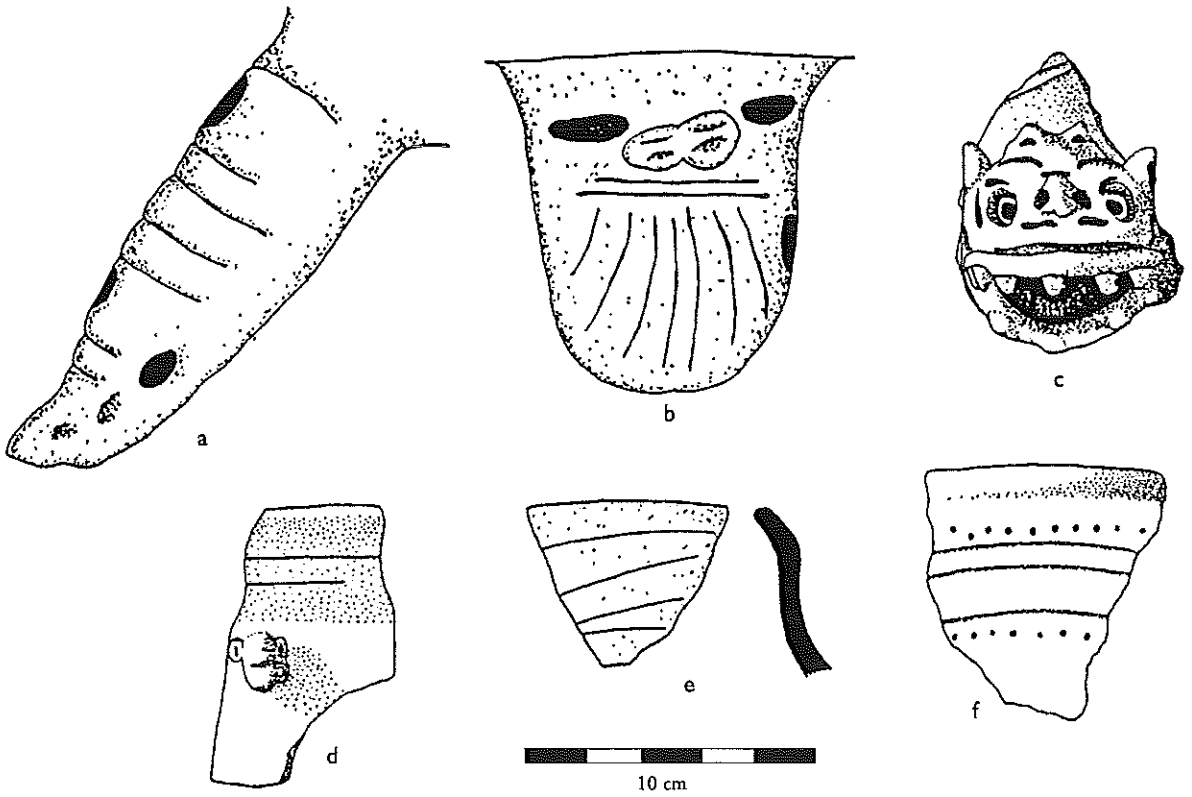

Figure 11.20 • Concha Simple Incised Punctate:variety unspecified.

Table 11.1 • Chronometric dates

Site	Chronological context	Laboratory reference	Date
H-CN-5 (Selín Farm)	Early Selín Phase (AD 300–600)	UGA-1455	AD 375 ± 60
H-CN-5 (Selín Farm)	Early Selín Phase (AD 300–600)	UGA-1457	AD 420 ± 65
H-CN-5 (Selín Farm)	Early Selín Phase (AD 300–600)	UGA-1459	AD 595 ± 65
H-CN-5 (Selín Farm)	Basic Selín Phase (AD 600–800)	UGA-1456	AD 600 ± 60
H-CN-4 (Williams Ranch)	Basic Selín Phase (AD 600–800)	UGA-1286b	AD 695 ± 65
H-CN-5 (Selín Farm)	Basic Selín Phase (AD 600–800)	UGA-1458	AD 745 ± 60
H-CN-4 (Williams Ranch)	Basic Selín Phase (AD 600–800)	UGA-1297a	AD 755 ± 60
H-CN-12 (Río Claro)	Early Cocal Phase (AD 1000–1400)	UGA-1574	AD1045 ± 65
H-CN-12 (Río Claro)	Early Cocal Phase (AD 1000–1400)	UGA-1571	AD1050 ± 120
H-CN-12 (Río Claro)	Early Cocal Phase (AD 1000–1400)	UGA-1284	AD1105 ± 55
H-CN-12 (Río Claro)	Early Cocal Phase (AD 1000–1400)	UGA-1570	AD 1255 ± 60
H-CN-12 (Río Claro)	Early Cocal Phase (AD 1000–1400)	UGA-1572	AD 1350 ± 60
H-CN-12 (Río Claro)	Early Cocal Phase (AD 1000–1400)	UGA-1285	AD 680 ± 155
H-CN-12 (Río Claro)	Late Cocal Phase (AD 1400–1530)	UGA-1573	AD 1500 ± 65

Radiocarbon dates. Dates are not calibrated. Sample UGA-1285, which produced the aberrant date of 680 ± 155, was contaminated.

and lightly slipped surface; straight-walled vases; shallow tripod bowls and plates; "frying pan" censers; composite silhouette vessels and narrow necked ollas; elaborate, hollow supports and lugs, often with incised decoration; solid, grooved, conical legs (figs. 11.17–11.19).

Paste. Similar to Concha Simple Incised Punctate (sandy).

Forms. Straight walled cylinderlike vases were common. Other vessel forms noted are shallow outcurving and flaring-wall bowls, simple curve walled bowls, often with tripod supports, some composite silhouette vessels, and constricted mouth jars. Supports are diagnostic and range from solid conical legs (usually with deep anterior groove) to long, hollow, tapered legs with incised lines and punctations. Animalistic faces also occur on the supports. Handles and lugs are often short, tubular extensions of the vessel decorated with small appliqué figures. Wall thickness ranges from 0.7 to 1.0 cm.

Surface. Smoothing of interior and exterior; some sherds show a light slip nearly the same color as the paste. Polishing seems rare. Hardness 2 to 3. Surface color mostly an orange-brown (2.5-YR-6/8) to gray (5-YR-6/1).

Decoration. Decoration is predominantly by finely drawn incised lines, usually terminated by punctation or jab marks. Most of the incised line and punctation mark decoration occurs near the exterior rim area. Parallel incised lines also frequently occur. Lower on the vessel body, often below the incised-punctate decoration, similar designs and motifs were painted in thin red and black lines and dots. There are also some indications that such painted decoration may have overlapped the incised-punctation designs. However, the painted decoration is only rarely preserved. Another common decoration on the Dorina Abstract Incised Punctate type was a raised, interlocking X pattern. At times, this was also punctated. The most common motif, however, was the so-called lazy S, or curvilinear abstract scroll. Short diagonal, or vertical, lines terminated with punctations also were used for decoration. The often elaborate supports for this type frequently carried incised line and punctate decoration (figs. 11.17d,e; 11.19).

Distribution. H-CN-12 (all excavations). Illustrations of this type are numerous (Epstein 1957: Fig. 10, 11g-p; Stone 1941: Figs. 9, 36f-h; Strong 1935:Pl. 5e-g, 18d, 28a, 31f, 73; Véliz 1972: Figs. 5h-l, 12a, 12c-n, 1978: Figs. 5, 7, 11).

LATE POSTCLASSIC (LATE COCAL PHASE)

TYPE: CONCHA SIMPLE INCISED PUNCTATE

Variety: Unspecified

Basis for definition. Epstein (1957:168-171) described a "Simple Incised Type" on the basis of pottery recovered from excavations at the Cocal Farm site. Our Concha Simple Incised Punctate type, based on a sample of 100 sherds from several sites, is similar but includes several variations not originally described by Epstein.

Identifying attributes. Thin and often rather crudely incised lines for decoration; tapered hollow vessel supports; bulbous hollow legs with incised lines and animalistic faces (fig. 11.20); jars, often with appliqué heads and handles.

Paste. The Concha paste was variable and ranged in color from orange-brown (2.5-YR-6/8) to gray (5-YR-6/1) tones. Texture of the paste was also rather variable and included some sherds with quite fine texture and others which were much more coarse. Tempering was mostly sand. Some fire clouding was recognized; no reduced cores were present in our sample.

Forms. Jars are the most common form, though bowls with tripod hollow supports are also abundant. We examined one complete Concha collared jar in a private collection in Trujillo (no provenience for the piece). It stood 20 cm tall, 13 cm in orifice diameter, and about 22 cm in body diameter. All decoration was on the shoulder area and handles. Other jar rims suggest orifice diameters ranging from 13 to 23 cm. Vessel walls were from 8 to 13 mm. Bowls were mostly outflaring or outcurving wall types with either long, tubular supports or fat, bulbar types. In both cases decorations on the legs usually consisted of simple incised lines, punctations, or finger-pinched lozenge-shaped attachments of clay.

Surface. A very light slip was present on most Concha sherds.

Colors varied from orange-brown (2.5-YR-6/8) to brown (2.5-YR-4/8) and tan (5-YR-6/6). All sherds show signs of careful smoothing of both interiors and exteriors. Slip coating was not even and often of poor quality. Surface hardness was variable.

Decoration. Achieved by very simple linear incising (scrolls are rare) and by elaborate vessel supports. Epstein (1957:168-169) described the incising as "crudely applied and (in) the form of fine incised lines, slightly curved, which run more or less parallel to the rim. Punctations are usually absent." This holds true for most of our Concha sherds.

Appendages. The decorated Concha supports include long, hollow tapered legs which have stylized and appliquéd faces at the top and a second type, much more bulbous and again hollow, which may have incisions and animalistic faces. One sherd was ornamented by a large-toothed shark head and another with a small rodentlike head. Strap handles on large Concha jars are sometimes crudely decorated.

Distribution. H-CN-2, H-CN-8, H-CN-10, H-CN-12, H-CN-13.

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Project collections. At the conclusion of the Colón project, artifact collections were stored in Trujillo, Colón, at the request of the Instituto Hondureño de Antropología e Historia. Ceramic materials from the Cuyamel Caves were housed at the Instituto in Tegucigalpa. A small ceramic type collection is maintained in the Department of Anthropology at Trent University (Peterborough, Ontario, Canada).

Project bibliography. Healy 1974a, 1974b, 1975, 1976, 1978a, 1978b, 1978c, 1983, 1984b, 1984c.

Ceramic units by period

MIDDLE-LATE PRECLASSIC
(CUYAMEL PHASE)
Type: Cuyamel Red-on-Black
Variety: unspecified
Type: Higuerito Monochrome
Variety: unspecified
Type: Limón Natural
Variety: unspecified
Type: Toca Fluted
Variety: unspecified

EARLY CLASSIC
(EARLY SELÍN PHASE)
Type: Chapagua Red Rimmed
Variety: Chapagua
Type: Guaimoreto Painted Raised Band
Variety: Guaimoreto
Type: Marañonez Orange
Variety: Marañonez
Type: Selín Manatee Lug
Variety: Selín
Type: Tegucigalpa Punctated Raised Band
Variety: Tegucigalpa

LATE CLASSIC
(BASIC SELÍN PHASE)
Type: Chapagua Red Rimmed
Variety: Chapagua
Type: Corocito Chalky
Variety: unspecified
Type: Jericho Grooved
Variety: Jericho
Type: Marañonez Orange
Variety: Marañonez
Type: Orion Orange Incised
Variety: Orion
Type: Río Aguan Incised Scroll and Punctate
Variety: Río Aguan
Type: Selín Manatee Lug
Variety: Selín

LATE-TERMINAL CLASSIC
(TRANSITIONAL SELÍN PHASE)
Type: Cristales Incised
Variety: Cristales
Type: Marañonez Orange
Variety: Marañonez
Type: Río Aguan Incised Scroll and Punctate
Variety: Río Aguan
Type: San Antonio Carved
Variety: San Antonio
Type: Selín Manatee Lug
Variety: Selín

EARLY-MIDDLE POSTCLASSIC
(EARLY COCAL PHASE)
Type: Dorina Abstract Incised Punctate
Variety: Dorina

LATE POSTCLASSIC
(LATE COCAL PHASE)
Type: Concha Simple Incised Punctate
Variety: unspecified

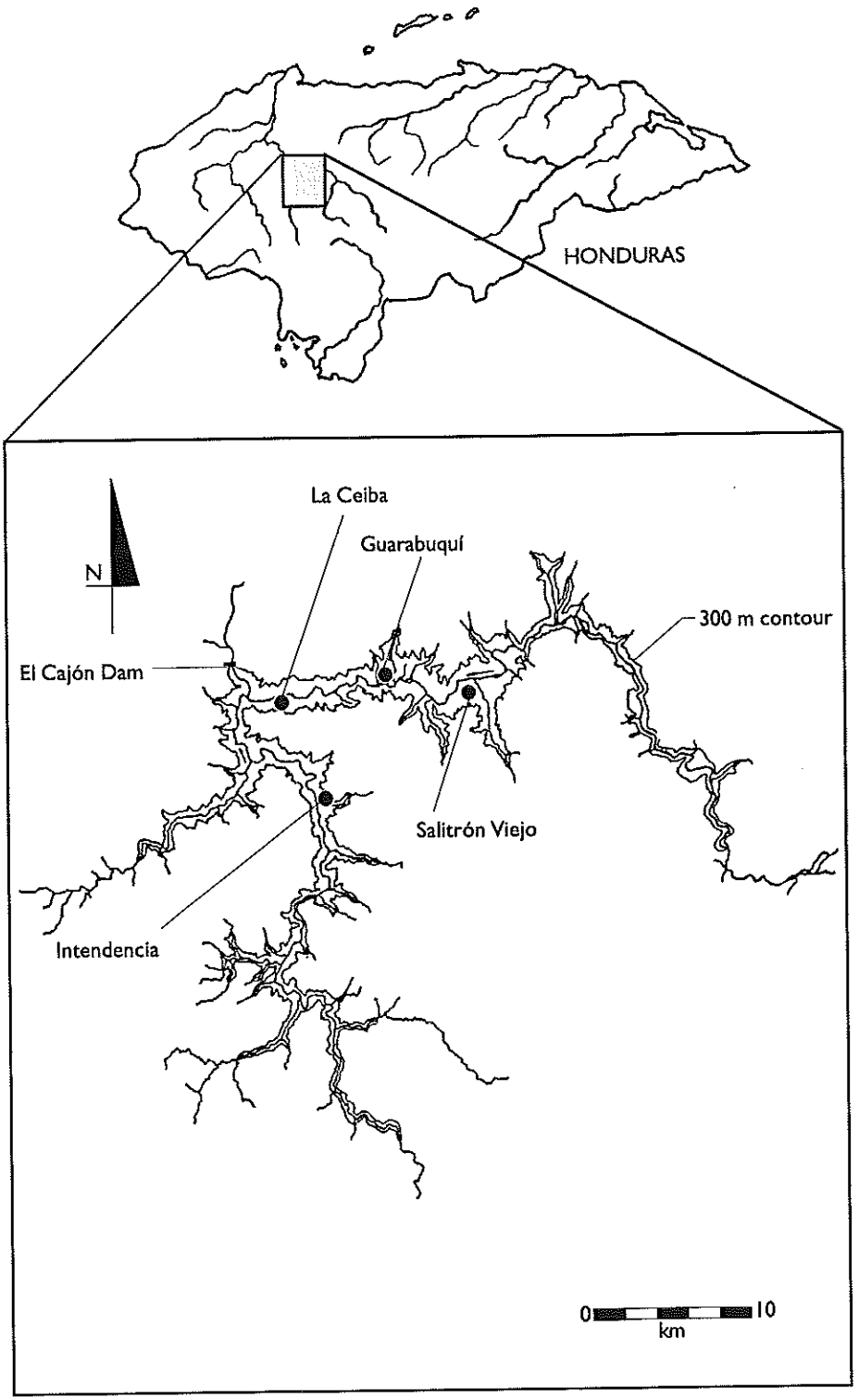

Figure 12.1 • Map of El Cajón region.

CHAPTER TWELVE

El Cajón Region

Kenneth Hirth, Nedenia Kennedy, and Maynard Cliff

THE EL CAJÓN REGION (fig. 12.1) is located along the middle reaches of the Ulúa River in the dissected mountainous terrain of west central Honduras where the Humuya and Sulaco rivers join and descend to the low lying Sula Plain. Initiation of research in this region was a result of archaeological salvage conducted in conjunction with the construction of the El Cajón hydroelectric power facility. The El Cajón study region was defined in relation to the reservoir impact zone which flooded 94 km^2 along the Sulaco and Humuya rivers when the hydroelectric dam was completed in 1984. The limits of the study region were defined in terms of the local watershed which includes the main branches of the Sulaco and Humuya rivers as well as the small, intermittent streams and tributaries which drain the surrounding highlands. The result was a study region which covered an area 1,300 km^2 in size and included sites located in both alluvial and upland environmental settings.

The El Cajón region was important in prehispanic times because of its location along primary communication routes between the southwestern highlands and northern coastal plain of Honduras. The region is located within the central depression of Honduras which provides a natural communication corridor between the Caribbean and Pacific coasts by way of the Comayagua Valley and the Goascoran River (Lara Pinto 1985). The Spanish recognized the importance of this corridor which they used as the primary route across the continent during the sixteenth century (Squier 1855; Chamberlain 1953; Lara Pinto 1985). Furthermore, travel along the Sulaco River provided access to areas of eastern Honduras via the Talanga Valley. Nevertheless, the presence of rapids at the intersection of the Sulaco and Humuya rivers made upriver canoe travel into the highlands difficult and provided a natural break in interregional transportation networks.

Interregional connectivity is evident in the composition of and changes in prehispanic ceramic assemblages over time. Ceramic assemblages in the El Cajón region reflect contact not only with the north coast and the southern highlands but also areas of eastern Honduras. During the Late Formative (Late Yunque) period this hybrid vigor is reflected by a high incidence of incised, punctate, and appliqué decoration which merge highland and eastern Honduras ceramic traditions with those of the north coast. During the Classic (Sulaco) period it is reflected by the presence of two independent polychrome traditions: the dominant Sulaco (Bold Geometric) ceramic system with linkages to areas of eastern Honduras and the Ulúa Polychrome ceramic system which is widely distributed throughout western Honduras.

In this chapter we summarize the ceramic chronology for the El Cajón region as reconstructed from the ongoing analysis of ceramic materials[1]. The purpose of this chapter is to define the broad outline of regional cultural development. It is intended as a working statement which can guide ongoing project analyses until such time that the final chronology is completed.

The chapter is divided into three sections. First, we will discuss the general methodological and theoretical guidelines employed in constructing the regional chronology. Second, we discuss the five major chronological periods which span the time period from 400 BC to AD 1000. Finally, we summarize some of the culture-historical issues which emerge from our understanding of the chronological sequence.

PROJECT BACKGROUND

Research in the El Cajón region began in 1978 with a preliminary surface survey to evaluate the level of prehispanic occupation (Veliz and Hasemann 1978)[2]. The El Cajón region was virtually unknown at the commencement of the project, which meant a great deal of background information on the regional ecology had to be collected before archaeological materials could be evaluated and interpreted. Archaeological information was available from adjacent regions including the Sula Valley to the north (Strong et al. 1938; Stone 1941), the Yojoa Basin to the east (Baudez and Becquelin 1973), and the Comayagua Valley to the south (Canby 1951; Stone 1957). Preliminary ceramic analyses from these regions (Glass 1968; Viel 1978) provided an excellent chronological baseline on which to begin our research. Unfortunately, information about broader settlement systems and subsistence strategies was difficult to apply because of the distinct contrast between the mountainous terrain of the El Cajón region and the broader valley settings of these neighboring regions.

The El Cajón project combined the necessities of salvage archaeology with a scholarly problem-oriented research focus. The project's primary objectives were to reconstruct regional culture history, to rescue significant remains in danger of being lost through inundation of the reservoir, and to obtain a representative sample of archaeological materials from the region for future study (Hirth 1989). To achieve these objectives, a research design had to be developed which was regional in scope and

combined large scale ecological and archaeological surveys with stratigraphic excavation. Information on the prehistoric cultural ecology of the region has now been published (Hirth et al. 1989) and the specific results of both archaeological survey and excavation are being prepared.

Archaeological investigations included an intensive, 100% survey of the 94 km² reservoir impact zone, a partial survey of adjacent highland areas outside the reservoir zone following probablistic sampling strategies, and stratigraphic excavations of archaeological sites within the reservoir impact zone that would be destroyed by inundation. A total of 45 archaeological sites were systematically excavated between 1981 and 1984. These sites were distributed approximately equally between the Sulaco (22 sites) and Humuya (23 sites) rivers and their tributaries. Four of the largest sites in the region were selected for intensive excavation. Three of these sites are located on the Sulaco River and include Salitrón Viejo (Hirth 1982), Guarabuqui (Messenger 1984), and La Ceiba (Benyo 1986), while the fourth site of Intendencia (Lara Pinto and Sheptak 1985) is located on the Humuya River. Each appears to have been the center of a small lineage-based political system of between 600 and 2,000 individuals.

The ceramic analysis presented here is based primarily on material recovered from Salitrón Viejo, Guarabuqui, and La Ceiba. Each of these sites reached its maximum expansion at or after AD 600 and has relatively long occupation histories which reach back to as early as the period between 400 BC and AD 1. Ceramic analysis is currently in progress and the results presented here duplicate our initial statement published elsewhere (Hirth et al. 1989).[3] While the ceramics described here are drawn from the largest sites, ongoing analysis suggests that they are representative of the complete range of ceramic diversity found throughout the region. Ceramic materials from many of the smaller regional sites are currently being studied and will be incorporated into the final project ceramic study.

METHODOLOGY

The methodology used in the ceramic analysis of the El Cajón project combines aspects of the type-variety system (Gifford 1960) with that of modal analysis (Rouse 1939; Spaulding 1960; Kennedy 1981). We recognize that ceramics are one of the plastic arts and, therefore, have the capacity to vary infinitely from one another in terms of color, surface treatment, and vessel form. Nevertheless, indigenous potters tend to be traditional in their conformity to established and existing norms of ceramic style. The classic problems faced by archaeologists in their culture-historical treatment of ceramic materials are whether ceramic types should reflect the modal norms of their makers or whether they are arbitrary categories established by the archaeologist to meet his analytical needs and whether classes should be defined as monothetic groups with strict criteria for membership or as polythetic groups which are defined by a cluster of traits not all of which need to be present for admission into the group (Clarke 1968).

We recognize the fact that the intent of the archaeologist is very different from that of the original potter, and the variety of questions asked of ceramic data frequently require different analytical approaches. More than any other issue, ceramics are called upon to establish regional chronologies. For these purposes any arbitrary, monothetic classification which can accurately and efficiently date archaeological sites is defensible no matter how far removed from the original criteria of the potter. On the other hand, as archaeologists begin to use ceramics to answer questions about social or economic structure, their taxonomic categories must more closely approximate those of the culture in question. The concern, therefore, is not which methodological approach is better, but rather what questions are being asked and what kinds of classifications are necessary to answer them.

In the El Cajón Archaeological Project ceramics are used to define and date the major chronological periods represented in the occupation of the region and to examine socioeconomic interaction within and between contemporaneous communities. In addressing the issue of a regional chronology we have employed a ceramic classification which is a modified version of the traditional type-variety taxonomic system (Gifford 1960; Smith et al. 1960). Nevertheless, questions of social and economic relationships require an approach which is sensitive to more discrete forms of behavior. For these reasons we are also concerned with looking at the frequency of individual traits, their modal tendencies, and what these indicate about past cultural behavior.

In the analysis of the El Cajón materials, priority for defining taxonomic categories was given to the attributes of paste, surface finish, and technique of decoration. All ceramics were first classified by paste group, on the basis of the color, texture, and composition of the paste. Smaller taxonomic units which became our working types were then defined using characteristics of surface finish (slipping, burnishing) and techniques of decoration (painting, incising, plastic application). Vessel form generally was not used to define a taxon, but rather was studied and described for each individual type. Types were subdivided into related varieties on the basis of variation within decorative techniques. For example, specific decorative designs or design combinations were most frequently handled at the variety level.

The taxonomic method in combination with the relative stratigraphic position of ceramic materials has allowed us to define a preliminary chronology consisting of two broad periods, divided into five distinct phases (fig. 12.2). Chronometric analyses of radiocarbon, archaeomagnetic, and obsidian hydration samples have not been completed. As a result, the dates for these phases are based largely on cross-dating with sequences in neighboring regions. It must be recognized that none of the cultural sequences in Honduras is adequately dated using chronometric techniques. As a result, neither the dates nor the duration of these phases should be considered final determinations. They are a first approximation which represents cultural episodes whose ages will be more securely established once radiocarbon and other chronometric analyses are completed.

The two broad divisions in the chronology are referred to as the Yunque (400 BC–AD 400) and the Sulaco (AD 400–1000) periods.

The Yunque period is characterized by ceramic types distinguished by forms of resist, incised, and appliqué decoration. Ceramic similarities can be found with the greater range of Late Formative materials reported widely throughout Honduras, El Salvador, and Guatemala (Strong et al. 1938; Canby 1951; Baudez and Becquelin 1973; Andrews 1976; Sharer 1978; Kennedy 1981). The Sulaco period corresponds to the introduction and development of painted polychrome ceramic types throughout Honduras. The two diagnostic ceramics associated with this period are the Ulúa and the Sulaco (or Bold Geometric) polychrome styles. Phase divisions within the Sulaco period reflect the evolution of these ceramic styles within the El Cajón region.

The following sections discuss the major ceramic types found during each of these two periods. The descriptions are neither complete nor intended to represent all of the types represented in each phase. Rather, they provide an outline of the major chronological episodes and the criteria we have used to identify them. No quantifiable information on the relative frequency of ceramic types within phases is available at this time. The types themselves remain subject to revision and for that reason we prefer to use general names already known throughout the literature to characterize the general ceramic content of our collections. As the analysis nears its conclusion, we will rename our types when their definitions do not correspond to published descriptions. Specific names (for example, Sulaco Orange, Ulúa Trichrome, Trogon Red-on-Tan) are used only in those circumstances where we are confident that no reclassification is necessary.

EARLY YUNQUE PHASE

Early Yunque materials are well represented in the El Cajón region. Large deposits have been excavated at Salitrón Viejo (PC-1) with small occupations recorded also at PC-22 and PC-37. The Early Yunque covers the time period between 400 BC–AD 1. Dates for this phase have been established largely through cross-dating with collections in Honduras, El Salvador, and the Guatemalan highlands. The earliest stylistic markers resemble ceramic types reported in Toyos phase deposits at Playa de los Muertos (Kennedy 1981).

TYPE: TROGON RED-ON-TAN

This distinctive and well made ceramic type is an excellent diagnostic for Early Yunque occupation in the El Cajón region. Vessels are fashioned from a very fine tan paste which fires to buff (7.5-YR-8/4) or tan (7.5-YR-7/4). Clay bodies are only partially oxidized leaving a dark gray to black interior core. Vessel shapes include divergent and outflaring-wall bowls with wide everted rims and small jars with tubular spouts. Rims of both bowls and jars are decorated with a thick red fugitive paint (10-YR-4/6, -4/8). Bowls with widely everted rims may be decorated with single or double incised lines. Shallow, outflaring wall dishes may have sets of multiple vertical lines incised on their exterior. Alternatively, bowl exteriors were either left plain or decorated with one or more circumferential bands. Jars may be painted red around

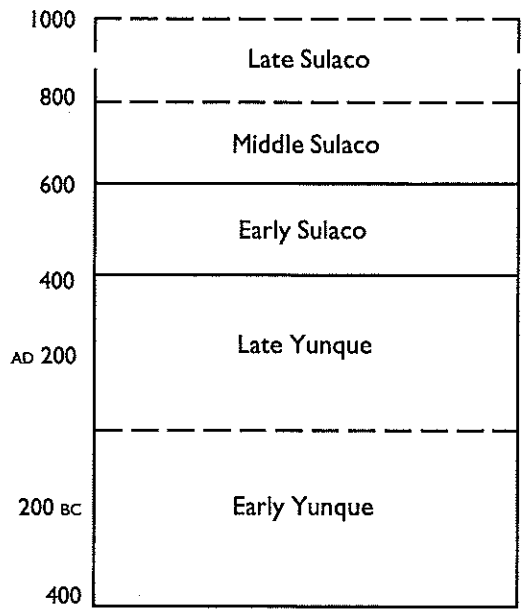

Figure 12.2 • Preliminary chronological phases.

their necks and spouts. In several instances tubular spouts were painted with simple geometric designs. See fig. 12.3a.

TYPE: AGUILA INCISED

This type is constructed of a fine to medium coarse paste. Vessels are unslipped and fired tan (10-YR-6/6) to dark brown (10-YR-3/4, -4/6). Exterior surfaces are usually burnished to a low lustrous finish. This type occurs in two primary vessel forms:

- Composite silhouette bowls with direct rims.
- Divergent and outflaring-wall bowls with wide everted rims.

Plastic decoration consists of sets of three deeply incised lines or channels on bowl exteriors. Composite silhouette bowls may have a circumferential, continuous, or discontinuous incised line along the upper shoulder. Everted rim bowls may have a single circumferential line or sets of diagonal lines incised along the upper surface of the flat everted rim. See fig. 12.3b,c.

TYPE: CORRALITOS RED-ON-BLACK

Though reported in low frequency at Salitrón Viejo, it is nevertheless diagnostic of Toyos phase deposits in the lower Ulúa region (Kennedy, personal communication). The type is constructed of a medium-coarse paste and occurs only on divergent wall bowls with rounded or slightly everted rims. Vessel surfaces are unslipped and fired dark gray to black (10-YR-3/1, -4/2) in a reducing atmosphere. Bowls may have a circumferential band painted along the top of the rim which may extend 2 to 3 mm down into the interior of the vessel. Several bowls also show evidence of additional circumferential, thickly painted 5 to 8 mm-wide red bands along the interiors of the vessels. The paint is red (10-YR-4/6, -4/8) to dark red (10-YR-3/6). Like Trogon Red-on-Tan, red painting appears to have been applied after firing and has a tendency to erode easily from vessel surfaces. Frequently bowl rims are incised with a single continuous line along or near the upper part of the rim. See fig. 12.3d-g.

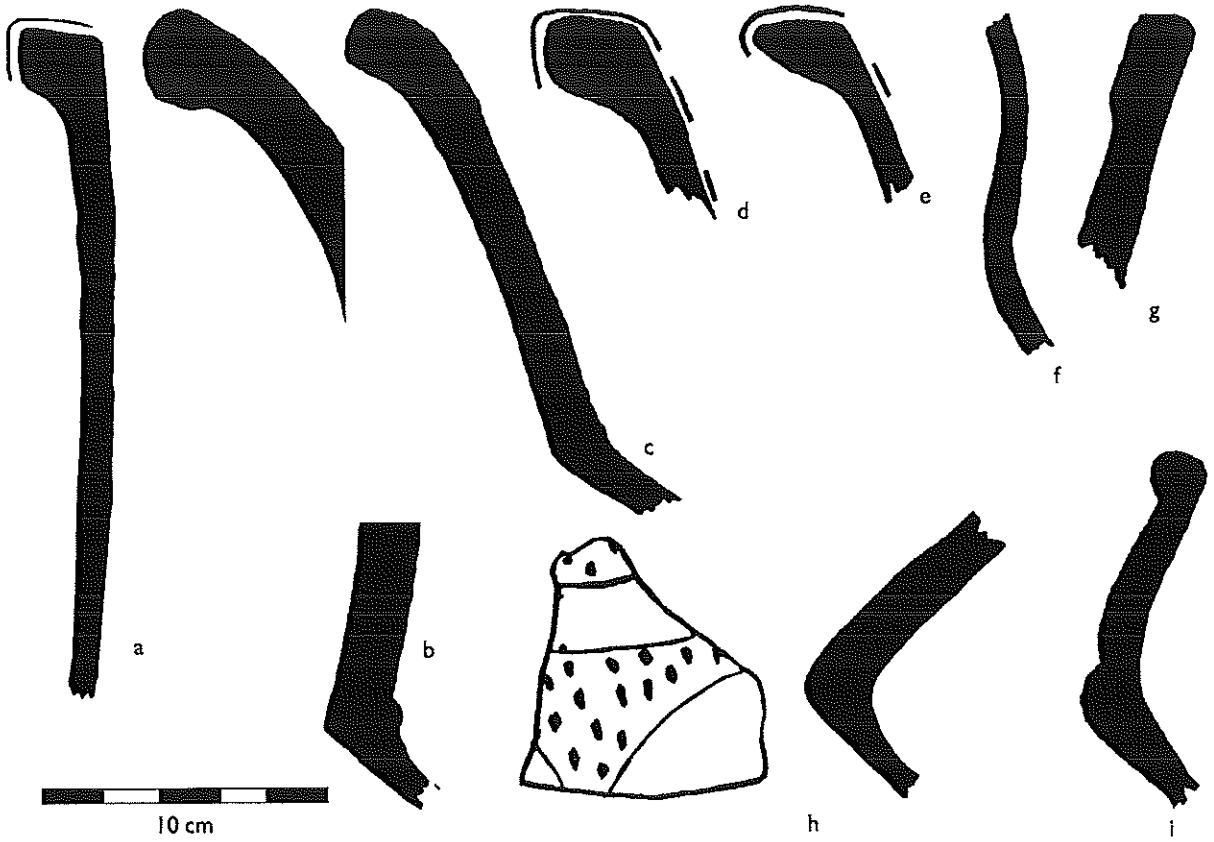

Figure 12.3 • *a*, Trogon Red-on-Tan; *b, c*, Aguila Incised; *d-g*, Corralitos Red-on-Black; *h-i*, Padio Punctate. (Note: On this and other figures, the solid line indicates an area with red paint.)

TYPE: PADIO PUNCTATE

This type has a medium to coarse paste and only occurs on incurving and shouldered bowls. It is easily recognized because it combines painted and incised decoration in diagnostic patterns. Its most diagnostic characteristic is its small, punctate decoration which is found on vessel exteriors. The "dot" punctations are confined to triangular shaped zones defined by lateral straight or curvilinear incising. Zones of punctate decoration are restricted to the upper registers of hemispherical and shouldered bowls. While zones of punctate decoration are left plain, areas between them may be slipped with a slightly fugitive, dark red paint (10-YR-4/6, -4/8). In some cases red painting was confined to a narrow band 3 to 5 mm in width which outlined the zoned punctate design. On one incurving bowl, a punctate appliqué band around the midpoint of the vessel was used to define the upper decorative register. See fig. 12.3h-i.

TYPE: MUÉRDALO-RELATED WITH RESIST DECORATION

Muérdalo Orange is well known throughout Honduras and is one of the most common decorated types found in Early Yunque collections. In the El Cajón region it occurs in three distinctly different pastes, used to subdivide this ceramic class into several different types and varieties. These paste types include a fine textured, temperless cream paste; a fine textured light orange paste; and a coarse cream granular paste. All paste variants are slipped orange and occur with both monochrome and resist-decorated surfaces.

Vessel forms include outflaring-wall bowls with flat or slightly rounded bases and four nubbin supports; shallow dishes and short-necked jars with or without tubular spouts. Plastic decoration on bowl forms includes single or double line incising at or near the interior edges of vessel mouths, scalloped rims, and continuous circumferential channeling or grooving along the exterior of outflaring-wall bowls. This type compares very favorably to the Muérdalo Orange described from Los Naranjos, which combines all of the paste variants identified in the El Cajón region into a single type (Baudez and Becquelin 1973:170–184; chapter 10). See fig. 12.4.

TYPE: BOLO ORANGE

The characteristic feature is a thick orange (5-YR -6/6, -6/8) on white, double slip surface which is applied to a medium to fine paste. Preliminary estimates suggest that approximately 60% of the Bolo Orange vessels were decorated with resist decoration while the remainder were left undecorated as a strong orange monochrome. Plastic decoration is quite varied, and varieties of this type are found which have incised, engraved, and appliqué decoration. Vessel forms include a variety of outflaring-wall bowls and dish forms with four nubbin supports. Jars with outflaring necks are also present, but in general are less numerous than bowls. One variety, Bolo Incised, is most often found in the jar form with incising above the shoulder . This type is very similar to the type described by Baudez and Becquelin (1973:185–193; chapter 10) from Los Naranjos. See fig. 12.5a-d.

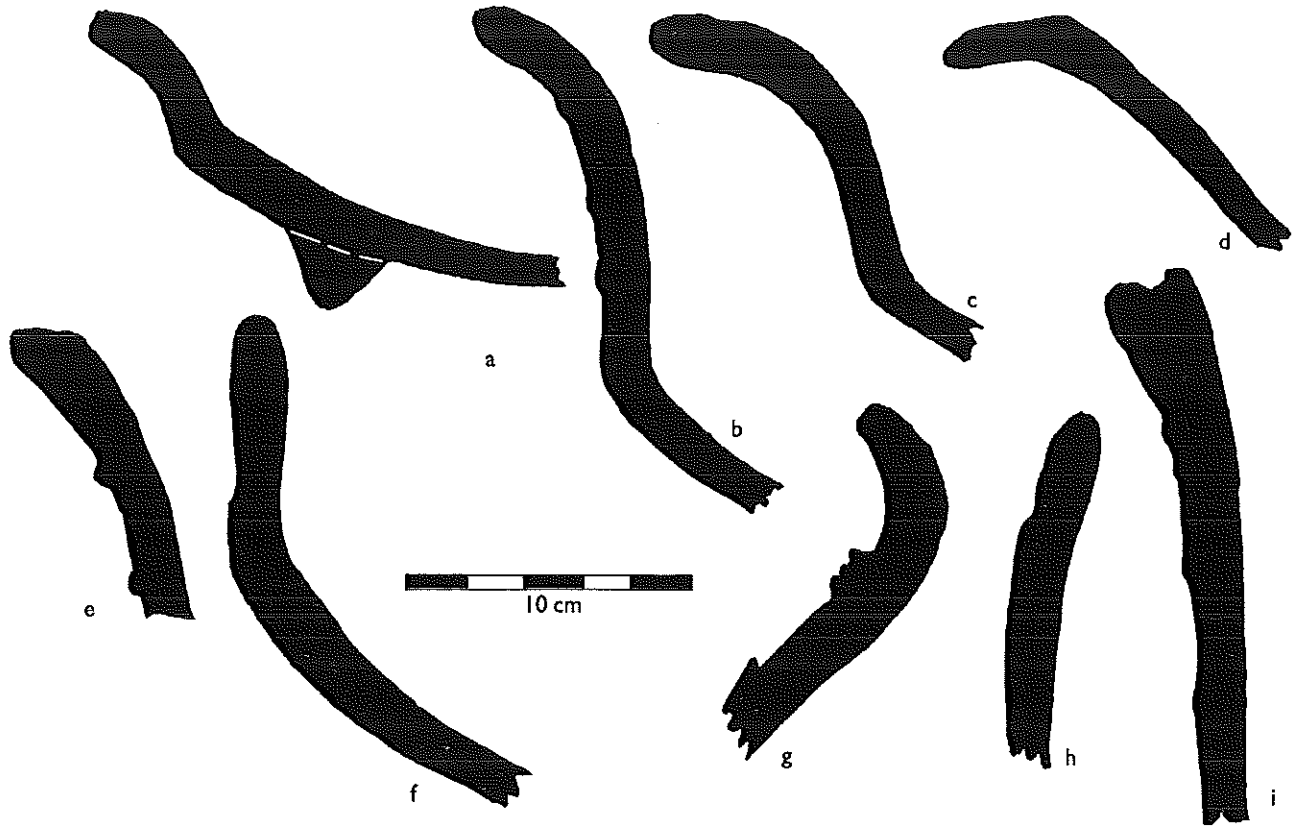

Figure 12.4 • Muérdalo Orange Related.

TYPE: CANDUNGO INCISED

The form of incised decoration which defines this type at Los Naranjos (Baudez and Becquelin 1973:213–217) is actually a modal characteristic which cuts across several different types in the El Cajón collection. The simplest is an unslipped, burnished ceramic which occurs as tall, outflaring-neck jars. A second ceramic class incorporates Candungo style incising on the exterior of tall-neck jars with red-on-natural painted designs. The red (10-YR-4/6, -4/8) or weak red (10-YR-4/4) decoration includes a band along the lip of the vessel, with both incised and painted decoration on jar shoulders and bodies. Red painted designs frequently include sets of vertical lines which end in points resembling flame or feather motifs. Small appliqué faces are sometimes molded onto the sides of jars and may also be over painted with small amounts of red paint. A third related ceramic type with Candungo style incising is classified within the El Cajón collections as Bolero Incised. This ceramic is characterized by a thick orange (5-YR-4/6, -4/8) monochrome slip applied over a medium to fine paste. Bolero Incised only occurs in outflaring-neck jars with Candungo style incising applied to the neck of the vessel. See fig. 12.5e-i.

TYPE: TEPEMECHIN ZONED PUNCTATE

This is an unslipped, burnished ceramic type which characteristically occurs on a coarse cream paste. The principal forms include tall- and short-neck jars and incurving bowls. A few of the tall-neck jars in this category appear to have had tubular spouts. Punctations vary from round to linear in cross section and are placed within zones defined laterally by rectilinear or curvilinear incising. Linear or "jab" punctates are usually found as zoned decoration on the necks of jars, while round punctations (2–3 mm in diameter) tend to be restricted to vessel shoulders and bodies. See fig. 12.6a.

* * *

Ongoing research in the El Cajón region may eventually subdivide the Early Yunque into two separate subphases. Several of the types identified during the Early Yunque show stylistic relationships with Late Formative Toyos materials reported from the lower Ulúa region. The Toyos complex was first defined by Kennedy (1981) as the latest occupation at Playa de los Muertos. Ceramic types within the El Cajón region that resemble some Toyos types include Trogon Red-on-Tan, Trogon Incised, Padio Punctate, Aguila Incised, and Corralitos Red-on-Black. Muérdalo-related ceramic types with resist decoration are present in all the deposits although they increase in frequency as the Early Yunque phase proceeds. Although Candungo Incised is found in all deposits, neither Bolo Incised nor Tepemechin Zoned Punctate become prevalent until the end of the Early Yunque phase.

LATE YUNQUE PHASE

The Late Yunque refers to the interval between AD 1 and 400. A number of types continue from the Early Yunque with changes in either their frequency of occurrence or their modes of decoration.

TYPE: MUÉRDALO-RELATED WITH RESIST DECORATION

Muérdalo-related ceramic types continue to be manufactured from both the fine textured cream paste and fine textured orange

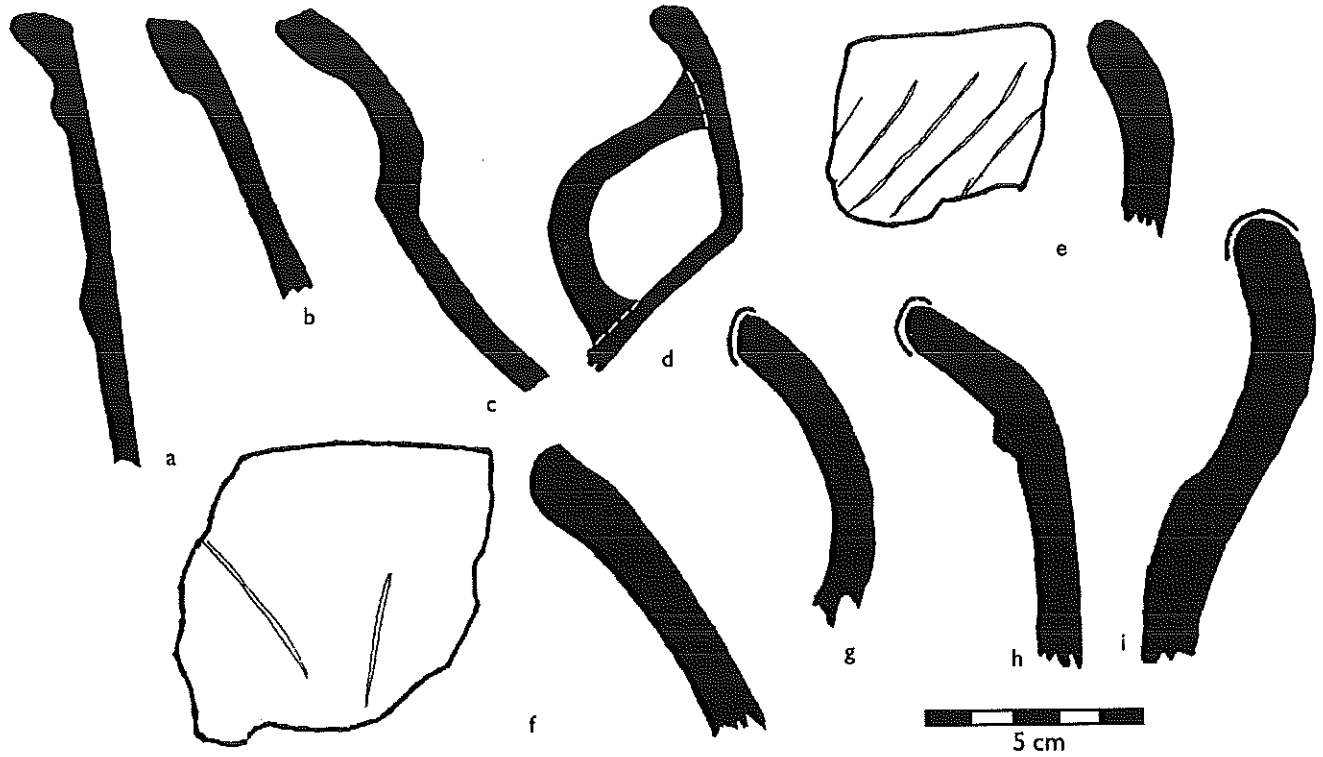

Figure 12.5 • *a-d,* Bolo Orange; *e-i,* Candungo Incised.

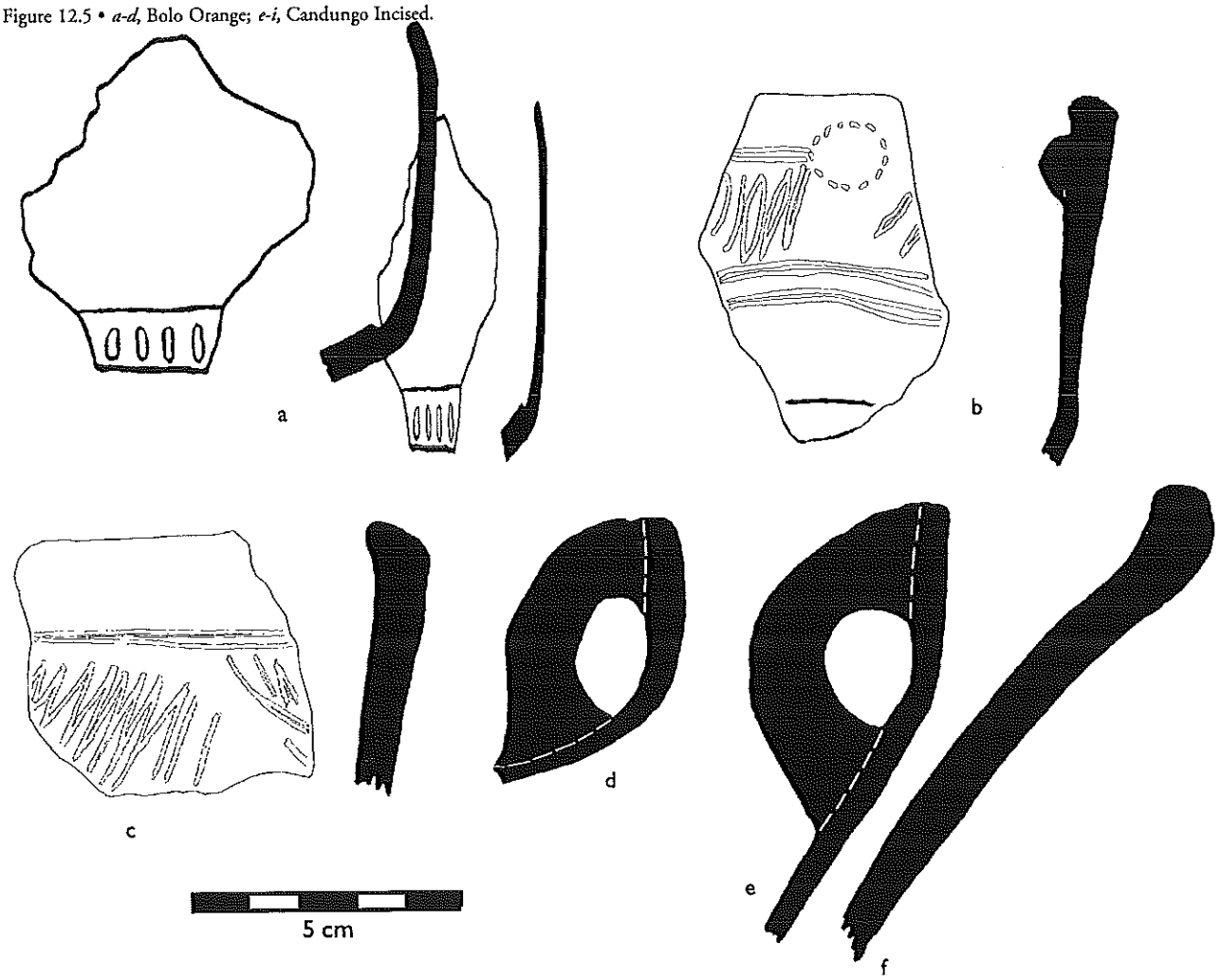

Figure 12.6 • *a,* Tepemichin Zoned Punctate; *b-f,* Tamaro Incised.

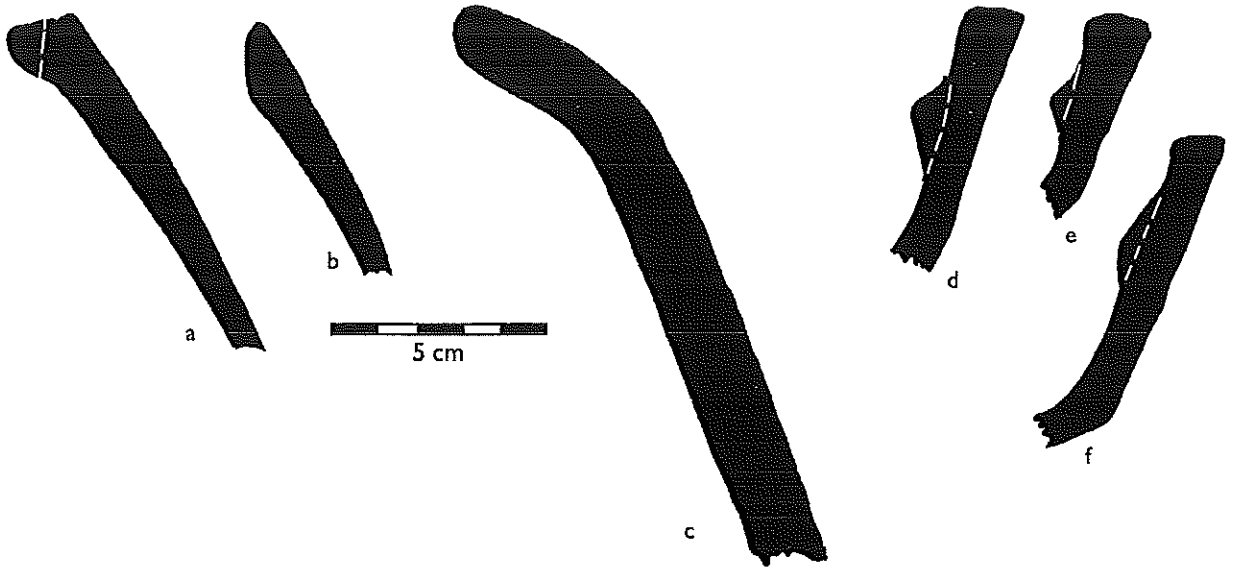

Figure 12.7 • Ladrillo Orange.

paste, with the latter increasing in frequency at the expense of the former. The coarse cream variety apparently does not continue into the Late Yunque phase. Many of the same vessel forms continue, while mammiform supports appear for the first time in the collection.

TYPE: BOLO ORANGE

This ceramic type decreases in frequency during the Late Yunque phase. It is restricted to outflaring and subhemispherical bowls during this phase.

TYPE: TAMARO INCISED

This becomes a very important decorated ceramic type within the El Cajón region during the Late Yunque phase. Vessel surfaces are generally unslipped but may be well burnished, giving the false impression of slip. Vessel surfaces range in color from cream (10-YR-8/1, -8/2) to buff (7.5-YR-7/4, -8/4) or brown (5-YR-4/4). The distinguishing characteristic of this type is the incised decoration which occurs on vessel exteriors in zoned and unzoned formats (Baudez and Becquelin 1973:220–222). Incising occurs as a characteristic zigzag or false rocker stamping. This phase has three principal vessel form categories.

- Jars with straight necks or collars, with or without tubular spouts.
- Neckless jars and shouldered bowls with direct or exterior bolstered rims.
- Bowls with vertical and inflected walls.

Coarse brown pastes replace cream pastes as the Late Yunque continues. Furthermore, vessels become better burnished, and there is a change in the decoration with closely spaced crosshatch incised decoration becoming popular by the end of this phase. The cross-hatching is frequently arranged in triangular or rectangular panels along the upper shoulders of neckless jars. Tamaro Incised is related to Tepemechin Zoned Punctate in both paste type and vessel forms and may first appear toward the end of the Early Yunque phase.

Another diagnostic and presently unnamed ceramic type from this phase combines both incised and appliqué decoration on the vessel exteriors. The incising technique is a distinctive three-line zigzag; sets of three closely spaced incised lines (1–1.5 mm apart) are arranged in alternating diagonal groups around the vessel exterior. The incised lines are frequently reproduced with such care that they produce an impression of combing. The three-line zigzag incision frequently is restricted to the upper shoulders of neckless jars, usually below a plain or cut appliqué band. See fig. 12.6b-f.

TYPE: LADRILLO ORANGE

This is an abundant and highly diagnostic ceramic type which occupies a short temporal span between the end of the Late Yunque and the beginning of the Early Sulaco phase. Ladrillo Orange is a monochrome orange on a coarse paste which has a distinctive reddish orange color when well fired. The exterior surfaces of serving bowls are sealed with a bright red orange slip (10-YR-5/8, -6/8) which is usually well polished. Outflaring-wall bowls with flat bottoms and small solid nubbin or mammiform supports are particularly popular forms. These bowls have diagnostic exterior beveled or bolstered rims which make them easy to identify even when badly eroded (fig. 12.7a,b). Other vessel forms include short-necked and neckless jars which frequently are not as well slipped as the bowl forms (fig. 12.7c-f). Plastic decoration may include crosshatch incising on neckless jars (Ladrillo Incised), exterior appliqué bands on short-necked jars (Ladrillo Appliqué), and cut and/or punctate appliqué lugs on bowl exteriors, bowl lips, or jar handles.

TYPE: UNSLIPPED STRIATED JARS

Unslipped monochrome jars with heavily striated exteriors appear for the first time as a diagnostic ceramic type at the end of the Late Yunque phase. The predominant vessel forms include neckless and convergent-neck jars fashioned from a coarse tempered paste. Striations on neckless jars usually begin 2 to 3 cm below the rim;

Figure 12.8 • Sulaco Orange.

the unstriated zone below the rim is usually left unburnished.

TYPE: SULACO ORANGE

This type is the earliest expression of the Bold Geometric Polychrome ceramic family which previously had only been reported from Late Classic contexts throughout Honduras (Stone 1957; Glass 1966). Sulaco Orange is a slipped monochrome ceramic constructed from a fine orange paste with rhyolite tuff temper. Close examination of ceramic pastes suggests that this ceramic type developed out of the fine textured, orange paste Muérdalo ceramic group which is prevalent throughout this phase. Dominant vessel forms include shallow dishes and everted-wall bowls. Although orange slipped surfaces comprise the majority of vessels in this type, two minor decorative variants are also found: orange-slipped surfaces with attempted resist decoration and orange slipping in zones or panels on the natural light orange surface of the vessels. Attempts to create a decoration using the resist technique produced unsatisfactory results because of low contrast between the background and resist surfaces. Sulaco Orange appears at the end of the Late Yunque but reaches its peak popularity during the subsequent Early Sulaco phase. See fig. 12.8.

OTHER CERAMIC TYPES

Chilanga style ceramics (Sharer 1978:47), which combine red painting with resist decoration, are present but very rare throughout the El Cajón region. Several pieces of calcite tempered, basal flange polychrome were also identified; these are similar to the Caldera polychrome reported by Viel (1983:509–510) at Copán. Two finely finished, red-slipped bowls were also recovered from a Late Yunque burial in the Iglesia complex. These vessels were painted with pink, pale green, and yellow designs. Méambar Red-on-Beige is present in low frequency in some of the latest deposits, apparently dating to the Late Yunque-Early Sulaco phase transition around AD 400.

EARLY SULACO PHASE

The Early Sulaco phase dates to the period from AD 400 to 600 and

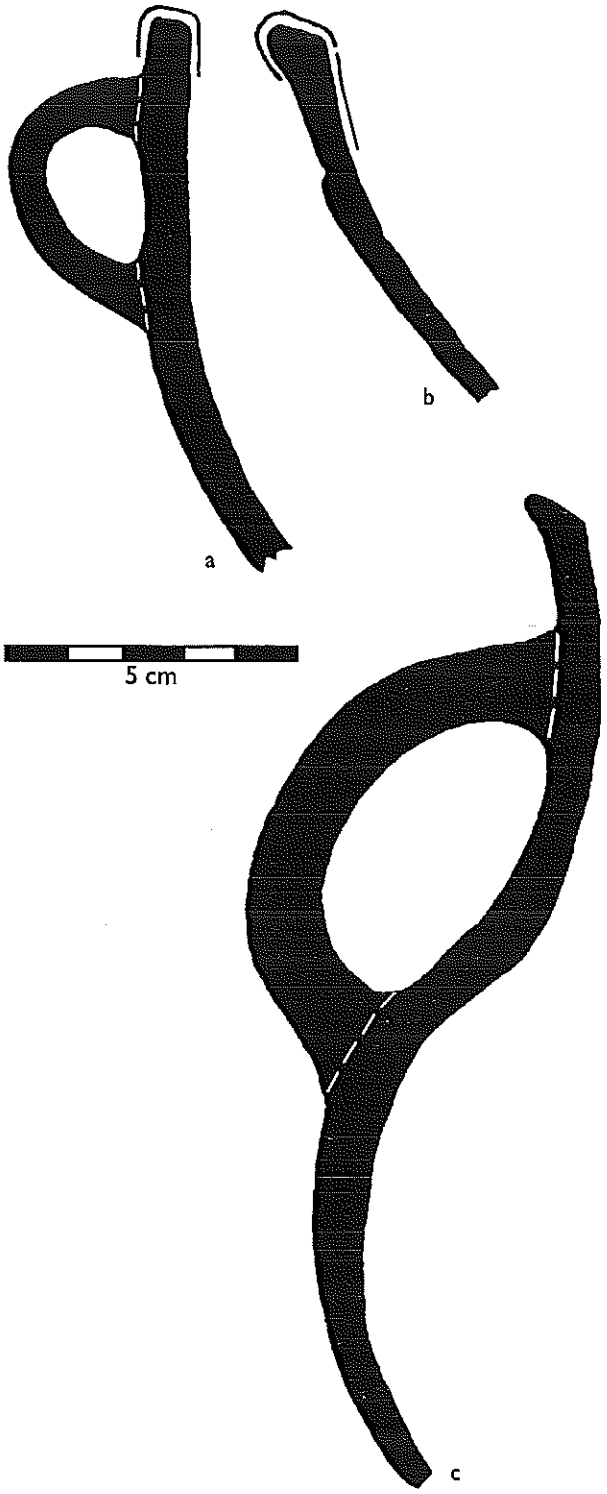

Figure 12.9 Sulaco Bichrome.

corresponds to a number of significant changes in manufacture and decoration of ceramic types. Yunque period modes of vessel form and surface decoration disappear; modes of resist, incised, and appliqué decoration are replaced by various bichrome combinations, trichrome, and polychrome painting. It is during this phase that the Sulaco Ceramic group, also known as Bold Geometric, is widely distributed throughout the region. Furthermore, the earliest Ulúa polychromes appear, marking the beginning of this important central Honduran ceramic tradition.

TYPE: SULACO ORANGE

This type continues from the previous phase and reaches its peak frequency during the Early Sulaco phase. It occurs in three primary vessel form categories.

- Composite and false-composite silhouette bowls with mammiform supports.
- Ring-base hemispherical and subhemispherical bowls.
- Flat-bottom vases with hollow tubular and rectangular slab tripod supports (fig. 12.8j).

The similarity between these last two vessel form categories and those associated with Thin Orange is striking. Sulaco Orange in ring-base bowl and tripod vase forms yields a type which in appearance is very similar to Thin Orange and would have been an excellent substitute tradeware.

TYPE: SULACO BICHROME

Vessels are fashioned from Sulaco group paste and are slipped and decorated with a variety of red painted geometric designs. There are three dominant vessel forms.

- Cylindrical-neck jars with round or everted rims.
- Hemispherical and subhemispherical bowls without supports.
- Shallow, outflaring bowls and dishes with everted rims.

Red geometric designs include nested crosses, stepped terraces, and knots on vessel exteriors. Half circles are frequently found on the interior of jar rims where they attach to a red band along the vessel lip. Bowls are generally only decorated on the interior surface. See fig. 12.9.

TYPE: SULACO TRICHROME

The diagnostic criterion of this type is the use of a three-color pattern to create a distinctive red (10-YR-4/6, -5/9) and orange (2.5-YR-5/8, -6/8) on a light orange vessel surface. Red painting was used to define the principal design motifs while orange usually was reserved for secondary elements or to outline, fill in, or highlight red designs. Sulaco Trichrome occurs in three main forms.

- Hemispherical and subhemispherical bowls with rounded and dimple bases.
- Channeled and false-composite silhouette bowls.
- Convex and long-neck globular jars with strap handles.

See fig. 12.10.

TYPE: CHINDA RED-ON-NATURAL

This is a prevalent utilitarian ceramic type during this phase (see Baudez and Becquelin 1973:241–247; pp. 184–185). Chinda vessels are manufactured from a coarse granular paste. There are two predominant vessel forms.

- Incurving-neck jars with handles at the shoulder.
- Neckless jars with two round handles and thickened rims.

Vessels are painted with a thick red or strong red (2.5-YR-4/4) slip which may be applied over unslipped surfaces or surfaces covered with a thin whitewash. On incurving-neck jars red painting is

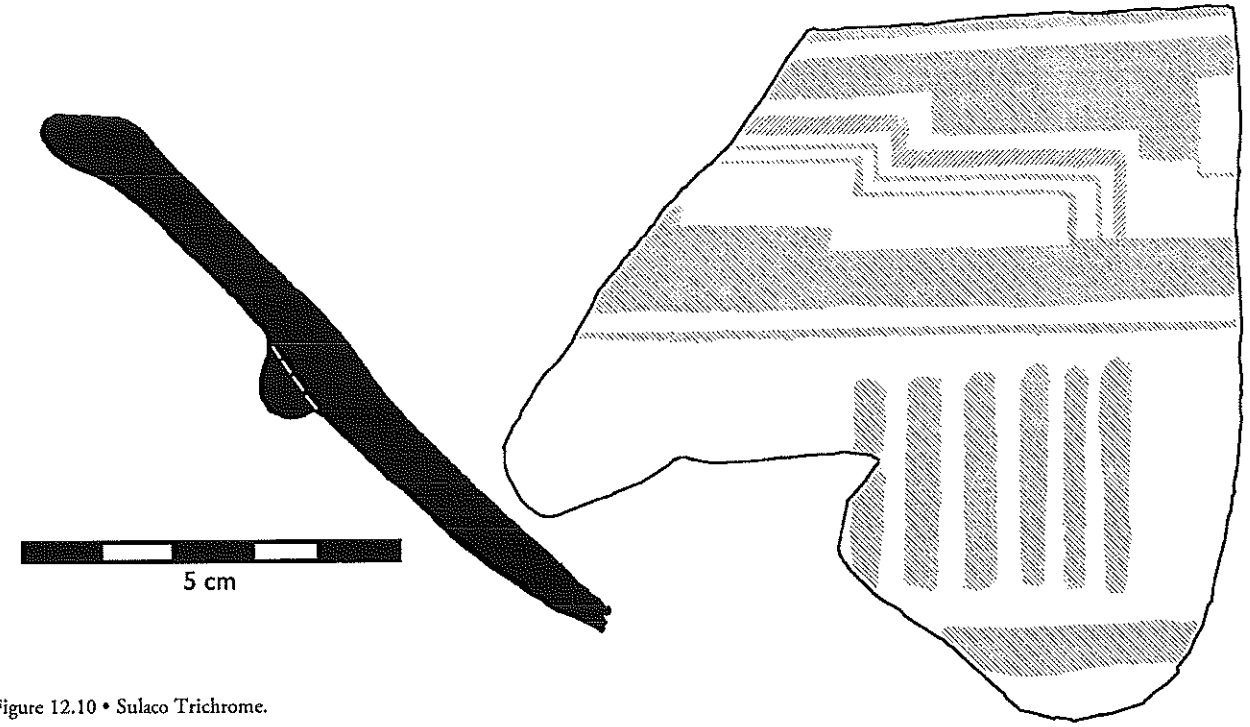

Figure 12.10 • Sulaco Trichrome.

frequently limited to a single red band along the lip of the vessel. Neckless jars, on the other hand, can be decorated with both a red band, 10 to 20 mm wide along the exterior rim, and sets of red diagonal bands, 15 to 20 mm wide painted across the vessel sides. Handles were frequently painted red. Neckless jars are frequently smudged across their surfaces and appear to have been used primarily as cooking vessels. See fig. 12.11.

TYPE: MARIMBA RED-ON-NATURAL

This type occurs only in jar forms and appears to be a tradeware in the El Cajón region. The paste is distinctively different from other types in the collection because of its high mica content, a characteristic of ceramic fabrics in the lower Ulúa region. Vessel forms are short-necked jars with widely everted rims. The rims and sides of jars are painted with a red (7.5-YR-4/6) to dusky red (10-YR-3/4, -4/4) paint which is burnished to an even luster. The upper surfaces of vessel rims are decorated with triangular motifs while bands and crosshatch motifs adorn the lower portions of vessels. See fig. 12.12.

TYPE: CANCIQUE

This distinctive ceramic type occurs in the El Cajón collections in several different bichrome and trichrome combinations. The paste has a medium coarse fabric and may be of nonlocal origin. Hemispherical bowls with rounded lips and medial flanges are the most frequently encountered form although outflaring-neck jars also occur. Sherds may be classified either as red-on-orange or red-on-orange-on-natural, depending on which part of the vessel they come from; painted decoration is usually restricted to the upper two-thirds of the vessel. Several examples in the El Cajón collection exhibit a true trichrome effect with red and orange designs painted over a white base slip. The red used on these vessels usually reaches a dark red (2.5-YR-3/6) to reddish brown (2.5-YR-3/4, -4/4) color, and painted surfaces are usually well burnished. The diagnostic stylistic element of this type is the juxtaposition of small dots along a painted line. See fig. 12.13a.

TYPE: ULÚA TRICHOME

This is a diagnostic, but low frequency, type within the El Cajón collections which is important because of its similarities to Ulúa polychromes reported elsewhere in Honduras (Viel 1978). Paste has a medium texture with quartz inclusions. The principal vessel form is a low subhemispherical bowl with tetrapod nubbin supports. Vessel interiors and exteriors are slipped with a light orange base (5-YR-6/8, -7/8). Design elements are painted on this light background in dark red (7.5-YR-3/6, -4/6; 10-YR-3/6) and reddish orange (2.5-YR -4/8, -5/8). The color pattern of red and orange on a light orange background is noticeably similar to that found on Sulaco Trichrome. Vessel exteriors are decorated with emblems such as Chac heads embellished with feathers while the interiors are either left plain or have simple geometric designs. Overall, the vessels are well burnished but when eroded, the slip appears to flake off unevenly. See fig. 12.13b,c.

OTHER CERAMIC TYPES

Several Late Yunque types continue into the Early Sulaco, eventually disappearing by the end of this phase. These include Ladrillo Orange, Tepemechin Incised, and Muérdalo style resist-decorated forms. Tepemechin Incised forms are replaced by the Chinda varieties as the dominant utilitarian wares. In turn, Muérdalo-style decorated service ware is replaced by several red painted ceramic types from the Sulaco Decorated group as well as imports like Cancique and Ulúa Trichrome. Orange painting is added to Meambar vessels, creating another red and orange trichrome which is similar to Tirantes Trichrome in the Santa Bárbara area (Urban 1986c). By the end of the phase black

Figure 12.11 • Chinda Red-on-Natural.

painting begins to be added as an additional color to the Sulaco Trichromes.

MIDDLE SULACO PHASE

Middle Sulaco materials are well represented and have been excavated at numerous large and small sites in the El Cajón region. Ceramic deposits used to define the chronology come from large scale excavations at the sites of Salitrón Viejo (PC-1), Guarabuqui (PC-15), and La Ceiba (PC-13). The Middle Sulaco phase dates to between AD 600 and 800. The Middle Sulaco is characterized by several important ceramic developments from the preceding phase. Sulaco Trichrome disappears and is replaced by the Sulaco Polychrome complex. Likewise, Sulaco Bichrome continues, but in decreasing percentages as black decoration is added to what otherwise would be Sulaco Bichrome design elements. Ladrillo Orange disappears and is replaced by a less distinctive and poorly made Orange Slipped utilitarian ware. Chinda Red-on-Natural continues, but there are noticeable changes in the form and decorative format on the vessels. Finally, Ulúa Polychrome appears in stylistic varieties which can be correlated with sequences in the lower Ulúa region.

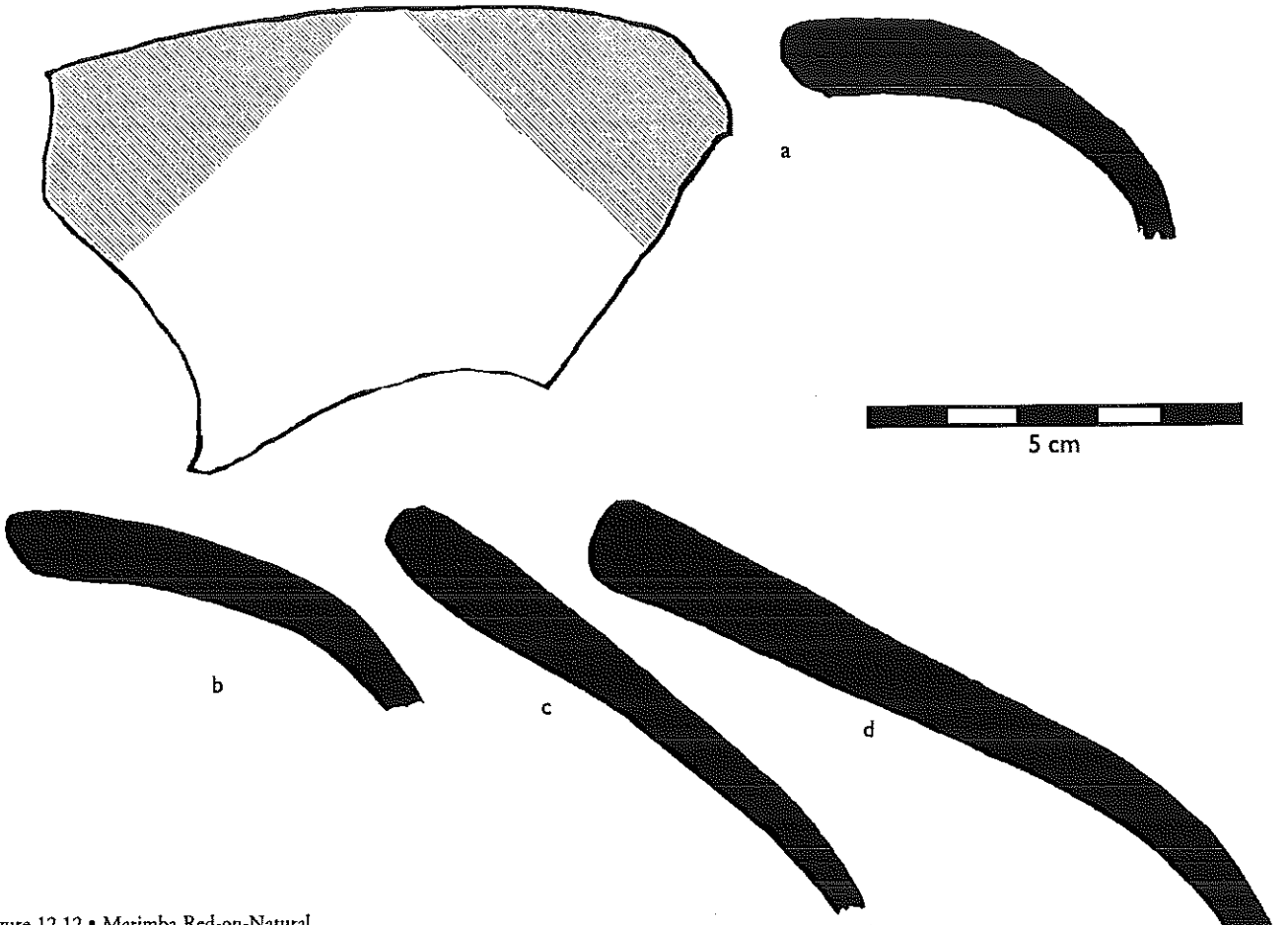

Figure 12.12 • Marimba Red-on-Natural.

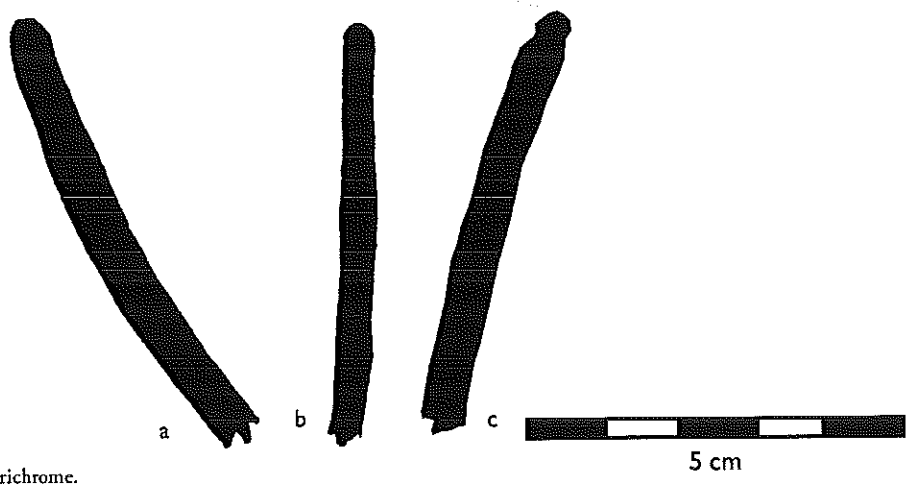

Figure 12.13 • *a*, Cancique; *b*, *c*, Ulúa Trichrome.

TYPE: SULACO POLYCHROME

This type is characterized by its distinctive red (10-YR-4/6, -5/6) and black (7.5-YR-2/1) painted designs applied over a light orange (5-YR-7/6, -7/8) slipped background. The paste conforms to that used in other Sulaco group ceramic types. Vessel forms are limited to

- Straight and incurving-neck jars with rounded or slightly everted rims.
- Hemispherical and subhemispherical bowls with beveled or everted rims.

Jars usually have vertically oriented strap handles situated between the neck and shoulder and may have monkey head adornos on their surface. Bowls have rounded or convex bottoms and may carry small lug appendages on the exterior body.

Decoration usually covers the entire exterior surface of jars from the lip to the shoulder and sometimes beyond. Identifiable motifs on jar necks include knots, lizard and serpent motifs, pyramids, and step-frets. Shoulder decoration includes diagonal lines, checkerboards, S-shaped motifs, and triangles. Decoration usually ends at a wide circumferential red band painted immedi-

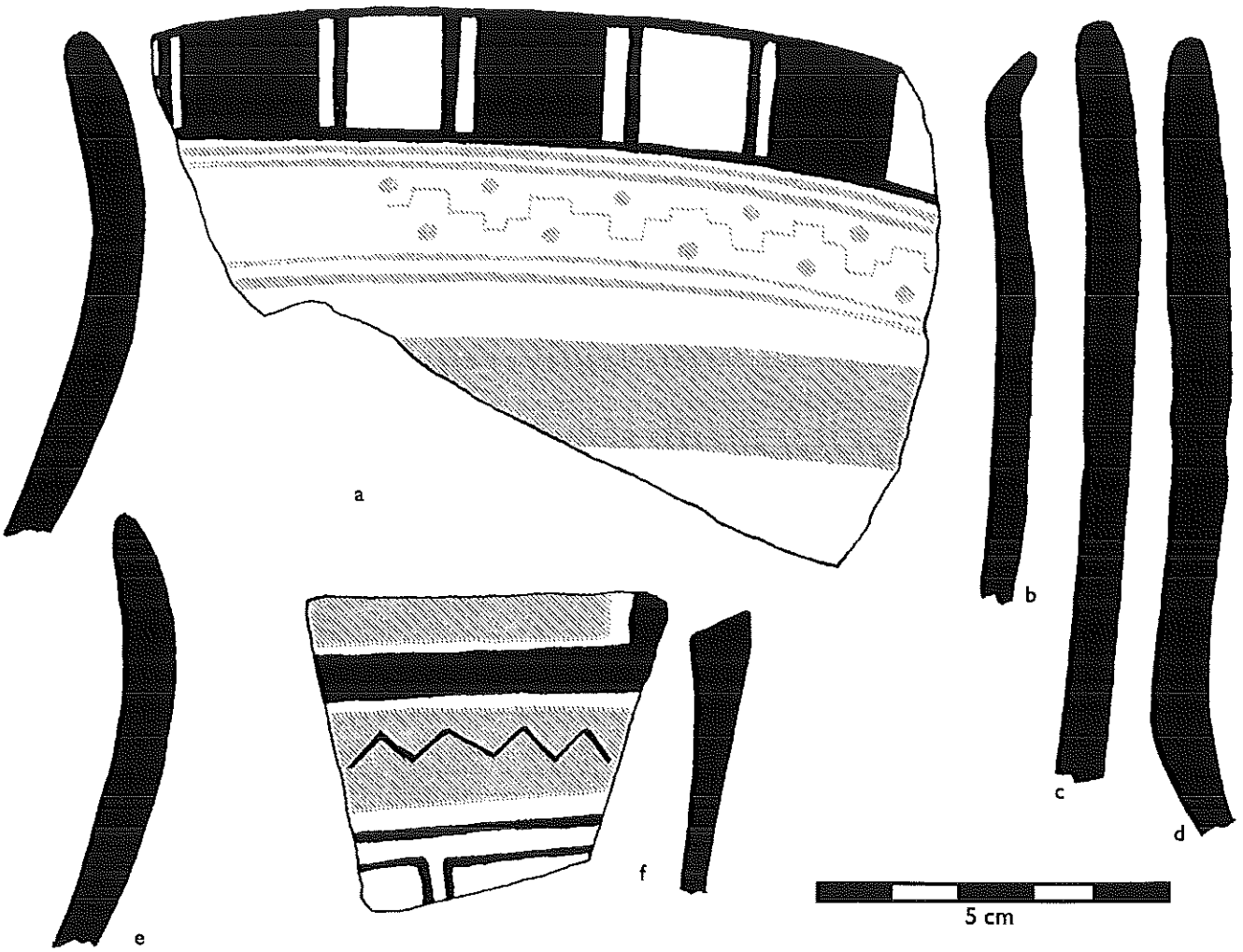

Figure 12.14 • Sulaco Polychrome.

ately below the vessel shoulder. Complex decoration on bowls is usually restricted to vessel interiors with exteriors retaining a single red circumferential band at or near the rim. Vessels may have a continuous or segmented decorated band along the lip of the rim. Bowl interiors frequently are decorated by pendant U bands and/or a combination of two red parallel lines superimposed by a single black wavy line. See fig. 12.14.

TYPE: SULACO INCISED

This type appears for the first time, but in low proportions, throughout stratified deposits at Salitrón Viejo. The vessel fabric is clearly related to the Sulaco Paste group although it sometimes is slightly lighter in color. The type occurs primarily as long-neck jars with rounded lips and vertically positioned strap handles between the neck and shoulder. Necks characteristically have an incised band as the second or third decorated zone on the jar neck. The incised band usually consists of diagonal incised or cross-hatched lines clustered in rectangular groups 15 to 20 mm wide. Carved or painted decoration in round or rectangular cartouches is found on jar bodies above the shoulder. Bowl forms are rare but present in flat bottom forms with straight or divergent walls. Incised decoration on bowls usually occurs in a broad panel which occupies the entire exterior surface. Wide panel decoration on bowls frequently reproduces a serpent figure or complex false hieroglyphic inscription.

Painted decoration on jar necks includes paired lozenges, running pyramids, wavy lines, inverted V motifs, and cross-hatching. The incised panel is usually situated at or near the center line of the jar neck and is usually covered with a thick red slip applied after incision. In some of the better preserved examples, traces of white paint can be seen filling blocks of space or used as outlining around other designs. This white paint appears to have been applied after the ceramic was fired.

TYPE: CHINDA RED-ON-NATURAL

This utilitarian ceramic continues throughout the Middle Sulaco phase. There are two primary forms.

- Neckless jars.
- Long-neck jars with rounded or squared rims.

Neckless jars are usually decorated with a single red band along the exterior of the rim while tall-neck jars have a red band 4 to 6 cm wide below the rim. Both jar forms have two round, vertically oriented handles attached above the vessel shoulder. Handles are frequently painted red or set within a round red circle. Red band decoration on the sides of neckless jars decreases in frequency, although this technique is still present throughout the phase. The

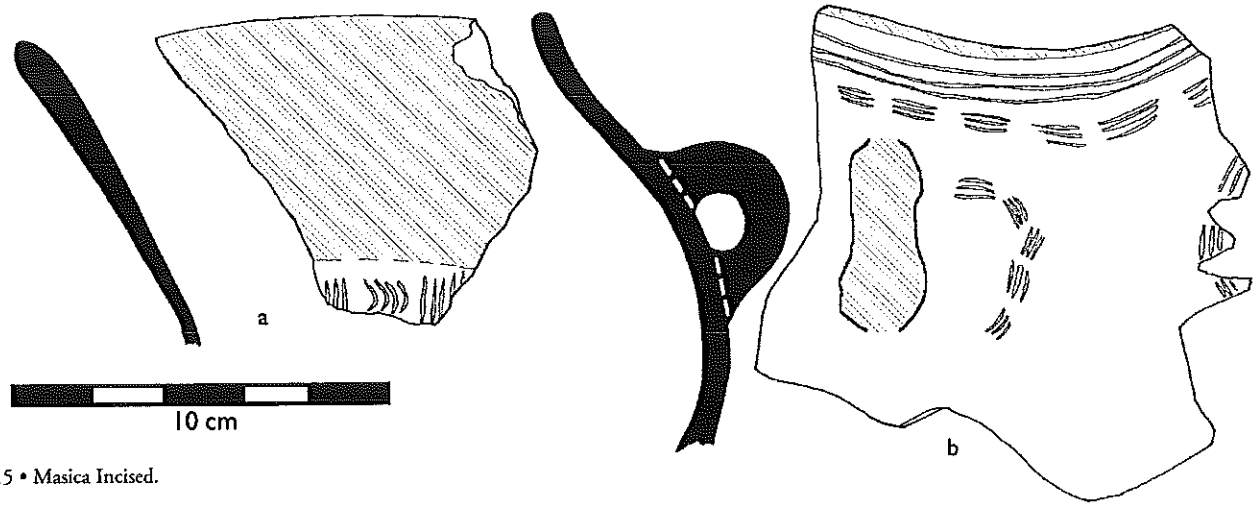

Figure 12.15 • Masica Incised.

long-neck forms increase in frequency throughout the phase and occur in a variety of incurving, straight, and outflaring neck forms.

TYPE: MASICA INCISED

This type is defined by complex incised decoration, usually executed using a multiple-toothed instrument. Vessels are fashioned from a medium coarse buff (10-YR-8/4) to brown (7.5-YR-5/4) paste, the surfaces of which are unslipped. Masica Incised occurs only in neckless or convergent-neck jars or short-necked jars with thickened or beveled rims. Jars have ovate handles set vertically or horizontally below the neck. Incised decorations are located on the neck and body and consist of linear, curvilinear, and zigzag designs. Some jars also have small, cut appliqué lugs or appliqué bands incorporated into the overall design.

Another variety of Masica Incised combines multiple-comb incising with red-on-natural painting. The painted designs range from red (10-R-4/8) to weak red (10-YR-4/4). Jar forms again predominate, and incised decoration is combined with red painting on the rims, necks, and handles of jars. Incised decoration is the same as the unslipped variety except that sine curves and dashed lines are also recorded. Modeled decoration similar to that reported at Los Naranjos (Baudez and Becquelin 1973: Fig. 115w) is also found and consists of effigy faces with coffee bean eyes on the sides of vessels. See fig. 12.15.

TYPE: ULÚA POLYCHROME

Several varieties of Ulúa Polychrome were identified that can be correlated with materials located elsewhere in Honduras. Particularly prominent are Santa Rita class polychromes in vase and bowl forms. Both Santa Rita Mellizo and Santa Rita Cyrano decorated varieties were identified. Other examples include both Yojoa and Travesía decorative styles. Santa Rita class equates with the Red group as defined in appendix B. Mellizo is a variety of the Contador type, and Cyrano is a type (and a variety) in the same group. Yojoa and Travesía are types in the Maroon group (appendix B). See fig. 12.16.

LATE SULACO PHASE

The Late Sulaco phase dates from AD 800 to 1000. Several important changes in the ceramic assemblage distinguish this phase from the Middle Sulaco. Most of these changes are in the style and decoration of Sulaco and Ulúa polychromes. Sulaco Incised increases during this phase while Masica Incised decreases in frequency. Chinda Red-on-Natural continues to be the main utilitarian ceramic type during this phase although several changes in surface decoration were observed.

TYPE: SULACO POLYCHROME

This type is well represented until the end of the phase in several different decorative varieties. Both bowls and jars are present with the former increasing at the expense of the latter. Two different styles of decorative painting are found within the collection at this time.

The first of these is distinguished by the appearance of a highly characteristic decorative scheme on the interior of both jars and bowls. This pattern consists of a set of parallel diagonal lines 3 to 5 mm wide which extend around the entire rim or, on large vessels, occur as two groups of lines separated by zones of undecorated space. Interior decoration is usually red, but some examples have both black and red diagonal lines. Jars continue to be decorated with geometric motifs although serpent imagery increases in frequency during this phase. The most common bowl forms are simple hemispherical vessels with rounded lips. Bowl exteriors become the main decorative register and are painted with geometric designs including sine curves, parallel lines, and bands with nested rectilinear painting. Overall, the strength of the painted design is weaker than during Early Sulaco, and colors have a somewhat transparent quality.

The second decorative style is represented by a vessel class known as exterior banded black-lip bowls. This ceramic variety only occurs on subhemispherical to incurving bowls with round or blunt lips. Vessel lips are always painted with a thin black band which does not extend down the interior or exterior vessel wall. The design is painted on the upper one-third to one-half of vessel exteriors and consists of one or two panels of painted decoration underscored by a solid red band marking the lowest extent of exterior painting. Common decorative motifs are running pyramids, inverted V motifs with interior dots, blocks of parallel lines,

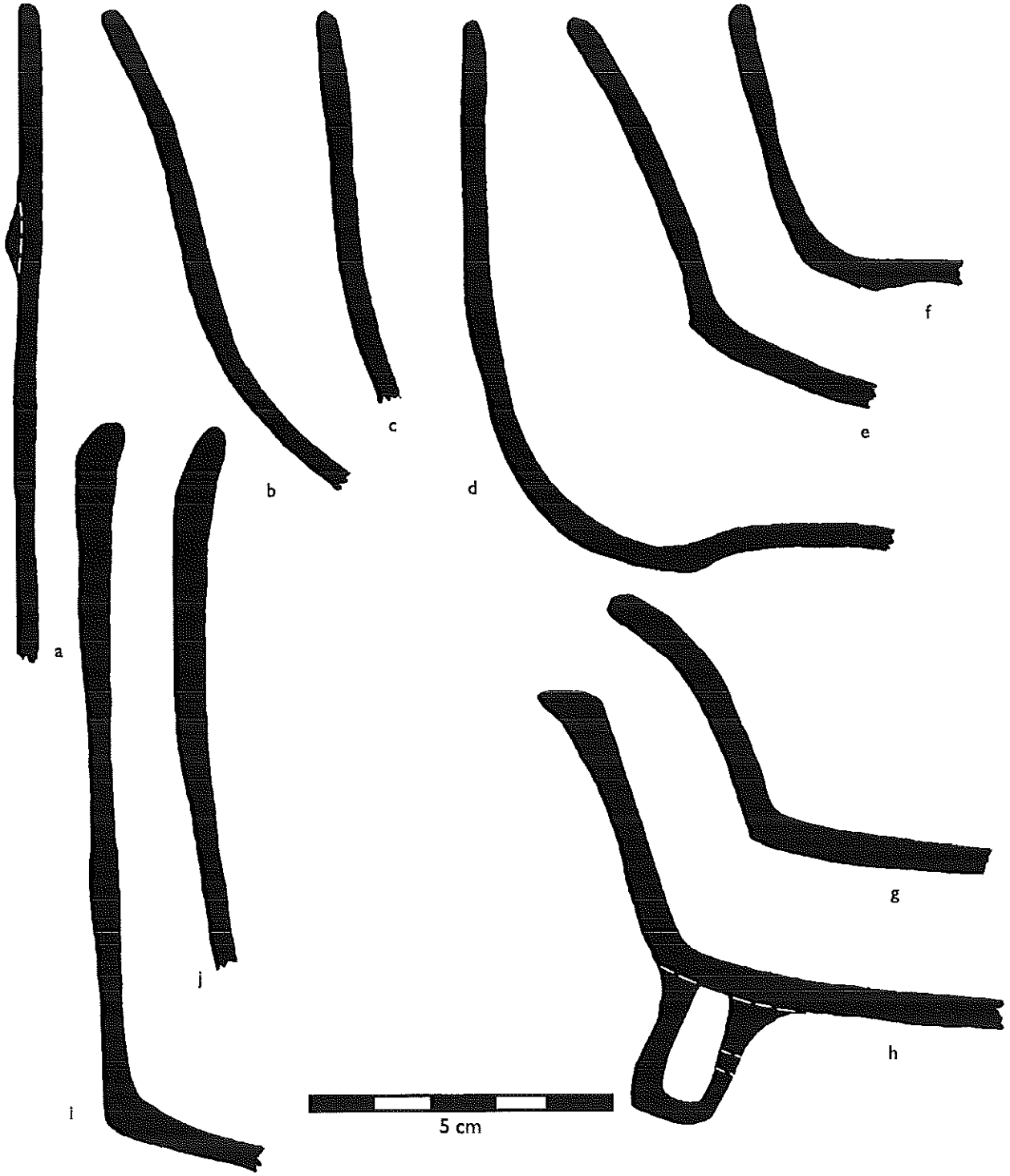

Figure 12.16 • Ulúa Polychrome: *a-c*, Red:Contador; *d, e*, Red:Contador:Chac; *f-h*, Red:Cyrano; *i, j*, Maroon:Yojoa.

and step-frets. Bowls sometimes contain a small "doughnut" appliqué 6 to 9 mm in diameter and 2 to 4 mm in height.

TYPE: SULACO INCISED

This important type increases in frequency and occurs mostly as jar forms, offsetting the apparent reduction of plain Sulaco Polychrome jars. There is a striking resemblance in the decorative painting style and design elements found on the banded black-lip bowls. Like these bowls, Sulaco Incised jars also are painted with a black band along the lip.

TYPE: CHINDA RED-ON-NATURAL

Chinda types continue into this phase. Wide band geometric decoration on the sides of neckless jars is absent in our collections. Long-neck jars with wide red bands continue, and some vessel bodies appear to be slipped red over their entire exterior surfaces. Jars are also decorated with vertical red panels, which begin at the rim and extend down onto the sides of the vessels.

TYPE: ULÚA POLYCHROME

Nebla and Santa Ana class polychromes also appear, with Bilbao

and Salmo design varieties well represented in the collections. Also present in our collections are Tenampúa class polychromes which have red and black designs painted over a characteristic white base slip. Tenampúa class polychromes are readily identifiable even when well eroded and occur in both vase and hemispherical bowls.

* * *

Past and ongoing ceramic analyses throughout Honduras have revealed considerable stylistic variability between regions.[4] The emerging picture is one of multiple regional ceramic assemblages which reflect varying degrees of interaction over time. Similarities are great enough that it has been possible to define several general ceramic spheres throughout Honduras on the basis of shared stylistic characteristics (Urban and Schortman 1986).

Nevertheless, many subtle differences exist from region to region which have yet to be described, quantified, and made available for regional comparison. Until this is completed, the meaning of these variations will be difficult to interpret. Certainly one major cause of these differences was the area's division into many distinct and competing chiefdoms. While many of these stylistic similarities were probably the result of interregional interaction, the existence of multiple production centers and distribution networks enhanced local variability within each regional polity. While stylistic variation in material goods would be expected as a means of reinforcing ethnic relations within regional chiefdoms (Hodder 1979), we lack comprehensive studies of how this would be represented in terms of ceramic styles.

Analysis of ceramic materials from the El Cajón region indicates a number of similarities and differences with neighboring regions. In the final ceramic report we plan a detailed description of the local assemblage and a quantification of its major characteristics. The observations about ceramic affiliations with neighboring areas attempted here are entirely qualitative in nature.

During the Early Yunque phase the El Cajón region appears to be incorporated in a widely interacting cultural network. Similarities in regional ceramic assemblages are striking, and many of the differences appear to result from local clays used in ceramic manufacture. Similarities in several Toyos phase materials from Playa de los Muertos suggest contact with the Lower Ulúa region. Moreover, generalized similarities in cooking, storage, and decorated service ware can be found over the greater part of central Honduras during the Early Yunque. These include the widespread Muérdalo- and Bolo-style service wares with resist and incised decoration. The Candungo-style incised jars resemble Fronton varieties from Santa Bárbara (Urban 1986c) as well as the original Candungo materials from Lake Yojoa (Baudez and Becquelin 1973), San Juan de Intibucá (Sheehy 1983), the Comayagua Valley (Baudez 1966; Leroy Joesink-Mandeville, personal communication) the lower Ulúa region (Strong et al. 1938; Eugenia Robinson, personal communication), and Copán (Longyear 1952). The ceramic similarities with neighboring regions suggest unrestricted interaction between the north coast and the central highlands through the El Cajón region.

Ceramic materials in the El Cajón region become increasingly regionalized during the Late Yunque phase. Muérdalo-style ceramics with resist decoration continue as the main service ware as they do elsewhere throughout Honduras. Similarly, we note the appearance of red-on-orange painted types, such as Méambar Bichrome, which resemble types like Favela at Copán (Viel 1983), Méambar Rouge-sur-Beige at Los Naranjos (Baudez and Becquelin 1973) and La Isla:La Isla variety from Santa Bárbara (Urban 1986c).

Nevertheless, there are also some major differences. Chilanga-style ceramic types which combine red painting with traditional resist decoration are practically absent in the collection. Chilanga-style vessels are an important component of contemporaneous ceramic assemblages at Copán (Viel 1983:517–518), Los Naranjos (Baudez and Becquelin 1973:285–287), in the Comayagua Valley (Baudez 1966:311), Choluteca (Baudez 1966:316), and in the lower Ulúa region (chapter 7).

The most striking difference, however, is the abundance of unslipped burnished-incised and appliqué types within the collection. The most important of these is Tamaro Incised which is a widely utilized ceramic type found in the El Cajón region. Similar incised and appliqué types have been reported at Los Naranjos (Baudez and Becquelin 1973:220-222), Santa Rita (Strong et al. 1938: Plate 9a), and in the Comayagua Valley (Canby 1951; Baudez 1966). Nowhere, however, are the materials as abundant as they are in the El Cajón area. Survey up the Sulaco River revealed that they are also abundant at sites near the town of Sulaco (also see Stone 1957: Fig 39). It is likely that this ceramic tradition has its origins somewhere to the east or southeast of the El Cajón region. An increase in these materials during the Late Yunque may reflect a strengthening of relationships along the Sulaco River which would have provided an important communication corridor to areas like the Olancho and Talanga valleys in east central Honduras.

The Early Sulaco is an important phase for three reasons. First it signals the emergence of the Sulaco Ceramic group which formerly was identified as Bold Geometric Polychrome. This ceramic group is important for two reasons: it is assumed to have been a widely distributed tradeware during the Classic period, and it suggests contact with areas of eastern Honduras where Bold Geometric has been reported with greater frequency (Strong 1948:111–112). Sulaco Bichrome and Trichrome are the most abundant decorated types found in the El Cajón. These types have not been reported from Early Sulaco contexts elsewhere in central Honduras except at the site of Santa Rita (Rosemary Joyce, personal communication) and Los Naranjos (Baudez and Becquelin 1973: Fig 111N). The recovery of kiln wasters indicates that at least some of the Sulaco group ceramic types were manufactured in the El Cajón region. The presence of these ceramics suggests the continuation of cultural ties between the El Cajón region and areas of eastern Honduras.

The Early Sulaco phase is important because it is the time period during which the central Honduran polychrome tradi-

tions developed. One of the authors (Hirth 1986) has suggested that Sulaco Trichrome is one of several related ceramic types which were combined to create an early polychrome by using red and orange on a natural, white, or orange-slipped background. Related types include Méambar Trichrome identified in the El Cajón region, Cancique types reported from Los Naranjos (Baudez and Becquelin 1973:228-290) and the Comayagua Valley (Stone 1957: Fig 50a) and Tirantes Trichrome from Santa Bárbara (Urban 1986c). These, together with the Sulaco Trichrome and Ulúa Trichrome types discussed here, form a ceramic cluster which concentrated in the central Honduran highlands. As a group these ceramic types differ strongly from the early polychromes both at Copán (for example, Gualpopa) and in the lower Ulúa region. These polychromes make early use of a black painted decorative scheme. The emergence of an early trichrome decorative style in the highlands is another example of the ceramic heterogeneity associated with evolution of multiple chiefdom societies throughout Honduras.

Finally, the Early Sulaco was an era of intensified interregional interaction when the El Cajón region showed involvement in long distance trade. Trade items recovered at Salitrón Viejo include a variety of exotic jade, marble, shell and slate artifacts (Hirth 1988; Hirth and Grant Hirth 1987). Interregional exchange also is reflected in the local ceramic assemblage. The slipped monochrome ceramic type of Sulaco Orange is produced in forms which emulate the well known Middle Classic Teotihuacán Thin Orange tradeware in color, surface finish, and vessel form. Two principal vessel form categories in Sulaco Orange are ring-base bowls and vertical wall, flat-bottom vases with hollow tubular tripod supports and solid rectangular slab supports. These vessels form a significant percentage of the Early Sulaco ceramic assemblage in all domestic and nondomestic contexts at Salitrón Viejo. While we do not as yet understand the mechanisms behind this intriguing stylistic parallel, it certainly documents the importance of interregional interaction in the organization and development of Early Sulaco phase societies in the El Cajón region.

The Middle and Late Sulaco phases are defined by several important ceramic changes in the El Cajón region. These include the appearance of black painting on Sulaco Polychrome, the widespread use of Ulúa polychrome types, and the importance of Chinda Red-on-Natural as the main decorated utilitarian ware. Sulaco Polychromes continue as the main decorated service ware, with Ulúa Polychrome increasing in frequency during the Late Sulaco. Interestingly, Ulúa Polychrome is most frequently represented in vase forms with low rectangular supports.

Chinda related ceramic types are widely distributed throughout Honduras during this phase. Chinda Rouge-sur-Natural and related types have been reported at Los Naranjos (Baudez and Becquelin 1973:241–247), at Santa Rita in the lower Ulúa region (Strong et al. 1938:49), and the Santa Bárbara region (Urban 1986c). An increase in ceramic homogeneity among utilitarian types throughout central Honduras is important because it suggests an intensification of local-level interaction among groups along the Ulúa River during this phase.

SUMMARY

Analysis of ceramic materials from the El Cajón region confirms a long sequence of occupation beginning with the Early Yunque phase (400 BC–AD 1). During this phase there were strong stylistic similarities with ceramic complexes reported elsewhere in central Honduras.

During the Late Yunque and Early Sulaco phases the El Cajón region developed ceramic assemblages which are stylistically distinct from those in the lower Ulúa and Lake Yojoa regions.[5] Important cultural linkages are apparent with eastern Honduras and it is possible that the Sulaco river was a main artery of trade and communication among groups along the Ulúa River and the Olancho and Talanga valleys. Regional ceramic differences decreased during the Middle and Late Sulaco phases, and while the El Cajón region maintained contact with eastern Honduras, its ceramic assemblage showed greater similarities with those of its neighbors to the north and west.

Ceramic analysis confirms widespread interaction throughout Honduras over a long period of time. What remains unclear is the extent to which this interaction was the result of interregional trade or widespread cultural pluralism and the sharing of decorative motifs, vessel forms, and ceramic painting styles. Undoubtedly, both mechanisms were at work. The task which remains is to raise ceramic analysis to this level of interpretation.

Notes

1. Each of the three authors is involved with establishing the regional ceramic chronology for the El Cajón Archaeological Project. Nedenia Kennedy developed the initial analytical methodology, identified the major paste groups, and proposed a preliminary typology based on ceramic attribute clusters at Salitrón Viejo. Kenneth Hirth began a systematic analysis of the ceramic materials from Salitrón Viejo between 1985 and 1987. Maynard Cliff began work on the Late Sulaco materials from the site of Guarabuqui in 1986. The typology presented here represents the joint work of all three investigators. The senior author takes responsibility, however, for discrepancies in the chronological placement and discussion of these ceramic types.

2. The El Cajón Project was organized and directed by the Instituto Hondureño de Antropología e Historia in Tegucigalpa, Honduras. Its supervisory personnel are Kenneth Hirth, Project Director; Gloria Lara Pinto, Subdirector; and George Hasemann, Field Director. From its inception the El Cajón project has benefited from collaboration with many institutes and individuals throughout the Americas too numerous to mention here. A complete list of the project's personnel and contributing institutions can be found elsewhere (Hirth, Lara Pinto, Hasemann 1989:xvii–xxii). Several institutions provided the primary funding to conduct this research. Funding for fieldwork was drawn

Table 12.2 • Chronometric dates

Site	Stratigraphic context	Laboratory reference	Date
Salitrón Viejo	CV–36–g	SMU–1866	210 BC ± 80
Salitrón Viejo	Rasgo 15	SMU–1934	320 BC ± 80
Salitrón Viejo	G–100–c	SMU–2035	165 BC ± 262
Salitrón Viejo	G–206–t	SMU–1932	120 BC ± 55
Salitrón Viejo	AD–1–f	SMU–2296	250 BC ± 90
Salitrón Viejo	M–37–j	SMU–2294	110 BC ± 85
Salitrón Viejo	CF–3–k,l	SMU–1869	AD 70 ± 50
Salitrón Viejo	M–41–b	SMU–2295	460 BC ± 65
Salitrón Viejo	CQ–1–c	SMU–1870	AD 450 ± 50
Salitrón Viejo	AL–1–d	SMU–1933	AD 610 ± 50
Salitrón Viejo	CX–50–i	SMU–1867	AD 690 ± 40
La Ceiba	L–1–c	SMU–2297	AD 440 ± 70
Intendencia	R–25–a	SMU–2300	AD 630 ± 40
Intendencia	D–6–e	SMU–2299	AD 710 ± 70
PC22	C–3–f	SMU–2298	110 BC ± 80

Radiocarbon dates. All dates were processed at the radiocarbon laboratory at the Institute for the Study of Earth and Man, Southern Methodist University. Dates are corrected and calibrated to BC/AD equivalents.

primarily from the Empresa Nacional de Energia Electrica (ENEE), the Honduran National Congress, the El Cajón Consortium (CELCA), and the Instituto Hondureño de Antropología e Historia. Financing for laboratory analysis was provided by the Instituto Hondureño de Anthropología e Historia, the National Science Foundation, and the Fulbright-Hayes Research Program (CIES).

3. Portions of this chapter originally appeared in Hirth et al. 1989. Permission to publish them here has been granted by Latin American Archaeology Publications, University of Pittsburgh.

4. Past research on Honduran ceramics includes several comparative discussions (Stone 1941, 1957; Glass 1966; Urban and Schortman 1986) as well as a number of specific site reports from the lower Ulúa region (Strong et al. 1938; Kennedy 1981; Joyce 1983, 1987b), Lake Yojoa (Baudez and Becquelin 1973), the Valley of Comayagua (Canby 1951; Baudez 1966; Joesink-Mandeville 1987), Santa Bárbara (Urban and Schortman 1986, 1987; Urban 1986c), Copán (Longyear 1952; Viel 1983), northeastern Honduras (Healy 1978a, 1978b; Strong 1948), and the El Cajón region (Kennedy et al. 1982; Kennedy 1986).

5. We still do not know enough about the valley of Comayagua. It is possible that some of the distinctive stylistic characteristics of the El Cajón region will also be found in the Comayagua Valley once its regional ceramic chronology is better understood.

Project collections. Project ceramic collections are presently stored in the Museo Regional de Arqueología in Comayagua, Honduras. Type collections are available for study at this facility with the permission of the Project Director.

Project bibliography. Benyo 1986; Hirth 1982, 1986, 1988, 1989; Hirth and Grant Hirth 1987; Hirth et al. 1982, 1989; Hirth et al. 1989; Kennedy et al. 1982; Lara Pinto 1985; Lara Pinto and Sheptak 1985; Messenger 1984; and Véliz and Hasemann 1978.

Ceramic units by period

LATE PRECLASSIC
(EARLY YUNQUE PHASE)

Type: Trogon Red-on-Tan
Type: Aguila Incised
Type: Corralitos Red-on-Black
Type: Padio Punctate
Type: Muérdalo Orange-related
Type: Bolo Orange
Type: Candungo Incised
Type: Bolero Incised
Type: Tepemechin Zoned Punctate

LATE PRECLASSIC-
EARLYCLASSIC
(LATE YUNQUE PHASE)
Type: Muérdalo Orange-related
Type: Bolo Orange
Type: Tamaro Incised
Type: Ladrillo Orange
Type: Unslipped Striated Jars
Type: Sulaco Orange

EARLY CLASSIC
(EARLY SULACO PHASE)
Type: Sulaco Orange
Type: Sulaco Bichrome
Type: Sulaco Trichrome
Type: Chinda Red-on-Natural
Type: Marimba Red-on-Natural
Type: Cancique Bichrome/Trichrome
Type: Ulúa Trichrome

LATE CLASSIC
(MIDDLE SULACO PHASE)
Type: Sulaco Polychrome
Type: Sulaco Incised
Type: Chinda Red-on-Natural
Type: Masica Incised
Type: Ulúa Polychrome

TERMINAL CLASSIC
(LATE SULACO PHASE)
Type: Sulaco Polychrome
Type: Sulaco Incised
Type: Chinda Red-on-Natural
Type: Ulúa Polychrome

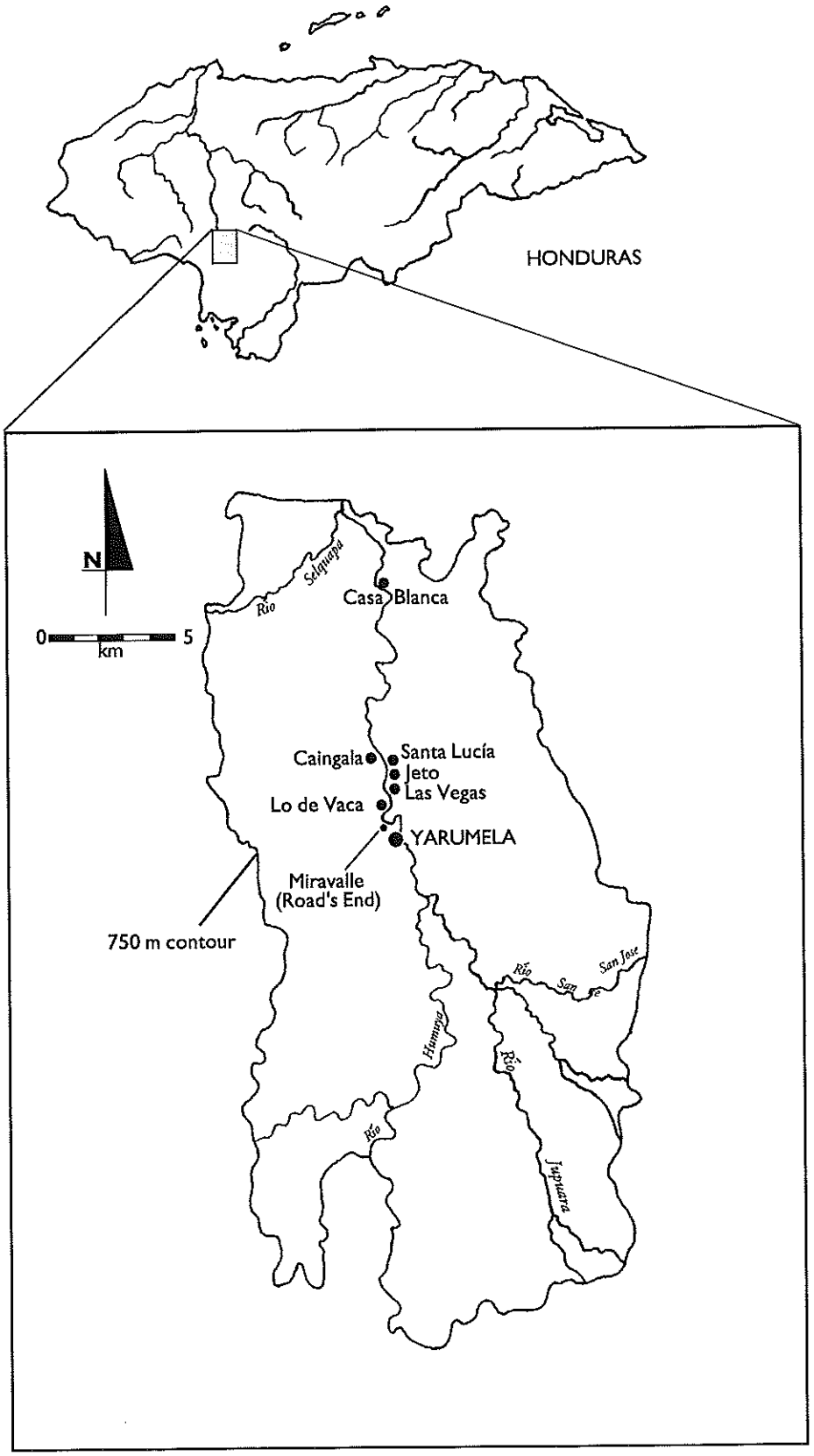

Figure 13.1 • Map of Comayagua Valley.

CHAPTER THIRTEEN

Comayagua Valley

LeRoy V. Joesink-Mandeville

THIS CHAPTER OFFERS a synoptic sketch based on the currently available evidence on the archaeological ceramic complexes of the Comayagua Valley and their sequence, as viewed from the perspective of Yarumela (LP-1), Department of La Paz. Likewise, a classification, albeit somewhat tentative, is herein presented of the earliest two pre-Usulután ceramic complexes at Yarumela based on type-variety systematics and methodology (Smith et al. 1960; Gifford 1960). The definitive study of these ceramics has been undertaken with a view to refining the chronological sequence for Yarumela to enable its utilization as the type-site control for the establishment of broader temporal-spatial relationships; for example, the ceramic and cultural stratigraphy of the region, that is, the entire Comayagua Valley (fig. 13.1). The "region" concept employed here is that advanced by Urban and Schortman (1987). In Michael Lind's (1987) phrasing, this is a traditional diachronic "producer-oriented" model for ceramic analysis with attention being focused on techniques of manufacture rather than function as in his "consumer-oriented" model. Lind's "consumer-oriented" model will be employed in future functional analysis of Yarumela ceramics when investigation can be carried out on domestic houses and household clusters employing the excavation strategy elucidated by Marcus Winter (1976). The attributes under analysis in the current study were selected chiefly with the goal of determining chronology through the study of surface treatment and vessel form, insofar as the latter holds temporal-spatial significance, and culture contact and diffusion, ultimately through the study of paste. Investigation into intra-site and interregional interaction so far has had to depend on comparative analysis of surface treatment and decoration and, to a much lesser degree, vessel form (Joesink-Mandeville 1987).

PRIOR INVESTIGATIONS IN THE COMAYAGUA VALLEY

That intrepid traveler/geographer/writer Ephraim Squier (1858) visited the Comayagua Valley in the mid-nineteenth century, conducting an invaluable survey of its geographical aspects and resources. Squier (1859) also reconnoitered Yarumela, providing the description of its mounds and their state of preservation that was to be cited and/or reiterated by all subsequent investigators (for example, Yde 1938:14-15). As Stone (1957:13) notes, Squier (1858:133) considered Yarumela, Cururu, and Lejamani the principal sites in the valley, making the following observation: "They consist of large pyramidal, terraced structures, often faced with stone, conical mounds of earth, and walls of stones. In these, and in their vicinity, are found carvings in stone, and painted vases of great beauty." Next, Samuel K. Lothrop led the Peabody Museum Expedition of 1917 to reconnoiter the valley sites of Santa Lucia, Jeto, and Caingala (Stone 1957:12). Later, the antiquarian Monseñor Federico Lunardi (1941) scouted the site with a copy of Squier in hand to make his own reconnaissance and collect folklore about the place from elderly informants. He believed Yarumela had been a prominent Maya center due to similarities between the surface sherds there and non-polychrome pottery at Copán; for example, pottery decorated in the Usulután technique (Longyear 1952).

Squier's site account in turn led Doris Stone (1957) to Yarumela during the 1940s while reconnoitering the archeological resources of the Comayagua Valley. She determined that the site, the largest one in the valley, belonged essentially to the Formative period. Stone called the attention of Joel S. Canby (1949, 1951), then a Harvard University graduate student, to Yarumela. He conducted a three-month field season in 1948, testing for ceramic stratigraphy and preparing a site map. Employing field methods appropriate to that time, test units were excavated with pick, shovel, and trowel in arbitrary 25 cm levels without any sifting. The four to five member work force was supervised by one trained person, Canby. Undecorated ceramic body sherds were discarded. Relatively few lithics were recovered and few, if any, ecofacts and faunal remains recorded. The findings from this investigation were reported in Canby's (1949) unpublished and unmicrofilmed doctoral dissertation; unfortunately, the brief published summary contains no illustrations (Canby 1951). The great significance of the site soon came to be recognized, nevertheless, by Michael D. Coe (1961), especially the earliest phase and ceramic complex of Canby's three-phase Formative sequence (see table 13.1). In addition, a postceremonial center/post-Formative period occupation was established by the presence of a component of the Ulúa Polychrome complex and designated the Classic, corresponding to the Mesoamerican Late Classic period. Moreover, thanks to Canby's efforts, an extensive ceramic collection from the site resides in the Peabody Museum

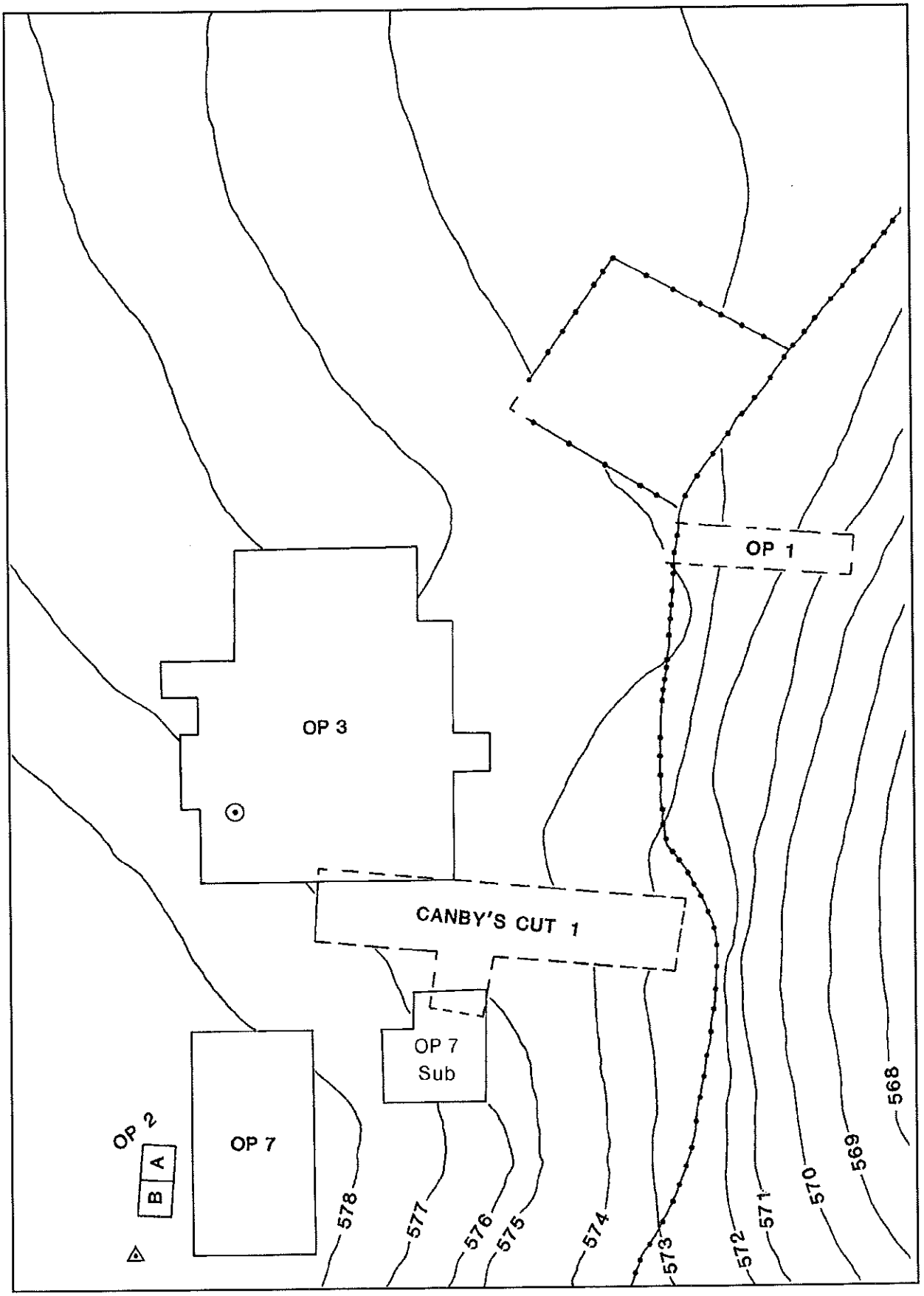

Figure 13.2 • Map of the south oxbow locus, Yarumela (prepared by Elder 1983).

Table 13.1 • Yarumela ceramic complex and phase designations

Canby 1949, 1951	Coe 1961, Baudez 1966, Joesink-Mandeville 1986, 1987	Current sequence
Postclassic		Las Vegas component
		Tenampúa component
Classic	Yarumela IV	Comayagua
		Maradiaga?
Archaic	Yarumela III	Miravalle
		Rinconada?
Proto-Archaic	Yarumela II	Chilcal
Eo-Archaic	Yarumela I	Yarumela

of Harvard University. Glass (1966:175), in his survey of Honduran ceramics, briefly summarizes the Yarumela Formative complexes from this collection and Canby's (1949) dissertation. But it was Coe (1961) who was the first to substitute Roman numerals for Canby's phase designations; Baudez (1966) substituted Arabic numbers for Coe's Roman numeral phase designations (see table 13.1).

During Baudez's (1966) 1964-1965 Honduran field season, he did excavation at Lo de Vaca, limited testing at Las Vegas and Caingala, and surface collections at Yarumela and Casa Blanca (fig. 13.1).

In 1980 some surface collecting was done and a brief reconnaissance made of Yarumela by Joesink-Mandeville, particularly of the south oxbow area, locus of the earliest reported (Canby 1949) Formative occupation on the embankment overlooking the bed of the former oxbow lake. Activities during the 1981 summer field season involved the excavation of two stratigraphic test trenches (Ops 1 and 2), comprising seven 1 m^2 units in the south oxbow area, to probe the Yarumela I and II occupations (Joesink-Mandeville 1986). Guided by information gained from those probes, extensive excavations were conducted during the spring 1983 field season in the locus of the site's earliest known settlement, again in the south oxbow area (fig. 13.2). This work has been reported by Colby (1988), Elder (1983), and Joesink-Mandeville (1985).

In 1985 Dixon (1989) surveyed Yarumela and prepared a new site map (fig. 13.3). A number of analyses of the Yarumela data are currently in process.

THE SITE OF YARUMELA

The ceremonial center of Yarumela rests on a rise of ground or a plateau approximately 13–15 m above the Río Humuya. The plateau is elongated north-south, extending between two oxbows of the Humuya; two of the four major mounds, 104 and 103, are situated near the northern and southern borders, respectively (fig. 13.3). The two largest mounds, 101 (El Cerrito) and 102, are located in the middle along an approximately east-west line. The northern and eastern perimeters of the plateau are defined by the river and accentuated by extremely steep and highly eroded embankments. The western and southern perimeters gradually slope downward to the lower plain via a slight depression which Canby (1949) referred to as an "old drainage depression" and an "old river basin." He also suggested that there was a remote possibility that a ramp-like feature or structure, since destroyed, along the west-south boundary may once have been part of the river course because of either a natural meander or human construction, or a natural meander reinforced and maintained by human efforts.

Canby's "Road's End" locus, the site of the present-day hamlet known as Miravalle, is situated on the spur of high ground bordering the channel on the northwest, opposite the former ramp-like structure. Test units placed in this locus yielded scant evidence of a Yarumela I occupation but demonstrated the presence of deep, extensive Yarumela III deposition, showing "Road's End" to have been a major habitation area during that phase. Likewise, the Yarumela IV (Classic) settlement was located here (Canby 1949). Accordingly, in 1983 our Op 8 was excavated to sample a Yarumela IV house mound.

One of the loci of earliest occupation, in the south oxbow area (Canby's Ox Bow Area), appears like a textbook example of an early tropical forest village. River resources are close at hand, and the site is situated on a terrace or embankment overlooking what was an oxbow lake until about 1950. This locus also overlooks an expansive flood plain which extends along the opposite bank, an

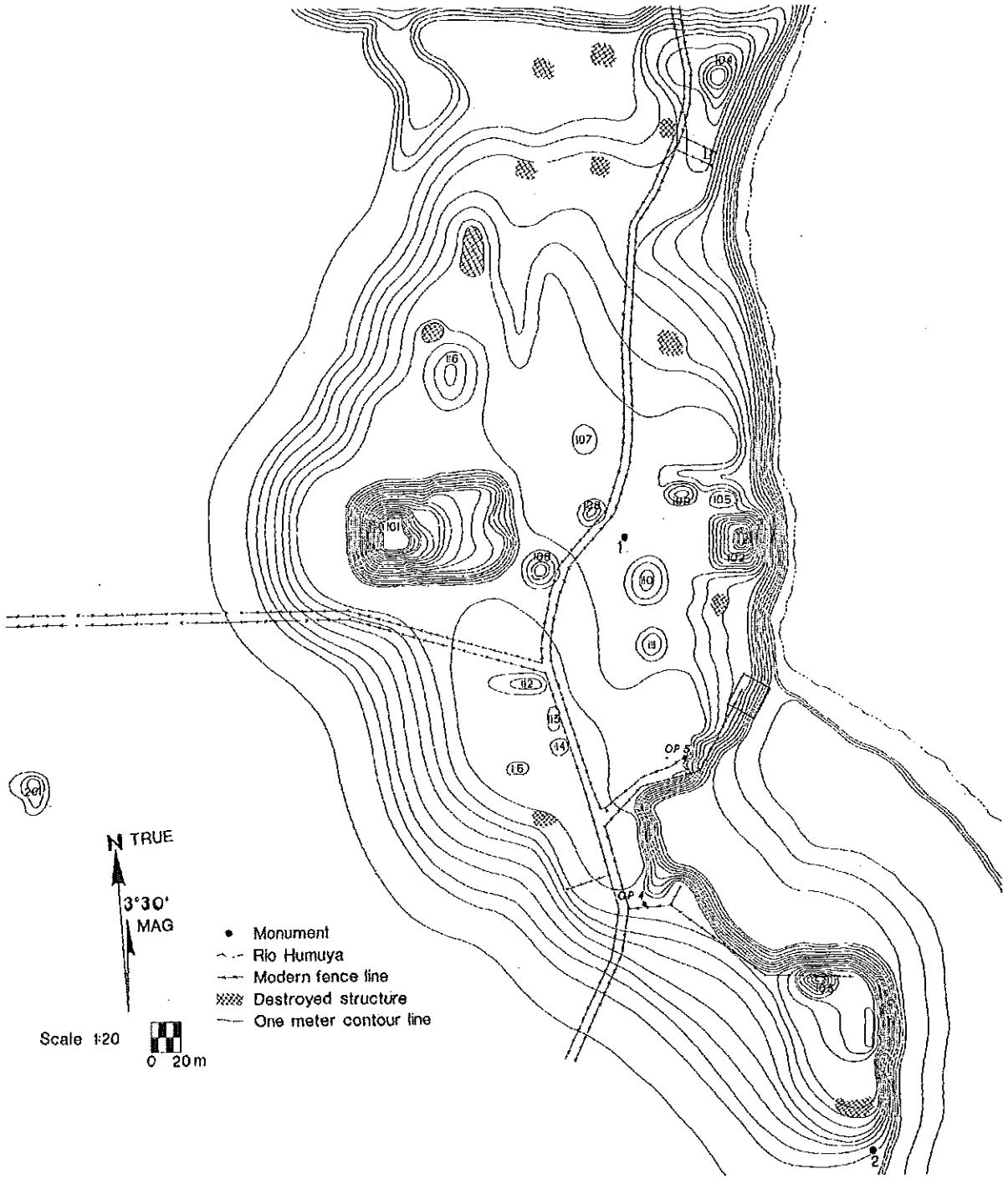

Figure 13.3 • Topographic map of Yarumela (LP-1) (prepared by Dixon, 1985).

ideal area for manioc cultivation. The high ground behind the ancient village site is well suited for maize cultivation. Also, the Comayagua Valley would presumably have been blanketed at this early time by a dense canopy of forest abounding with game (Colby 1988), a condition still evident in Squier's (1858) day.

With respect to the broader setting, the Comayagua Valley is some 8–24 km wide and 64 km long. Yarumela not only appears to be four to five times larger than any secondary site (Dixon 1989) but also to be strategically located near the very center of the valley (see fig. 13.1), part of the Great Comayagua Rift Depression through the Cordillera that forms a natural migration and trade route (Squier 1858; Stone 1957; Dixon 1989).

PROVENIENCE OF THE CERAMIC SAMPLES

The collection for the current analysis and definition of the Yarumela I and II ceramic complexes are those from Canby's Ox Bow Cut 1, Sections II and X, our Ops 2, 3 (selected units), and 7 sub (selected units). Canby's excavations had provided the type collection for defining his Eo-Archaic and Proto-Archaic ceramic complexes (Yarumela I and Yarumela II).

Table 13.2 • Chronological sequence and correlation chart

	Period	Yarumela	Lo de Vaca	Los Naranjos	Copán
	Late Postclassic				
1200	Early Postclassic	Las Vegas		Río Blanco	Ejar
1000	Terminal Classic	Tenampúa			Coner/Ejar
	Late Classic	Comayagua	III	Yojoa	Coner
600	Early Classic	(Maradiaga)	II	Eden 2	Acbi Bijac
AD 250	Late Preclassic	Miravalle		Eden 1	Chabij
300 BC	Middle Preclassic	(Rinconada) Chilcal	I	Jaral	Uir
800					(Gordon)
	Early Preclassic	Yarumela			Rayos
1400					

SYNOPSIS OF THE CERAMIC COMPLEXES

As stated above, previous investigators had divided the Yarumela ceramic sequence into four basic phases and, earlier in my work, I attempted to utilize and follow Canby's ceramic classification as closely as feasible, using the Roman numeral designations for the complexes and phases (Joesink-Mandeville 1986, 1987). However, the provisional identification of additional complexes and components renders retention of these Roman numerals no longer tenable. Therefore, I have assigned names to the ceramic complexes and phases, as shown in table 13.1. As noted, there is a Terminal Classic Tenampúa Polychrome component as well as a Postclassic component of Las Vegas Polychrome, indicating a very long and more or less continuous occupation of and around the site. In view of Wonderley's (1991; Wonderley and Caputi n.d.) excellent analysis and commentary, the Maradiaga complex must remain tentative until its validity can be verified by extensive analysis of the Yarumela Usulután ceramic horizon. The existence of the Rinconada complex was suspected during analysis of the Op 2 material excavated in 1981 (Joesink-Mandeville 1986). A chronological chart of the Yarumela ceramic sequence is presented in table 13.2, providing comparative stratigraphic correlations with relevant sites in the Mesoamerican southeastern frontier region.

YARUMELA COMPLEX (YARUMELA I)

The salient ceramic diagnostics of the Yarumela complex were characterized by Canby (1951:80):

> *In the course of these operations, remains were discovered of one of the most primitive-appearing, ceramic-making cultures so far reported from Middle America. In spite of this, the pottery is far from crude. It is the simplicity of form, lack of formal decoration and slip, and general absence of such modifications as handles, feet, and spouts which make it attributable to a fairly early period in the development of the ceramic art... The surfaces of these vessels are normally very well burnished. Occasionally some red paint is found crudely applied to the lips of jars and bowls, but no vessel was decorated with anything approaching a formal design.*

The well-polished surface of this burnished pottery is "floated" or "washed," sometimes producing an undulating, uneven surface. Scatter burnishing or polishing (random streaks) also occurs, usually on the lower portion of jar bodies, and a few crude examples of pattern burnishing are present. True slips do not occur; wash-like paint serves instead, as Coe (1961:127) noted. Finding no evidence of the coiling technique, I would agree with Canby (1949:129), who believed that early Yarumela pottery was made by "a simple pulling and forming by hand," as he observed among potters in La Paz in 1948 and as I also observed in 1983 at Miravalle. Red paint, hematite or otherwise, was used for rim bands, vertical and diagonal lines or stripes, and daubed-on splotches, thereby producing the Red-on-Plain and Red-on-Natural varieties.

Vessel walls characteristically range from thin to medium-thick (about 0.4–0.8 cm thick), but are generally thinner-walled than in subsequent Chilcal pottery, especially among jars. The great bulk of the Yarumela phase collection may be sorted into two paste wares, Valle Coarse and La Paz Fine, the former comprising a broad category which subdivides into groups with numerous types and varieties. A gadrooned jar variety is found in all the types of the Yarumela Burnished group and Humuya Polished group, but the plates and shallow dishes of the Yarumela Burnished type remain the unequivocal hallmark of the Yarumela complex (fig. 13.4). These vessels are well polished on the interior, often with interior-thickened rims but with much variation occurring in rim form. Sometimes the rim is thickened on both the interior and exterior. These vessels, in addition to being polished on the interior, may sometimes also be treated on the exterior, that is, on the bottom or base, although the base is usually left rough-smooth. The highly diagnostic Yarumela-phase style of rim on these plates features a prominent groove, perhaps executed with a finger, on the exterior below the lip; the rim is thickened on the exterior.

The vessel form repertoire for the complex is limited and the range of forms relatively simple. In addition to the diagnostic plates and shallow dishes, there are also simple round-sided dishes and bowls, relatively small-necked jars, and jars with low, vertical or near vertical neck with slight inward slope and gradual curve at

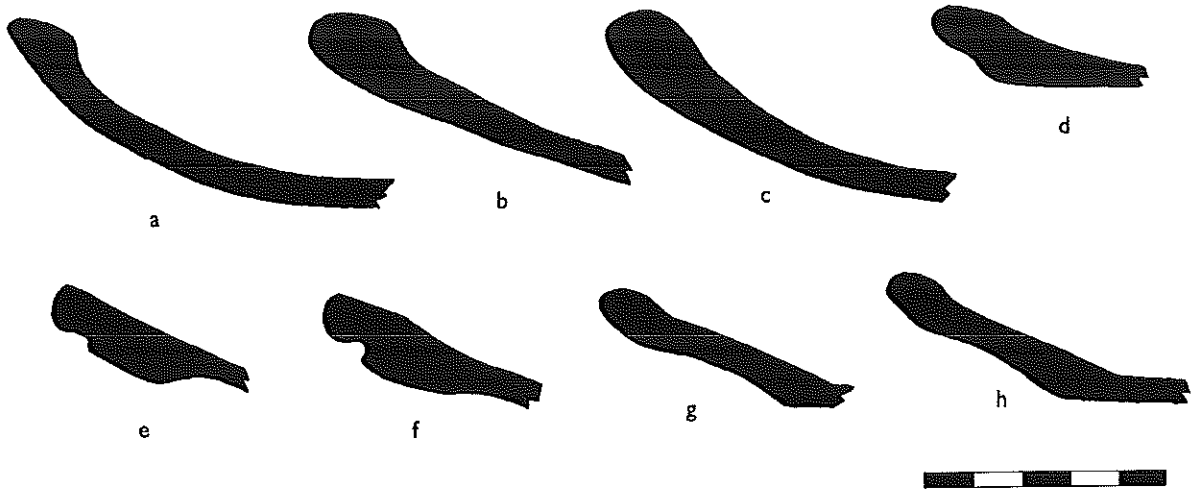

Figure 13.4 • Yarumela Burnished group:Burnished type.

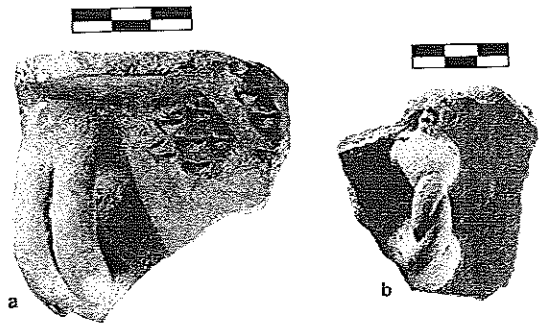

Figure 13.5 • Chinchinguara Plain group jar handles (note fingernail gouging on *a*).

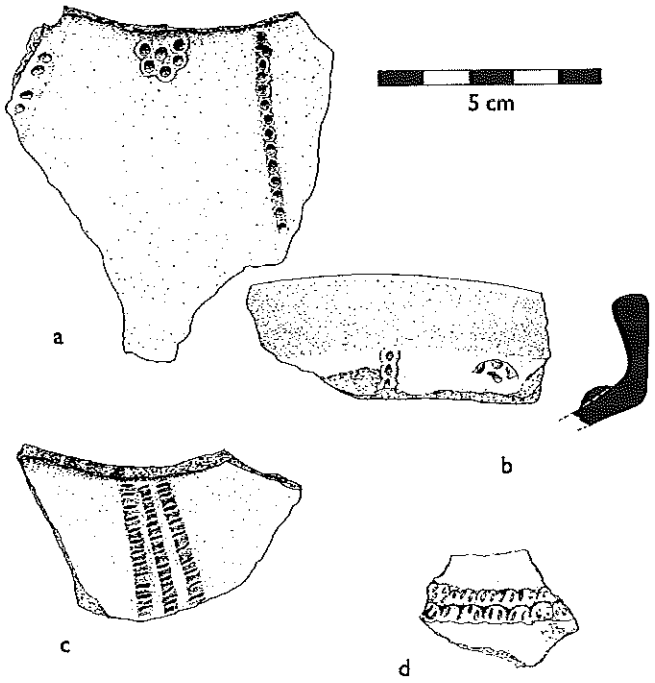

Figure 13.6 • Yarumela and early Chilcal complexes: Chinchinguara Appliqué jars.

the shoulder-neck juncture. There is no pronounced break at the shoulder-neck juncture nor are basal breaks common; bases generally are rounded. Jar necks are usually polished on the exterior, and this treatment continues onto the lip. Body exteriors may be either polished all over or solely on the shoulder, with the remaining exterior wiped or scraped rough-smooth. Likewise, brushing—that is, light striation or combing caused by raking (presumably with a corncob) or other means—might be applied to jar shoulder and perhaps lower on the body. Perforations suggesting mend holes occur on a few jar necks. Also present but rare are small tecomates or neckless jars possessing the hint of a rim. Vessel supports and spouts remain unreported, and handles are infrequent in comparison with their occurrence in subsequent complexes. Those present on jars include the rope form (fig. 13.5a) as well as biloop (fig. 13.5b) and triloop forms. A few sherds from bottles (Humuya Polished group) also occur, with Canby (1949:142) suggesting comparisons with Playa de los Muertos specimens (Strong et al. 1938: Fig. 18d,k,m).

In the small portion of decorated pottery, a plastic tradition is very strongly represented, largely comprised of appliqué fillets and knobs (figs. 13.6, 13.7), the fillets or bands often arranged in parallel rows, horizontally and/or vertically, and sometimes curving (Joesink-Mandeville 1987: Fig. 8b-d). These appliqués usually bear either hollow-reed punctation (impressing)(figs. 13.6a,b,d; 13.7a) or fingernail slashing (fig. 13.6c), the "nicked ribs" of South American archaeology. Other plastic decoration includes triangular punctation, "tear-drop" jabbing—that is, punctation executed at an oblique angle but with no dragging (fig. 13.8d; Joesink-Mandeville 1987: Fig. 8)—dash or broken-line punctation (fig. 13.8a-c; Joesink-Mandeville 1987: Fig. 10), shell-edge stamping, dentate stamping, and fingernail or finger gouging (fig. 13.8e). Punctation is sometimes employed as zone filler, but all of these modes are rare, especially shell-edge and dentate stamping. Also present, if infrequent, are simple incision (fig. 13.9) and broad-line grooving, used both to delineate zones and in other applications. Much rarer in frequency is the employment of plain appliqué fillets or raised ridging for zoning (Joesink-Mandeville

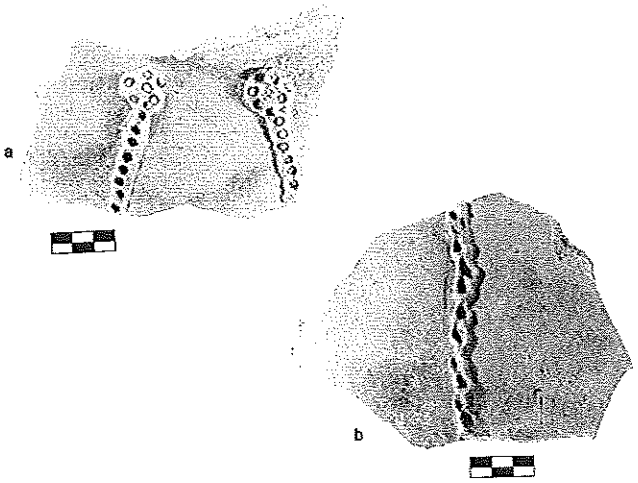

Figure 13.7 • Chinchinguara Appliqué jars: *a*, Yarumela complex; *b*, early Chilcal complex.

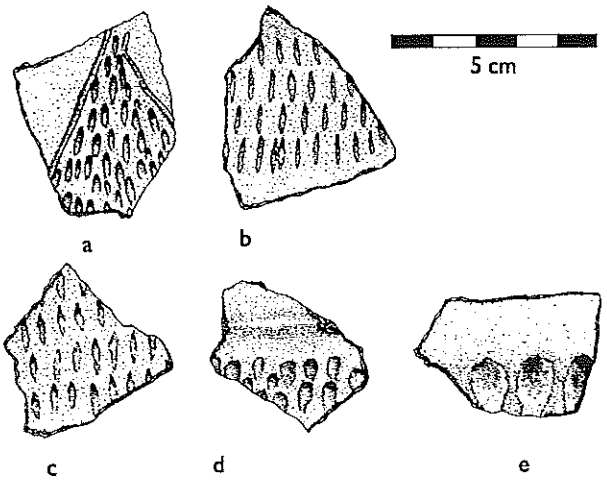

Figure 13.8 • Yarumula complex: Chinchinguara Plain group, various punctation techniques.

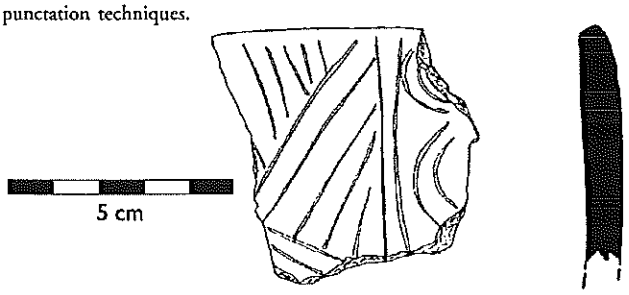

Figure 13.9 • Yarumela and Chilcal complexes: simple post-slip/post-wash incision.

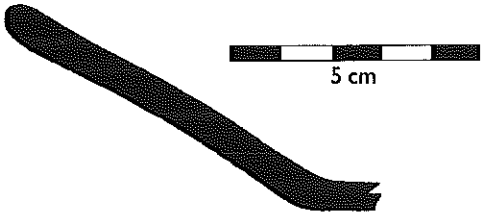

Figure 13.10 • Yarumela complex: plate or dish with diagnostic basal break.

1987: Fig. 11). And finally, a few flat-bottom, flaring-side plates and dishes with basal-break and simple rim occur (fig. 13.10): polished black (Tepanguara Black group) and decorated with post-washed/slipped and presumably post-fired incision (Tepanguara Black:Incised variety). At least one example has cross-hatching. These characteristics become more frequent in the Chilcal complex.

Also present are a few examples of stucco-coated pottery, the Cacaguapa group of undetermined ware. Another rarity would be the few reworked sherd discs. Of great interest is an apparent Playa de los Muertos component, that is, the Humuya Polished group, and a few sherds from napkin-ring earspools of Las Brujas Polished (Lustrous) and of La Paz Fine ware (Joesink-Mandeville 1987). Olmec-inspired solid, hand-modeled figurines appear, as do large hollow figurines. A pregnant woman type of solid figurine is also known, definitely non-Olmec but suggestive of downstream (that is, the Humuya) Playa de los Muertos affinities.

With respect to absolute chronology, a radiocarbon assay (UCR-2110: 2770 ± 80 BP, radiocarbon years) comes from a fire pit (Firepit 2) at Operation 7 sub of the Yarumela phase, associated with a large quantity of sherds and faunal remains, including tapir. The Yarumela/Chilcal transition is estimated to have occurred about 850 BC.

CHILCAL COMPLEX (YARUMELA II)

At the outset it must be observed that the Chilcal ceramic complex exhibits a considerable amount of continuity from the Yarumela complex, especially in the early part of the phase. Thus, we note the continuity into early Chilcal of hollow-reed impressed and/or fingernail-slashed appliqué fillet decoration of Chinchinguara Plain jars, carrying over from the Yarumela phase along with brushing on jar exteriors and jab punctation. Vessel surfaces among the Plain groups of the Chilcal phase are, in general, wiped or scraped rough-smooth. In the case of jars, brushing is common. This is in contrast with the generally better finished Yarumela phase Plain and Burnished groups. Vessel walls also become notably thicker, especially so in the case of the large, crude/heavy, thick-wall bowls and jars of the Piedra Thick Wall group. This is the same as Stone's (1957) Thick Heavy pottery of her unpainted unslipped category and is a prime diagnostic of Chilcal. Indeed, the roughest finishes and the largest bowls and jars occur in this Plain ceramic group during the Chilcal complex, with predominantly thick walls, frequently ranging to 2 cm (2.4 cm is the presently known maximum). Yarumela phase jars and other forms were generally better finished and medium (0.4–0.8 cm) in wall thickness on average. It is during the Chilcal phase that the Piedra Thick Wall group (types: Plain, Appliqué, Red-on-Plain, Red Hematite) comes into its own with both a great surge in frequency of its jars and deep bowls and a proliferation in its types and varieties.

The Chilcal complex may further be characterized both by the absence in deposits of pottery decorated in the Usulután technique—indicating that these deposits antedate the Miravalle

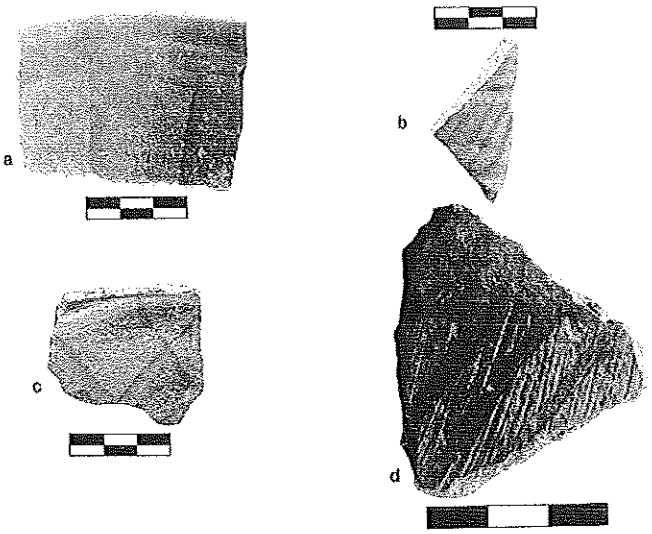

Figure 13.11 • Chilcal complex. Chilcal Pattern Burnished group: *a*, Recado del Río; *b*, Tenguaje; *c*, Guare; *d*, Chuquilque.

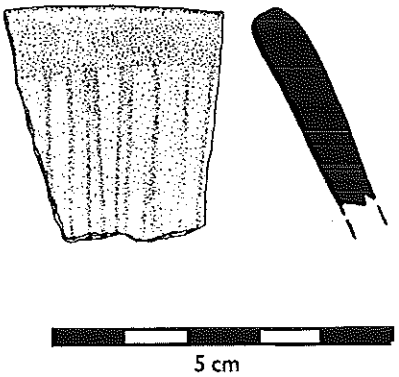

Figure 13.12 • Chilcal Pattern Burnished group: Chinchinguara Pattern Burnished.

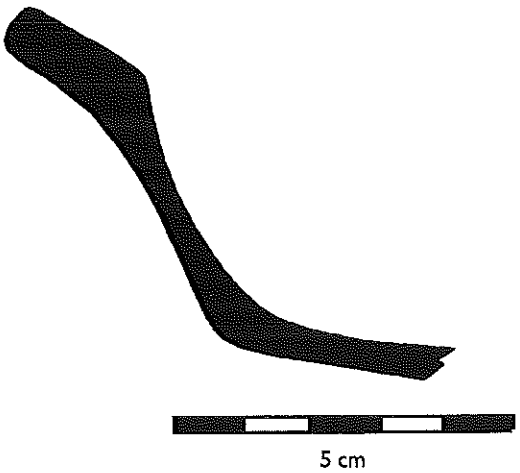

Figure 13.13 • Yarumela Burnished and Chilcal Pattern Burnished groups: dish/bowl form diagnostic of Chilcal complex.

phase and complex—and by the virtual absence or very low frequency of the distinctive plates and shallow dishes of Yarumela Burnished, the chief diagnostic of the antecedent Yarumela phase and complex.

The leading attribute is the presence of Pattern Burnished or polished decoration on vases, jar necks, and bowls of the Chilcal Pattern Burnished group (figs. 13.11, 13.12). For the Chilcal Pattern Burnished group, I have departed from my normal descriptive type nomenclature and inserted binomial type names using different place or geographical names as the primary type term. The bowls are typically a composite silhouette with vessel interior and lip polished to a luster on a well finished surface, as is the exterior on the base up to and above the basal break/angle. This leaves an unpolished horizontal band or panel encircling the vessel, except for polished lines usually vertical in execution but sometimes oblique, connecting the polished lip/rim band with the lower solidly polished zone. A few rare occurrences are known of line burnished cross-hatching. Vases and jars are similarly decorated. While pattern burnishing usually occurs on gray to black surfaces it may also appear on buff and coffee/brown surfaces (Recado del Río, Tenguaje; fig. 13.11a,b) and in combination with incised decoration (Guare; fig. 13.11c) and/or red painted decoration (Chuquilque; fig. 13.11d), though rarely. While vessel surfaces are characteristically smoothly scraped or polished, and consequently preserve well, pattern burnishing may also occasionally occur on vessels with a rough-smooth finish and even, although very rarely, on a brushed surface (fig. 13.11d).

Other attributes embody round-sided dishes/bowls, including those with incurved rim, with well polished surfaces and occasional traces of fugitive red paint (Jupuara Polished group, Polished and Fugitive Red types); the rim is simple, rounded in form or interiorly thickened; walls are medium-thick (0.5–0.8 cm). Next are dishes/bowls with outflaring sides (concave profile), basal break or angle, and convex base, a form commonly occurring in the Pattern Burnished varieties of the Chilcal Pattern Burnished group, referred to above (fig. 13.13). Dishes/bowls of the Yarumela Burnished group occur with heavy wide everted rim or bolstered rim—Canby's (1949) "flare lip" bowls—and have straight or vertical sides, basal breaks, and flat bases, often decorated with a red rim or lip band, the Red-on-Natural type of the Yarumela Burnished group (fig. 13.14). There are also bolstered rim jars with high, vertical necks and exteriorly thickened and rounded rims. Next is the beveled rim form variant of dishes/bowls and jars with heavy, wide everted rim. Other vessel forms include flat bottom, flaring side plates/dishes with basal break and cylindrical vases, both forms appearing in the Yarumela complex as rarities but now becoming more frequent. Barrel-shaped bowls and vases now make their first appearance. Incised, a variety of the Tepanguara Black group involving post-slipped/post-washed incision and occurring in flat-bottom flaring-side plates/dishes with basal break, and in cylindrical vases, continues as a rarity from the Yarumela phase and complex, although now gaining in frequency.

Chilcal jars usually have a straight vertical neck, though some

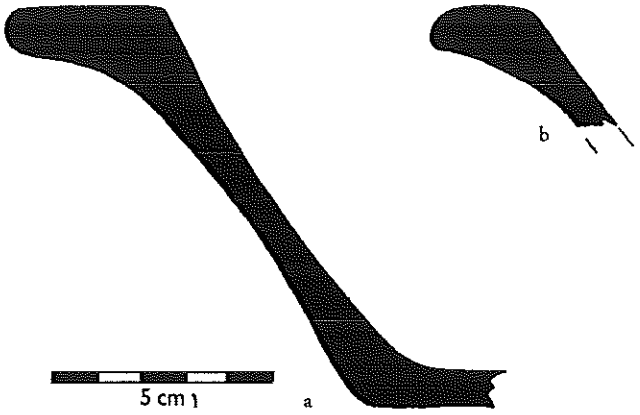

Figure 13.14 • Chilcal complex. Yarumela Burnished group:Red-on-Natural.

are outcurving, with neck-shoulder junctures gradual, rarely pronounced. Labial and lateral ridge forms are known on jars and deep bowls (fig. 13.15). The base is rounded, while wall thicknesses typically range from 0.6 to 1 cm and orifices from 8 to 16 cm. Spouts are oval in cross section; at least one example of a stirrup spout is known (Humuya Polished Buff). Handles on jars and deep bowls are more abundant, comprising the loop, biloop, triloop, strap, and rope forms. In this complex, red paint (hematite or otherwise) is frequently applied in various ways to jars. It is used as a narrow lip band, a broad rim band, or as a circumferential band at the base of the neck. It can be used to cover the entire neck exterior, to create the lobing effect of a melon or gourd below the neck-shoulder juncture on the jar body, or as haphazard splotches. Such painted decoration is found in the Chinchinguara Plain, Piedra Thick Wall, and Yarumela Burnished groups.

Plastic treatment can include brushing (cob-raking), incision/grooving, nail and reed impressed appliqué fillets, and carving and slicing to produce the gadrooning effect on jar bodies. Gadrooned jar varieties run through Chinchinguara Plain (except for Appliqué type), Yarumela Burnished, Humuya Polished, and Cancique Red-on-Orange Bichrome groups. Jabbing and simple puncta-

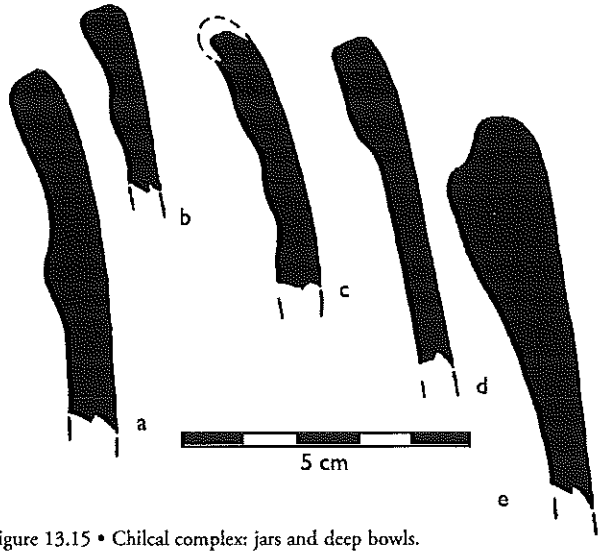

Figure 13.15 • Chilcal complex: jars and deep bowls.

tion occur, though rarely, as zone or band filler. Neckless jars or tecomates also occur, both in the swollen lip form and with simple direct rim (fig. 13.16). Neckless jars are plain, decorated with a red rim/lip band or banded by grooving. At least one banded specimen of Recado del Río Pattern Burnished combines multiple circumferential grooves with pattern burnishing.

As noted above, Piedra Thick Wall dishes/bowls and jars, often with handles, are a significant component of the complex. This pottery is rough, crude, and coarse in construction and finish; walls of dishes/bowls typically range from 1.2 to 2.4 cm in thickness with vessel diameter 32–46 cm. Red paint can occur as decoration on Piedra Thick Wall:Red-on-Plain and Piedra Thick Wall:Red Hematite pottery, especially as lip/rim bands and splotches, but with much lower frequency than on thinner walled pottery.

Maragua White continues from Yarumela times, gaining in frequency though still remaining a rarity, and now adding the Incised variety. This pottery finds correspondence with Zarca Blanco of the Jaral complex at Los Naranjos (Baudez and Becquelin 1973).

Bichrome decoration occurs as the Red-and-Black-on-Natural of the Yarumela Burnished group (there is also an incised variety); the Red-on-Black type and Red-on-Black Incised variety of the Tepanguara Black group; and the Red-on-Orange Bichrome of the Cancique Red-on-Orange Bichrome group, ware undetermined (orange paste), with both gadrooned jar and zone-incised and fillet-zoned varieties.

Forms include simple bowls, jars, and gadrooned jars and bottles (a few) with zone-incised painted areas. Thus incised/grooved lines and appliqué fillets can be employed to zone and set off painted areas.

Coe (1961:127) notes the correspondence of Playa de los Muertos Red-on-Buff or Red-on-Natural with Conchas Red-on-Buff, finding comparison with Red-on-Natural of the Yarumela Burnished group, which also has gadrooned jar and zone-incised varieties. These Red-on-Natural/Buff types provide a bichrome effect, if indeed not true bichromes.

Also occurring in the complex, although with rare to very rare frequency, are vessel supports, napkin-ring earspools (Las Brujas Polished), and ceramic stools (Chinchinguara Plain and Piedra Thick Wall), the latter two carrying over from the Yarumela complex when they were even more rare. Several other characteristics are noteworthy, signaling the presence of a Playa de los Muertos component: the Humuya Polished group with several gadrooned jar varieties, representing a much more extensive component than in the Yarumela complex; and hand modeled figurines, both solid and hollow types, including Playa de los Muertos derived or inspired examples.

Regarding absolute chronology, we have three radiocarbon assays pertaining to the Chilcal phase, tending to bracket it. One comes from baked clay stove 1 (Joesink-Mandeville 1987: Fig. 10a,b) of early Chilcal (UCR-2111: 2660 ± 250 BC), the second from an early Chilcal midden deposit (Beta-6226: 2660 ± 80 BC), and the third from a late Chilcal midden deposit (Beta-6227:

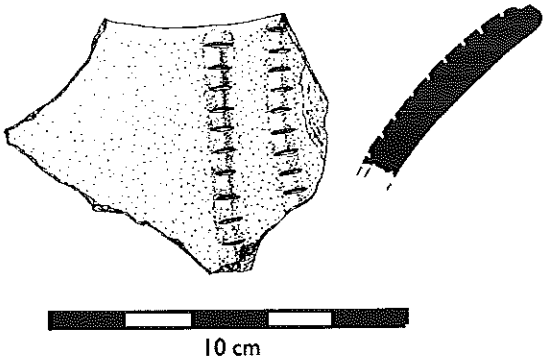

Figure 13.16 • Chilcal complex: unclassified neckless jar with fingernail-slashed appliqué fillet.

2240 ± 80 BC). On the basis of this radiocarbon chronology, the beginning of the phase has been placed at about 850 BC, with the close at about 300 BC.

SOME OBSERVATIONS ON THE LATER CERAMIC COMPLEXES

Rinconada Facet or Complex

As noted above, evidence from Ops 1 and 2, excavated during the 1981 field season, suggested the possible existence of a distinctive facet, if not indeed a separate ceramic complex. This facet/complex occupied only a brief block of time, in Wonderly's manner of phrasing, immediately prior to the advent of the Usulután horizon. Examination of the ceramic collection from the fill of Mound 103 during the 1988 field season reinforced this earlier impression. This tentative ceramic complex and phase is herein designated Rinconada, the name by which the lower oxbow plain is referred to in documents. Rinconada is presently subsumed within the late Chilcal complex and phase, and the confirmation or denial of its validity must await definitive analysis of the Miravalle ceramic complex in the near future.

This Rinconada ceramic complex or facet, if indeed it be valid, would have been very short lived, perhaps of as little as 20 to 50 years duration during the third century BC. Remaining pre-Usulután, it would have witnessed the last gasp of the pattern burnishing/line burnishing tradition. Other ceramic attributes include dentate stamping (very rare); the appearance of red-on-plain/red-on-natural incised types resembling Frontón Red; orange-rimmed jars with unslipped incised neck exteriors in crisscross and/or oblique incised designs; Cececapa Red and/or Orange with unslipped incised zones on jar bodies; and a Playa de los Muertos component corresponding to the Toyos complex (Kennedy 1981). The Playa component features such attributes as red-on-white bichrome, banded appliqué (often for zoning decoration as on neckless jars), and banded appliqué on the shoulder of coarse paste jars.

Miravalle Complex

The Miravalle ceramic complex and phase would correspond to Andrews' (1976) Uapala ceramic sphere, beginning during the third century BC and enduring until at least AD 200. The unequivocal hallmark is the presence of Izalco Usulután. At Yarumela the decoration characteristically is applied in straight lines or cross-hatching and associated with other ceramics adorned in the Usulután technique, such as Muérdalo Orange (see description in chapter 10). Bolo Orange, a double-slipped orange over white ceramic, is present (Baudez and Becquelin 1973; chapter 10), as are other diagnostics: zigzag fillet bands on jar shoulders, often as zone dividers as in Lo de Vaca II (Baudez 1966); rocker-stamping, commonly employed as filler in rim bands of neckless jars of Tamaro Estampé en Zigzag, also present in Lo de Vaca II (Canby 1949; Baudez 1966; Baudez and Becquelin 1973); zoned bichromes and trichromes; nubbin vessel supports usually associated with Usulután decorated ceramics; and vertical jar spouts circular in cross section. Also present are Tepemechín Incisé et Estampé (Baudez and Becquelin 1973) and a number of red-on-natural/plain units, including Frontón and Cececapa Incised with Red, probably Méambar Rouge sur Beige, and possibly Urupa Rouge sur Beige. Also identified are Candungo Incisé, Simbra Incisé Dichrome, Gualjoco Trichrome, and possibly Macusal Incisé (Baudez and Becquelin 1973). Among the common sand-tempered coarse jars, bands of appliqué fillets are fairly numerous, both plain and of the chain motif, as are "dog pad" rosettes in Canby's (1949:161) terminology. One tripod cache vessel with zoomorphic effigy supports was excavated at Yarumela in 1988.

With respect to the various ceramics decorated in the Usulután technique, I will first comment upon the fine paste ceramics typically with surfaces well polished before application of the slip(s). The decoration of Izalco Usulután, Canby's (1949:183) "Polished Usulután," may appear as evenly spaced concentric meanders, as well as in simple straight-line patterns and cross-hatching. Black painted decoration on Izalco Usulután, Canby's (1949:183) "Black on Polished Usulután," is a very rare variety. A few sherds have also been identified as Canby's (1949:187) "Fine White," which he related to Izalco Usulután: "This is apparently Polished Usulután Ware, but lacks the orange over-slip and negative decoration. The surface is, rather, a plain 'white'." At this juncture I do not know whether this represents a genuine ceramic unit or merely a handful of weathered sherds of Izalco Usulután or Bolo Orange.

Canby's (1949:187) "Dull Usulután" can also be recognized in the collections but remains to be positively related beyond Yarumela. Surfaces are covered with a dull orange stain rather than a slip and this forms the base color which shows as a negative pattern through the black, gray, or red overslip. This base slip ranges from dull to a low luster. The paste may be described as dense and fairly fine in texture, very close to that of Izalco Usulután. Therefore, this material may come within the same system and group. A variety of "Dull Usulután" lacks the base slip, the wax stripes or lines having been applied directly to the light colored, unstained surface paste. Canby's (1949:188) "Black on Dull Orange" would be yet another variety wherein black paint was applied in positive lines on a "Dull Usulután" base slip, with there being no second or outer slip, thereby resulting in the Usulután technique.

The coarse paste, double-slipped "Local Paste Usulután" (Canby 1949:191), has a thick, often crazed, white base slip

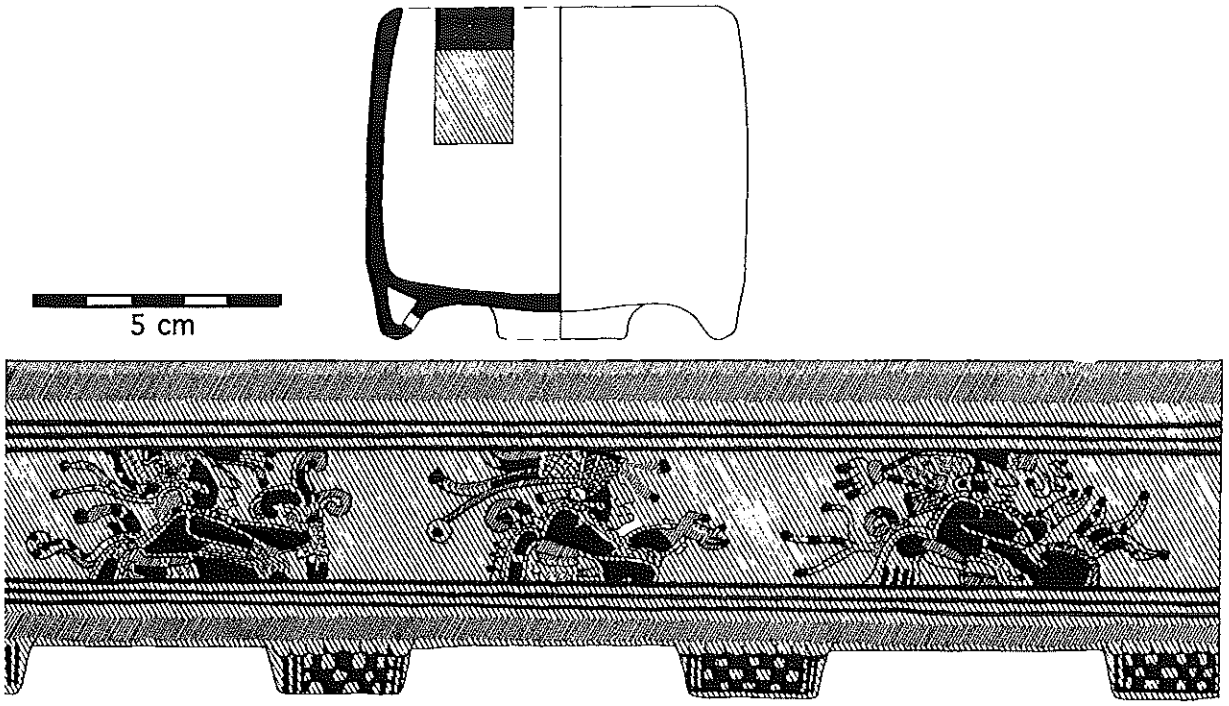

Figure 13.17 • Comayagua complex: cache vessel 5, Yarumela burial 2.

underlying a red outer slip. The coarse paste is within the range of variation for the plain ceramics of Miravalle coarse. Large inclusions in the paste in places may be seen through the slip(s). Decoration, as with the fine paste ceramics described above, includes straight stripes or lines executed in Usulután technique, often in crosshatched patterns; concentric meanders are rare.

Maradiaga Complex

Maradiaga is the tentative Early Classic ceramic complex and phase currently embraced by the late Miravalle complex and previously referred to as Yarumela IIIb (Joesink-Mandeville 1986, 1987); it is aligned with Eden 2 at Los Naranjos (Baudez and Becquelin 1973) (see table 13.2). It began circa AD 200, with the abandonment of the site's center or curtailment of its ceremonial functions, and lasted until at least AD 500, if not somewhat later, to be replaced by the introduction of the Comayagua ceramic complex, the Comayagua Valley manifestation of the Ulúa Polychrome horizon (Rosemary Joyce, personal communication, 1986). Maradiaga exhibits strong continuity of Miravalle types, such as Tamaro Estampé en Zigzag, with both true and false rocker-stamping present; a number of red-on-natural ceramics; an abundance of pottery decorated in the Usulután technique; zoned bichromes and trichromes; jars and bowls with unslipped incised exterior zones on neck or shoulder to suggest a continuity of Frontón and Cececapa ceramics and the occurrence of mammiform tetrapod supports, basal flange bowls, and vertical bridged spouts.

Comayagua Complex

The Comayagua ceramic complex—the Ulúa Polychrome complex formerly designated Yarumela IV, for which the Comayagua Valley is renowned in the world of archaeology—begins appearing perhaps as early as AD 500 and endures to about AD 900. Using René Viel's (1978) three subphase division of the Ulúa Polychrome complex and phase, the extensive surface collections obtained in the northwest sector of the site pertain almost exclusively to the middle (Maroon or Café) and late (Black) subphases, according to those who have examined the collection (Ricardo Agurcia Fasquelle, personal communication, 1983; Nedenia Kennedy, personal communication, 1984; Maynard Cliff, Eugenia Robinson, and Marilyn Beaudry-Corbett, personal communication, 1986; Rosemary Joyce, personal communication, 1983, 1986, and 1987). Moreover, and this is indeed a most interesting phenomenon, very few Bold Geometric sherds have been identified, the collection corresponding mostly to Stone's (1957) Bold Animalistic and combination pieces and some Mayoid. Yarumela burial 2, excavated in 1983 with its cache of five polychrome vessels of the Comayagua ceramic complex, belongs to Viel's middle subphase (group 2: Maroon, Type 4: Yojoa) (Joyce, personal communication, 1983), and one of its food offering vessels (fig. 13.17) provided the basis for confirming the Comayagua Valley provenience of a very similar vessel confiscated from looters but attributed to the valley (fig. 13.18).

Tenampúa and Las Vegas Polychrome Components

A few sherds representing a Terminal Classic Tenampúa component (ca. AD 900-1000) and a Postclassic Las Vegas Polychrome component (post-AD 1000), respectively, have also been identified by Joyce (personal communication, 1987), thereby capping the very long if sometimes intermittent ceramic history of this most interesting site.

Acknowledgments. It is a pleasure for me to acknowledge the

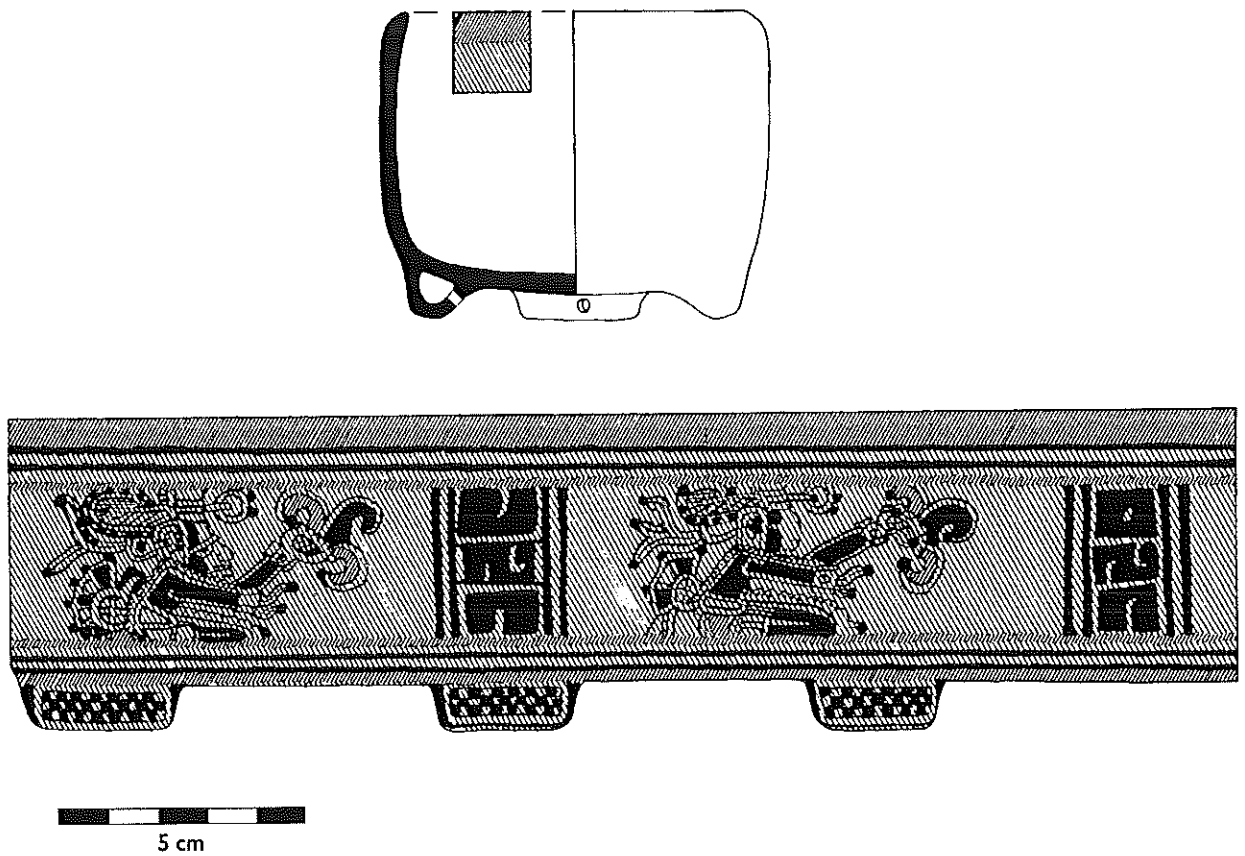

Figure 13.18 • Confiscated, looted vessel, attributed to the Comayagua Valley.

invaluable efforts rendered by other members of the investigations in 1981 and 1983, excavating the material that provided the ceramic collections for analysis. These included: René Martínez Recarte and Emilio Aguilar Cálix of the Instituto Hondureño de Antropología Historia; Constance Cameron, Gregory M. Carson, David M. Elder, and W. Lewis Tadlock of California State University, Fullerton; and Susan M. Colby and Frank Wood of the University of California, Los Angeles. Charlene Garing, Sandra Plymale-Schneeberger, and Virginia Stuemke, all of California State University, Fullerton, assisted in the laboratory work and ceramic analysis. My thanks go to Kelly Donovan, Sylvia Méluzin, and José Ramirez for preparation of the maps and illustrations, and to Jan Moore for the preparation of the manuscript and tables. I am particularly indebted to Lic. Ricardo Agurcia Fasquelle, Lic. Vito Véliz Ramirez, and George Hasemann, officials of the Instituto Hondureño de Antropología e Historia, for their enthusiastic encouragement and support of the project. Special thanks are also due to Marilyn Beaudry-Corbett of the UCLA Institute of Archaeology and to John S. Henderson of Cornell University for the considerable effort and patience exerted in organizing the three ceramic conferences in Honduras from 1986 to 1988 and in producing this volume.

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Chronometric dates.* *Yarumela complex.* Charcoal Sample 5** (UCR-2110) from massive midden of firepit 2, Operation 7 sub, unit U, 250-260 cm level, south oxbow, 1983: C-14 age 2770 ± 80 BP; C-12/13 Correct -25.6; C-13 age 2760 ± 80 BP; calibrated age 915 BC (one sigma: 1008-833 BC; two sigma: 1155-800 BC).

Charcoal Sample 4** (UCR-2032, sent to University of Arizona in 1985 for acceleration analysis) from Operation 3, unit D, 257 cm level, south oxbow; excavated in 1983 from south wall of unit H, probing hearth of Yarumela complex. This hearth, discovered and exposed to the atmosphere in 1948 by Joel Canby, was associated with a hardpacked earthen house floor at the bottom of his oven test pit 2: C-14 age 2470 ± 190 BP; C-12/13 Correct -26.4; C-13 age 2450 ± 190 BP; calibrated age 757, 689, 651, 648, or 543 BC (one sigma: 820-390 BC; two sigma: 1010-110 BC).

Note: Charcoal Sample 4 is a disappointment, in marked contrast to samples 5, 2, and 15, but these respective age ranges readily intercept when cited within a two sigma error.

Chilcal complex. Charcoal Sample 6** (UCR-2111) from baked

* Calibrated age was calculated using University of Washington, Quaternary Isotope Laboratory, Radiocarbon Calibration Program 1987, Rev. 2.0, with ATM of 20.14C. Calibrated age ranges were obtained from intercepts (Method A).

** Radiocarbon age estimate obtained from Radiocarbon Laboratory of the University of California, Riverside.

*** Radiocarbon age estimate obtained from Beta Analytic Laboratory, Coral Gables, Florida.

clay stove 1, Operation 3, 120-140 cm level, south oxbow, 1983: C-14 age 2660 ± 250 BP; C-12/13 Correct -28.3; C-13 age 2650 ± 250 BP; calibrated age 818 BC (one sigma: 1100-410 BC; two sigma: 1430-200 BC).

Charcoal Sample 2*** (Beta-6226) from an early Chilcal midden deposit, Operation 1, unit D, 220-240 cm level, south oxbow, 1981: C-14 age 2660 ± 80 BP; C-12/13 Correct -23.36; C-13 age 2680 ± 80 BP; calibrated age 818 BC (one sigma: 901-797 BC; two sigma: 990-607 BC).

Charcoal Sample 15** (UCR-2419) from an early Chilcal deposit, Mound 103/Operation 13-A, North Cut, 540-580 cm level (charcoal lying on lowest culture-bearing level above sterile within core of mound and associated with cache of whole vessels, including the potbelly effigy vessel), 1988: C-14 age 2530 ± 100 BP; C-12/13 Correct -26.2; C-13 age 2510 ± 100 BP; calibrated age 777 BC (one sigma: 810-520 BC; two sigma: 900-400 BC).

Charcoal Sample 3*** (Beta-6227) from a late Chilcal midden deposit, Operation 2, unit B, 160-170 cm level, south oxbow, 1981: C-14 age 2240 ± 80 BP; C-12/13 Correct -22.80; C-13 age 2280 ± 80 BP; Calibrated age 370 BC (one sigma: 396-196 BC; two sigma: 410-100 BC).

Miravalle complex. Charcoal Sample 9** (UCR-2413) from good Miravalle context, Mound 102/Operation 10, Feature #1, Level 3, 20-30 cm level, 1988: C-14 age 2140 ± 70 BP;C-12/13 Correct -27.0; C-13 age 2110 ± 70 BP; calibrated age 186 BC (one sigma: 358-100 BC; two sigma: 390 BC-AD 1).

Charcoal Sample 10** (UCR-2414) from good Miravalle context, Mound 102/Operation 10, N6 E6, 210 cm floor (sample lying on the floor), 1988: C-14 age 2005 ± 70 BP; C-12/13 Correct -26.6; C-13 age 1985 ± 70 BP; calibrated age 5 BC (one sigma: 103 BC-AD 70; two sigma: 190 BC-AD 130).

Note: This sample obviously conflicts with Charcoal Sample 9 which should be later, according to stratigraphy, but the two age ranges do intercept within a two sigma error.

Project research design. The 1980-1983 field investigations focused on problems of the site's stratigraphy, e.g., verification of Canby's (1949, 1951) ceramic sequence, and comparative stratigraphy with other sites of the Southeastern Frontier Region and the Intermediate Area. In a broader sense we were concerned with early inter-Nuclear American relationships due to the hypothesized early placement of the Yarumela complex (Coe 1961) and also partly due to Yarumela's strategic position in the Comayagua rift depression or corridor (Dixon 1989).

The reconnoitering and limited testing of 1980-81 conducted at the south oxbow locus of earliest village remains was followed up in 1983 by extensive excavations of household remains of this early community. The theme of the 1988–1991 field investigations was that of site planning, with respect to public/monumental architecture being an indicator of the emergence of complex, ranked society.

Project collections. Project collections are maintained at the Regional Museum in Comayagua. The five Late Classic cache vessels are at the National Museum in Tegucigalpa.

Project bibliography. Colby 1984, 1988; Dixon 1989, 1992; Elder 1983; Hsu-Laferl, 1991; Joesink-Mandeville 1985,1986, 1987.

Ceramic units by period

EARLY-MIDDLE PRECLASSIC (YARUMELA COMPLEX)
- Group: Chinchinguara Plain
  - Type: Plain
    - Variety: Plain
    - Variety: Brushed
    - Variety: Gadrooned
  - Type: Chinchinguara Appliqué
    - Variety: Hollow Reed Impressed Appliqué
    - Variety: Punctate Impressed Appliqué
    - Variety: Fingernail Slashed Appliqué
    - Variety: Finger Gouged Appliqué
  - Type: Red-on-Plain
  - Type: Red Hematite
- Group: Piedra Thick Wall
  - Type: Plain
- Group: Yarumela Burnished
  - Type: Burnished
    - Variety: Gadrooned Jar
  - Type: Red-on-Natural
    - Variety: Gadrooned Jar
  - Type: Red Hematite
    - Variety: Gadrooned Jar
- Group: Humuya Polished
  - Type: Polished Mottled
    - Variety: Gadrooned Jar
  - Type: Polished Buff
    - Variety: Gadrooned Jar
  - Type: Polished Black
    - Variety: Gadrooned Jar
- Group: Tepanguara Black
  - Type: Black
    - Variety: Black
    - Variety: Incised
- Group: Maragua White
  - Type: White
    - Variety: unspecified
- Group: Cacaguapa
  - Types and varieties unspecified
- Group: Las Brujas
  - Type: Las Brujas Polished (Lustrous)
    - Variety: unspecified

MIDDLE PRECLASSIC (CHILCAL COMPLEX)
- Group: Piedra Thick Wall
  - Type: Plain
    - Variety: unspecified
  - Type: Appliqué
    - Variety: unspecified
  - Type: Red-on-Plain
    - Variety: unspecified
  - Type: Red Hematite
    - Variety: unspecified
- Group: Chilcal Pattern Burnished
  - Type: Chinchinguara Pattern Burnished
    - Variety: unspecified
  - Type: Recado del Río Pattern Burnished
    - Variety: unspecified
  - Type: Guare Pattern Burnished
    - Variety: unspecified
  - Type: Selguapa Pattern Burnished
    - Variety: unspecified
      - Type: Chuquilque Red-on-Pattern Burnished
    - Variety: unspecified
  - Type: Tenguaje Pattern Burnished
    - Variety: unspecified
- Group: Jupuara Polished
  - Type: Polished
    - Variety: unspecified
  - Type: Fugitive Red
    - Variety: unspecified
- Group: Cancique Red-on-Orange
  - Types and varieties unspecified
- Group: Maragua White
  - Type: White
    - Variety: Incised
  - Type: Incised
    - Variety: unspecified
- Group: Yarumela Burnished
  - Type: Red-and-Black-on-Natural
    - Variety: Incised
- Group: Tepanguara Black
  - Type: Red-on-Black
    - Variety: Red-on-Black
    - Variety: Incised

APPENDIX A

A Glossary of English and Spanish Terms

George Hasemann , Gloria Lara Pinto, and Patricia A. Urban

THE TERMINOLOGY USED by archaeologists to describe composition, texture, form, and decoration ranges from terms of unmistakable meaning to jargon understood only by the initiated. In some cases, capturing the essence of these terms—whether referring to the description of characteristic attributes of one or another piece of pottery, or to this or that pottery tradition—is obscured by unusual and idiomatic constructions, redundancies, or the use of foreign terms which, once out of syntactic context, lose their explanatory value.

Typically, each specialist in ceramic analysis initially uses a generally accepted body of terms. Later, as his own knowledge deepens through continuous manipulation of archaeological ceramics, he tends towards more compact descriptions, follows flashes of vivid imagination, or even coins terms (for instance,"bichrome"). Thus, each specialist prefers to use the "classic" vocabulary as long as this seems adequate, but introduces new terms when it does not; as a result, new terms are constantlt being created. However, without a consensus even among ceramicists active in the same geographic or cultural zone, a given attribute may well be saddled with different labels. At this point, if not sooner, enters the problem of definition. Is there agreement on what is meant by the "body" of a ceramic vessel? Where does the "shoulder" of a vessel end and the "neck" begin? Is an "open" bowl the same as an "unrestricted" bowl? Does a "textured" piece mean that the surface is wrinkled, corrugated, scratched, or simply rough? Reference to a vessel as "simple" can be translated as "undecorated," "natural," or "unpainted." Although each of these latter three terms could be considered acceptable (and in reality they all are), each specialist may have a slightly different perception of their meanings.

For each of these "elementary" questions the specialists will doubtless find immediate and, according to experience, direct responses. Answering these questions, however, is not quite so simple if this means the translation of these terms into another language, in this case Spanish. It should be pointed out that in Honduras, with two exceptions (Agurcia F. 1977; Véliz R. 1978), studies specializing in ceramic analysis (pre-Columbian or colonial) have been carried out by non-native Spanish speakers, most of them from the United States. The result has been the everyday use in Spanish of well-intentioned but confusing and incorrect translations. In addition, there is the question of consistency in the use of these terms, which is not difficult to understand. Does "buff," for instance, have something to do with pale, light, or yellowish cream?

With this in mind, the appended list of nearly 400 terms should be considered one of a series of steps in the search for English and Spanish equivalencies, leading in the long run to the establishment of a consensus amongst specialists in this field. In this way the contents of their writings should suffer less from unsuitable translations.

We will illustrate the present state of affairs with an example. The use of the term "ceramicist" for the archaeologist specializing in ceramic analysis has been naturally and freely translated as *ceramicista.* For the native Spanish-speaking archaeologist accustomed to reading professional literature in English, this peculiar construction is at first overlooked. After thinking about it a bit more, our archaeologist would decide that *ceramista* corresponds more closely to this sense of Spanish. Later, a glance at the *Diccionario de la Lengua Española* (Real Academia Española 1984) would give him a start. Although the term *ceramista* exists, it refers to one who manufactures ceramic objects, not to the one who analyzes them. Our archaeologist now has two options: call his colleagues *especialistas en la análisis de cerámica* or *analistas de cerámica.* Although it is not recommendable, our archaeologist could, of course, introduce a new meaning for the term *ceramista* retaining, at the very least, the appropriate form of this term for his language. Nevertheless, no matter how clumsy the term may seem and at the risk of sounding pedantic, our archaeologist cannot ignore the fact that the correct term in Spanish remains *analista de cerámica.*

Other cases are even more complicated; for example the use of the gallicism "cartouche." In Spanish a word exists which looks like this term: *cartucho.* The insoluble problem is (unless our analysts truly mean the powder charge for the shot of some firearm, wrapped in paper or cloth or encased in a metal tube) that *cartucho* has no relationship to the term cartouche. If we suppose for the sake of thoroughness that an alternative meaning of cartucho (a cylindrical coin wrapper or cardboard sack for sweets, fruits, or the like) has significance through analogy, another question emerges: Is the cartouche of our analyst a cylindrical geometric form? It was clear that in order to provide a translation here we needed a definition for cartouche and,

once armed, we needed to look for an adequate equivalence in Spanish. After this exercise we were unable to find a term which corresponded to the descriptive nature of the English usage, a limitation of the authors rather than the rich expressiveness of Spanish. Therefore we have decided to retain the term "cartouche" (written in quotation marks within a Spanish text), while search for a suitable Spanish term goes on.

Continuing this line of thought, the term *estampado de mecedora* will seem a very picturesque equivalent for "rocker stamping"; however, if we try to imagine the impressions that a rocking chair (*mecedora*) would leave in sand, we would have but two parallel lines. Observation of this type of decoration would quickly show that rocker stamping cannot be described exactly by that translation, no matter how literal it may seem. Since French colleagues have taken the time to create some conventional terms describing certain attributes, the search for equivalency in this case has been fortuitous and rapid: *estampado en zig-zag* (*estampe en zig-zag*, Baudez and Becquelin 1973).

Two observations become clear from the foregoing discussion. First, the optimum sequence for developing a list of equivalencies applicable to the study and description of ceramics (from English to Spanish and vice versa) is to define each term of the body of terminology commonly used in both languages and then establish the equivalencies. Second, the grammar and syntax of Spanish must be taken into account in order to ensure acceptability of the equivalent terms. This will avoid increasing the existing body of idiomatic aberrations.

In reality, the fusion of theory and practice in this case will not be achieved immediately. Perhaps in ceramic analysis more than in any other specialization in Honduran archaeology, an attempt at this moment to define a terminology would imply, in all probability, emphasizing differences in concepts rather than unifying criteria. Therefore, and in contradiction to our first observation above, we consciously avoided opening this can of worms. However, in order to find keys to help us escape from this maze, we did establish points of convergence in dictionary meanings (as these terms are applied by our colleague specialists) prior to translation of each term. Furthermore, on occasion we found it necessary to establish explicit definitions when agreement was not otherwise possible. As a long term goal we hope to provide a complete glossary of these indispensable definitions.

To reduce subjectiveness and arbitrariness (of a Spanish-speaking archaeologist, a bilingual archaeologist, and an English-speaking archaeologist) in the search for equivalencies, we declared the *Diccionario de la Lengua Española* of the Real Academia Española (1984) as the source of all (or nearly all) wisdom. The counterpart for English was *Webster's Unabridged Dictionary* (Gove 1966). Use of the remaining dictionaries, texts, and reports (Collazo 1980; De Galiana Mingot 1980; García-Pelayo y Gross 1981; Nelson 1980; Sell 1959; Shepard 1965; Valásquez de la Cadena 1905) was subordinated to the two former references.

The equivalent lists have been prepared in English-to-Spanish and Spanish-to-English to allow searches in both directions—allowing them to be truly usefu. for locating translations in Spanish or English at any given moment.

During the past six years of preparation for publication (in Spanish) of the English manuscripts from the El Cajón Archaeological Project (Hasemann and Pinto in Hirth et al. 1984:2-24), nearly 700 Spanish equivalents were collected for technical terms commonly used in anthropology and allied disciplines, including basic terms generally accepted for ceramic analysis. This partial list was enriched by a systematic search for additional terms during the Workshop on Honduran Ceramics held in 1986.

The result of this joint effort is presented here without pretense of being exhaustive, immutable, or imperfectable; we are merely attempting to relieve the weight of those dictionaries on the desks of ceramic specialists who find themselves at the sometimes maddening crossroads between the correct use of Spanish and English.

ENGLISH - SPANISH

A

Annular (ring) base - Base anular
Appendage - Apéndice
Appliqué - Aplicado
Appliqué knob - Perilla o tetilla aplicada
Arches - Arcos
Aspect - Aspecto
Attribute - Atributo

B

Band - Banda
Barrel-shaped - En forma de barril
Basal angle/basal break - Angulo basal
Basal flange - Reborde basal
Base - Base
Basin - Jofaina, palangana
Beaker - Bocal
Beanhead - Motivo "cabeza de frijol"
Beveled - Biselado
Bichrome (dichromatic) - Bicolor (dicromático)
Biloop handle - Doble asa
Blackened - Ennegrecido
Blotched, blotchy - Manchado
Bolstered (thickened) rim - Borde engrosado
Bottle - Botella
Bowl (non-restricted opening, with or without handles) - Cazuela
Bowl (restricted opening, no neck, no handles) - Cuenco
Bowl (restricted opening, with handles) - Olla
Bowl-necked jar - Jarra (jarrón) de cuello convexo
Braids - Trenzas
Break, point of inflection - Punto de inflexión
Bridge handle - Asa de puente
Brushed, brushing - Cepillado con brocha
Buff - Amarillo ligero
Bulge - Comba
Burnished, burnishing - Bruñido
Burnishing facet - Marca de bruñido
Button - Botón, perilla

C

Carinated - Carenado
Cartouche - "Cartouche"
Carved - Esculpido
Carved incised - Esculpido inciso
Ceramic bell - Campana de barro
Ceramic complex - Complejo cerámico
Ceramic needle - Agujeta
Ceramic system - Sistema cerámico
Ceramoteca - Ceramoteca
(term coined to describe "library" of classified pottery accessible for comparative analyses)
Chalky - Yesoso
Channeled - Acanalado
Checkered - Cuadriculado
Chevron - Cheurón
Chroma - Intensidad
Class/system - Clase/sistema
Club rim - Borde engrosado por ambos lados
Clusters - Agrupamientos, conjuntos
Code - Código
Coil-made - Hecho de rollos
Collared bowl - Cuenco con cuello
Composite silhouette - Silueta compuesta
Concave - Cóncavo
Concentric circles - Círculos concéntricos
Conical support - Soporte cónico
Convex - Convexo
Corner point - Punto de esquina
Corrugated - Corrugado
Crescent - Medialuna
Cross - Cruz
Cross/circle motif - Motivo "cruz-círculo"
Crosshatched, cross-hatching - Sombreado cruzado
Culture periods:
Preclassic, Formative-Preclásico, Formativo (Early, Middle, Late - Temprano, Medio, Tardío)
Classic - Clásico (Early, Middle, Late - Temprano, Medio, Tardío)
Postclassic - Posclásico (Early, Middle, Late - Temprano, Medio, Tardío)
Curvilinear - Curvilíneo
Cylinder - Cilindro
Cylinder vase - Vasija cilíndrica

D

Dancing figures - Figuras danzantes
Design element - Elemento de diseño
Design motif - Motivo de diseño
Design panel - Panel de diseño
Dichromatic - Bicolor, dicromático
Direct rim - Borde directo
Double scroll - Doble voluta
Double slip - Engobe doble
Drag and jab - Arrastrar y punzar

E

Effigy - Efigie
Effigy support - Soporte figurativo
Engraved, engraving - Grabado
Everted - Volteado hacia afuera
Exterior base - Base

F

Facet - Faceta
Faceted rim - Borde con facetas
Filigree - Filigrana
Filigreed - Afiligranado
Fillet - Orla, ribeta
Fine paste - Pasta fina
Finger channeled - Acanalado a dedo
Fingernail impressed - Impreso con la uña
Finger painted - Pintado a dedo
Finish, finished - Acabado
Fire clouded - Manchado por cocción
Firing - Cocción, cocimiento
Firing core - Núcleo sin oxidar
Flanged rim - Reborde (labial)
Flattened (for example, rim) - Aplanado (por ejemplo, un borde)
Fluted, fluting - Acanalado
Foot - Pie
Form - Forma
Fragment - Fragmento
Frequency distribution - Distribución en frecuencias
Fugitive - Residual

G

Gadrooning - Mediacaña
Globular - Globular
Glossy - Lustroso
Gourd-shaped - En forma de calabaza
Grater bowl (mortar) - Molcajete
Griddle - Comal
Groove - Acanaladura
Grooved - Acanalado

H

Handle - Asa
Hemispherical bowl - Escudilla hemisférica
Highly fired - Bien cocido
Hollow - Hueco
Hollow reed punctation - Punteado a caña
Hooded cartouche - "Cartouche" compuesto
Hooked rim - Borde encorvado
Horizontal orientation - Orientación horizontal
Horizontal "S" series - Banda horizontal de zetas
Horseshoe-shaped - En forma de herradura
Hue - Color

I

Impressed, impressing - Impreso
Incised, incising - Inciso
Incision - Incisión
Incurved - Curvado hacia adentro
Inlaid - Embutido, incrustado
Interior base - Fondo
Interior counters - Motivo "marcadores"
Inverted - Volteado hacia adentro

J

Jabbed, jabbing - Punzado

Jar (with one handle) - Jarro
Jar (with handles) - Jarra
Jar (without handles) - Jarrón

K

Knob - Perilla
Knots - Nudos

L

Ladle - Cucharón
Ladle censer - Incensario de cucharón
Lid - Tapadera
Lip - Labio
Lobe - Lóbulo
Lobed bottle - Botella lobulada
Lug - Taco
Lug handle - Oreja
Luster - Brillo, lustre

M

Matte finish - Acabado mate
Medical flange - Reborde lateral
Micaceous - Micáceo
Miniature vessel - Vasija en miniatura
Modal analysis - Análisis modal
Mode - Modo
Modeled, modeling - Modelado a mano
Mold impressed - Impreso en molde
Molded - Moldeado
Molding - Moldura
Mold-made figurine - Figurilla hecha en molde
Monkey head adorno - "Cabeza de mono"
Motif - Motivo
Mottled, mottling - Abigarrado
Mouth - Boca
Multiple-point incising tool - Peine o rastrillo para incisión
Munsell Soil Color Charts - Cuadros de Colores
Munsell. (See list of equivalent terms for specific Munsell colors at end of glossary).

N

Neckless jar - Jarra (jarrón) sin cuello; tecomate
Negative decoration - Decorado al negativo (por ejemplo, Usulután)
Nested boxes - Rectángulos circunscritos
Nested terraces - Terrazas circunscritas
Notched - Con muescas
Nubbin - Tetilla

O

Oblique - Oblicuo
Opening - Abertura
(Out)flared, (out)flaring - Volteado en curva hacia afuera
Out-turned - Vuelto hacia afuera
Oval - Ovalo, ovalado
Oval section - Sección ovalada
Oven-shaped support - Lobulado

P

Painted bichrome (dichromatic) - Bicolor, pintado a dos colores
Panel - Panel
Parabola-shaped - En forma de parábola
Patch (to join pieces of ceramic) - Remendar
Pattern burnished - Brufiido en patrones
Pedestal base - Pedestal
Pellet - Pelotilla
Phase - Fase
Pie crust rim - Borde festoneado
Pinched - Pellizcado
Piriform - Piriforme
Pit, pitted, pitting - Picado
Pitcher (large) - Cántaro
Pitcher (small) - Pichel
Plain - Al natural (sin decoración)
Plain body sherd - Tiesto simple de cuerpo
Plate - Plato
Plumbate - Plomizo
Pointed - Puntudo
Point of inflection, break - Punto de inflexión
Polished - Pulido
Poorly fired - Mal cocido
Postfiring - Poscocción
Post slip incising - Incisión posterior al engobe
Prefiring - Precocción
Primary attribute - Atributo principal
Primary field (of decoration) - Cara principal (de decoración)
Prong - Diente, púa
Pseudo rocker stamping - Falso estampado en zig-zag
Pseudo-Usulután - Falso Usulután
Punctate, Punctation - Punteado

R

Raised - Pronunciado, sobresaliente
Range of variation - Gama de variación
Raptorial bird - Ave de rapiña
Rattle balls - Sonadores
Recurved rim - Borde recorvado
Restricted mouth (opening) - Boca (abertura) restringida
Ridge - Cresta
Rim - Borde
Rocker stamping - Estampado en zig-zag
Rollout - Presentación en plano
Rope handle - Asa trenzada, enlazada
Rounded - Redondeado
Rounded side - Cuerpo redondeado
Running pyramids - Silueta continua de pirámides

S

Saddle bridge (on spout) - Vertedera de puente
Scalloped - Festoneado
Scored - Con cortaduras
Scraped - Raspado
Scroll - Voluta
Sculpted - Esculpido
Sculpting, sculpture - Escultura
Secondary attribute - Atributo secundario
Self-slipped - De engobe natural
Semi-necked - Cuello constreñido
Sets of systems - Conjuntos de sistemas
Shallow - Pacho
Sharp angle - Angulo agudo
Sherd - Tiesto
Shoe-shaped vessel - Vasija en forma de zapato
Shoulder (of a vessel) - Hombro
Sine curve - Línea ondulada
Slab foot - Soporte rectangular plano
Slanting walls - Paredes oblicuas, divergentes
Slatted - Regleteado, interlineado
Slightly outflaring - Ligeramente volteado en curva hacia afuera
Slightly out-turned - Vuelto ligeramente hacia afuera
Slip - Engobe
Smoothed - Alisado
Smudged - Tiznado
Solid (color) - Uniforme, un solo color, monócromo
Speckled - Moteado
Specular hematite - Hematita especular
Sphere (of interaction) - Esfera (de interacción)
Spiked - De pitones
Spiked censer - Incensario de pitones
Spindle whorl - Pesa del huso
Spiral - Espiral
Spout - Vertedera
Squat - Rechoncho (grueso y de poca altura)
Stamp-impressed - Estampado impreso
Step-fret - Greca
Stepped terrace - Silueta de pirámide
Stippled - Puntillado
Stirrup spout - Vertedera estribo
Straight neck - Cuello recto
Strap handle - Asa plana
Streaked, streaking - Veteado
Striated - Estriado
Striation - Estrías
Stucco - Estuco
Subclass - Subclase
Subhemispherical bowl - Escudilla
Sublabial flange - Reborde bajo labio
Supersystem (ceramic) - Supersistema (cerámico)
Support - Soporte
System (ceramic) - Sistema (cerámico)

T

Tabbed rim - Borde con lengüetas
Teardrop punctate, punctation - Punteado piriforme
Temper - Desgrasante
Temper sizes:
  Fine - Fino
  Medium - Medio
  Coarse - Bronco, grueso
Texture - Textura
Textured - Arrugado, áspero, corrugado
Thickened (bolstered) rim - Borde engrosado
Ticks - Puntos
Tool - Instrumento, utensilio
Tradition - Tradición
Trait - Característica
Trapezoidal - Trapezoidal
Triangular punctate, punctation - Punteado en triángulos
Triloop handle - Triple asa
Tripod - Trípode
Tubular - Tubular
Type-variety analysis - Análisis tipo-variedad
Typology - Tipología

U

Unfinished - Sin acabado
Unmodified rim - Borde simple
Unrestricted mouth (opening) - Boca (abertura) no restringida
Unslipped - Sin engobe
Unslipped monochrome - Monócromo sin engobe
Upturned - Vuelto hacia arriba

V

Variant - Variante
Variety - Variedad
Vertical orientation - Orientación vertical
Vessel - Vasija
Vestigial handle - Vestigio de asa
Volute - Voluta, espiral

W

Wall (of vessel) - Cuerpo
Wash - Baño
Weave - Tejido
Wedge-shaped punctate, punctation - Punteado en forma de cuña
Well-sorted - Distinguible
Whistle - Pito, silbato
Whitewash, whitewashed - Blanqueado
Wiped - Alisado
Wrinkled (textured) - Arrugado

Z

Zigzag - Zig-zag
Zoned - En zonas
Zone bichrome (dichromatic) - Bicolor en zonas
Zone grooved - Acanalado en zonas
Zone incised, incising (or punctate, punctation) - Inciso (o punteado) en zonas
Zone red painted - De pintura roja en zonas

MUNSELL SOIL COLORS

Black - Negro
Brown - Pardo
Brownish yellow - Amarillo parduzco
Dark brown - Pardo oscuro
Dark gray - Gris oscuro
Dark olive - Olivo oscuro
Dark red - Rojo oscuro
Dark reddish brown - Pardo rojizo oscuro
Dark reddish gray - Gris rojizo oscuro
Dark yellowish brown - Pardo amarillento oscuro
Dusky red - Rojo mustio
Gray - Gris
Grayish brown - Pardo grisáceo
Light brown - Pardo claro
Light brownish gray - Gris parduzco claro
Light gray - Gris claro
Light olive brown - Pardo olivo claro
Light olive gray - Gris olivo claro
Light red - Rojo claro
Light reddish brown - Pardo rojizo claro
Light yellowish brown - Pardo amarillento claro
Olive - Olivo
Olive brown - Pardo olivo
Olive gray - Gris olivo
Olive yellow - Amarillo olivo
Pale brown - Pardo pálido
Pale olive - Olivo pálido
Pale red - Rojo pálido
Pale yellow - Amarillo pálido
Pink - Rosado
Pinkish gray - Gris rosáceo
Pinkish white - Blanco rosáceo
Red - Rojo
Reddish black - Negro rojizo
Reddish brown - Pardo rojizo
Reddish gray - Gris rojizo
Reddish yellow - Amarillo rojizo
Strong brown - Pardo intenso
Very dark brown - Pardo muy oscuro
Very dark gray - Gris muy oscuro
Very dark grayish brown - Pardo grisáceo muy oscuro
Very dusky red - Rojo muy mustio
Very pale brown - Pardo muy pálido
Weak red - Rojo suave
White - Blanco
Yellow - Amarillo
Yellowish brown - Pardo amarillento
Yellowish red - Rojo amarillento

GLEY COLORS

Bluish gray - Gris azulado
Dark bluish gray - Gris azulado oscuro
Dark greenish gray - Gris verduzco oscuro
Grayish green - Verde grisáceo
Greenish gray - Gris verduzco
Light bluish gray - Gris azulado claro
Light greenish gray - Gris verduzco claro
Pale green - Verde pálido

SPANISH - ENGLISH

A

Abertura - Opening
Abigarrado - Mottled, mottling
Acabado - Finish, finished
Acabado mate - Matte finish
Acanalado - Channeled, channeling
Acanalado a dedo - Finger channeled
Acanalado en zonas - Zone grooved
Acanaladura - Groove
Adorno "cabeza de mono" - Monkey head adorno
Afiligranado - Filigreed
Agrupamientos - Clusters
Agujeta - Ceramic needle
Alisado - Smoothed
Al natural (sin decoración) - Plain
Amarillo ligero - Buff
Análisis modal - Modal analysis
Análisis tipo-variedad - Type-variety analysis
Angulo agudo - Sharp angle
Angulo basal - Basal angle/basal break
Apéndice - Appendage
Aplanado (por ejemplo un borde) - Flattened (for example, rim)
Aplicado - Appliqué
Arcos - Arches
Arrastrar y punzar - Drag and jab
Arrugado - Wrinkled (textured)
Asa - Handle
Asa de puente - Bridge handle
Asa enlazada - Rope handle
Asa plana - Strap handle
Asa trenzada - Rope handle
Aspecto - Aspect
Aspero - Rough (textured)
Atributo - Attribute
Atributo principal - Primary attribute
Atributo secundario - Secondary attribute
Ave de rapiña - Raptorial bird

B

Banda - Band
Banda horizontal de zetas - Horizontal "S" series

Baño - Wash
Base - Base
Base anular - Annular (ring) base
Bicolor - Bichrome (dichromatic)
Bicolor en zonas - Zone bichrome (dichromatic)
Bien cocido - Highly fired
Biselado - Beveled, beveling
Blanqueado - Whitewash, whitewashed
Boca - Mouth
Boca (abertura) no restringida - Unrestricted mouth (opening)
Boca (abertura) restringida - Restricted mouth (opening)
Bocal - Beaker
Borde - Rim
Borde con facetas - Faceted rim
Borde con lengüetas - Tabbed rim
Borde directo - Direct rim
Borde encorvado - Hooked rim
Borde engrosado - Bolstered (thickened) rim
Borde engrosado por ambos lados - Club rim
Borde festoneado - Pie crust rim
Borde recorvado - Recurved rim
Borde simple - Unmodified rim
Botella - Bottle
Botella lobulada - Lobed bottle
Botón - Button
Brillo - Luster
Bruñido - Burnished, burnishing
Bruñido en patrones - Pattern burnished

C

Campana de barro - Ceramic bell
Cántaro - Large pitcher
Característica - Trait
Cara principal (de decoración) - Primary field (of decoration)
Carenado - Carinated
"Cartouche" - Cartouche
"Cartouche" compuesto - Hooded cartouche
Cazuela - Bowl (non-restricted opening, with or without handles)
Cepillado con brocha - Brushed, brushing
Ceramoteca - Ceramoteca (see English-Spanish section)
Cilindro - Cylinder
Círculos concéntricos - Concentric circles
Clase/sistema - Class/system
Cocción - Firing
Cocimiento - Firing
Código - Code
Color - Hue
Comal - Griddle
Comba - Bulge
Complejo cerámico - Ceramic complex
Cóncavo - Concave
Con cortaduras - Scored
Conjuntos - Clusters
Conjuntos de sistemas - Sets of systems
Con muescas - Notched
Convexo - Convex
Corrugado - Corrugated (textured)
Cresta - Ridge
Cruz - Cross
Cuadriculado - Checkered
Cuadros de Colores Munsell - Munsell Soil Color Charts (Verlista de términos equivalentes para colores según Colores Munsell).
Cucharón - Ladle
Cuello recto - Straight neck
Cuenco - Bowl (restricted opening, no neck, no handles)
Cuenco con cuello - Collared bowl
Cuerpo - Wall (of vessel)
Cuerpo redondeado - Rounded side
Curvado hacia adentro - Incurved
Curvilíneo - Curvilinear

CH

Cheurón - Chevron

D

Decorado al negativo - Negative decoration (for example, Usulután)
De cuello constreñido - Semi-necked
De engobe natural - Self-slipped
De pintura roja en zonas - Zone red painted
De pitones - Spiked
Desgrasante - Temper
Desgrasante según tamaño:
- Fino - Fine
- Medio - Medium
- Bronco, grueso - Coarse

Dicromático - Bichrome (dichromatic)
Diente - Prong
Distinguible - Well-sorted
Distribución en frecuencias - Frequency distribution
Doble asa - Biloop handle
Doble voluta - Double scroll

E

Efigie - Effigy
Elemento de diseño - Design element
Embutido - Inlaid
En forma de barril - Barrel-shaped
En forma de calabaza - Gourd-shaped
En forma de herradura - Horseshoe-shaped
En forma de parábola - Parabola-shaped
Ennegrecido - Blackened
Engobe - Slip
Engobe doble - Double slip
En zonas - Zoned
Escudilla - Subhemispherical bowl
Escudilla hemisférica - Hemispherical bowl
Esculpido - Carved, sculpted
Esculpido inciso - Carved incised
Escultura - Sculpting, sculpture
Esfera (de interacción) - Sphere (of interaction)
Espiras - Spiral
Estampado - Stamped, stamping
Estampado en zig-zag - Rocker stamped
Estampado impreso - Stamp-impressed
Estriado - Striated
Estrías - Striation
Estuco - Stucco

F

Faceta - Facet
Falso estampado en zig-zag - Pseudo rocker-stamped
Falso Usulután - Pseudo Usulután
Fase - Phase
Festoneado - Scalloped
Figuras danzantes - Dancing figures
Figurilla hecha en molde - Mold made figurine
Filigrana - Filigree
Fondo - Interior base
Forma - Form
Fragmento - Fragment

G

Gama de variación - Range of variation
Globular - Globular
Grabado - Engraved, engraving
Greca - Step-fret

H

Hecho de rollos - Coil-made
Hematita especular - Specular hematite
Hombro - Shoulder (of a vessel)
Hueco - Hollow

I

Impreso - Impressed, impressing
Impreso con la uña - Fingernail impressed
Impreso en molde - Mold impressed
Incensario de cucharón - Ladle censer
Incensario de pitones - Spiked censer
Incisión - Incision
Incisión posterior al engobe - Post slip incision
Inciso - Incised, incising
Inciso en zonas - Zone incised
Incrustado - Inlaid
Instrumento - Tool
Intensidad - Chroma
Interlineado - Slatted

J

Jarra - Jar (with handles)
Jarra (jarrón) de cuello convexo - Bowl-necked jar
Jarra (jarrón) sin cuello - Neckless jar
Jarro - Jar (with one handle)

Jarrón - Jar (without handles)
Jofaina - Basin

L

Labio - Lip
Ligeramente volteado en curva hacia afuera - Slightly outflared
Línea ondulada - Sine curve
Lóbulo - Lobe
Lustre - Luster
Lustroso - Glossy

M

Mal cocido - Poorly fired
Manchado - Blotched, blotchy
Manchado por cocción - Fire clouded
Marca de bruñido - Burnishing facet
Mediacaña - Gadrooning
Medialuna - Crescent
Micáceo - Micaceous
Modelado - Modeled, modeling
Modo - Mode
Molcajete - Grater bowl, mortar
Moldeado - Molded
Moldura - Molding
Monócromo - Solid (color)
Monócromo sin engobe - Unslipped mono chrome
Moteado - Speckled
Motivo - Motif
Motivo "cabeza de frijol" - Beanhead
Motivo "cruz-círculo" - Cross/circle motif
Motivo de diseño - Design motif
Motivo "marcadores" - Interior counters

N

Núcleo sin oxidar - Firing core
Nudos - Knots

O

Oblicuo - Oblique
Olla - Bowl (restricted opening, with handles)
Oreja - Lug handle
Orientación horizontal - Horizontal orientation
Orientación vertical - Vertical orientation
Orla - Fillet
Ovalado - Oval
Ovalo - Oval

P

Pacho - Shallow
Palangana - Basin
Panel - Panel
Panel de diseño - Design panel
Paredes divergentes - Slanting walls
Paredes oblicuas - Slanting walls
Pasta fina - Fine paste
Pedestal - Pedestal base
Peine para incision - Multiple-point incising tool
Pelotilla - Pellet
Pellizcado - Pinched
Perilla - Button, knob
Perilla aplicada - Appliqué knob
Períodos culturales:
  Preclásico, Formativo - Preclassic, Formative (Temprano, Medio, Tardío - Early, Middle, Late)
  Clásico - Classic (Temprano, Medio, Tardío - Early, Middle, Late)
  Posclásico - Postclassic (Temprano, Medio, Tardío - Early Middle, Late)
Pesa del huso - Spindle whorl
Picado - Pit, pitted, pitting
Pichel - Small pitcher
Pie - Foot
Pintado a dedo - Finger painted
Pintado a dos colores - Painted bichrome (dichromatic)
Piriforme - Piriform
Pito - Whistle
Plato - Plate
Plomizo - Plumbate
Poscocción - Postfiring
Precocción - Prefiring
Presentación en plano - Rollout
Pronunciado - Raised
Púa - Prong
Pulido - Polished
Punteado - Punctate, punctation
Punteado a caña - Hollow reed punctation
Punteado en triángulos - Triangular punctation
Punteado piriforme - Teardrop punctation
Puntillado - Stippled
Punto de esquina - Corner point
Punto de inflexión - Point of inflection, break
Puntos - Ticks
Puntudo - Pointed
Punzado - Jabbed, jabbing

R

Raspado - Scraped
Rastrillo para incisión - Multiple-point incising tool
Reborde - Flanged rim
Reborde bajo labio - Sublabial flange
Reborde basal - Basal flange
Reborde lateral - Medial flange
Rectángulos circunscritos - Nested boxes
Rechoncho (grueso y de poca altura) - Squat
Redondeado - Rounded
Regleteado - Slanted
Remendar - Patch (to join pieces of ceramic)
Residual - Fugitive
Ribeta - Fillet

S

Sección ovalada - Oval section
Silbato - Whistle
Silueta compuesta - Composite silhouette
Silueta continua de pirámides - Running pyra mids
Silueta de pirámide - Stepped terrace
Sin acabado - Unfinished
Sin engobe - Unslipped
Sistema cerámico - Ceramic system
Sobresaliente - Raised
Sombreado cruzado - Crosshatched, cross-hatching
Sonadores - Rattle balls
Soporte - Support
Soporte cónico - Conical support
Soporte figurativo - Effigy support
Soporte lobulado - Oven-shaped support
Soporte rectangular plano - Slab foot
Subclase - Subclass
Supersistema (cerámico) - Supersystem (ceramic)

T

Taco - Lug
Tapadera - Lid
Tecomate - neckless jar
Tejido - Weave
Terrazas circunscritas - Nested terraces
Tetilla - Nubbin
Tetilla aplicada - Appliqué knob
Textura - Texture
Tiesto - Sherd
Tiesto simple de cuerpo - Plain body sherd
Tipología - Typology
Tiznado - Smudged
Tradición - Tradition
Trapezoidal - Trapezoidal
Trenzas - Braids
Triple asa - Triloop handle
Trípode - Tripod
Tubular - Tubular

U

Uniforme - Solid (color)
Un solo color - Solid (color)
Utensilio - Tool

V

Variante - Variant
Variedad - Variety
Vasija - Vessel
Vasija cilíndrica - Cylinder vase
Vasija en forma de zapato - Shoe-shaped vessel

Vasija en miniatura - Miniature vessel
Vertedera - Spout
Vertedera de puente - Saddle bridge (on spout)
Vertedera estribo - Stirrup spout
Vestigio de asa - Vestigial handle
Volteado en curva hacia afuera - (Out)flared, (out)flaring
Volteado hacia adentro - Inverted
Voluta - Scroll, volute
Vuelto hacia afuera - Out-turned
Vuelto hacia arriba - Upturned
Vuelto ligeramente hacia afuera - Slightly out-turned

Y

Yesoso - Chalky

Z

Zig-zag - Zigzag

COLORES MUNSELL

Amarillo - Yellow
Amarillo olivo - Olive yellow
Amarillo pálido - Pale yellow
Amarillo parduzco - Brownish yellow
Amarillo rojizo - Reddish yellow
Blanco - White
Blanco rosáceo - Pinkish white
Gris - Gray
Gris claro - Light gray
Gris muy oscuro - Very dark gray
Gris olivo - Olive gray
Gris olivo claro - Light olive gray
Gris oscuro - Dark gray
Gris parduzco claro - Light brownish gray
Gris rojizo - Reddish gray
Gris rojizo oscuro - Dark reddish gray
Gris rosáceo - Pinkish gray
Negro - Black
Negro rojizo - Reddish black
Olivo - Olive
Olivo oscuro - Dark olive
Olivo pálido - Pale olive
Pardo - Brown
Pardo amarillento - Yellowish brown
Pardo amarillento claro - Light yellowish brown
Pardo amarillento oscuro - Dark yellowish brown
Pardo claro - Light brown
Pardo grisáceo - Grayish brown
Pardo grisáceo muy oscuro - Very dark grayish brown
Pardo intenso - Strong brown
Pardo muy oscuro - Very dark brown
Pardo muy pálido - Very pale brown
Pardo olivo - Olive brown
Pardo olivo claro - Light olive brown
Pardo oscuro - Dark brown
Pardo pálido - Pale brown
Pardo rojizo - Reddish brown
Pardo rojizo claro - Light reddish brown
Pardo rojizo oscuro - Dark reddish brown
Rojo - Red
Rojo amarillento - Yellowish red
Rojo claro - Light red
Rojo mustio - Dusky red
Rojo muy mustio - Very dusky red
Rojo oscuro - Dark red
Rojo pálido - Pale red
Rojo suave - Weak red
Rosado - Pink

COLORES GLEY

Gris azulado - Bluish gray
Gris azulado claro - Light bluish gray
Gris azulado oscuro - Dark bluish gray
Gris verduzco - Greenish gray
Gris verduzco claro - Light greenish gray
Gris verduzco oscuro - Dark greenish gray
Verde grisáceo - Grayish green
Verde pálido - Pale green

APPENDIX B

A Key to Ulúa Polychromes

Rosemary A. Joyce

THIS APPENDIX IS intended to facilitate the assignment of Ulúa Polychrome sherds or vessels to the categories established by the Honduran ceramic workshops (table B.1). These categories are based on the classes defined by Viel (1978), but define a hierarchical schema compatible with the type-variety format that was lacking in the original study. They also take into account the experience of members of the Proyecto Arqueológico Sula in sorting and identifying sherd material.

Because the purpose of this document is to guide identification of Ulúa Polychrome sherds in terms of a type-variety classification, features of surface treatment are those emphasized. Other attributes are referred to only secondarily. Because this document is intended for field use, it strives to identify characteristics observable on sherds and conflates differentiation which is possible with whole vessels. In assigning names to the type-variety units, the most specific name used by Viel (1978) has been applied to the lowest level unit which can be identified. This should reduce the number of named units of Ulúa Polychromes, while preserving the congruence between Viel's classes and type-variety units.

The sorting key is divided into three major sections. These assume that the identification of Ulúa Polychrome has already been made. Following a division between rim and body sherds, on the one hand, and appendages on the other, the sorting process begins with interior surface treatment and proceeds with exterior surface treatment. The final section briefly indicates the major features which discriminate among the various groups, types, and varieties. To avoid repetition, Viel's (1978) code numbers for specific motifs are cited only the first time they appear and again in the final section.

INTERIOR SURFACE TREATMENT

The interior of rim or body sherds is the first attribute which allows identification. Possibilities include:

1. *Plain orange slip*: Not diagnostic. Proceed to exterior.
2. *Red or maroon bands or zones*: Several variations based on width of bands, distance from rim, and treatment of area between bands and rims. These include:
   (a) *Bright red bands:* About 5 mm wide, multiple. Typical of group 1.
   Variations:
   - Below over-lip red band (type 3: Dedalos)
   - Below unique motifs, for instance, "voussures" (DSE 13;

Table B.1• Ulúa Polychrome type-variety classification

Group	Type	Variety
1: Red	1: Contador	1: Chac
		2: Mellizo (figs. B.1, B.2)
	2: Cyrano	1: Cyrano (figs. B.3, B.4)
		2: Arrodillarse
	3: Dedalos	1: Dedalos
		2: Labyrinth
		3: Winged Figure
	4: Bandeja	
	5: Diamant	
2: Maroon	1: Brown	
	2: Lug Head	1: Bombero
		2: Paloma
	3: Travesía	1: Monkey
		2: Euclid
		3: Pato
	4: Yojoa	1: Glyphic (figs. B.5, B.6)
		2: Reptile W (fig. B.7)
		3: Singe Accroupi (fig. B.8)
		4: Pantano
		5: Molinero
	5: Batracien	1: Batracien
		2: Geometric
3: Black	1: Santana	1: Santana (figs. B.9, B.10, B.11)
		2: Leticia
		3: Piccadilly
		4: Tigrillo
		5: Congo (fig. B.12)
	2: Selva	1: Troubador (fig. B.13)
		2: Concerto (fig. B.14)
	3: Nebla	1: Rodeo (figs. B.15, B.16, B.17)
		2: Sphinx
	4: Columpio	
	5: Manzanillo	1: Manzanillo
		2: Melocotón
4: Tenampúa	1: Pentagone	
	2: Cefiro	
	3: Zarza	
	4: Granada	
	5: Mariposa	
	6: Capitán	

Dedalos; compare figs. B.1, B.2).
- Below counters (type 1: Contador)
- Below black band with white dotted circles (types 1, 3, 4)

(b) *Red zone* (figs. B.3, B.4): Over 2 cm wide, begins about 1 cm below lip. Typical of group 1, type 2.
Variations:
- White wash above, extends over lip (type 2, variety 1: Cyrano)

(c) *Maroon band:* About 1 cm wide, near lip or up to 1 cm below lip. Typical of group 2. Viel (1978) states that red is brighter in Travesía class, an observation I cannot confirm. The exterior provides a better means of discrimination between types 3 and 4 (Travesía and Yojoa). The placement of the band, whether immediately below (or even extending over) the lip, or about 1 cm below lip, also does not seem to discriminate between these types.

(d) *Red bands below black band(s):* 1 cm or more below. For details on this interior surface treatment, see black bands (below). Red bands occur in rare cases beneath black bands in group 1 (Dedalos and Bandeja types) but are typical of groups 3 and 4.

3. *Counters:* Diagnostic of group 1, type 1 and type 4. Counters are vertical or slightly oblique motifs which occur in series, with varied details (DSI 1; fig. B.2). Typically, they are placed above a series of 5 mm wide bright red bands.
Variations:
- Below black band with white dotted circles (type 4: Bandeja)
- Reduced to single lines, above maroon band (group 2, type 1)

4. *Black bands:* Two variants, single and multiple black bands.

(a) *Single black bands*: Found occasionally on some group 2 types (Travesía and Yojoa), as well as on group 3 types (especially Selva; fig. B.13). A single black band painted over with sets of dotted white circles is occasionally found on group 1 Dedalos and Bandeja types, above sets of red bands.

(b) *Double black bands:* Above optional red bands, are limited to groups 3 and 4 types (figs. B.9, B.12).
Variations:
- Interior orange slip notably redder than exterior (Santana)
- White continuous stepped motif overlying bands (group 4)

5. *Other motifs:* Typical only of group 1, types 3 and 5. These motifs, which may occur above a series of bright red bands about 5 mm wide, are varied and include some which are also found on vessel exteriors. Notable are "voussures" (a series of semicircles filled with alternating colors), interlocking Z motifs, and a black band on which is painted in white a series of dotted circles. Any unique interior motif may suggest identification with these types, and the exterior should be checked against the descriptions for group 1.

EXTERIOR SURFACE TREATMENT

Identification of Ulúa Polychromes based on the exterior varies according to the part of the vessel body represented. Rims and appendages are discussed in this section. Body sherds may be assigned to group, type, and often variety based on particular motifs, using the summaries in the final section.

Rim Sherd Exterior

Four major categories of lip treatment may be recognized:

1. *Solid red band over lip* (groups 1 and 2): The red band may be followed by a single, narrow (2 mm) black line, two narrow red lines, or one of a series of motifs in bands.
The black underline is typical of Chac variety of group 1, type 1. It is followed by a series of profile heads or by a series of profile "chac" monster masks (DSE 25), facing right. The "chac" masks may form a band, and occasionally a narrow black line may also be added.
Two narrow red lines under an over-the-lip red band (DSL 4; figs. B.1, B.2) is typical of Mellizo variety of group 1, type 1; of the Arrodillarse variety of type 2 (Cyrano); and of type 5 (Diamant). This lip treatment is usually followed by a band of profile heads reduced to an oval "bean head" (DSE 16; figs. B.1, B.2), or by a series of similar profile heads with a pronounced crew-cut (DSE 17; fig. B.4).
When neither narrow red bands or a narrow black band underlines the over-the-lip red band, placement in group 1, type 2, 3, or 4, or group 2 is possible. Differentiation between these types is possible on the basis of the succeeding bands:
   - Glyph forms in red or black, complex (Dedalos type)
   - Sawtooth line (DSE 2) or stepped terrace (DSE 3; figs. B.4, B.8) (Cyrano type)
   - Glyphs T (DSE 21) or E (DSE 27), black ground (group 2, type 2)
   - Step frets (DSE 7, 14) (group 2, types 3 and 4)
   - Glyphs U, Y, C, E, (DSE 22, 23, 24, 27) (Yojoa:Glyphic; figs. B.5, B.6)
2. *Sets of vertical bars and/or dots:* (DSL 5; groups 1 and 2) (figs. B.3, B.4). These motifs may interrupt what appears otherwise to be a solid red lip. Below these lines are a variety of motifs:
   - Sawtooth line demarcating two color zones (group 1, type 2)
   - Band of stepped terrace motifs (group 1, type 2)
   - Band of stepped frets (group 2, types 3, 4)
   - Wavy line with dots above and below (Travesía:Monkey)
   - Reptile W (DSE 30; fig. B.7) motifs in series (Yojoa:Reptile W)
   - White geometric pattern on red ground (group 2, type 5)
   - One or two narrow (2 mm) black lines bordering a red band (either group 1, type 2 or group 2, types 3, 4)
3. *Series of geometric motifs* (groups 2 and 3): The lip features a series of geometric motifs, which may alternate with bars and dots. Specific motifs are found in particular types:
   - Stepped frets (figs. B.11, B.14) (Travesía, Nebla)

- Lazy S motifs (fig. B.15) (DSL 6; Yojoa, Selva)
- Chevrons (fig. B.9) (DSE 5; Santana)
- Parallelograms (DSL 9; Selva, Santana)

Exterior below lip:

- Band of stepped frets (fig. B.6) (group 2, Travesía, Yojoa)
- Wavy line with dots above and below (group 2, Travesía, Yojoa)
- W reptile motifs in series (fig. B.7) (Yojoa:Reptile W)
- Single strand interlace motif (DSE 6; group 3, Selva)
- Mat design (figs. B.9, B.15) (DSE 7; group 3, Santana)
- Glyph H (DSE 29; group 3, Santana)
- No bands; main themes on black ground or in reserve (figs. B.16, B.17) (Nebla)

4. *Solid black band over lip* (groups 3 and 4, group 1, type 4, Bandeja): Most black lip bands are found in groups 3 and 4. However, one variety of group 1, type 4 (Bandeja) has a black lip, usually followed by a black band with white dotted circles, and counters. In groups 3 and 4, some differentiation is possible based on the exterior below the lip:
   - No bands; main themes on black ground or in reserve (Nebla)
   - Geometric mat design (group 3, Santana)
   - Glyph H (group 3, Santana; group 4, types 2 and 6)
   - Chevrons (group 3, Santana)
   - Sonnettes (DSE 15; group 4)

Appendages

Parts of the vessel body other than rim or body sherds are often assignable to the type or group level. The three main types of vessel appendages found are lug heads, handles, and supports. Both the exterior surface treatment and the form of appendages help place them.

1. *Lug heads:* Lug heads are diagnostic features of group 2, type 2 (Lug Head) and are sometimes found in group 1, type 2 (Cyrano) and group 2, type 4 (Yojoa). They generally represent the head of a bird (commonly painted red) or a monkey (commonly painted black). Bird head lugs are diagnostic of Lug Head:Paloma. Monkey head lugs are diagnostic of Lug Head:Bombero. Bird head lug vessels are also part of Cyrano type. Monkey lug heads are sometimes found on Yojoa:Singe Accroupi, although the vessel form (jars) is distinct.
2. *Handles:* Handles are not common on Ulúa polychromes but occur on small jars in group 1 (type 3: Dedalos; type 5: Diamant), group 2 (type 4, variety 3: Singe Accroupi; fig. B.8), group 3 (type 5: Manzanillo) and group 4 (type 4: Granada). Most handles are not diagnostic; those of group 1 may have identifiable motifs such as bean heads.
3. *Supports:* Vessel supports are present in all groups of Ulúa Polychromes. Both the form of supports and their decoration may serve to identify them. Only supports which are useful in this fashion are considered here; the question of number (tripod vs. tetrapod) is also not considered, although tripod supports are normal for groups 2, 3, and 4. Support types may be initially divided between sets of supports and ring bases:

(a) Ring bases are most typical of group 2, type 2: Lug Head vessels. The ring base, which may be high or low, typically has triangular or stepped terrace motifs, often excised. Solid red painted ring bases are sometimes found on vessels of group 1, type 2 (Cyrano). Ring bases of distinct, low form are found on group 4, type 6 (Capitán) and type 2 (Cefiro) periform vessels. These are solid black.

(b) Sets of supports are more common and may be differentiated first on the basis of their cross section. Cylindrical or conical supports are less common than those with a rectangular cross section.

- Tall cylindrical supports with an angled shoulder, side air holes, and slip confined to the outer surface are typical of group 1, type 4 (Bandeja). Vertical painted lines and horizontal bands may give the impression of an effigy face on these supports.
- Other cylindrical supports are found on group 1, type 2 (Cyrano), group 3, type 1 (Santana; fig. B.10), and group 4 (types 1 and 5). Group 1 supports are red; those of groups 3 and 4 are painted black.
- Roughly conical, lightly modeled, and painted animal head effigy supports are diagnostic of group 4, type 1 (Pentagone). These may be peccary heads.
- Supports with rectangular cross sections, both hollow and solid, are found in group 1, type 2 (Cyrano; fig. B.4), and are common in groups 3 and 4. Some particularly diagnostic forms include:

  Slab feet, in which height is equal to width, resemble those of Teotihuacán cylinders; these are found on some group 1, type 2 (Cyrano) vessels and are red painted (fig. B.4).

  Pocket shaped feet, found on Yojoa:Pantano dishes (group 2, type 4), have individual unique motifs on the outer face, such as glyph T (DSE 21). The support is pinched in at the attachment to the vessel, and length equals width.

  Most rectangular lug feet are short (less than 2 cm) and approximately 3 cm wide (figs. B.9, B.11, B.13). Hollow lugs with a checkerboard motif on the outer face are diagnostic of Yojoa:Molinero. Hollow lugs painted a solid color from the vessel base to near the base of the support are typical of group 3 type Santana (variety 1, Santana) and Selva (variety 1, Troubador). Similar size and surface treatment are found on the solid lugs typical of Piccadilly variety of Santana.

  In contrast, a tall hollow lug about 5 cm wide, with a solid black band covering the lower half of the support, is typical of some group 3 and 4 types. Nebla:Sphinx dishes (type 3, variety 2) and Congo variety cylinders (type 1, variety 5; fig. B.12) of group 3 and Capitán (type 6) and Cefiro (type 2) vessels of group 4 (Tenampúa) have this unusual form, which Viel (1978) called the "Nebla support."

  Finally, a unique type of support is found on vessels of

Zarza type of Tenampúa (group 4, type 3). Three plain or twisted loops, attached to the base of the vessel at their ends, form three supports. This type also has unslipped zones with appliqué spikes and is readily identifiable, as its description in the final section will make clear.

DIAGNOSTIC FEATURES

Because the preceding sections are a sorting key, they have emphasized identifiable features of individual groups and types, not the discrimination between these types which led to their recognition in the proposed typological schema. This section complements the preceding sections by providing a brief discussion of the features which distinguish among the various units on each level of the hierarchy, as well as indicating those features which appear to be distinctive of unique types or varieties. It can be used in conjunction with the sorting key to confirm assignment of sherds to typological units or to refine typological assignment. It can also be used with body sherds large enough to furnish identifiable motifs far below the more diagnostic rim bands.

Groups

The four major groups defined correspond to Viel's (1978) Santa Rita and Dedalos classes (group 1), Yojoa and Travesía classes (group 2), Santana, Nebla, and Selva classes, along with part of Tenampúa class (group 3), and Tenampúa class proper (group 4), with minor variation. These divisions also roughly correspond to Viel's (1978) Red (group 1), Maroon (group 2), and Black (groups 3 and 4) "Periods" and, like them, recognize common tendencies in interior surface treatment, vessel form, and general classes of motifs.

Group 1 vessels have red interior bands, counters, and other complex motifs. Vessel forms are particularly variable and include forms with raised panels, faceted bodies, and other novel features. Exterior decoration tends to be executed in red tones, including the purples of type 2 (Cyrano; figs. B.3, B.4), and may employ a light orange slip. Supports, when present, are usually red painted. Motifs include those traditionally described as "Fine-line Mayoid": bands of unique glyph forms, bands of profile heads (DSE 16: bean heads, figs. B.1, B.2; DSE 17: brush heads, fig. B.4), bands of profile "chac" masks (DSE 25); and human figures ranging from elaborately garbed (TIP 7, 8) to highly schematized (TIP 2: Dancing Figures, fig. B.2, compare fig. B.1; TIP 6: Winged Figure). Animal motifs are limited to a frontal bat/bird (TIP 12, 13), found primarily in type 2 (Cyrano) and type 4 (Bandeja).

In contrast, group 2 vessels have single red, maroon or, more rarely, black bands on the interiors. Lip decoration is more varied, with short bars, dots, and various geometric motifs. Vessel forms are more standardized, with round-sided bowls and straight-walled, round or beveled-lip cylinders. Exterior decoration employs single tones of red, black, and orange, while specific types also use a glossy white. Exterior surface treatment includes a wealth of geometric motifs (DSL 7, DSE 10, 14: stepped fret, fig. B.6; DSE 2, 3: sawtooth, terrace, fig. B.8) and animal motifs (TIP 16, 18, 19: monkey, fig. B.5, B.8; bat/bird, fig. B.7), as well as the more standardized glyphs U (DSE 22), Y (DSE 23; fig. B.6), C (DSE 24; fig. B.5), and E (DSE 27) of Viel (1978).

Group 3 and 4 vessels typically have one or more black bands on the interior, often with a red band or bands underneath. Black is a dominant color in the exterior decoration of these groups as well. Vessel forms include round and flaring-walled bowls, and cylinders, both often having a thickened rim. Group 3 vessels feature exterior designs which may have a single band, or no band, over a main field. Bands include a variety of geometric motifs.

Group 4 vessels are a unique set of types which together form the core of distinctive Tenampúa polychrome. A white stepped terrace motif over the interior black bands is diagnostic. Also distinctive are the use of white slip or white slip over the orange underslip on the exterior, and pyriform vessels. While group 4 shares the presence of many motifs with group 3 (jaguars, fig. B.16; serpents, figs. B.9, B.11; glyph H; elaborately costumed humans, figs. B.9, B.10, B.12, B.13; and waterbirds, fig. B.14) other motifs are unique to this group. As previously noted, distinctive supports are present on two of these types.

GROUP 1: TYPES AND VARIETIES

Five types have been defined for group 1. Type 1 (Contador) is distinguished by interior counter motifs (DSI I), often over a series of red bands. Chac variety is identifiable by the presence (often below a black underlined red lip band) of bands of "chac" masks on the exterior. The main theme is a human figure with a huge feathered headdress (TIP 7). Mellizo variety is identifiable by the presence on the exterior of a band of bean heads and the stylized human figure with bean head profile (TIP 1; fig. B.1) often shown crossed ("dancing figures") or in a series ("procession").

Type 2 (Cyrano) has either a red band extending over the vessel rim or a wide red band on the interior (with an optional white band or wash extending over the rim; figs. B.3, B.4). Purple and red exterior motifs are often depicted in reserve panels on black or red grounds. Two varieties are defined.

In variety 1 (Cyrano), slightly different exterior layouts are usually associated with a wide interior red band or a red band which extends over the vessel lip. The wide red interior band accompanies bars (DSL 5) on the lip (figs. B.3, B.4), followed in most cases by a stepped terrace (DSE 3; fig. B.4) or sawtooth motif (DSE 2). Below this band is a second with glyph T (DSE 21), brush heads (DSE 17; fig. B.4) on alternating light and dark squares, or other motifs such as a bat (TIP 12) or "mask with eyebrows" (DSE 20). The main field of design features the bust or kneeling figure of a profile human with an elaborate animal headdress (TIP 4, 5; figs. B.3, B.4), often on a dark panel alternating with geometric motifs or a loose braid motif on a reserve panel (DSE 36; fig. B.3). Alternatively, a kneeling version of the stylized figure with a bean head profile (TIP 3) may be found.

In contrast, Cyrano variety vessels with a red band extending over the vessel lip usually have a solid red band set off by three

narrow (3 mm) black lines on the exterior. Often this color band is immediately followed by the main theme, identical to that described previously. Occasionally a second band follows the color bands.

Variety 2 (Arrodillarse) usually has the wide red interior band. In addition, a narrow red band extends over the lip, underlined on the exterior by two narrow (2 mm) red lines. Below the lip, the exterior always features either a band of brush heads or bean heads, and the main theme is the kneeling stylized bean head figure, sometimes alternating with one of the other Cyrano type motifs.

Type 3 (Dedalos) vessels have a single bright red interior band, while a very dark red or black band extends over the lip. Three potential varieties are suggested. Variety 1 (Dedalos) has black or red unique glyphs in a band above complex costumed human figures (TIP 8). Variety 2 (Labyrinth) has oval cartouches (DSE 26: glyph L) or zones (labyrinths) with highly detailed mazelike interior designs as bands and main motifs, along with the complex costumed human figure (TIP 8). Variety 3 (Winged Figure) has, below glyphs of either type or profile heads, a human figure wearing a winged costume (TIP 6).

Type 4 (Bandeja) and type 5 (Diamant) are unique forms: Bandeja dishes and plates and Diamant small jars with two handles. Bandeja may have counters, bats, glyph L, or white dotted circles overlying black bands on the walls. Diamant jars have three fields of decoration on the exterior. The first band is usually stepped terraces, while the second has varied designs, including bean heads or brush heads. The third field has a diamond shaped motif, often interpreted as a stylized monkey, but only rarely has a monkey head attached. Interior motifs are varied in Diamant. Also noteworthy are jars with a single false spout replacing one handle.

GROUP 2: TYPES AND VARIETIES

Five types have been defined for group 2. Type 1 interior typically has vertical or oblique lines clearly derived from counters. The exterior is painted in brown tones, with an over-the-lip red band. Below this are alternating red dots and red outlined ovals (suggesting bean heads), above a kneeling human figure or animal with a line of dots along the back.

Type 2 (Lug Head) are cylinders with a ring base and pair of lug heads. The interior may have a wide red zone or a narrower red band, and the lip may have bars or a solid red band. Two varieties are defined. Bombero variety has two bands with glyph E above and below a main motif, most often a monkey (TIP 18) modeled as a black lug. Paloma variety has bands with stepped terraces, band echelonee (DSE 9), and/or glyph T, above and below a main motif which is usually a frontal bat/bird. The bird's heads are red lugs. Other motifs on Paloma variety may resemble group 1, Cyrano type, while those of Bombero variety may resemble group 3, Santana type. Both varieties have painted or incised stepped terrace motifs on the ring base.

Types 3 (Travesía) and 4 (Yojoa) redivide Viel's (1978) Travesía and Yojoa classes. Both types have single red or maroon (or, rarely, black) bands on the interior. Lips may be solid red, have bars, or have series of geometric motifs (DSL 6: Lazy S; DSL 7: step frets). Differentiation between the two types and various varieties is primarily based on exterior decoration. Those subclasses which have no analogues in Yojoa class are retained as varieties in Travesía type (varieties 2 and 3), while those subclasses which have no analogue in Travesía class are retained in Yojoa class (varieties 3, 4, and 5).

Travesía variety 1 (Monkey) vessels have two or three bands above the main exterior design field. These are a solid color band, a band of stepped frets or a wavy line with dots, and a *bande échelonnée* (band outlined in black with square cells of alternating colors). Below these is a profile black monkey with red features (TIP 16; fig. B.5), which may alternate with red circles, black rectangles, or other geometric motifs.

Travesía variety 2 (Euclid) features geometric designs which extend over the entire body of the bowl, usually below a solid red band. Designs include a diagonal lattice.

Variety 3 (Pato) features animals (quadrupeds or birds), usually below a solid color (red or black) band.

Yojoa variety 1 (Glyphic) features a band with glyph U, Y (fig. B.6), C (fig. B.5), or (rarely) E on the exterior. A second band with geometric motifs (*bande échelonnée*; solid color, fig. B.5; or alternating hatched and step-fret motifs, fig. B.6) may follow. These bands often cover half of the vessel. Yojoa variety 2 (Reptile W) features an upper band with a W shaped animal motif (DSE 30; fig. B.7) followed by a solid color band. In both varieties, design motifs below the bands include circles, vertical columns of Z motifs (fig. B.6), monkeys (fig. B.5), a water bird (TIP 14; fig. B.7) or a profile human (TIP 9).

Yojoa variety 3 (Singe Accroupi; fig. B.8) is composed of small jars with two exterior design fields. Stepped terraces form a band on the vessel neck above a frontal black monkey (sometimes with a black lug head). The monkey is flanked by red bars or feather motifs. Variety 4 (Pantano) is composed of tripod dishes, with a distinctive pocket-shaped or slab-foot support. The exterior usually has a dark background, with motifs such as glyph T or a water bird. The interior may have a wide red zone or a red band. Variety 5 (Molinero) is composed of tripod cylinders, with a series of dark (black or maroon) color bands above and below a variable main motif. The tripod lug supports commonly have a checkerboard motif.

Type 5 (Batracien) vessels may have a wide red zone on the interior, below a white band which can extend over the lip. The lip may have bars. The exterior has a geometric band above the main design field; both have white motifs on a red ground. The main motifs are geometric or a frontal white monkey (TIP 21).

GROUP 3: TYPES AND VARIETIES

Five types have been defined for group 3. All have one or two black bands on the interior, optionally above one or more red bands. Type 1 (Santana) is composed of tripod cylinders, usually with exterior decoration consisting of a single geometric or glyph H

band above a main field of design with a black background. Five varieties are recognized. Santana (variety 1) has a lighter slip on the exterior than the interior. Mats (fig. B.9), chevrons (fig. B.9), and other geometric designs, or glyph H, form a band above main themes which include elaborately costumed humans (figs. B.9, B.10), jaguars, and serpents with jaguar pelt markings (fig. B.9). Some examples have a geometric lattice motif over the entire vessel. Santana variety vessels have hollow cylinder or lug supports.

Santana variety 2 (Leticia) has an allover diagonal lattice pattern in red on cream, with black confined to the interior bands. Variety 3 (Piccadilly) has the same main motifs as Santana variety, but the band is always geometric, and step frets (compare fig. B.11) and twisted strand motifs are common. Piccadilly supports are solid lugs. Tigrillo (variety 4) has similar features to Piccadilly, but includes a large face modeled on one side of the vessel. Variety 5 (Congo; fig. B.12) also has similar motifs, but features the "Nebla" support (see p. 258), over 3 cm tall and over 5 cm long at its attachment to the vessel.

Type 2 (Selva) has two varieties. The lip is either solid black (fig. B.13) or has lazy S motifs, step frets (fig. B.14), bars, or parallelograms. Variety 1 (Troubador) is composed largely of tripod cylinders and dishes. Either no band is present (fig. B.13), or a unique motif (DSE 28: glyph phi) appears in series above a water bird or a seated/kneeling human figure. Variety 2 (Concerto) is composed of bowls with a solid color band, twisted strand motif (DSE 6), or both, above water birds (fig. B.14), peccaries (TIP 22), or other animals.

Type 3 (Nebla) consists of two varieties, in both of which black and cream predominate on the exterior. Variety 1 (Rodeo) is composed of round sided bowls with a black background and circular panels in reserve (fig. B.17). More rarely, the entire exterior is left cream slipped (fig. B.16). Geometric motifs (lazy S and step frets; fig. B.17) occur in reserve on the lip; either a solid red band, or a twisted strand motif follows, or there are no additional bands. Main motifs may be depicted in the reserve circles or directly on the black ground (fig. B.15). They include the peccary, bird, monkey, and human. The reserve circle may be left blank. Variety 2 (Sphinx) is composed of tripod dishes, with an optional band containing glyph H and stepped terraces over main motifs such as crab, peccary, jaguar, and a bird with its head turned back (TIP 15).

Type 4 (Columpio) bowls have allover geometric patterns suggesting a melon. Type 5 (Manzanillo) are jars, with pairs of handles. All have stepped terrace designs, sawtooth lines, or step-frets on the neck. Variety 1 (Manzanillo) features a main motif (TIP 26: armadillo, frontal black monkey face, seated profile human figure) flanked by two geometric motifs (step-fret, circular panels, often with white details). Some examples have two geometric bands on the neck. An over-the-lip black band is common. Variety 2 (Melocotón) have a single band of stepped terraces on the neck. On the body is a circular panel, often with triangular areas, inside which are motifs such as a profile monkey with one hand on the hip or a cross motif.

GROUP 4: TYPES AND VARIETIES

Group 4 is Tenampúa polychrome proper, with the distinctive interior design of white, continuous stepped terrace overlying one or two black bands. Six types are identifiable. These follow Viel's (1978) subclasses, since few examples have been available to refine this typology.

Type 1 (Pentagone) is double slipped, cream over orange, on the exterior. Below the black lip, a geometric band (optional on dishes) has a series of disks (DSL 8; fig. B.16) or "sonnettes" (DSE 15). The motifs in the main field of design are monkeys, jaguar pelt, or the bird with head turned back. These bowls and tripod dishes may have tall (6 cm) conical feet or peccary effigy feet.

Type 2 (Cefiro) is composed of tripod cylinders or periform vases with double slipped exterior. Below the black lip is a band of glyph H or, more rarely, sonnettes or continuous white terrace on black. Below this band are scenes with elaborately costumed human figures.

Type 3 (Zarza) may have a band of sonnettes or stepped terraces on the exterior above alternating unslipped panels, appliqué spikes, and geometric motifs such as a checkerboard. The supports are unique: three loops of plain or twisted strands.

Type 4 (Granada) are jars, with pairs of handles. On the neck are incised stepped terraces, and the body is black with a main motif in reserve on a circular panel.

Types 5 (Mariposa) and 6 (Capitán) may represent a separate group, which potentially could be redefined. Mariposa includes tetrapod dishes, jars, and periform vases and bowls with ring bases. Main themes include crouching jaguars and an elaborate "vomiting monster" not found in other Ulúa Polychrome types. Capitán, composed of pyriform vases with ring bases or tripod lugs, has an interior orange band and is painted in orange and brown tones. The exterior features a band of glyph H, above a main field of design with human figures described as "warriors" (compare fig. B.12).

A FINAL NOTE

This key does not cover all the motifs in the corpus of Ulúa Polychromes. The emphasis has been on the repeating elements which are also more distinctive of certain groups and types.

The sorting key should be used to provide a tentative assignment to a particular typological unit. If features not mentioned here are present, they should be added to the definition of the unit, rather than defining a new type or variety. If, however, a truly distinctive Ulúa Polychrome has been found, it should be possible to add to the typology beginning with the general interior decoration (for assignment to the proper group and/or type), and proceeding with the exterior bands and vessel form.

Figure B.1 • Red group, Contador:Mellizo bowl. Interior motif: red hemispheres. Red lip bands. Exterior motifs: bean heads, voussures, and "sky band." (Peabody Museum 37-129-20/5157, Lake Yojoa). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.2 • Red group, Contador:Mellizo cylinder. Interior motif: counters. Red lip bands. Exterior motifs: bean heads, crossed figures, voussures, bead heads. (Peabody Museum 38-45-20/5316, Santa Rita). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.3 • Red group, Cyrano:Cyrano cylinder. Interior motif: wide red zone. Lip bars. Exterior motifs: mat motif alternates with "Cyrano" bust (note modeling of body) (Peabody Museum 37-129-20/5186, Lake Yojoa). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.4 • Red group, Cyrano:Cyrano cylinder. Interior motif: wide red interior zone. Lip bars. Exterior motifs: continuous stepped fret, kneeling figure, voussures, brush heads (note red slab supports) (Peabody Museum 37-129-20/5184, Lake Yojoa). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.5 • Maroon group, Yojoa:Glyphic bowl. Interior motif: red band. Lip bars. Exterior motifs: glyph C, red band, double-outline monkey (Peabody Museum 37-129-20/5189, Lake Yojoa). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.6 • Maroon group, Yojoa:Glyphic bowl. Interior motif: red bands. Red lip band. Exterior motifs: glyph Y, band with step frets, spirals and column of Z pattern (Peabody Museum 37-129-20/5191, Lake Yojoa). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.7 • Maroon group, Yojoa:Reptile W bowl. Interior motif: black band. Lip bars. Exterior motifs: reptile W, water bird (Peabody Museum 39-8-20/6543, Lake Yojoa). Peabody Museum, Harvard University. Photograph by Hillel Burger.

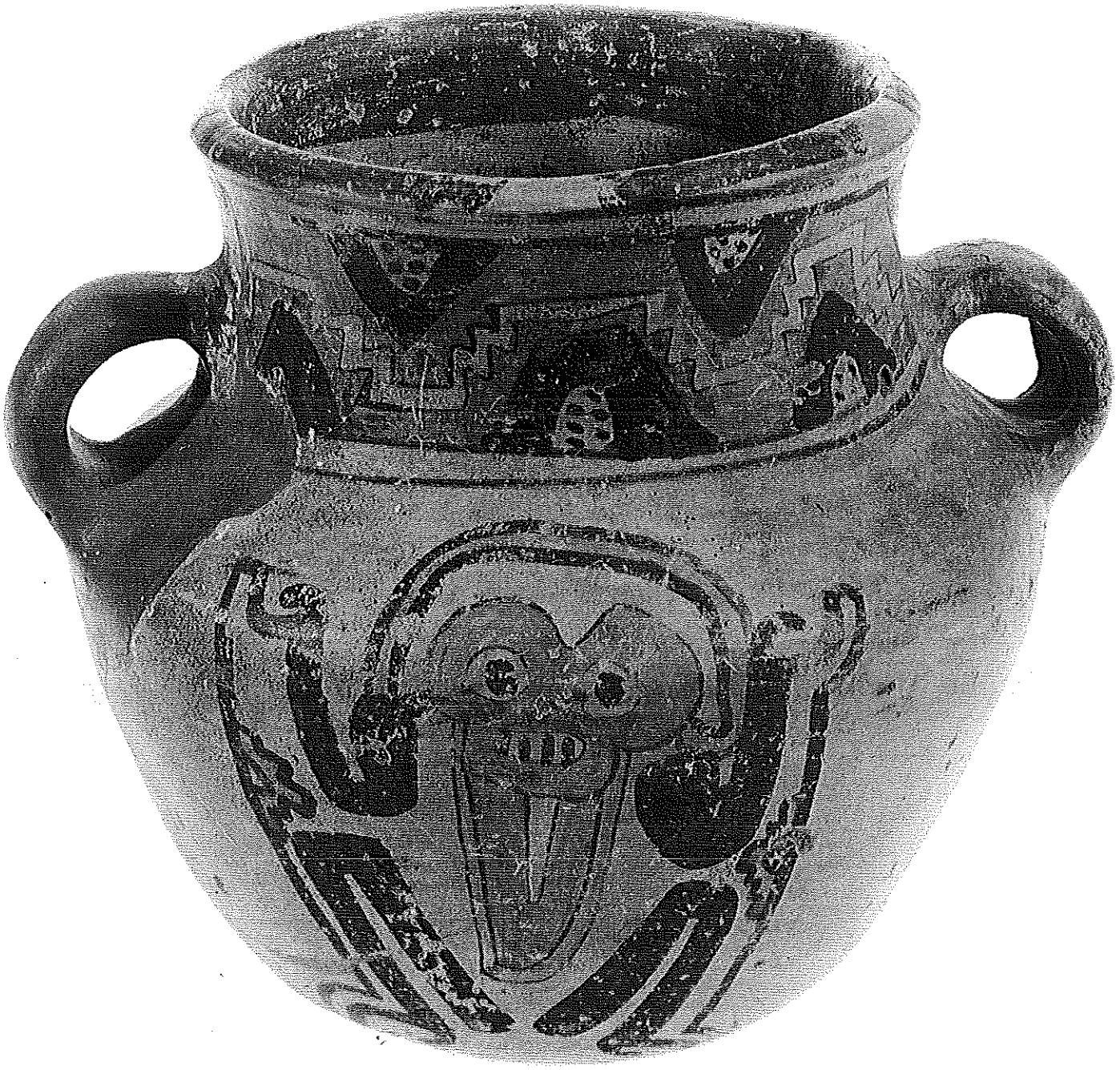

Figure B.8 • Maroon group, Yojoa:Singe Accroupi jar. Interior motif: red band. Lip bars. Exterior motifs: stepped terraces, squatting frontal monkey (Peabody Museum 38-45-20/5351, Lake Yojoa [Aguacatal]). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.9 • Black group, Santana:Santana cylinder. Interior motif: two black bands. Black lip. Exterior motifs: chevrons, mat, human emerging from serpent (note lug feet) (Peabody Museum 39-8-20/6518, San Pedro Sula). Peabody Museum, Harvard University. Photograph by Hillel Burger.

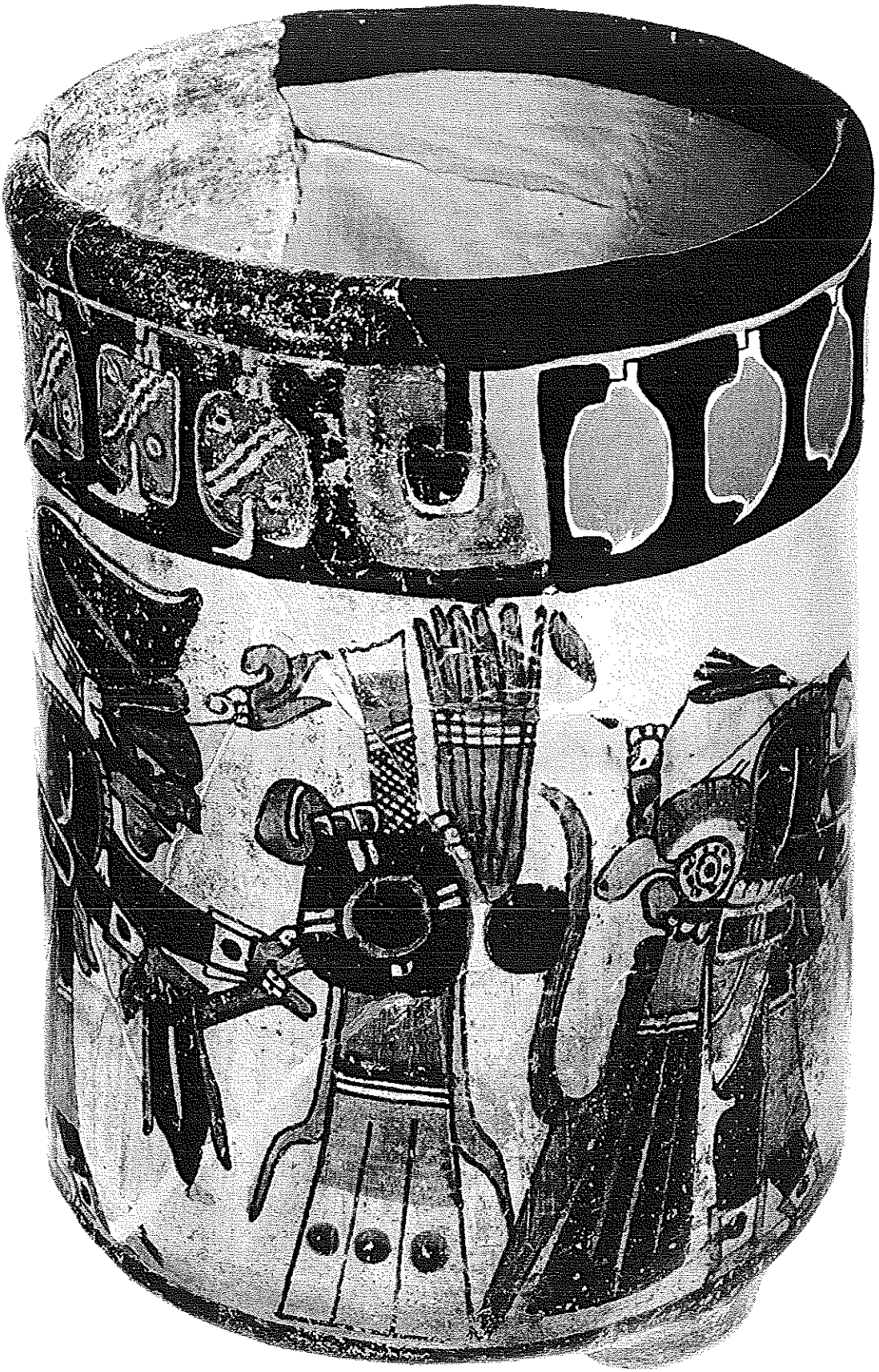

Figure B.10 • Black group, Santana:Santana cylinder. Interior motif: black band. Black lip. Exterior motifs: hanging shields, human figures in procession (note lug feet) (Peabody Museum 97-44-29/C1880, Santana). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.11 • Black group, Santana:Santana cylinder. Interior motif: eroded. Step frets on lip. Exterior motifs: hanging shields, serpent in U (note lug feet) (Peabody Museum 97-44-20/C1855, Travesia). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.12 • Black group, Santana:Congo cylinder. Interior motif: two black bands. Black lip. Exterior motifs: seated human figure holding round motif (note wide lug feet, broken) (Peabody Museum 39-8-20/C6523, Lake Yojoa). Peabody Museum, Harvard University. Photograph by Hillel Burger.

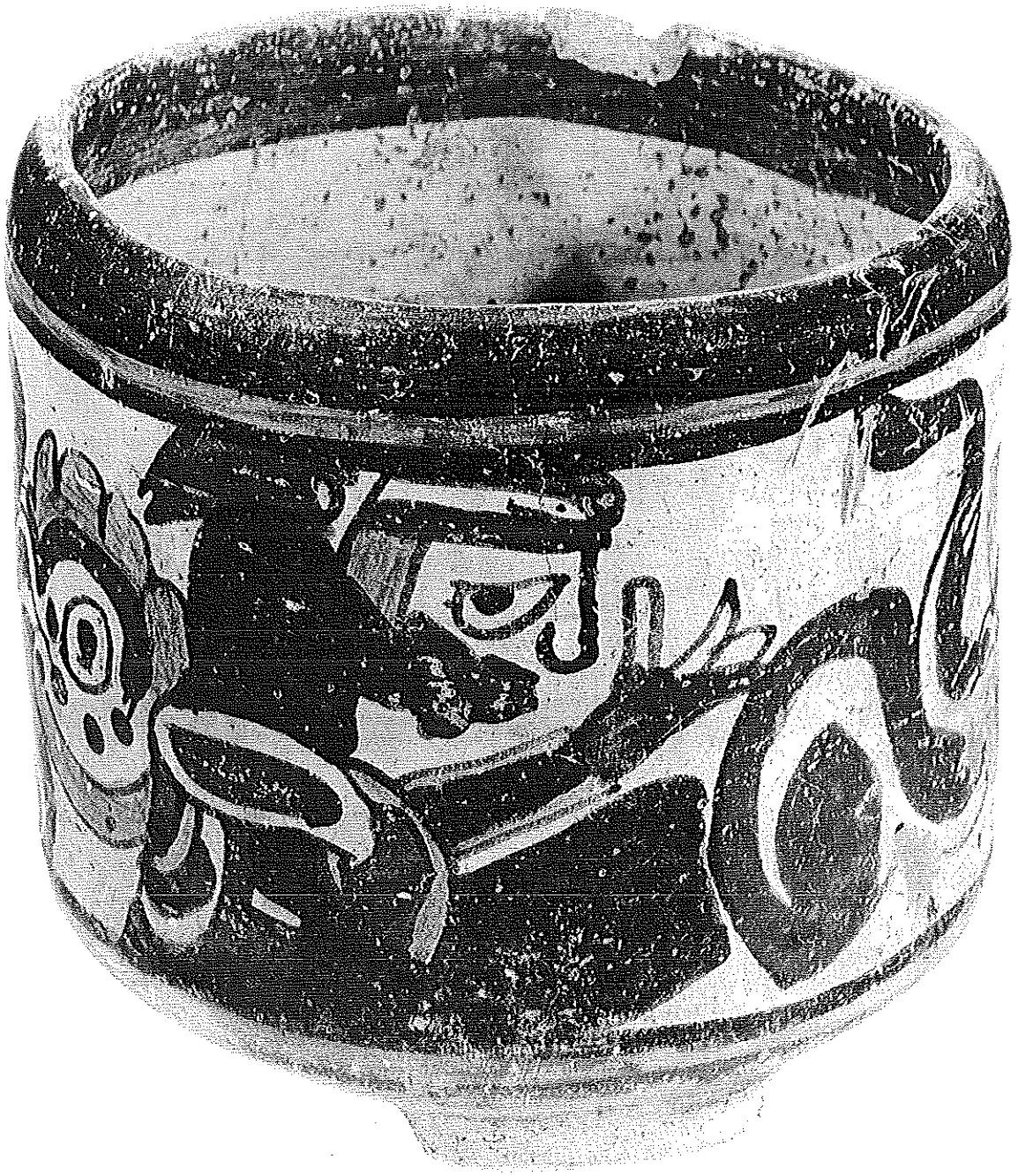

Figure B.13 • Black group, Selva:Troubador cylinder. Interior motif: black band. Black lip. Exterior motif: seated human figures (note lug feet) (Peabody Museum 48-19-20/17780, Lake Yojoa). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.14 • Glack group, Selva:Concerto bowl. Interior motif: black bands. Step frets on lip. Exterior motifs: waterbirds in reserve circles on red group alternate with four-petal motifs (Peabody Museum 39-8-20/6539, Lake Yojoa). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.15 • Black group, Nebla:Rodeo bowl. Interior motif: black band. Lazy S on lip. Exterior motif: mat motif on black ground (Peabody Museum 39-8-20/6570, Lake Yojoa [Aguatal]). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.16 • Black group, Nebla:Rodeo bowl. Interior motif: black band. Discs on lip. Exterior motifs: jaguar alternating with hands on cream ground (Peabody Museum 38-45-20/5340, Lake Yojoa). Peabody Museum, Harvard University. Photograph by Hillel Burger.

Figure B.17 • Black group, Nebla:Rodeo bowl. Interior motif: black bands. Step frets on lip. Exterior motif: frontal mask in reserve circle on black ground (Peabody Museum 48-19-20/17779, Lake Yojoa). Peabody Museum, Harvard University. Photograph by Hillel Burger.

APPENDIX C

Classification Schema

John S. Henderson

This appendix comprises three tables. The first (table C.1) provides an alphabetical list of fundamental taxa: varieties, types, and in a few cases, groups (where they have been named formally but types and varieties have not been defined). A reader interested in a particular classificatory unit can easily find the page(s) where it is described or determine if that taxon is not described in the volume. The procedure for developing table C.1 was to alphabetize the most basic level of the described taxon. Thus, if a type such as Izalco Usulután has a number of named varieties (Barandillal, Cascajal, Divisito, etc.) each of those will appear in the Ceramic Taxa column with the type, group, and page number. If that same type, Izalco Usulután, is described in another chapter without a named variety (variety unspecified) then Izalco appears in the Ceramic Taxa column; the Variety column is left vacant, and the type, group, and page number complete the listing. The index does not repeat the information on the location of the basic descriptions. The index does provide a way to search for the classification units at the group level since the page ranges for the descriptions by group by chapter are given there.

The listings are comprehensive only for those chapters that include standard descriptions of named taxa. Types mentioned but not formally described in the various regional summaries are not included in this chapter. Copán taxa have been included in cases where a summary description is available in Viel's published work (1983). For the Comayagua summary, many of the taxa have been given proper names only at the group levels with descriptive tags used for the lower level types and varieties. For sake of completeness, the Comayagua groups with proper names have been included in table C.1 along with types and varieties carrying proper names. The list of Comayagua ceramic units by periods on page 247 can then be consulted to determine the specific taxa within each group. None of the Comayagua taxa appear in table C.2 or table C.3.

The second (table C.2) presents listings of types and varieties alphabetically by type classes. Entries here include variety designations, but the listing is by type name. The few taxa that cut across orthodox type-classes—such as Higuerito Monochrome, which may have a red, gray, or black slip—are listed more than once. This table provides a quick guide to basic classes of surface treatment and decoration.

The final section (table C.3) is an outline of ceramic systems (Henderson and Agurcia 1987; see also chapter 2). Ceramic systems are sets of homologous types that reflect shared ideas about how ceramic vessels should look. The types composing a system are related according to decoration: design elements, element execution, or design field layout. Unlike groups and wares, ceramic systems are never defined in terms of technological factors and focus on single type classes (specific kinds of surface treatment and decoration); ceramic systems emphasize similarities in concepts and deemphasize differences that result from variability in available resources. Ceramic systems thus reflect interaction among regions in terms of communication among potters and the communities that consume their products. In general, taxa appear in the ceramic systems list only if the analyst has indicated a system assignment.

Table C.1 • Alphabetical list of ceramic taxa

Ceramic taxa	Variety	Type	Group	Page
24 de Abril	24 de April	24 de Abril Burnished	Naco	60
Agua Sucia	Agua Sucia	Agua Sucia Orange Slipped	Agua Sucia	45
Aguacatales	Aguacatales	Aguacatales Polychrome	Aguacatales	154-155
Aguagua	Aguagua	Aguagua Uneven Orange	Aguagua	146-147
Aguila Incised		Aguila Incised		217
Algo	Algo	Algo Red	Naco	57
Alternativo	Alternativo	Nolasco Bichrome	Naco	57
Anices	Anices	Arturo Incised	Chilanga	149
Antonio	Antonio	Antonio Incised Polychrome	Antonio	124
Appliqué		Appliqué	Piedra Thick Wall	241
Aradita	Aradita	Aradita Red-on-White	Quecoa	166-167

Table C.1 • Alphabetical list of ceramic taxa

Ceramic Taxa	Variety	Type	Group	Page
Arcadia	Arcadia	Arcadia Red-on-Orange		28
Arenas Blancas	Arenas Blancas	Guanchia Plain	Guanchia	122
Armadillo Red-on-Cream		Armadillo Red-on-Cream		17
Arrodillarse	Arrodillarse	Cyrano	Ulúa (Red) Polychrome	103
Arroyo Red		Arroyo Red		15
Bandeja		Bandeja	Ulúa (Red) Polychrome	103
Baracoa	Baracoa	Baracoa Buff	Baracoa	125
Barandillal	Barandillal	Izalco Usulután	Izalco	142-144, 151
Barranco	Barranco	Tsere Red	Tsere	105-106
Batracien	Batracien	Batracien	Ulúa (Maroon) Polychrome	122
Bebedero	Bebedero	Bebedero Red Banded	Jícaro	47
Bejuce Grooved	Bejuce Grooved	Marina Unslipped	Marina	94
Birichiche	Birichiche	Birichiche Slipped	Quineles	98-99
Black Banded	Black Banded	Calix Red-Orange	Calix	174
Black Painted	Black Painted	Chilanga Usulután	Chilanga	149
Black Painted	Black Painted	Conejo Bichrome	La Champa	41, 48
Blanco	Blanco	Blanco Gray Slipped	Blanco	129
Bolero Incised		Bolero Incised		218
Bolo Orange		Bolo Orange		193-191, 218, 221
Bombero	Bombero	Lug Head	Ulúa (Maroon) Polychrome	121
Borboton Red		Borboton Red		190-191
Brisas	Brisas	Nolasco Bichrome	Naco	60
Brown		Brown	Ulúa (Maroon) Polychrome	121
Brushed	Brushed	Las Yayas Striped	Peñonas	34
Bufalo	Bufalo	Bufalo Red-on-Natural	Bufalo	82
Bulichampa	Bulichampa	Sabana Smoothed	Sabana	101-102
Burdalu		Burdalu		15
Burnished	Burnished	Carbano Brushed	Naco	60
Burnished	Burnished	El Brazo Brown	El Brazo	46
Burnished	Burnished	Manacal Micaceous	Manacal	52
Cacaguapa		Cacaguapa		241
Calanar	Calanar	Calanar Cream Paste	Calanar	35
Calejones	Calejones	Tangos Brown		27
Calix	Calix	Calix Red-Orange	Calix	174
Calpules	Calpules	Calpules Crude	Calpules	47
Camalote Streaky Polished	Camalote Streaky Polished	Camalote Orange-Brown Slipped	Camalote	93
Campin	Campin	Campin Orange Slipped	Campin	123-124
Campiza	Campiza	Chasnigua Red-on-Orange	Chasnigua	88
Campo Alegre	Campo Alegre	Campo Alegre Red Washed	Campo Alegre	34
Cancique Bichrome/Trichrome		Cancique Bichrome/Trichrome		224
Cancique Polychrome		Cancique Polychrome		184-185
Candungo Incised		Candungo Incised		219
Canerio Spiked Appliqué		Canerio Spiked Appliqué	Rancho Hall	73
Canquique Red-on-Orange			Canquique Red-on-Orange	243
Caracol	Caracol	Caracol Red-on-Orange	Caracol	117-118
Carbano	Carbano	Carbano Brushed	Naco	60
Carretera	Carretera	Frontón Unslipped	Gritadero	150
Carrizal	Carrizal	Carrizal Coarse Red	Quecoa	166, 169
Casa Quemada	Casa Quemada	Casa Quemada White Slipped	Naco	60
Casaca Striated		Casaca Striated		16
Cascajal	Cascajal	Izalco Usulután	Izalco	144
Casposo	Casposo	Casposo White Slipped	Casposo	168
Caterpillar Polychrome		Caterpillar Polychrome		16
Cazenave	Cazenave	Cazenave Polychrome	Cazenave	111
Cececapa	Cececapa	Cececapa Incised with Red	Gritadero	141-142
Ceguaca	Ceguaca	Ceguaca Coarse	Ceguaca	148
Celilac	Celilac	Celilac Orange Slipped	Celilac	164
Cementerio Incised		Cementerio Incised		15
Cerro Azul	Cerro Azul	Cerro Azul Cream	Cerro Azul	45
Cerro Chino	Cerro Chino	Algo Red	Naco	60

Table C.1 • Alphabetical list of ceramic taxa

Ceramic Taxa	Variety	Type	Group	Page
Cerro Heralo	Cerro Heralo	Cerro Heralo Incised	Santa Rosita	162
Cerro Rusio	Cerro Rusio	Cerro Rusio Cream	Magdalena	51
Chac	Chac	Contador	Ulúa (Red) Polychrome	102
Chaguites	Chaguites	Chaguites Burnished	Chaguites	32-33
Chamelecón	Chamelecón	Chamelecón Polychrome	La Champa	41-42, 48
Chamelecón Polychrome		Chamelecón Polychrome	Chamelecón	96, 155
Chamelecón Polychrome		Chamelecón Polychrome	La Champa	177-178
Chapagua	Chapagua	Chapagua Red Rimmed		200, 204
Chasnigua	Chasnigua	Chasnigua Red-on-Orange	Chasnigua	87
Chibana	Chibana	Chibana Grooved	Tulian	95
Chilanga Red Painted Usulután		Chilanga Red Painted Usulután		24-26
Chilanga Red Painted Usulután		Chilanga Red Painted Usulután	Chilanga	15, 16, 175
Chilanga Usulután		Chilanga Usulután	Chilanga	39
Chinamito	Chinamito	Chamelecón Polychrome		24
Chinchinguara Plain		Chinchinguara Plain		241, 243
Chinda	Chinda	Chinda Red-on-Natural	Chinda	106
Chinda Red-on-Natural		Chinda Red-on-Natural		227-228, 229, 184-185, 223-224
Chindongo Orange Slipped		Chindongo Orange Slipped	Chindongo	71, 72
Chinquia	Chinquia	Chinquia White and Orange	Aguagua	139-140
Chiquinguara Appliqué		Chiquinguara Appliqué	Chiquinguara	241, 243
Chorrera	Chorrera	Chorrera Unslipped	Chorrera	173, 175
Chotepe	Chotepe	Chotepe Monochrome	Chotepe	89
Chumba	Chumba	Chumba Incised	Chumba	93
Chuquilque Red-on-Pattern-Burnished		Chuquilque Red-on-Pattern-Burnished	Chilcal	242
Cienega	Cienega	Cienega Scraped Slip	Aguagua	147
Cinco Cerritos	Cinco Cerritos	San Rafael Red Painted Usulután	San Rafael	154
Cocorico Red-on-Orange		Cocorico Red-on-Orange		15
Cofradía Unslipped		Cofradía Unslipped		58
Colinas	Colinas	Colinas Reddish Brown		23
Colonia Jorge	Colonia Jorge	Colonia Jorge Black-on-Red	Naco	60
Comederos	Comederos	Chilanga Usulután	Chilanga	149, 155
Concha Simple Incised-Punctate		Concha Simple Incised-Punctate		212-213
Conejo	Conejo	Conejo Bichrome	La Champa	41, 48
Contador		Contador	Ulúa (Red) Polychrome	102
Copador Polychrome		Copador Polychrome	Copador	16, 28, 158, 176-177
Corbata Orange Painted		Corbata Orange Painted	Chindongo	72
Corocito Chalky		Corocito Chalky		204
Coropa	Coropa	Chorrera Unslipped	Chorrera	156
Corralitos Red-on-Black		Corralitos Red-on-Black		217
Cortés Polychrome		Cortés Polychrome		59
Coulee White Slipped Engraved		Coulee White Slipped Engraved	Rancho Luna	73
Cristales	Cristales	Cristales Incised		207-209
Cristobal Grooved	Cristobal Grooved	Chilanga Red Painted Usulután	Chilanga	87
Cualjotal	Cualjotal	Cualjotal Incised Polychrome	Chorrera	158
Culucos	Culucos	Chibana Grooved	Tulian	95-96
Curile	Curile	Mopala Red Slipped	Marina	127
Cutuquita	Cutuquita	Cececapa Incised with Red	Gritadero	150
Cuyamel Red-on-Black		Cuyamel Red-on-Black		197-198
Cyrano	Cyrano	Cyrano	Ulúa (Red) Polychrome	102, 121
Dedalos	Dedalos	Dedalos	Ulúa (Red) Polychrome	103, 228
Diamant		Diamant	Ulúa (Red) Polychrome	103
Didero Red		Didero Red		15
Distinto	Distinto	Posas Polychrome	Naco	58
Divisito	Divisito	Izalco Usulután	Izalco	144
Dorina	Dorina	Dorina Abstract Incised-Punctate		209-212
Dranzal	Dranzal	Masica Incised	Chorrera	149
El Bálsamo	El Bálsamo	Chinda Red-on-Natural	Chinda	123
El Brazo	El Brazo	El Brazo Brown	El Brazo	45
El Chaparral	El Chaparral	El Chaparral Mottled	El Chaparral	46
El Chile	El Chile	El Chile Striated	Sajarial	34

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Ceramic Taxa	Variety	Type	Group	Page
El Éxito	El Exito Unslipped	El Éxito	El Éxito	61
El Fierro	El Fierro	Fulano Unslipped	Naco	59-60
El Jabón	El Jabón	Jicarito Red Slipped	Jicarito	133
El Negro Burnished Black		El Negro Burnished Black	El Negro	46
El Panal	El Panal	Izalco Usulután	Izalco	144
Entrada	Entrada	Entrada Micaceous		23
Escondido	Escondido	Escondido Polychrome	Escondido	150
Esperanza	Esperanza	Masica Incised		27
Espino	Espino	Espino Plain	Espino	79
Espíritu	Espíritu	Chasnigua Red-on-Orange		24
Estancia	Estancia	Escondido Polychrome	Escondido	150
Euclid	Euclid	Travesía	Ulúa (Maroon) Polychrome	121
Exterior Smudged	Exterior Smudged	Mopala Red Slipped	Marina	108
Favela Red-on-Beige		Favela Red-on-Beige		15
Filopo	Filopo	Filopo Polychrome	Filopo	112-113
Fine Line	Fine Line	Chamelecón Polychrome	La Champa	42-43, 49
Fine Line Resist	Fine Line Resist	Chamelecón Polychrome	La Champa	49
Flores	Flores	Marimba Red Painted	Marimba	125-127
Florida	Florida	Florida Red		26
Forestero Bichrome		Forestero Bichrome		57
Frontón	Frontón	Frontón Unslipped	Frontón	35, 40
Frontón	Frontón	Frontón Unslipped	Gritadero	141
Fulano Unslipped		Fulano Unslipped	Naco	55-56
Gabriela	Gabriela	Gabriela Gadrooned	Baracoa	125
Garrajón	Garrajón	Garrajón Red Decorated	Magdalena	37, 38
Garroba	Garroba	Garroba Modeled	Garroba	128
Gatito Polychrome		Gatito Polychrome		16
Geometric	Geometric	Batracien	Ulúa (Maroon) Polychrome	122
Glossy	Glossy	Algo Red	Naco	57
Glyphic	Glyphic	Yojoa	Ulúa (Maroon) Polychrome	121
Golondrina Red Painted Engraved		Golondrina Red Painted Engraved	Pajuiles	71
Gordon Beige		Gordon Beige		13-14
Gordon Black		Gordon Black		13-14
Gordon Black and White		Gordon Black and White		13-14
Gordon Red		Gordon Red		13-14
Gouged Exterior	Gouged Exterior	Tacamiche Orange Slipped	Tacamiche	130
Gritadero	Gritadero	Gritadero Plain	Gritadero	140-141
Grooved	Grooved	Guamilito Unslipped	Guamilito	82
Guaimoreto	Guaimoreto	Guaimoreto Painted Raised Band		200-201
Gualala	Gualala	Gualala Streaky Slip	Gualala	142
Gualjoco	Gualjoco	Chorrera Unslipped	Chorrera	156
Gualjoquito	Gualjoquito	Masica Incised	Chorrera	149, 157
Gualpopa Polychrome		Gualpopa Polychrome		16, 26
Gualtonco	Gualtonco	Gualala Streaky Slip	Gualala	142
Guamilito	Guamilito	Guamilito Unslipped	Guamilito	82
Guanchia	Guanchia	Guanchia Plain	Guanchia	76-77
Guare Pattern Burnished		Guare Pattern Burnished	Chilcal	242
Guaruma	Guaruma	Guaruma Painted	Guaruma	94
Guayabita	Guayabita	Guayabita Burnished Black-Brown	Guayabita	142
Guineal	Guineal	Guineal Burnished	Jícaro	47
Guiral	Guiral	Guiral Imitation Ulúa Marble	Los Culucos	50
Guitin	Guitin	Guitin Polished Unslipped	Guitin	151
Hastalgorro Polished		Hastalgorro Polished		15
Higo	Higo	Higo Orange and Red	Magdalena	51-52
Higueral	Higueral	Higueral White Slipped	Higueral	47
Higuerito Monochrome		Higuerito Monochrome		198
Higuero	Higuero	Lupo Incised Red Painted	Lupo	90
Hijole Brown		Hijole Brown		15
Humigua	Humigua	Humigua Orange-and Red-on-White	Santa Rosita	163
Humuya Polished		Humuya Polished		239
Ilama	Ilama	Ilama Polychrome	Planes	161

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Ceramic Taxa	Variety	Type	Group	Page
Incised	Aguacatales Polychrome	Aguacatales	Incised	155
Incised	Incised	Campo Alegre Red Washed	Campo Alegre	34
Incised	Incised	Chaguites Burnished	Chaguites	33
Incised	Incised	El Brazo Brown	El Brazo	46
Incised	Incised	El Chaparral Mottled	El Chaparral	46
Incised	Incised	Junquillo Crude	Junquillo	47
Incised	Incised	Las Yayas Striped	Peñonas	34
Incised	Incised	Majada Red-on-Orange	Monte Grande	53
Incised	Incised	Manacal Micaceous	Manacal	52
Incised	Incised	Moguete Unslipped Polychrome	Aguacatales	155
Incised and Red	Incised and Red	Chaguites Burnished	Chaguites	33
Inguaya	Inguaya	Inguaya Red Slipped	Santa Rosita	162-163
Iotampoco		Iotampoco		15
Interior Base Incised	Interior Base Incised	Zopilocoy Incised	Baracoa	125
Izalco Usulután		Izalco Usulután	Izalco	15, 173
Jabuas	Jabuas	Jabuas Orange Slipped	Celilac	155
Jagua	Jagua	Chasnigua Red-on-Orange		24
Jericho	Jericho	Jericho Grooved		205
Jicarito	Jicarito	Jicarito Red Slipped	Jicarito	131-132
Jícaro	Jícaro	Jícaro Unslipped	Jícaro	40, 46-47, 55
Jimilile	Jimilile	Jimilile Red Rimmed	Aguagua	140
Jimingula	Jimingula	Escondido Polychrome	Escondido	150
Jiote	Jiote	Jiote Unslipped	Jiote	118-119
Jocoro	Jocoro	Jiote Unslipped	Jiote	119-120
Jucutuma	Jucutuma	Jucutuma Painted Incised	Jucutuma	100-101
Jul	Jul	Jul Usulután	Jul	80-81
Jululo	Jululo	Jululo Red-on-White	Jululo	151-152
Junquillo	Junquillo	Junquillo Crude	Junquillo	47
Jupuara Polished			Jupuara Polished	242
La Champa	La Champa	La Champa Orange Slipped	La Champa	40-41, 48, 55
La Champa		La Champa	La Champa	177
La Curva	La Curva	Cancique Polychrome	Cancique	147, 155
La Guasma	La Guasma	La Guasma White Slipped	Monte Grande	54
La Isla	La Isla	La Isla Red-on-Natural	La Isla	152
La Junta	La Junta	La Junta Painted Incised	Gritadero	150
La Lima	La Lima	Chilanga Red Painted Usulután	Chilanga	86-87
La Mesa	La Mesa	Cancique Polychrome	Cancique	89-90
La Mina	La Mina	La Mina Burnished	La Mina	130-131
La Pita	La Pita	La Pita White Painted	Naco	60
La Raspa	La Raspa	La Raspa Stamped	Baracoa	125
La Zorra	La Zorra	La Zorra Incised	Los Culucos	50
Labyrinth	Labyrinth	Dedalos	Ulúa (Red) Polychrome	103
Ladrillo Orange		Ladrillo Orange		221
Lama	Lama	Quitamay Incised	Quineles	110-111
Las Brujas Polished		Las Brujas Polished	Las Brujas	241, 243
Las Cabas	Las Cabas	Las Cabas Crude	Frontón	36
Las Flores	Las Flores	Las Flores Polychrome	Cazenave	112
Las Tejutales			Las Tejutales	159-160
Las Vegas Polychrome		Las Vegas Polychrome	Las Vegas	165
Las Ventanillas			Las Ventanillas	160-161
Las Vueltas	Las Vueltas	Las Vueltas Crude Orange	Los Hoyos	146
Las Yayas	Las Yayas	Las Yayas Striped	Peñonas	34
Lasaní	Lasaní	Lasaní Orange Slipped	Lasaní	129
Lequele	Lequele	Quitamay Incised	Quineles	109-110
Leticia	Leticia	Santana	Ulúa (Black) Polychrome	130
Limón Natural		Limón Natural		198
Loma Larga	Loma Larga	Loma Larga Red-on-Orange	La Isla	152-154
Lorenzo	Lorenzo	Fulano Unslipped	Naco	54
Lorenzo Red		Lorenzo Red		16
Loro	Loro	Loro Red Slipped Incised	Natam	79

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Ceramic Taxa	Variety	Type	Group	Page
Los Culucos	Los Culucos Fine Paste	Los Culucos	Los Culucos	49
Los Hoyos	Los Hoyos	Los Hoyos Orange Washed	Los Hoyos	146
Los Ladrillos	Los Ladrillos	Los Ladrillos Simple Incised	Los Culucos	49
Los Mangos	Los Mangos	Los Mangos Orange Painted	Calix	174
Lug Head		Lug Head	Ulúa (Maroon) Polychrome	121
Lupo	Lupo	Lupo Incised Red Painted	Lupo	90
Machia	Machia	Maroncho Red Painted Incised	Monte Grande	52
Macholoa	Macholoa	Santa Rosita Red-on-Brown	Santa Rosita	167
Macuelizo	Macuelizo	Chorrera Unslipped	Chorrera	149
Magdalena			Magdalena	161
Magdalena	Magdalena	Magdalena Red-on-Natural	Magdalena	39, 43, 50, 55
Majada	Majada	Majada Red-on-Orange	Monte Grande	53
Malapa	Malapa	Malapa White Washed	Calix	174-175
Malin	Malin	Masica Incised	Chorrera	157-158
Manacal	Manacal	Manacal Micaceous	Manacal	52
Mapache Unslipped		Mapache Unslipped		16
Maqueta	Maqueta	Masica Incised	Chorrera	164-165
Marañonez	Marañonez	Marañonez Orange		201-202
Maragua White			Maragua White	243
Marimba Red-on-Natural		Marimba Red-on-Natural		224
Marimba	Marimba	Marimba Red Painted	Marimba	91-93
Mariposa	Mariposa	Mariposa Orange Slipped	Mariposa	173
Mariscal	Mariscal	Marimba Red Painted	Marimba	125
Marmol	Marmol	Tibombo White Slipped	Tacamiche	116-117
Masica Incised		Masica Incised		228
Matapalo Incised	Matapalo Incised	Marimba Red Painted	Marimba	97
Matasanito	Matasanito	Chorrera Unslipped	Chorrera	164
Mayen	Mayen	Mayen Well Smoothed	Frontón	36
Mazical	Mazical	Mazical Resist Decorated	Gritadero	142
Méambar Red-on-Beige		Méambar Red-on-Beige		183-184
Melano Black				15
Mellizo	Mellizo	Contador	Ulúa (Red) Polychrome	102, 228
Meroa	Meroa	Sabana Smoothed	Sabana	101
Mezclado	Mezclado	Posas Polychrome	Naco	58
Mico	Mico	Chinda Red-on-Natural	Chinda	123
Mico Quemado Plain		Mico Quemada Plain	Mico Quemado	67
Miramelinda	Miramelinda	Miramelinda Brushed	Miramelinda	120
Miravalles	Miravalles	Miravalles Painted Incised	Magdalena	50-51
Moguete	Moguete	Moguete Unslipped Polychrome	Aguacatales	155
Mojarras	Mojarras	Mojarras Modeled	Gritadero	141
Mold Impressed	Mold Impressed	Tacamiche Orange Slipped	Tacamiche	115, 124, 130
Molo	Molo	Molo Zone Painted	Gritadero	141
Monkey	Monkey	Travesía	Ulúa (Maroon) Polychrome	121
Mono	Mono	Conejo Bichrome	La Champa	48
Monochrome	Monochrome	Cazenave Orange Slipped	Cazenave	131
Montañitas	Montañitas	Montañitas Yellow-Tan	Montañitas	38
Montañuela	Montañuela	Marimba Red Painted	Marimba	106-108
Monte Grande			Monte Grande	161
Monte Grande	Monte Grande	Monte Grande Red-on-Natural	Monte Grande	52
Montuca	Montuca	Guayabita Burnished Black-Brown	Guayabita	151
Montura	Montura	Montura Plain	Monte Grande	52
Mopala	Mopala	Mopala Red Slipped	Marina	108
Moscova Red		Moscova Red		15
Muérdalo Orange		Muérdalo Orange		182-183
Muérdalo Orange-related		Muérdalo Orange-related		218, 219-221
Nicanor	Nicanor	Nicanor Molded	Los Culucos	49
Nispero	Nispero	Masica Incised	Chorrera	175-176
Nolasco	Nolasco	Nolasco Bichrome	Naco	57
Notched Break	Notched Break	La Champa Orange Slipped	La Champa	48
Notched Break	Notched Break	Agua Sucia Orange Slipped	Agua Sucia	45
Oblique Incised	Oblique Incised	Marimba Red Painted	Marimba	105

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Ocoton	Ocoton Black		Ocoton	23
Okla Brown		Okla Brown		15
Omonita Red Slipped		Omonita Red Slipped	Omonita	69-70
Orion	Orion	Orion Orange Incised		205-207
Pacayal	Pacayal	Pacayal Polychrome	La Champa	49
Pacheco Red-on-Brown		Pacheco Red-on-Brown		15
Padio Punctate		Padio Punctate		218
Painted	Painted	Tacamiche Orange Slipped	Tacamiche	115-116
Pajuiles Red Painted		Pajuiles Red Painted	Pajuiles	71
Palaja	Palaja	Palaja Polished	Palaja	178
Paleto Painted	Paleto Painted	Miramelinda Brushed	Miramelinda	121
Paloma	Paloma	Lug Head	Ulúa (Maroon) Polychrome	121
Pattern Burnished	Pattern Burnished	Campo Alegre Red Washed	Campo Alegre	34
Pattern Burnished	Pattern Burnished	Chaguites Burnished	Chaguites	33
Pattern Burnished	Pattern Burnished	Peñonas Brown	Peñonas	33
Payaso	Payaso	Algo Red	Naco	60
Peña Blanca	Peña Blanca	Peña Blanca White Slipped	Santa Rosita	163
Penguaja	Penguaja	Penguaja Plain	Penguaja	168
Peñonas	Peñonas	Peñonas Brown	Peñonas	33
Pericos	Pericos	Pericos White Slipped	Peñonas	34
Petoa	Petoa	Petoa Glossy Slip		54
Picachos	Picachos	Tsere Red	Tsere	105
Picicho	Picicho	Picicho Brushed	Picicho	161, 165
Piletas	Piletas	Chinda Red-on-Natural	Chinda	123
Pimienta	Pimienta	Pimienta Unslipped	Pimienta	127
Pineda	Pineda	Chasnigua Red-on-Orange	Chasnigua	87-88
Pinolero	Pinolero	Tal Burnished	Naco	60
Plain		Plain	Piedra Thick Wall	241
Planes	Planes	Planes Polychrome	Planes	161
Plastic Decorated	Plastic Decorated	Peñonas Brown	Peñonas	33
Plastic Decorated	Plastic Decorated	Sajarial Striated	Sajarial	34
Polished	Polished	Tichel Unslipped	Tacamiche	116
Posas	Posas	Posas Polychrome	Naco	58
Povmec Red-on-Orange		Povmec Red-on-Orange		15
Prospero Red-on-Beige		Prospero Red-on-Beige		15
Punctate	Punctate	Calix Red-Orange	Calix	174
Pune	Pune	Loro Red Slipped Incised	Natam	79
Quecoa	Quecoa	Quecoa Coarse	Quecoa	166, 169
Quezapaya	Quezapaya	Quezapaya Red Decorated	Penguaja	168, 169
Quineles	Quineles	Quineles Unslipped	Quineles	97
Quitamay	Quitamay	Quitamay Incised	Quineles	108-109
Quitola	Quitola	Quitola Unslipped	Quitola	132
Rana	Rana	Masica Incised		186-187
Rancho Hall Scored Base		Rancho Hall Scored Base	Rancho Hall	73
Rancho Luna White Slipped		Rancho Luna White Slipped	Rancho Luna	72-73
Raul Red		Raul Red		16
Recado del Río Pattern Burnished		Recado del Río Pattern Burnished	Chilcal	242, 243
Red	Red	Chaguites Burnished	Chaguites	33
Red	Red	El Brazo Brown	El Brazo	46
Red	Red	Manacal Micaceous	Manacal	52
Red Banded	Red Banded	Higueral White Slipped	Higueral	47
Red Hematite		Red Hematite	Piedra Thick Wall	241
Red-on-Plain		Red-on-Plain	Piedra Thick Wall	241
Red Painted	Red Painted	Agua Sucia Orange Slipped	Agua Sucia	45
Red Rimmed	Red Rimmed	Frontón Unslipped	Frontón	36
Red Rimmed	Red Rimmed	Pimienta Unslipped	Pimienta	127-128
Remolino	Remolino	Muérdalo Orange	Santa Elena	84
Reptile W	Reptile W	Yojoa	Ulúa (Maroon) Polychrome	121
Resist	Resist	Chamelecón Polychrome	La Champa	49
Resist	Resist	Guineal Burnished	Jícaro	47

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Ceramic Taxa	Variety	Type	Group	Page
Resist	Magdalena Red-on-Natural	Magdalena	Resist	50
Río Aguan	Río Aguan	Río Aguan Incised Scroll and Punctate		207, 209
Río Pelo	Río Pelo	Muérdalo Orange	Santa Elena	75-76
Robledal	Robledal	Robledal Red	Jícaro	47
Rodeo	Rodeo	Nebla	Ulúa (Black) Polychrome	122
Sabana	Sabana	Sabana Smoothed	Sabana	118
Sabanilla	Sabanilla	Sabanilla Self Slipped	Santa Rosita	154, 161-162
Sacatete	Sacatete	Guanchia Plain	Guanchia	103-105
Sajarial	Sajarial	Sajarial Striated	Sajarial	34
Salto Red		Salto Red		58-59
San Antonio	San Antonio	San Antonio Carved		209
San Gaspar	San Gaspar	San Gaspar Soft Slipped Polychrome	Santa Rosita	163
Santa Elena Orange Slipped		Santa Elena Orange Slipped	Santa Elena	73-75
Santa Helena	Santa Helena	Santa Helena Zone Painted	Frontón	36
Santa Rosita	Santa Rosita	Santa Rosita Red-on-Brown	Santa Rosita	162
Santana	Santana	Santana	Ulúa (Black) Polychrome	122, 130
Santo Domingo	Santo Domingo	Izalco Usulután	Izalco	37
Scraped Slip	Scraped Slip	Chasnigua Red-on-Orange	Chasnigua	88
Selín	Selín	Selín Manatee Lug		202-203
Selva		Selva	Ulúa (Black) Polychrome	122
Single Point	Single Point	Maroncho Red Painted Incised	Monte Grande	53
Sirena	Sirena	Sirena Orange Slipped	La Champa	37, 39
Socorro	Socorro	Socorro Reddish Brown		23
Soysoy	Soysoy	Jul Usulután	Jul	81
Spiked	Spiked	Garroba Modeled	Garroba	128
Sulaco Bichrome		Sulaco Bichrome		223
Sulaco Incised		Sulaco Incised		227, 228
Sulaco Orange		Sulaco Orange		222, 223
Sulaco Polychrome		Sulaco Polychrome		226-227, 228-229
Sulaco Trichrome		Sulaco Trichrome		223
Sulatapa	Sulatapa	Sulatapa White Slipped	El Brazo	46
Surlo			Surlo	16, 28
Suspecto Beige		Suspecto Beige		15
Syasa	Syasa	Temak Incised	Playon	78-79
Tacamiche	Tacamiche	Tacamiche Orange Slipped	Tacamiche	115
Taixiguat	Taixiguat	Taixiguat Blotchy Red	Ceguaca	148
Tal Burnished		Tal Burnished	Naco	57
Tamaguapa	Tamaguapa	Tamaguapa White Painted	Chorrera	158
Tamaro Incised		Tamaro Incised		221
Tangos	Tangos	Tangos Brown		27
Tapiquilares Red Slipped Engraved		Tapiquilares Red Slipped Engraved	Omonita	70-71
Tarralosa	Tarralosa	Tarralosa Painted	Quineles	99-100
Tegucigalpa	Tegucigalpa	Tegucigalpa Punctated Raised Band		203-204
Tejeras	Tejeras	Tejeras Tan Paste	Uncana	167-168
Temak	Temak	Temak Incised	Playon	78
Tencoa	Tencoa	Jululo Red-on-White	Jululo	152
Tenguaje Pattern Burnished		Tenguaje Pattern Burnished	Chilcal	242
Tepanguara Black			Tepanguara Black	241-143
Tepeaca	Tepeaca	Tepeaca Red Slipped	Tepeaca	82-84
Tepemechin Zoned Punctate		Tepemechin Zoned Punctate		219
Thick Walled	Thick Walled	Magdalena Red-on-Natural	Magdalena	50
Tibombo	Tibombo	Tibombo White Slipped	Tacamiche	116
Tichel	Tichel	Tichel Unslipped	Tacamiche	116, 124
Ticked Lip	Ticked Lip	Sabana Smoothed	Sabana	118
Tierra Blanca	Tierra Blanca	Masica Incised	Chorrera	158
Tiligua Incised		Tiligua Incised		186
Tirantes	Tirantes	Tirantes Trichrome	Cancique	147-148
Tizate	Tizate	Tizate Orange Washed	Chorrera	156-157
Toca Fluted		Toca Fluted		198-200
Toloa Zoned	Toloa Zoned	Lupo Incised Red Painted	Lupo	90
Tonaltepeque	Tonaltepeque	Jicarito Red Slipped	Jicarito	132
Toninlo	Toninlo	Toninlo Polished Black	Toninlo	102

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Ceramic Taxa	Variety	Type	Group	Page
Tormenta	Tormenta Trichrome	Naco	Tormenta	60
Toronjal Banded Appliqué		Toronjal Banded Appliqué	Mico Quemado	67
Totoca	Totoca	Aguaga Uneven Orange	Aguagua	138-139
Trancas	Trancas	Frontón Unslipped	Gritadero	141
Trejo	Trejo	Filopo Polychrome	Filopo	113-115
Trejo Patterned Engraved		Trejo Patterned Engraved	Mico Quemado	67
Trinidad	Trinidad	Masica Incised		27
Trogon Red-on-Tan		Trogon Red-on-Tan		217
Tsere	Tsere	Tsere Red	Tsere	77-78
Tulian	Tulian	Tulian Burnished	Tulian	94-95
Tzuntulin Red		Tzuntulin Red		188-190
Ulúa Black			Ulúa (Black) Polychrome	245
Ulúa Maroon			Ulúa (Maroon) Polychrome	245
Ulúa Polychrome			Ulúa Polychrome	16, 26, 54, 56 159-161, 178-179, 228, 229-230
Ulúa Tenampúa			Ulúa (Tenampúa) Polychrome	130
Ulúa Trichrome		Ulúa Trichrome		224
Uncana	Uncana	Uncana Red Painted Tan	Uncana	167, 169
Urraco	Urraco	Urraco Red Painted Resist	Urraco	43
Urupa Red-on-Beige		Urupa Red-on-Beige		182-183
Usulután		Usulután		22
Vagando Polychrome		Vagando Polychrome		59
Venta	Venta	Venta Orange		27-28
Veracruz	Veracruz	Veracruz Polished		23
Victoria	Victoria	Victoria Bichrome	El Exito	61
Vijagual Trichrome		Vijagual Trichrome		187-188
Virrey	Virrey	Virrey Red		27
Visaina	Visaina	Visaina Fine Paste	Visaina	169
White Wash	White Wash	Miravalles Painted Incised	Magdalena	51
White Wash	White Wash	Maroncho Red Painted Incised	Monte Grande	53
Yarumela Burnished			Yarumela Burnished	239
Yara	Yara	Yara Brushed	Picicho	165-166, 169
Zapadril Red Painted	Zapadril Red Painted	Cazenave Orange Slipped	Cazenave	111-112
Zaragossa	Zaragossa	Masica Incised	Chorrera	149
Zarrosa	Zarrosa	Zarrosa Orange	Zarrosa	81
Zopilocoy	Zopilocoy	Zopilocoy Incised	Baracoa	125

Table C.2 • Ceramic taxa by type class (with page references)

Table C.2 • Ceramic taxa by type class (with page references)

Temak Incised:Temak	78
Tichel Unslipped:Polished	116
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Trejo Patterned Engraved:variety unspecified	113-115
Zopilocoy Incised:Interior Base Incised	125
Zopilocoy Incised:Zopilocoy	125
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Bebedero Red Banded:Bebedero	47
Borboton Red:variety unspecified	190-191
Bufalo Red-on-Natural:Bufalo	82
Campo Alegre Red Washed:Campo Alegre	34
Campo Alegre Red Washed:Incised	34
Campo Alegre Red Washed:Pattern Burnished	34
Cececapa Incised with Red:Cececapa	141-142
Cececapa Incised with Red:Cutuquita	150
Cerro Azul Cream:Cerro Azul	45
Cerro Heralo Incised:Cerro Heralo	162
Cerro Rusio Cream:Cerro Rusio	51
Chaguites Burnished:Incised and Red	33
Chaguites Burnished:Red	33
Chapagua Red Rimmed:Chapagua	200, 204
Chinda Red-on-Natural:Chinda	106
Chinda Red-on-Natural:El Bálsamo	123
Chinda Red-on-Natural:Mico	123
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Chinda Red-on-Natural:variety unspecified	184-185, 223-224, 227-228, 229
Cocorico Red-on-Orange	15
Cofradía Unslipped:variety unspecified	58
Corralitos Red-on-black	217
El Chile Striated:El Chile	34
Favela Red-on-Beige	15
Frontón Unslipped:Frontón	141
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Fulano Unslipped:variety unspecified	55-56
Garrajón Red Decorated:Garrajón	37-38
Golondrina Red Painted Engraved:variety unspecified	71
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Higo Orange and Red:Higo	51-52
Jícaro Unslipped:Jícaro	40, 46-47, 55
Jimilile Red Rimmed:Jimilile	140
Jucutuma Painted Incised:Jucutuma	100-101
La Isla Red-on-Natural:La Isla	152
La Junta Painted Incised:La Junta	150
Las Yayas Striped:Brushed	34
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Lupo Incised Red Painted:Higuero	90
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Magdalena (group):types and varieties unspecified	161
Magdalena Red-on-Natural:Magdalena	39, 43, 50, 55
Magdalena Red-on-Natural:Thick Walled	50
Manacal Micaceous:Red	52
Marimba Red-on-Natural:variety unspecified	224
Marimba Red Painted:Flores	125-127
Marimba Red Painted:Marimba	91-93
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Marimba Red Painted:Oblique Incised	105
Maroncho Red Painted Incised:Machia	52
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Masica Incised:Dranzal	149
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Masica Incised:Tierra Blanca	158
Masica Incised:Trinidad	27
Masica Incised:variety unspecified	228
Masica Incised:Zaragossa	149
Méambar Red-on-Beige:variety unspecified	183-184
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Monte Grande (group):types and varieties unspecified	161
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Pajuiles Red Painted:variety unspecified	71
Palaja Polished:Palaja	178
Pimienta Unslipped:Red Rimmed	127
Prospero Red-on-Beige	15
Quezapaya Red Decorated:Quezapaya	168-169
Quineles Unslipped:Quineles	97
Robledal Red:Robledal	47
Santa Rosita Red-on-Brown:Macholoa	167
Santa Rosita Red-on-Brown:Santa Rosita	162
Santa Helena Zone Painted:Santa Helena	36
Socorro Reddish Brown:Socorro	23
Taixiguat Blotchy Red:Taixiguat	148
Tamaguapa White Painted:Tamaguapa	158
Tangos Brown:Calejones	27
Tarralosa Painted:Tarralosa	99-100
Tejeras Tan Paste:Tejeras	167-168
Trogon Red-on-Tan:variety unspecified	217
Urupa Red-on-Beige:variety unspecified	182-183
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24 de Abril Burnished:24 de Abril	60
Algo Red:Algo	57
Algo Red:Cerro Chino	60
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Arroyo Red	15
Birichiche Slipped:Birichiche	98-99
Calanar Cream Paste:Calanar	35
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Cristales Incised:Cristales	207-209
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Higuerito Monochrome:variety unspecified	198
Inguaya Red Slipped:Inguaya	162-163
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Table C.2 • Ceramic taxa by type class (with page references)

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Omonita Red Slipped:variety unspecified	69-70
Petoa Glossy Slip: Petoa	54
Quitamay Incised:Lama	110-111
Quitamay Incised:Lequele	109-110
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Salto Red:variety unspecified	58-59
Tapiquilares Red Slipped Engraved	70-71
Tepeaca Red Slipped:Tepeaca	82-84
Toca Fluted:variety unspecified	198-200
Tsere Red:Barranco	105-106
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Virrey Red:Virrey	27
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Aradita Red-on-White:Aradita	166-167
Armadillo Red-on-Cream:variety unspecified	17
Casa Quemada White Slipped:Casa Quemada	60
Casposo White Slipped:Casposo	168
Chapagua Red Rimmed:Chapagua	200, 204
Coulee White Slipped Engraved:variety unspecified	73
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Higueral White Slipped:Higueral	47
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Humigua Orange and Red on White:Humigua	163
Jululo Red-on-White:Jululo	152-153
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La Guasma White Slipped:La Guasma	54
La Junta Painted Incised:La Junta	150
Nolasco Bichrome:Alternativo	57
Nolasco Bichrome:Brisas	60
Nolasco Bichrome:Nolasco	57
Peña Blanca White Slipped:Peña Blanca	163
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Santa Helena Zone Painted:Santa Helena	36
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Tibombo White Slipped:Marmol	116-117
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Victoria Bichrome:Victoria	61
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Cancique Trichrome:variety unspecified	224
Cececapa Incised with Red:Cececapa	142-143
Cececapa Incised with Red:Cutuquita	150
La Pita White Painted:La Pita	60
Malapa White Washed:Malapa	174-175
Maroncho Red Painted Incised:White Wash	53
Masica Incised:Tierra Blanca	158
Mazical Resist Decorated:Mazical	142
Miravalles Painted Incised:White Wash	51
Pericos White Slipped:Pericos	34
Tamaguapa White Painted:Tamaguapa	158
Black (or Gray) Slip	
Blanco Gray Slipped:Blanco	129
Cuyamel Red-on-Black:variety unspecified	197-198
Higuerito Monochrome:variety unspecified	198
Melano Black	15
Toninlo Polished Black:Toninlo	102
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Agua Sucia Orange Slipped:Notched Break	45
Aguagua Uneven Orange:Aguagua	146-147
Aguagua Uneven Orange:Totoca	138-139
Bolero Incised:variety unspecified	219
Burdalu	15
Calix Red-Orange:Calix	174
Calix Red-Orange:Punctate	174
Camalote Orange Brown Slipped:Camalote Streaky Polished	93
Campin Orange Slipped:Campin	123-124
Cazenave Orange Slipped:Monochrome	131
Celilac Orange Slipped:Celilac	164
Chindongo Orange Slipped:variety unspecified	71-72
Chinquia White and Orange:Chinquia	139-140
Chotepe Monochrome:Chotepe	89
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Concha Simple Incised Punctate:variety unspecified	212-213
Corbata Orange Painted:variety unspecified	72
Cristales Incised:Cristales	207-209
Jabuas Orange Slipped:Jabuas	155
Jericho Grooved:Jericho	205
La Champa Orange Slipped:La Champa	40-41, 48, 55
La Champa Orange Slipped:Notched Break	48
La Champa Orange Slipped:variety unspecified	177
La Zorra Incised:La Zorra	50
Ladrillo Orange:variety unspecified	221
Las Vueltas Crude Orange:Las Vueltas	146
Lasaní Orange Slipped:Lasaní	129
Los Hoyos Orange Washed:Los Hoyos	146
Marañonez Orange:Marañonez	201-202
Mariposa Orange Slipped:Mariposa	173
Orion Orange Incised:Orion	205-207
Río Aguan Incised Scroll and Punctate:Río Aguan	207, 209
San Antonio Carved:San Antonio	209
Santa Elena Orange Slipped:variety unspecified	73-75
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Sirena Orange Slipped:Sirena	37, 39
Sulaco Incised:variety unspecified	227, 229
Sulaco Orange:variety unspecified	222, 223
Tacamiche Orange Slipped:Gouged Exterior	130
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Tacamiche Orange Slipped:Tacamiche	115
Tegucigalpa Punctated Raised Band:Tegucigalpa	203-204
Tizate Orange Washed:Tizate	156-157
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Table C.2 • Ceramic taxa by type class

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Guineal Burnished:Resist	47
Magdalena Red-on-Natural:Resist	50
Mazical Resist Decorated:Mazical	142
Urraco Red Painted Resist:Urraco	43
Red-on-Orange	
Agua Sucia Orange Slipped:Red Painted	45
Arcadia Red-on-Orange:Arcadia	28
Cancique Bichrome:variety unspecified	224
Cancique Polychrome:La Curva	147, 155
Caracol Red-on-Orange:Caracol	117, 118
Cazenave Orange Slipped:Zapadril Red Painted	111, 112
Chapagua Red Rimmed:Chapagua	200, 204
Chasnigua Red-on-Orange:Campiza	88
Chasnigua Red-on-Orange:Chasnigua	87
Chasnigua Red-on-Orange:Espíritu	24
Chasnigua Red-on-Orange:Jagua	24
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Chasnigua Red-on-Orange:Scraped Slip	88
Conejo Bichrome:Conejo	41, 48
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Dorina Abstract Incised-Punctate:Dorina	209-212
Guaimoreto Painted Raised Band:Guaimoreto	200-201
Loma Larga Red-on-Orange:Loma Larga	152-154
Los Mangos Orange Painted:Los Mangos	174
Majada Red-on-Orange:Incised	53
Majada Red-on-Orange:Majada	53
Tacamiche Orange Slipped:Painted	115-116
Tamaguapa White Painted:Tamaguapa	158
Tirantes Trichrome:Tirantes	147-148
Ulúa Trichrome:variety unspecified	224
Uncana Red Painted Tan:Uncana	167, 169
Red Painted Usulután	
Arturo Incised:Anices	149
Chilanga Red Painted Usulután:variety unspecified	15, 16
Chilanga Red Painted Usulután:Cristobal Grooved	87
Chilanga Red Painted Usulután:La Lima	86-87
Chilanga Usulután:Comederos	149, 155
Chilanga Usulután:variety unspecified	39
Povmec Red-on-Orange	15
San Rafael Red Painted Usulután:Cinco Cerritos	154
Sulaco Bichrome:variety unspecified	223
Sulaco Trichrome:variety unspecified	223
Vijagual Trichrome:variety unspecified	187-188
Black-on-Orange	
Calix Red Orange:Black Banded	174
Conejo Bichrome:Black Painted	41, 48
Dorina Abstract Incised-Punctate:Dorina	209-212
Guaimoreto Painted Raised Band:Guaimoreto	200-201
Guaruma Painted:Guaruma	94
Polychrome	
Aguacatales Polychrome:Aguacatales	154-155
Aguacatales Polychrome:Incised	155
Antonio Incised Polychrome:Antonio	124
Bandeja:variety unspecified	103
Batracien:Batracien	122
Batracien:Geometric	122
Brown:variety unspecified	121
Cancique Polychrome:La Curva	147, 155
Cancique Polychrome:La Mesa	89-90
Cancique Polychrome:variety unspecified	184-185
Caterpillar Polychrome:variety unspecified	16
Cazenave Polychrome:Cazenave	111
Chamelecón Polychrome:Chamelecón	41-42, 48
Chamelecón Polychrome:Chinamito	24
Chamelecón Polychrome:Fine Line	42-43, 49
Chamelecón Polychrome:Fine Line Resist	49
Chamelecón Polychrome:Resist	49
Chamelecón Polychrome:variety unspecified	155, 177-178
Chilanga Usulután:Black Painted	149
Contador:Chac	102
Contador:Mellizo	102, 228
Copador Polychrome:variety unspecified	16, 28, 158, 176-177
Cortés Polychrome:variety unspecified	59
Cualjotal Incised Polychrome:Cualjotal	158
Cyrano:Arrodillarse	103
Cyrano:Cyrano	102, 121, 228
Dedalos:Dedalos	103
Dedalos:Labyrinth	103
Diamant:variety unspecified	103
Escondido Polychrome:Escondido	150
Escondido Polychrome:Estancia	150
Escondido Polychrome:Jimingula	150
Filopo Polychrome:Filopo	112-113
Filopo Polychrome:Trejo	113-115
Gatito Polychrome:variety unspecified	16
Gualpopa Polychrome:variety unspecified	16
Ilama Polychrome:Ilama	161
Las Flores Polychrome:Las Flores	112
Las Vegas Polychrome:variety unspecified	165
Lug Head:Bombero	121
Lug Head:Paloma	121
Moguete Unslipped Polychrome: Moguete	155
Moguete Unslipped Polychrome: Incised	155
Nebla:Rodeo	122
Pacayal Polychrome:Pacayal	49
Planes Polychrome:Planes	161
Posas Polychrome:Distinto	58
Posas Polychrome:Mezclado	58
Posas Polychrome:Posas	58
San Gaspar Soft Slipped Polychrome:San Gaspar	163
Santana:Leticia	130
Santana:Santana	122, 130
Selva:variety unspecified	122
Sulaco Polychrome:variety unspecified	226-227, 228-229
Tormenta Trichrome:Tormenta	60
Travesía:Euclid	121
Travesía:Monkey	121
Ulúa Polychrome (group):types and varieties unspecified	16, 26, 54, 56, 159-161, 178-179, 228, 229-230, 245
Vagando Polychrome:variety unspecified	59
Yojoa:Glyphic	121
Yojoa:Reptile W	121

Table C.3 • Ceramic systems (listed by type and variety)

EARLY CLASSIC POLYCHROME SUPERSYSTEM		Escondido Polychrome	Escondido Estancia Jimingula
CHOLOMA SUPERSYSTEM	Chasnigua System	Agua Sucia Orange Slipped	Red Painted
		Aguagua Uneven Orange	Aguagua
		Arcadia Red-on-Orange	Arcadia
		Chasnigua Red-on-Orange	Campiza Chasnigu Jagua Espíritu Pineda Scraped Slip
		Conejo Bichrome	Conejo Mono
	Chilanga System	Arturo Incised	Anices
		Chilanga Red Painted Usulután	Black Painted Comederos Cristobal Grooved La Lima
		San Rafael Red Painted Usulután	Cinco Cerritos
	Chinacla System	Aguagua Uneven Orange	Totoca
		Camalote Orange-Brown Slipped	Camalote Streaky Polished
		Celilac Orange Slipped	Celilac
		Jabuas Orange Slipped	Jabuas
		Las Vueltas Crude Orange	Las Vueltas
		Los Hoyos Orange Washed	Los Hoyos
		Tizate Orange Washed	Tizate
JICATUYO SUPERSYSTEM	Chinda System	Bufalo Red-on-Natural	Bufalo
		Chinda Red-on-Natural	Chinda El Bálsamo Mico Piletas
		Santa Rosita Red-on-Brown	Santa Rosita
		Taixiguat Blotchy Red	Taixiguat
	Loma Larga System	Jululo Red-on-White	Jululo Tencoa
		Loma Larga Red-on-Orange	Loma Larga
		Peña Blanca White Slipped	Peña Blanca
	Lupo System	Cececapa Incised with Red	Cececapa Cutuquita
		Frontón Unslipped	Carretera Frontón Red Rimmed Trancas
		La Junta Painted Incised	La Junta
		Lupo Incised Red Painted	Higuero Lupo Toloa Zoned
		Uncana Red Painted Tan	Uncana
	Magdalena System	Garrajón Red Decorated	Garrajón
		La Isla Red-on-Natural	La Isla
		Magdalena Red-on-Natural	Magdalena Resist Thick Walled

Table C.3 • Ceramic systems (listed by type and variety)

JICATUYO SUPERSYSTEM (continued)		Marimba Red Painted	Flores Marimba Mariscal Matapalo Montañuela
		Monte Grande Red-on-Natural	Monte Grande
	Masica System	Marimba Red Painted	Oblique Incised
		Maroncho Red Painted Incised	Machia
		Masica Incised	Dranzal Esperanza Gualjoquito La Sierra Malin Maqueta Nispero Rana Tierra Blanca Trinidad Zaragossa
		Miravalles Painted Incised	Miravalles
		Tamaguapa White Painted	Tamaguapa
OTUTA INCISED AND CARVED SUPERSYSTEM	Besal System	Cerro Heralo Incised	Cerro Heralo
PAPALAJA SUPERSYSTEM	Sumpul System	Gualala Streaky Slip	Gualala Gualtonco
		Izalco Usulután	Barandillal Cascajal Divisito El Panal Santo Domingo
		Jul Usulután	Jul
		Muérdalo Orange	Remolino Río Pelo
	Bolo System	Bolo Orange	
		Jul Usulután	Soysoy
		Zarrosa Orange	Zarrosa
		Bolero Incised	
POLYCHROME SUPERSYSTEM	Chamelecón Polychrome System	Chamelecón Polychrome	Chamelecón Chinamito Fine Line Fine Line Resist Resist
		Gualpopa Polychrome	
	Copador Polychrome System	Copador Polychrome	
		Bandeja	
	Ulúa Polychrome System	Batracien	Batracien Geometric
		Brown	
		Capitán	
		Cefiro	
		Columpio	
		Contador	Chac Mellizo
		Cyrano	Arrodillarse Cyrano
		Dedalos	Dedalos Labyrinth Winged Figure

Table C.3 • Ceramic systems (listed by type and variety)

POLYCHROME SUPERSYSTEM (continued)		Diamant	
		Granada	
		Lug Head	Bombero
			Paloma
		Manzanillo	Manzanillo
			Melocoton
		Mariposa	
		Nebla	Rodeo
			Sphinx
		Pentagone	
		San Gaspar Soft Slipped Polychrome	San Gaspar
		Santana	Congo
			Leticia
			Piccadilly
			Santana
			Tigrillo
		Selva	Concerto
			Troubador
		Travesía	Euclid
			Monkey
			Pato
		Yojoa	Glyphic
			Molinero
			Pantano
			Reptile W
			Singe Accroupi
		Zarza	
SUPERSYSTEM NOT SPECIFIED			
	Cancique System	Cancique Polychrome	La Curva
			La Mesa
		Tirantes Trichrome	Tirantes
	Guale Zoned Surface Treatment System	Molo Zone Painted	Molo
		Santa Helena Zone Painted	Santa Helena
	Hijole System	Chorrera Unslipped	Coropa
		Guitin Polished Unslipped	Guitin
		Sabanilla Self Slipped	Sabanilla
	Iotampoco System	Chorrera Unslipped	Gualjoco
			Matasanito
	Omonita System	Tepeaca Red Slipped	Tepeaca
	Sulaco (Bold Geometric) System	Chotepe Monochrome	Chotepe
		Las Flores Polychrome	Las Flores
		Sulaco Orange	
		Sulaco Incised	
		Sulaco Bichrome	
		Sulaco Trichrome	
		Sulaco Polychrome	

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Index

The index is to be used in conjunction with table C.1 in appendix C. The location of the basic description of a ceramic unit (the variety or the type, depending upon the level at which the description was done) is given in table C.1. That unit is included in the index only if it is also mentioned in some other context in the volume. Table C.1 should be consulted first if the object is to locate the basic ceramic unit description. Then, the index will direct the reader to additional references. All group names will be found in the index. Place names in Spanish are alphabetized under their articles; for instance, El Cajón Valley. Illustrations are in italics.

Index abbreviations: ECR=El Cajón region, CSBR=Central Santa Bárbara region, LER=La Entrada region, LUR=Lower Ulúa region, LYR=Lake Yojoa region, NH=Northeastern Honduras, NV=Naco Valley, SH=Southwestern Honduras.

The contributors to this volume have addressed issues of systematics in pottery analysis that perplex archaeologists wherever they work. These issues are not approached by setting forth rules or by adopting a how-to approach but rather by example as the various researchers give the background to their work, explain their methods, and present the classified pottery from their investigations.

An in-process statement of what we are learning from pottery about chronology, interaction, and the nature of regional cultural development, this volume can be used by archaeologists working in southern Mesoamerica and northern Central America, who will find it valuable for comparative analysis, and by archaeologists dealing with issues of systematics in pottery analysis in different culture areas but facing many of the same problems that researchers do in Honduras.

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