

72-3865

ANDREWS 5th, Edward Wyllys, 1943-
EXCAVATIONS AT QUELEPA, EL SALVADOR.

Tulane University, Ph.D., 1971
Anthropology

University Microfilms, A XEROX Company, Ann Arbor, Michigan

EXCAVATIONS AT QUELEPA,
EL SALVADOR

A DISSERTATION
SUBMITTED ON THE TWENTY-NINTH DAY OF APRIL, 1971
TO THE DEPARTMENT OF ANTHROPOLOGY
OF THE GRADUATE SCHOOL OF
TULANE UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
BY


E. WYLMYNS ANDREWS 5th

APPROVED: 
ROBERT WAUCHOPE, CHAIRMAN


MUNRO S. EDMONSON


ARDEN R. KING

PLEASE NOTE:

**Some Pages have indistinct
print. Filmed as received.**

UNIVERSITY MICROFILMS

PREFACE

The excavations on which this report is based were conducted in 1967, 1968 and 1969. In the summer of 1967, Robert Wauchope, Director of the Middle American Research Institute at Tulane University, made available funds for a reconnaissance trip to El Salvador. Stanley H. Boggs, of San Salvador, was of great assistance in introducing me to the archaeology of that country.

It was with Boggs' encouragement that I undertook preliminary excavations at the site of Quelepa, in eastern El Salvador, in late June of 1967. During the three weeks of excavations I placed ten test pits in various areas of the site and prepared a preliminary map. The ceramic material from these test pits provided sufficient information for a tentative analysis.

The United States Department of Health, Education, and Welfare, Office of Education, granted me a Fulbright-Hays Fellowship (grant number GFH 8-21-800) for twelve months of research beginning September 1968. The first two months of the tenure of the grant were spent preparing for the excavations and continuing the analysis of material recovered in 1967. In late October my wife and I moved to San Miguel, in eastern El Salvador, and excavations at Quelepa began again in early November, lasting into March of 1969. I spent from March until

September of that year in San Salvador analyzing the artifacts recovered.

Several short reports relating to the excavations at Quelepa are listed here with a brief annotation:

Andrews, 1969: Excavations at Quelepa, eastern El Salvador. Paper read before the American Anthropological Association, November 20, 1969. (Preliminary report on archaeological research at Quelepa.)

Andrews, 1970: Excavations at Quelepa, eastern El Salvador. Cerámica de Cultura Maya, No. 6, pp. 221-40. Philadelphia. (An expanded version of the paper read before the American Anthropological Association.)

Andrews, n.d.: Correspondencias fonológicas entre el Lenca y una lengua Mayance. Estudios de la Cultura Maya, Vol 8 (in press). Mexico, D.F. (A comparative study of Lenca and Quiché, indicating that Lenca, spoken in eastern El Salvador, is a member of Macro-Mayan.)

Andrews, n.d.: An unusual flute from Quelepa, El Salvador. Ethnos, Vol. 36 (in press). Stockholm. (A flute-like musical instrument dating to the Late Classic Lepa phase appears to be unique in having a rolling clay ball inside to determine pitch.)

Andrews, n.d.: Informe sobre investigaciones preliminares en Quelepa, El Salvador. Anales del Museo Nacional (in press). San Salvador. (A brief report on the 1967 excavations.)

Haberland, Wolfgang, 1969: Current Research. Central America. American Antiquity, Vol. 34, p. 357. (A short notice of the excavations at Quelepa.)

Haberland, Wolfgang, 1970: Current Research. Central America. El Salvador. American Antiquity, Vol. 35, p. 517. (Further notice of the excavations at Quelepa.)

I acknowledge gratefully the aid of the Middle American Research Institute and the Department of Health, Education, and Welfare. Without their financial assistance the project would not have been feasible.

Dian Schill drew Figures 15 through 24 and 29. The quality of the report would have been greatly enhanced

if she could have used her considerable talent on all of the illustrations. Ruth Antell spent many long hours preparing the plaster of Paris scale model of Structures 3 and 4 illustrated in Plate 20.

In El Salvador I owe much to the Ministry of Education and to Manuel Alfonso Fagoaga, then Director of the Museo Nacional "David J. Guzmán," who aided the excavations in various ways, from lending equipment to providing transportation back from San Miguel for the many boxes of pottery. Alfonso Huevo Córdoba and Raul Saldana Martínez, of the Museo Nacional, helped the project in many ways. Sarbelio Benavides, of the Dirección General de Cartografía, helped me obtain aerial photographs of Quelepa which were useful in plotting the course of the Río San Esteban.

Sr. and Sra. Federico Prieto, owners of the Hacienda El Obrajuelo, and Luis Guevara, owner of the majority of the West Group, kindly permitted me to excavate on their lands. In addition, Guevara made available the Jaguar Altar to Sra. Julia Hill de O'Sullivan and Sra. Marta Dueñas de Regalado, who donated it to the Museo Nacional in San Salvador. Arturo Polío, manager of the Hacienda El Obrajuelo, was unfailingly helpful.

Among the many people who helped the project and provided friendship during our stay in El Salvador, Sr. and Sra. Leonidas Argüello deserve special thanks. Their generosity and efforts on our behalf in San Miguel were

of very real value. Finally, I would like to thank Tomás Vilanova and Mr. and Mrs. Stanley H. Boggs, whose support and encouragement began before I first visited El Salvador. Tomás Vilanova was on several occasions able to render personal assistance in crucial matters. Without their help the project would never have started, might never have finished, and certainly would not have been as enjoyable.

CONTENTS

	Page
PREFACE	ii
CHAPTER 1. INTRODUCTION	1
Background	1
Site Description	6
Natural Setting	13
CHAPTER 2. EXCAVATIONS	17
Introduction and Generalized Stratigraphy	17
Excavations in the East Group	21
Structure 4	21
Structure 3	28
Excavations South of Structure 3 and 4	41
Excavations in the West Group	44
The Jaguar Altar	44
Structure 23	45
Structure 28 and Underlying Terrace	50
Structure 29	53
Test Pits	60
Test Pit 1	60
Test Pit 2	61
Test Pit 3	62
Test Pit 4	63
Test Pit 5	70
Test Pit 6	71
Test Pit 7	72
Test Pit 8	73
Test Pit 9	73
Test Pit 10	75
Test Pit 11	75
Test Pit 12 and 13	76
Test Pit 14	77
Construction Details: Burned Daub and Plaster	78
Radiocarbon Determinations	81
Chronology	85
CHAPTER 3. POTTERY	88
Introduction	88
Type Descriptions	98
Uapala Ceramic Complex	98
San Esteban Plain	98
Placitas Red	104
Izalco Usulután	108
Pinos Black-brown	124

	Page
Santa Tecla Red	127
Uapala Phase Minor Types	129
Shila I and II Ceramic Complex	134
Moncagua Plain	134
Sirama Red, Early Variety	142
Tongolona Orange	145
Chaparrastique Red-on-orange	155
Comacarán Orange-on-white	161
Hato Nuevo Red-on-orange-on-white	163
Zamorán Red-on-white	165
Shila Phase White	166
Jute Stuccoed	166
Shila II and Lepa Ceramic Complex	170
Obrajuelo Plain	170
Sirama Red	179
Lolotique Spiked	184
Guayabal White	189
Delirio Red-on-white	193
Taisihuat Orange-on-white	196
Quelepa Polychrome	198
Fine Paste Painted	202
Campana Fine-line Polychrome	204
Los Llanitos Polychrome	205
Chapeltique Orange-red	210
Aramuaca Orange	213
Uluazapa Flaky Red	215
Yamabal Lustrous White-on-red	216
Yayantique Red and Black	217
Tecomatal Polychrome	218
Plumbate	220
Unnamed Ceramic Groups	221
Ceramic Summary	230
Uapala Ceramic Complex	230
Shila I and II Ceramic Complex	235
Shila II and Lepa Ceramic Complex	243
 CHAPTER 4. ARTIFACTS, CACHES AND SKELETAL MATERIAL	 252
Ceramic Artifacts	253
Figurines	253
Modeled Animal	259
Whistles	260
"Flute"	260
Problematical Clay Ornament	261
Clay Cylinder	262
Spindle Whorls	262
Sherd Discs	262
Modeled Clay Discs	264
Small Clay Balls	264
Problematical Object	264

	Page
Bone Artifacts	265
Polished Bone Object	265
Bone Hook	265
Shell Artifacts	266
Facial Ornaments	266
Problematical Shell Objects	267
Stone Artifacts	268
Chipped Stone	268
Flint Implements	268
Points or Knives	268
Problematical Object	268
Waste Material	269
Obsidian Implements	269
Points or Knives	269
Scrapers	271
Possible Engraving Tool	271
Prismatic Blades	271
Flakes	271
Ground Stone	272
Metates	272
Manos	274
Pestles	276
Small Mortar	276
Small Hammerstones or Grinding Stones	277
Celts	277
Marble Onyx Bowl	278
Problematical Object	279
Miscellaneous Ground Stone	279
Jadeite Beads	279
Hematite	281
Carved Stone	282
Palmas	282
Hacha	285
Yokes	287
Tenon	288
Stone Discs	289
Stone Balls	290
Monumental Stone Sculpture	291
Stela Fragment	291
Jaguar Altar	292
Altar 2	294
Altar 3	295
Caches	296
Skeletal Material	301
 CHAPTER 5. SUMMARY AND INTERPRETATIONS	 303
SELECTED BIBLIOGRAPHY	322



	Page
APPENDIX 1. Ceramic Type Frequencies	334
APPENDIX 2. Ceramic Lots and Proveniences	339
APPENDIX 3. Ceramic Lots and Sherd Totals	343
APPENDIX 4. Sherd Discs and Modeled Clay Discs: Lot Numbers, Diameters and Ceramic Type . . .	564
APPENDIX 5. Obsidian Blades and Flakes	565



TABLE

	Page
Quelepa Chronological Chart	20

FIGURES

	Page
1. Archaeological Map of El Salvador	566
2. Plan of Structures 3 and 4 with Ramps 1 and 2	567
3. Sections of Structure 3 and Ramp 1	568
4. Sections of Structure 4 and Ramp 2	569
5. Structure 23. Plan and Sections	570
6. Structure 29. Plan and Sections	571
7. Test Pits 1 and 2. Profiles	572
8. Test Pit 3. Profile	573
9. Test Pit 4 and Structure 8. Profile and Plan	574
10. Test Pits 5 and 6. Profiles	575
11. Test Pits 7 and 8. Profiles	576
12. Test Pit 9. Profile	577
13. Test Pits 10 and 11. Profiles	578
14. Test Pits 12, 13 and 14. Profiles	579
15. Structures 3 and 4. Restoration Drawing	580
16. Cache Vessels of the Uapala and Shila I Phases	582
17. Vessels of the Shila Phase	584
18. Vessels of the Shila Phase	586
19. Vessels of the Lepa Phase	588
20. Vessels of the Lepa Phase	590
21. Cache 24, Large Palma	591
22. Cache 24, Small Palma, Hacha and Yokes	592
23. Miscellaneous Objects of Stone and Shell	594
24. Jadeite Beads	595
25. Miscellaneous Stone, Bone and Ceramic Artifacts	597
26. Metates, Manos and Stone Tenon	598
27. Manos	599
28. Manos	600
29. Ceramic Flute	601
30. Ceramic Spindle Whorls	602
31. San Esteban Plain	604
32. San Esteban Plain	604
33. San Esteban Plain Incised, tecomates	606
34. Placitas Red	606
35. Placitas Red	608
36. Izalco Usulután	608
37. Izalco Usulután	609
38. Izalco Usulután	610
39. Izalco Usulután	611
40. Izalco Usulután	613

	Page
41. Pinos Black-brown	613
42. Moncagua Plain	614
43. Uapala Phase Minor Types	615
44. Moncagua Plain	617
45. Sirama Red, Early Variety	617
46. Tongolona Orange	618
47. Tongolona Orange	619
48. Tongolona Orange	620
49. Chaparrastique Red-on-orange and Comacarán Orange-on-white	621
50. Hato Nuevo Red-on-orange-on-white and Zamorán Red-on-white	622
51. Obrajuelo Plain	623
52. Obrajuelo Plain	624
53. Obrajuelo Plain	625
54. Obrajuelo Plain	626
55. Sirama Red	627
56. Sirama Red	628
57. Lolotique Spiked	629
58. Guayabal White	630
59. Delirio Red-on-white	631
60. Shila II and Lepa Ceramic Complex fine paste supports	632
61. Quelepa Polychrome	633
62. Los Llanitos Polychrome	635
63. Minor Shila II and Lepa Ceramic Complex Types	635
64. Jute Stuccoed, Tecomatal Polychrome and Campana Fine-line Polychrome	636
65. Los Llanitos Polychrome	637
66. Minor Types of the Shila II and Lepa Ceramic Complex	638
67. Histograms of Vessel Rim Diameters. Uapala Ceramic Complex and Shila I and II Ceramic Complex	640
68. Histograms of Vessel Rim Diameters. Shila II and Lepa Ceramic Complex	642
69. The Ruins of Quelepa	643

PLATES

	Page
1. Panoramic View of Quelepa	644
2. General View of Quelepa	646
3. Test Pit 4 and Structure 8	648
4. Test Pit 4, Excavation Details	650
5. Test Pits	652
6. Structure 3	654
7. Structure 3	656
8. Structure 3	658
9. Structure 3	660
10. Structure 4	662
11. Structure 4	664
12. Structure 4	666
13. Structure 4	668
14. Shila II Terraces and Ramps, East Group	670
15. Structures 23 and 28	672
16. Structures 23 and 29	674
17. Structure 29	676
18. Structure 29	678
19. Structure 29 and Cache 24	680
20. Structures 3 and 4. Scale Model in Plaster of Paris	681
21. Izalco Usulután	683
22. Izalco Usulután	685
23. Uapala Ceramic Complex	687
24. Shila I and II Ceramic Complex. Structure 4	689
25. Shila I and II Ceramic Complex	691
26. Shila I and II Ceramic Complex	693
27. Shila I and II Ceramic Complex. Structure 4	695
28. Shila I and II Ceramic Complex	697
29. Shila I and II Ceramic Complex	699
30. Shila I and II Ceramic Complex and Shila II and Lepa Ceramic Complex	701
31. Shila II and Lepa Ceramic Complex	703
32. Shila II and Lepa Ceramic Complex	705
33. Shila II and Lepa Ceramic Complex	707
34. Shila II and Lepa Ceramic Complex	709
35. Shila II and Lepa Ceramic Complex	711
36. Uapala and Shila I and II Ceramic Complexes. Vessels in the Prieto Collection	713
37. Shila I and II Ceramic Complex. Vessels in the Prieto Collection	715
38. Shila I and II and Shila II and Lepa Ceramic Complexes. Vessels in the Prieto Collection.	717
39. Shila II and Lepa Ceramic Complex. Vessels in the Prieto Collection	719

	Page
40. Uapala and Shila II and Lepa Ceramic Complexes Vessels in the Prieto, Guevara and Vilanova Collections	721
41. Izalco Usulután and Delirio Red-on-white	722
42. Delirio Red-on-white and Los Llanitos Polychrome	723
43. Minor Shila II and Lepa Ceramic Complex polychromes	725
44. Los Llanitos Polychrome and Tecomatal Polychrome	726
45. Izalco Usulután	728
46. San Esteban Plain and Uapala Minor Groups	730
47. Uapala and Shila I and II Ceramic Complex	732
48. Shila I and II and Shila II and Lepa Ceramic Complexes	734
49. Shila II and Lepa Ceramic Complex	736
50. Shila II and Lepa Ceramic Complex	738
51. Shila II and Lepa Ceramic Complex	740
52. Shila II and Lepa Ceramic Complex	742
53. Shila II and Lepa Ceramic Complex	744
54. Shila II and Lepa Ceramic Complex	746
55. Jaguar Altar	747
56. Plain Altar or Basin	748
57. Cache 24, Carved Stone Artifacts	750
58. Small Palmas. Cache 24 and National Museum	752
59. Stone Artifacts and Daub Fragments	754
60. Stone Artifacts	756
61. Obsidian and Flint	758
62. Manos, Metates and Miscellaneous Artifacts	760
63. Figurines	762
64. Figurines, Whistles and Flute	764

CHAPTER 1. INTRODUCTION

Background

Knowledge of the prehistory of the southern boundaries of Mesoamerica has lagged far behind that of the regions to the north. The reasons are clear enough. With few exceptions, the imposing ruins of Mexico and Guatemala are not to be found further south. Masonry is rare, the corbeled vault was altogether unknown, and temple superstructures were perishable. Large earthen platforms, unconstrained by stone facings, soon resemble formless heaps of dirt, often unrecognized by local inhabitants for what they are.

The native populations of El Salvador, Honduras, Nicaragua, and most of Costa Rica fared less well after the conquest than did the Maya to the north. The Spanish fairly rapidly eliminated most of the native cultures. Diseases introduced from the Old World were probably more effective in disrupting native society than was military suppression. Today in densely populated El Salvador native communities are very few. Only in a few remote towns will one find speakers of the native Nahuat or Lenca, and many tongues spoken at the conquest by smaller groups have today left no trace.

Because of the relative absence of highly visible archaeological ruins and native populations, much of northern Central America has not attracted anthropologists or tourists. Much of Central America is archaeologically still unknown, and few syntheses of the area are available. The most recent attempt to draw together what is known of Central American archaeology (Baudez 1970) stresses the vast amount of work still to be done in many subareas before even a general understanding of the prehistory is possible.

Eastern El Salvador is such a subarea. Most authors have included all of El Salvador, along with western and southern Honduras, the Pacific coast of Nicaragua and the Nicoya peninsula of Costa Rica, within the Mesoamerican culture area (Kirchoff 1943; Longyear 1947, 1966; Stone 1959). Baudez (1970:36) includes all of El Salvador in the northern sector of his "zone of Mesoamerican tradition." A prevailing opinion also holds that the easternmost extent of the Classic Maya was the western bank of the lower Lempa River (Lothrop 1939; Longyear 1947).

Despite a general agreement on the northern affinities of eastern El Salvador, there has been little evidence on which to base more detailed opinions. The only complete site report available is John Longyear's description of his excavations at Los Llanitos in "Archaeological investigations in El Salvador" (Longyear

1944). The same publication provides most of the illustrations of eastern El Salvador artifacts now available. Los Llanitos, however, had only a rather short occupation in the Late Classic Period. Wolfgang Haberland's "Ceramic sequences in El Salvador" (1960) provides a small amount of data for the eastern portion of the republic, but his paper is not illustrated or detailed enough to be very useful. In addition, his sequence, limited in the east primarily to the coastal plain, is based on surface collections and unstratified deposits. As a result, Haberland was unable to demonstrate sequential relationships, and his dating of the complexes depended largely on the presence of trade sherds.

To date, Longyear's "Archaeological survey of El Salvador" in the Handbook of Middle American Indians (1966) is the most comprehensive summary for the country as a whole. For the important excavations at Tazumal, in western El Salvador, a good summary is Stanley H. Boggs' "Archaeological investigations in El Salvador" (1950).

Quelepa, eight kilometers northwest of the large town of San Miguel, has long been known as a major ruin. The first report on the site appears to have been a short description published by Atilio Peccorini in 1913 in the Journal de la Société des Américanistes de Paris. Herbert Spinden mentioned the site in 1915, and Peccorini published a second, but less informative, article on Quelepa in 1926. [Peccorini noted the location and extent of the ruins, the]

large stone-faced mounds, the artificial terraces, a paved north-south road in the East Group, and several pieces of carved stone, one of which may have been the massive, elaborately carved Jaguar Altar (my Pl. 55). In the same year Lothrop mentioned his brief visit to the "vast ruins of Quelepa near San Miguel" to buy specimens of pottery (1927a:29), and he included Quelepa in his list of archaeological sites in El Salvador, this time under the alternate name of Mayacaquín (1926b:325).

Since these early reports, Quelepa has been mentioned many times, usually as a source of vessels in private collections, but also with reference to its architecture. Doris Stone (1959:118) wrote that "Quelepa is the most eastern example of a ceremonial site marked by oriented mounds," a distinction it shares, however, with Los Llanitos.

Pedro Armillas undertook the first excavations at Quelepa in 1949. He began superficial trenches on Structure 3 in the East Group, the largest mound at the site. His investigations were not completed, and Armillas did not publish the results. His field notes on Structure 3, which he had kindly sent me (Armillas 1969), have made my description of this structure more complete and have provided me with data on caches which would have otherwise been lost. I am grateful to Professor Armillas for his help.

Aggravating the dearth of excavated information

from eastern El Salvador is an almost total lack of ethno-historic information. It is difficult to place with certainty many native groups at the time of the Spanish conquest, and the same is true of most of the languages spoken on the southern borders of Mesoamerica. Early chroniclers left enough accounts, however, to indicate that most, or almost all, of El Salvador east of the Lempa River was inhabited by speakers of the Lenca language at the arrival of the Spanish (Stone 1957: 84-85). According to the Oidor Diego García de Palacio (Lardé 1926:283-284), Taulepa-Ulua and Potón, two dialects of Lenca, were spoken in El Salvador east of the Lempa River in the old Province of San Miguel or Chaparrastique.

In the second half of the nineteenth century and the early part of the twentieth various linguists and travelers collected Lenca vocabularies and grammars from the northeast part of El Salvador and from the neighboring departments of Honduras to the north. Today Lenca is still spoken in a few towns in northeastern El Salvador, notably Chilanga in the department of Morazán, and the countryside around San Miguel abounds with Lenca place names (Lardé y Larín 1950:53). "Quelepa" is a Lenca word meaning "stone jaguar," a reference, undoubtedly, to the carved Jaguar Altar illustrated in Plate 55. (The present site should not be confused with a hill site of the same name described by Stone in central Honduras.)

In a consideration of the culture history of

eastern El Salvador we will be interested in determining the time depth which may be ascribed to Lenca speakers in this area. A strong continuity in ceramic form and decoration has impressed several students of the prehistory of southern Mesoamerica, and it should not be surprising if evidence appeared supporting a relatively stable population over a considerable period.

Site Description

The ruins of Quelepa are located along the Río San Esteban, a tributary of the Río Grande de San Miguel, about eight kilometers west-northwest of San Miguel (Fig. 1). A narrow and unpaved road, passable by oxcart or jeep, runs from San Miguel to the small modern village of Quelepa, but it is an easier and faster trip to drive on the Pan American Highway west from San Miguel to about Km. 130, turning north here on the well-maintained dirt road to the village. From here, as there are no signs, it is necessary to ask directions. A jeep will take one from the village down to the river, a trip of about one kilometer, and if the river is not in flood, it will be possible to ford it, crossing over into the West Group.

The site consists of about forty structures in an area of about one half of a square kilometer along the north side of the Río San Esteban, the main supply of water in the western part of the San Miguel Valley. The mounds, which never lie more than five hundred meters from the river, continue for about one kilometer along its

east-west course. Pottery and isolated mounds are known to extend as far west up the valley as the town of Moncagua, several kilometers distant, but because the concentration of prehistoric remains drops off sharply beyond the West Group, it seemed most useful to delimit the site in the manner indicated on the map (Fig. 69).

The site has been divided arbitrarily into two groups, East and West, divided by a small, spring-fed stream known locally as the Quebrada Agua Zarca. Its volume is small, but it flows year round. Each group contains a ceremonial focus of several mounds. They range in size from ten-meter high, truncated pyramidal substructures to small, almost completely eroded dirt mounds. These smaller remains probably served as low platforms for perishable houses.

In the East Group the structures are concentrated near the edges of huge, flat, man-made terraces. The terrain slopes up to the north from the river, and these east-west terraces rise successively higher as one moves away from the river. The northernmost and highest portion of the site lies at the base of a low, but steep, line of hills. The artificial terraces, certainly the most imposing constructions at the site, probably were built to provide level surfaces for construction and habitation. All were apparently faced with large cut stones laid horizontally. Most structures in the East Group are aligned north-south, but there are few ordered groups of

mounds. What appears to have been the ceremonial focus of this group, consisting of relatively few mounds, includes two (Structures 3 and 4) built at different times and oriented in slightly different directions.

At the upper extent of the East Group there is a sharp rise, regular in form, which looks from a distance like a huge artificial platform. I found several traces of walls at the top of this hill, and it is likely that its top was artificially shaped as well as leveled. Structure 9, on which was found Altar 2, is located at the southern and outer edge of the platform. Atilio Peccorini in 1913 described this hill, the "Cerro Grande," as a fortress. He also noted that a road then led up to it. The road consisted of small platforms or landings, slightly inclined and long enough to allow three steps, alternating with single risers (Peccorini 1913:179). I suspect that this is a road now used for oxcarts, and it is bulldozed every few years. No traces of the careful construction Peccorini noted are left today. In addition, he observed several walls encircling the artificially leveled top of the hill. These walls, no longer visible, he claimed would have left the summit inaccessible by any route other than the aforementioned road.

The artificial terraces continue over into the West Group, but here their orientation is generally north-south, rather than east-west, and the mounds are less likely to be located on the terrace edges. The main

feature of the West Group is an arrangement of about fifteen rather small, badly eroded mounds situated around a rectangular plaza (Fig. 69). Most of these were built on what is actually an artificial terrace or platform, so that the overall impression is one of a sunken plaza or court. At the northeast corner of this terrace another narrow platform extends east, supporting a long, low structure. A similar, but lower, platform marks the eastern side of the plaza, and to the south there is a sharp drop to the Río San Esteban.

Less than one hundred meters to the north of this West Group ceremonial focus is an I-shaped ballcourt which was not excavated. The west side of the court is formed by a slight projection from a long, north-south terrace and the east by a separate range. The north end zone was marked by a low rise, but I was unable to find the boundary of the south end zone.

The differences in arrangement and size of the mounds in the East and West Groups suggested a temporal difference in their architecture, the miniature, slightly Maya-looking acropolis-like group with its associated ballcourt presumably being the later of the two. This guess eventually proved accurate. The area north of the river, presumably a habitation zone as well as the ceremonial center, was not used as a cemetery. I encountered no burials there. No mounds were found south of the river in the part of the valley I define as the site, and I

strongly suspect that the land across from the ceremonial structures was used as a burial ground during the entire occupation. On this side my workmen excavated dozens of vessels from graves. This extracurricular digging took place on Sundays and was for the explicit purpose of providing a collection of artifacts for the owners of the Hacienda El Obrajuelo. I usually described and photographed the vessels found and noted their provenience, and all vessels the owners obtained between December 1968 and September 1969 are illustrated here. Probably because of the high acidity of the soil, bones were not preserved in these graves. The general position of the cemetery is noted on the site map.

Since time and funds were limited, I undertook no survey of the rest of the valley. Smaller sites, consisting of one or more mounds, are located about three kilometers west of Quelepa up the river. I have seen pottery from some of these sites in private collections, and much of it duplicates the Quelepa ceramic material. Most sites in the San Esteban Valley are found along the river. I suspect that one reason the structures at Quelepa are to the north of the Río San Esteban is that the land to the south is flatter and may have been better then for milpas, as it is today for cotton.

The site is now owned by two individuals. The bulk of the ruins, including the entire East Group and part of the West Group, is on the Hacienda El Obrajuelo, owned

by Sra. Mirella Daglio de Prieto. Sr. Federico Prieto, hijo, her husband, manages the hacienda. In 1949, when Pedro Armillas began excavating Structure 3, the owner of El Obrajuelo was Don Julio Enrique Avila, Rector of the National University. My impression is that the Avilas had owned the property for some time. Avila sold the hacienda to his relative, Don Antonio Daglio, and when Daglio died, he left it to his three daughters, Ester, Luisa and Mirella, the last of whom has now bought the shares held by her sisters.

When Peccorini wrote, in 1926, the West Group, beyond a line drawn between the ranges of the ballcourt and running just to the east of the ceremonial group, was owned by Sr. Colombo Canessa. In 1949 Armillas reported the owner to be Atilio Canessa, who was presumably the son of Colombo. By 1967, when I arrived, the land was owned by Sr. Salvador Chaves of San Miguel, who had sublet the land to two other individuals. These men in turn had sublet their portions to a larger number of farmers, some of whom had further sublet small plots to friends and relatives. In attempting to navigate the stream of authority to obtain permission to dig in 1967 I consumed many afternoons! Fortunately for the archaeologist, Sr. Luis Guevara of nearby Quelepa had purchased the entire Chaves property in 1968, and as he was interested in the archaeological work Don Luis made every effort to be helpful.

Some of my older workmen could remember when the part of the Hacienda El Obrajuelo north of the Río San Esteban was being cleared of timber and scrub for planting henequen. This was, I believe, sometime around 1930, and henequen still grows there. As the land has not been plowed, many of the mounds are in reasonably good condition. On the other hand, I have been told that a bulldozer was called in to level off some of the southernmost artificial terraces near the river. This destruction has made it difficult to map the lowest part of the site.

As the land belonging to the hacienda west of the Quebrada Agua Zarca is quite flat, it has been planted in maize for some time. The larger part of the West Group, owned by Guevara, is also fairly flat, and it has been under cotton many times, as well as corn. Plowing with oxen has leveled a bit more every year. The mounds west of the ceremonial group (especially Structures 38, 41 and 42) have suffered most, some to the extent that it is almost impossible to map them. The mounds surrounding the plaza, perhaps because they form a more imposing group and perhaps because they were somewhat steeper than others and not accessible to ox-drawn plows, are better preserved.

Natural Setting

The Pacific coastal plain in much of eastern El Salvador is rather wide. Only in the far east does the Cordillera Jucuarán-Intipucá, a range of rolling hills, come down practically to the edge of the sea. Between these hills and the Volcano of San Miguel, which is about thirty kilometers from the coast, stretches a broad, low plain, the outstanding feature of which is Lake Olomega. The Río Grande de San Miguel drains this plain and the areas to the north, while its tributary, the Río San Esteban, drains the upper and western part of the Valley of San Miguel. Today this small river is dammed in several places. In the past it must have flooded from time to time in the rainy season.

The Volcano of San Miguel rises between the San Miguel Valley and the coast. It is a member of a chain of Quaternary volcanoes stretching along the Pacific coast from Chiapas, Mexico, to Costa Rica and rises 2132 meters above sea level, or 1900 meters from base to peak (West 1964:17-75), making it the largest volcano between the Guatemalan highlands and the Meseta Central, if not quite the highest. West reports that it erupted in 1699, 1787, 1819, 1844, 1867 and as late as 1924 (1964:75). Since then, the volcano has been dormant, but it is continuously fumarolic, with a short, white tail of steam issuing from the crater. The volcano dominates the valley, and huge lava flows on its south side remind one

of its destructive potential.

In contrast to the towering volcano, the valley is low. The ruins lie between 160 and 180 meters above sea level, and San Miguel itself is at about 130 meters. The climate is tropical. Escoto classifies the climate according to the Koeppen System as Aw', a tropical wet-and-dry climate with the maximum amount of rainfall in the months of September to October and with a long dry season from late November to May (1964:Fig. 14). The mean monthly precipitation for this area is between 300 and 400 mm. in September and less than 25 mm. in March.

At the beginning of the summer rainy season (invierno) the rains, which may fall daily, start in late afternoon or evening, and the next morning is sure to dawn clear. As the summer progresses, showers will start earlier in the day, and toward the end the rain seems never to stop. The dry season is every bit as extreme. When we arrived in San Miguel at the beginning of November to start the field season, we were told that it was not likely to rain until May. With the exception of one very brief afternoon shower in March, it did not. So dry was the weather that it was exceedingly rare to see a cloud, and for months one might not. Archaeological photography is often best with slightly hazy or bright cloudy conditions, and I can recall only one slightly hazy day in over four months of digging.

During the early part of the dry season in this

area the humidity is extremely low. My diary records that beginning November 12 and lasting for some time this dryness was combined with very strong morning winds, which sprang up around eight or nine o'clock. These northwest winds, often of gale force, generally eased off during the afternoon. My crew called these nortes and told me they marked the real beginning of the dry season (verano).

The land in this part of El Salvador is used today for a variety of crops. The higher land on the slopes of the volcano is primarily in coffee, and in the valley cotton is a major crop. Henequen, a relatively low-profit plant, is grown on the sloping or hilly land to the north of the Río San Esteban. One aspect of the intensive cotton planting is aerial spraying of pesticides. This practice has virtually eliminated the native fauna. In all the time I spent at the site I saw one rabbit and two snakes. Iguanas, however, are common along the streams.

Robert S. Chamberlain, in his history of colonial San Miguel Province, says that in the early historical period towns around San Miguel paid tribute in cotton, cacao, wax, honey and other minor items, as well as with the staples of maize and beans (1947:641). San Miguel had been a cotton-raising area before the conquest, and this crop and cacao were very important items of tribute. Indigo (añil), although no longer grown, became important after the seventeenth century, especially on lands along the Lempa River (Helbig 1966:26) and around San Miguel.

The name El Obrajuelo is derived from obraje, or indigo-works.

CHAPTER 2. EXCAVATIONS

Introduction and Generalized Stratigraphy

The excavations in the summer of 1967 included only test pits for the purpose of sampling the ceramic content of the site. When excavations resumed in 1968-69, architecture was of the greatest interest, and I dug only four additional test pits. Three of these, placed in areas of the West Group where sherds were especially abundant on the surface, were intended to increase the Late Classic ceramic sample, and one was dug in the East Group at the river bank in an unsuccessful attempt to find an Early or early Middle Preclassic occupation.

The four structures I excavated have been restored on paper to the extent possible, but in no case was excavation of a structure complete. Because a thorough dismantling of each building was not feasible, some information has been lost, but I doubt that this amount has been great. More disturbing to me are those parts of the site I would have liked to dig but could not. Nevertheless, with two structures excavated in both the East and the West Groups, I believe that the architectural sequence is essentially complete, at least from the Early Classic period until the abandonment of the site.

Test Pit 4, started in 1967, was continued in

1968-69. This large excavation, reaching about twenty-five feet below the surface, provided most of the Preclassic ceramic and architectural information. If there is an architectural gap in the Quelepa sequence, I suspect that it would lie between the time of the platform found near the base of Test Pit 4 and the time of Structure 4, the earliest known Classic structure.

Samuel K. Lothrop, traveling from San Miguel to Quelepa in 1924, noticed "a layer of black humus covered by many feet of volcanic ash cast out by the Volcano San Miguel . . . inquiry at adjacent houses elicited the statement that remains were found in this black soil, but time to verify this assertion by excavation was not available" (1927b:177).

I tried without success to find a similar situation at Quelepa. In every case test pits ended in talpetate (water-hardened volcanic ash bedrock). The banks of the Quebrada Agua Zarca were often quite steep and high, providing deep profiles for inspection, yet in no place was soil visible under this talpetate. It is possible, as Lothrop suggested, that an early occupation underlies this consolidated ash. In no excavation, however, was I able to find the base of the talpetate.

The usual stratigraphy at Quelepa is quite simple, consisting of forty to sixty or more centimeters of brownish soil overlying talpetate. In some cases a

reddish clayey soil layer underlay this brown soil, and in a few areas, notably Test Pit 4, deep, rather sandy deposits were apparently the result of rapid sedimentation.

The following description of the excavations treats first the East Group, then the West Group and finally the test pits.

TABLE 1
 QUELEPA CHRONOLOGICAL CHART

DATE	CULTURAL PHASES AND CERAMIC COMPLEXES	ARCHITECTURAL REMAINS	ASSOCIATED C-14 DATES**
1000	P O S T O C C U P A T I O N		
900	LEPA	STRUCTURE 29	
800		WEST GROUP PLAZA	
700		(STRUCTURES 23, 28)	
600	SHILA II	STRUCTURE 3	A.D. 626 + 140 (FSU 354)
500	SHILA I	STRUCTURE 4	A.D. 446 + 180 (FSU 353)
400			
300			
200			
100			
A.D. 0	UAPALA	TEST PIT 4 PLATFORM	130 B.C. + 110 167 B.C. + 130 (FSU 337, 338)
B.C. 100			
200			
300			
400			
500	?		

** All radiocarbon dates were run by the Florida State University Radiocarbon Dating Laboratory, and all dates shown on this chart have the 1.03 correction for the 5730-year half-life applied. The ranges of FSU 353 and 354 are one-sigma, and the ranges of FSU 337 and 338 are two-sigma. For reasons explained in the text, three C-14 samples from Quelepa have not been included in this chart.

Excavations in the East GroupStructure 4

Structure 4 is the smaller and earlier of the two Shila phase (see Table 1) truncated pyramidal substructures excavated in the East Group. It lies near the center of the East Group, five meters behind the south edge of what was probably the third terrace from the Río San Esteban (Figs. 2,15; Pl. 20). As was the case with all other structures excavated at Quelepa, Structure 4 before excavation appeared to be an amorphous dirt mound (Pl. 10a).

The builders of Structure 4 had cleared the top of the terrace on which it stands of loose soil before beginning. This gave them a solid talpetate base on which to build, but the surface was rather uneven and undulating (Pl. 10f). As a result the height of the walls of the lowest terrace of the substructure varied. In contrast, the preparation of the surface for the later Structure 3 included leveling the talpetate itself. The level of the talpetate dropped toward the front of the terrace on which the building rests, and the south wall of the basal terrace of Structure 4 begins about 55 cm. lower than does the north, or back, wall.

The rectangular building is oriented four and a half degrees west of north, and the basal terrace measures 34.5 m. north-south by 18.8 m. east-west (Figs. 2,4,15). The rear of the structure is somewhat narrower than the front, measuring 18 m. The height of this lower terrace is 2.6 m. The second, and probably only other, terrace measures 27.2 m. by 15.3 m. and was not centered directly over the first, but was placed so that the south end of the lower terrace provided a rather large flat platform. The present height of the second terrace is 2.8 m., and I estimate, for reasons given below, that its original height would have been about 3.2 m. The total height of the structure would then have been about 5.8 m. Although the relative terrace heights would seem to suggest a slightly top-heavy substructure, the restoration model suggests it would not have been aesthetically displeasing.

It is possible, however, that Structure 4 was composed of three terraces. The top and sides of the mound were so badly eroded that any evidence of a third terrace has disappeared. Some slight evidence, given below, suggests that there was, in fact, no third terrace, and I have restored the building as having only two.

Access to the summit of the building was by a ramp about 11.9 m. long projecting from the narrow south end (Pl. 10b,f). The bottom of this ramp, marked by three large cut slabs of talpetate laid horizontally in a line

extended 6.3 m. south of the basal terrace, and its width at this point was 5.4 m. The upper portion of the ramp had disappeared, as had the original surface of its lower portion. Projecting the ramp from its base behind the three cut slabs mentioned above to the known height of the first terrace, I estimate a slope of twenty-seven degrees. My assumption is that the surface of the ramp intersected the top of the lower terrace, and it is not possible to prove this.

Assuming also that the ramp continued up at twenty-seven degrees, it would have intersected the vertical face of the second terrace about 40 cm. above the present height of the mound. This would correspond exactly with what I believe was the original height of the substructure, and it is partially for this reason that two terraces, rather than three, seem to me most likely. The presence of three terraces would have necessitated a rather abrupt change in the slope of the ramp within a few meters of the top.

The facing of Structure 4 consisted of roughly rectangular, horizontal blocks of talpetate covered with a thick coat of mud plaster. These stones varied greatly in size, ranging from 5 to 20 cm. in thickness and from 20 to 50 cm. in length (Pls. 10c,f, 12a-c,e,f). No attempt had been made to smooth their surfaces. In some cases one stone was laid directly upon another, but usually up to 5 cm. of mud was packed between stones.

This mud served both to anchor the stones in the wall and to compensate for the varying thicknesses of individual stones. The result was a fairly neat coursing. The sides of the ramp were faced in the same manner as the walls of the terraces (Pl. 10f).

A mud plaster coating was preserved in only a few places. Here it was 5-7 cm. thick, and it had been well smoothed while still wet. There was no evidence that the plaster on this building had ever been painted, although I do not consider such a treatment unlikely.

With the exception of the three horizontal stones at the base of the ramp, no part of the ramp surface remained. There is, then, no proof for a ramp as opposed to a stairway. However, if steps had existed, at least the basal step would probably still have been in place and a greater number of loose stones would have been found around the end and sides of the ramp. Finally, since it is known that access to the top of the terrace on which Structures 3 and 4 rest was by ramps and not by stairways, it is almost certain that stairways were not constructed for the structures themselves. Whether the ramp of Structure 4 above the three horizontal slabs was paved, as was that of Structure 3, is not known.

I did not trench through Structure 4, nor did I sink a test pit from its summit through its fill. Consequently the interior of the mound remains largely unknown, although several smaller excavations and trenches

suggested that the fill was primarily of hard, reddish clayey soil. Toward the outer surfaces of the terraces, immediately behind the facing walls, the dirt fill was mixed with loose, uncut stone. These stones did not serve as a retaining wall, but they may have increased the stability of the terrace facing. A trench through the long axis of the ramp revealed extremely hard clayey soil unmixed with rock (Pl. 10b). This trench showed that the wall of the basal terrace did not run behind the ramp, indicating that ramp and substructure were built at the same time.

The terraces were paved with uncut stone slabs set close together (Pl. 10d,e), and it is probable that these paved surfaces were then plastered over. Of the latter there is, however, no evidence. Two trenches across the top of Structure 4, at right angles to each other, indicated the techniques of floor construction. The total remaining floor, including the underpinning, extended a maximum of 65-70 cm. below the present surface (Pl. 13b). Above the clayey fill was a 30 cm. layer of small, stream-worn cobblestones, set in mud. Above the cobblestones were two layers, together about 15 cm. deep, of thin, uncut slabs set close together in mud (Pl. 11a,b). A single layer of slabs, found only near the center of the terrace and about 15 cm. thick, covered these (Pl. 11a-d).

Extending through the uppermost remaining layer of

slabs was a cache (No. 14) of several vessels. Although the base of this cache was relatively intact, the vessel tops were badly crushed, and I estimate that at least another 10-15 cm. of floor would have been necessary to cover the vessels (Pl. 11a,c,d). Above the cache would have been at least a plaster coat and probably another layer of slabs capped with mud plaster.

The restoration drawing of Structure 4 shows a rectangular wattle-and-daub superstructure with a thatch roof (Fig. 15). The only evidence for this building were large masses of burned daub around the base of the lower terrace. These could have derived only from a burned superstructure. Since I found no postholes in the upper terrace, the position and size of the superstructure are unknown, and the drawing is purely hypothetical.

Seven caches were associated with Structure 4, all of which included vessels of the Shila I and II ceramic complex. Four of these (Caches 10-13) appeared at the corners of the lower terrace, 30-40 cm. outside and several centimeters below the base of the corner (Pl. 12b,d). The floor abutting the terrace had been of dirt and could rarely be traced. At the southwest corner of the building, however, this floor had been partially burned and preserved. Cache 12 was sealed below it.

With the exception of Cache 12, the corner caches were identical. Each consisted of two vessels: a small upright hemispherical bowl and a larger ring-base bowl

inverted over or near it. Cache 12 included these two vessels, but about 50 cm. farther from the corner was a large, vertical-wall, bolster rim storage jar with two strap handles. A shallow bowl with four nubbin feet was inverted over the top of the jar as a lid. Inside the jar were several tiny, unidentifiable fragments of bone.

Caches 14 and 16 came to light in the trenches across the top of the mound. Cache 14 included seven vessels, a jadeite bead, and a small celt of black stone (Pl. 11a,c,d,f). Cache 16 consisted of four vessels, a greenstone celt, and a jadeite bead (Pls. 11e, 13a). Cache 14 was very close to the longitudinal axis of the structure, but Cache 16 was about two meters to the east of the center line.

Cache 19, also from Structure 4, was the most elaborate Shila I phase offering encountered at Quelepa. Under and slightly in front of the center slab at the base of the ramp to Structure 4 were ten ceramic vessels, one marble onyx bowl, and fourteen small jadeite beads (Pl. 13c-f). Of the last, three were carved. All of these caches, especially Caches 10-13 and 19, are probably dedicatory, although possibly some of them date to a time following the construction of the building.

A small amount of charcoal in one of the vessels of Cache 13 was submitted for radiocarbon analysis, and the resultant date of A.D. 446 \pm 180 (FSU 353) places the building well within the Early Classic period.

In the corner formed by the intersection of the east side of the ramp and the basal terrace was a large amount of burned daub, presumably the charred remnants of the final superstructure. A burned fragment of a wooden beam or post imbedded in one of these chunks of daub gave a radiocarbon date of A.D. 626 \pm 140 (FSU 354).

Since Structure 4 was not thoroughly excavated, I cannot be sure that there was no earlier structure inside. All present evidence, however, would suggest a single phase of construction.

Although Structure 4 overlapped in time with Structure 3, several meters to the east, the latter building was not completed until some time after the former was in use.

Structure 3

Structure 3, the largest edifice at Quelepa, stands eleven meters east of Structure 4, also on the third terrace north of the Río San Esteban (Pl. 6a-c). Along with the terrace in front of it, Structure 3 had been faced with very large, well-cut stones. Pedro Armillas, when he investigated Structure 3 in 1949, noticed this immediately (Armillas 1969). His trenches up the north, south and west sides of the substructure produced two caches, which are described below.

The builders of Structure 3 prepared carefully the ground on which it was to rest, leveling the sloping talpetate surface, rather than simply clearing it.

As the talpetate underlying this structure is quite hard, this task represented a significant amount of work.

Excavations around the basal terrace indicate that when the bedrock to the north was removed the natural undulations were also smoothed out. As a result, the facing wall of the lowest terrace is all of equal height. No plaster floor remained over the bedrock, and I believe that the talpetate itself, discolored by flecks of charcoal and refuse, served as the original floor.

Structure 3 is a truncated pyramidal substructure with probably eight vertical-walled terraces (Figs. 2,3, 15; Pl. 20). The basal terrace measures 48-48.1 m. north-south by 30.5 m. (at the south end) and 32.3 m. (north end). An orientation five degrees east of north aligned the building about nine or ten degrees east of Structure 4. The height of the lowest three terraces could be determined on three sides. On the north side one of Armillas' trenches may have destroyed the remaining base of the fourth terrace, so that the height of the third was not clear. On the south side the highest remaining evidence was the base of the fourth terrace, and on the west side all walls above the base of the fifth terrace were missing. On the east side I could trace the base of the sixth terrace, and on the north side, although the fourth and sixth terraces were no longer present, the fifth and seventh still remained.

The lower terraces were all 1.1 to 1.3 m. high

(Pls. 7a,b, 8d,f, 9c-f). The one major exception to this was the fourth terrace on the west side, which must have risen 1.7 m. to reach the known base of the fifth terrace on that side (Pl. 8c). On the east side the fourth terrace was 1.2 m. high. Because erosion had removed the corners of all but the basal terrace, it was not possible to follow terraces around from one side to the next, and I cannot explain this discrepancy.

The south side of Structure 3, from which the ramp projects, is not straight. The southeast and southwest corners form angles of slightly more than ninety degrees, so that the front bulges out slightly (Figs. 2, 15). The terrace walls, however, are not curved. Although this outward projection could be measured only for the basal terrace, I presume it continued on higher terraces, and the restoration drawings indicate this bulge. Structure 3 is a simple building, and the intentional pushing forward of this side makes it appear a bit larger than it actually is.

Mounds B-4 and B-5 at Kaminaljuyú share this rather unusual architectural trait. The west sides of both substructures are pushed somewhat forward, and stairways project from them (Kidder, Jennings and Shook 1946, Figs. 114, 115). As in the case of Structure 3 at Quelepa, the sides are not curved, and the bulge is created by using corners of more than ninety degrees in combination with acute angles at the intersections of

terraces and stairways. The Esperanza phase date for the Kaminaljuyu substructures should correspond chronologically to Structure 3.

The present maximum height of the substructure is about 9.5 m. Adjusting for the erosion of 20-30 cm. from the original building, I estimate that the building was 9.7-9.8 m. high when new. This would allow about 2.7 m. between the base of the seventh terrace, found only on the north side, and the top of the building. The gap is sufficient for two terraces, and I have therefore drawn Structure 3 with eight terraces. The surface of the eighth would have measured 22.3 m. by 9.1 m., providing an area of about 200 square meters at the summit.

A broad ramp on the south side of Structure 3 furnished access to the top (Pl. 6d). Although it was very badly eroded, this ramp appeared to have been similar to the one attached to Structure 4. In 1949, after Armillas exposed a portion of the basal terrace on the south side and trenched into the ramp itself, the owners of the Hacienda El Obrajuelo carted away a large amount of cut stone for construction in San Miguel. Possibly for this reason I did not find large cut stones at the base of the ramp similar to those encountered at the ramp base on Structure 4. The present projection of the ramp from the basal terrace is 8.8 m., and at this point it is 6.4 m. wide. Eight meters beyond its end is the edge of the terrace on which Structures 3 and 4 were built.

The upper portion of the ramp and of the entire south side of the structure were badly eroded (Pl. 8e,f, 9f). Armillas' excavations in the ramp had hastened this process, and my restoration drawings here are mostly hypothetical. If the upper four terraces on the south side had been equal in width to those on the other sides, and if the ramp had run directly to the top of the eighth terrace without change in slope, it would be necessary to conclude that three or four meters had eroded from most of the ramp. I do not believe this likely. Therefore, the section drawing shows the top four terraces to be 2.5 m. wide, in contrast to a width of 1.6-1.8 m. for the lower terraces. In addition, the ramp is drawn with a break in its slope. The first incline, reaching the top of the fourth terrace, has a slope of eighteen and a half degrees, and the second an angle of twenty-eight degrees. If this reconstruction is even remotely accurate, the total length of the ramp would have been about 24-25 m.

A striking feature of Structure 3 was its facing stones. On the basal terraces these were huge, well-cut blocks of talpetate. Some of these measured up to 150 cm. by 70 cm. by 30 cm. and weighed well over a ton (Pls. 8b, 9e). The ramp and the walls of the lower terraces were faced with these. On the upper terraces, however, the facing stones were small enough to be easily handled by one man. Setting the blocks in the lower terraces must have been an imposing task. Various times

in the course of clearing the basal terrace ten men were unable, without mechanical aids, to move a stone which had slipped from its place, and often I had to leave blocks where they had come to rest.

The facing stones were set in even courses. At times a stone would be several centimeters thicker than those next to it, and this resulted in a slightly irregular appearance. Although the stones were set in mud, practically no space was left between adjacent stones, and there was little or no spalling.

Structure 3 was the only building at Quelepa that had no plaster remaining on the terrace walls. It is possible that because of the generally excellent fit of the building stones a plaster coat was not considered necessary. As on Structure 4, the tops of terraces were paved with rather thin stone slabs (Pls. 7a, 8e, 9c). Again, nothing indicates that these were plastered over, although it seems likely that they would have been.

Most of the top of the substructure had eroded away, and Armillas' north-south trench had disturbed a good deal of the rest. The floor appears to have been very similar to that of Structure 4. Loose rock mixed with dirt fill begins about one meter below the present surface. This mixture, increasing in rock content, continued to within about 20-30 cm. of what is now the top. Above this, in certain areas, was a very rough layer of unshaped slabs, with several centimeters of dirt

between adjacent stones (Pl. 7c,d). In a few places there seemed to be two layers of these slabs, but the surface was so disturbed that it was difficult to be sure. I guess that originally one, and possibly two, more layers of slabs were present. The uppermost, perhaps with a plastered surface, served as the final floor.

At least three caches had been placed beneath the floor. Cache 2 consisted of a large stone disc with a convex surface, slightly beveled sides, and a flat base. Under this was a large, tubular jade bead. Cache 3 included two flaring-wall bowls with four nubbin feet, one inverted over the other, and four very small vessels, two of which had lids. Lying atop the cache bowls was a large, river-worn, green-grey stone (Pl. 7f). This may have been included in the cache because of its fortuitous resemblance to a large jadeite celt. Cache 4 was a single red-on-white vessel, inverted over a stone slab (Pl. 7e). A fragmentary white-slipped bowl recovered from the fill may have originally been a cache.

The cache of the stone disc and jadeite bead was located on the north-south axial line of the structure. It is interesting that Armillas encountered a similar cache in his trench up the ramp (personal communication 1969). Unfortunately, his artifacts are unavailable for study. They were originally kept by the owner of the Hacienda El Obrajuelo, now deceased, and I cannot trace them.

Armillas' cache was sealed beneath the surface of the ramp in approximately the area where the ramp would have crossed the fifth and sixth terraces. It included two stone discs, apparently identical to the one from the summit of the mound. Above each disc was inverted a flaring-wall bowl with four nubbin supports, and under each disc were three stone balls in a triangular arrangement. The diameter of these ranged from 18 to 20 cm. Directly under one of the stone discs was a tubular jadeite bead, very similar to that in my Cache 2. Above this disc, but under the bowl, was another bead.

Also part of this cache were two additional bowls, one inverted over the other, with a small amount of charcoal between them. A large, crushed jar with two strap handles had been capped with a small, inverted bowl with nubbin supports. Inside were a small low-neck jar with strap handles, five jadeite beads, and a greenstone celt. Armillas also noted the presence of a red material, probably cinnabar. Finally, about 20 cm. from the large jar was a bowl containing a small piece of charcoal.

Armillas stated that the ramp was paved, but at the time of my excavations this could no longer be ascertained. He noted several cut stone slabs, one of which measured 40 cm. by 40 cm. by 13 cm. This paving partially covered his large cache. Because I cannot correlate his vertical measurements with mine, the original height of the ramp above his cache is unknown. He does indicate that the

paving stones were set at an angle sloping down to the south.

In a short trench up the north side of Structure 3 Armillas located another cache. This, if it was contemporaneous with the building, would have been placed under the top of one of the terraces, probably the fifth. In relation to the position of the other caches at Quelepa, this would have been an unusual location for an offering. It consisted of two flaring-wall bowls, one inverted over the other, one small bowl, and a tetrapod S-angle bowl with hollow mammiform feet and Usulután designs.

On the top, sides and base of Structure 3 were scattered chunks of burned daub, probably derived from a perishable superstructure. Some of these contained multiple pole impressions and provided limited information on wall and corner construction. On the summit of the building, in an area covered by rough slabs, was a circular arrangement of small stones surrounding a space 25 cm. in diameter (Pl. 7d). This may have been a post-hole. If so, the post had not burned, but had rotted out without leaving a visible trace. The restoration drawing shows a thatched building atop the eighth terrace (Fig. 15). The size, shape and position of this edifice are conjectural.

The fill of the substructure was a hard, reddish, clayey soil. As in Structure 4, however, the areas just behind walls and under floors contained a mixture of this

clayey soil and loose rock, presumably for strength. Toward the top of the structure, beginning at the level of about the fourth or fifth terrace, this mixture became quite confusing. For some time I believed I was dealing with stairways above the fourth terrace on the east and west sides, as I continued to find roughly cut stones in lines which suggested steps.

S. H. Boggs, who visited the site during this phase of excavation, had serious reservations about the presence of stairways. Several of the presumed "steps" (those which I finally concluded were bases of terraces) were too high to be risers, and the idea of stairs had to be discarded. The more likely explanation is that in the upper portion of the substructure the fill directly behind the terrace walls consisted of roughly coursed, step-like lines of stone (Pl. 8a,c). This arrangement would have provided a firmer foundation for the terraces than would have soil alone or soil mixed with a few rocks. An east-west trench through the substructure might have clarified the matter further, but such a trench was not feasible.

A test pit sunk through the core of Structure 3 to bedrock showed that this outer edifice covered an earlier, smaller building, the nature of which remains poorly known. The 2 m. by 3 m. pit was placed about two meters north of the center of the presumed eighth terrace. At 85 cm. below the present surface, or about 110 cm. below the original height of Structure 3, the dirt-and-rock fill

changed rather abruptly to a hard reddish-brown clayey soil fill (Pl. 6e). This fill was homogeneous and compact.

At 330-340 cm. below the surface (about 4.8 m. above bedrock) the pit reached a series of burned mud-plaster floors (Pl. 6f). These floors cut through the east wall of the pit and continued about 60 cm. toward the center of the pit, where they turned up rather sharply and ended. The original plaster surface seems to have been recoated three times, and the final surface had been subjected to intense heat, so that much of it was dark red or black. Lying over the plaster surface were chunks of burned daub, presumably from a burned superstructure. This burned material appeared fresh, as if it had not been left to the elements for any length of time. This suggests that Structure 3 was begun right after the earlier building burned, and possibly also that Structure 3-sub was purposely destroyed to facilitate the ensuing construction.

Immediately below these burned floors reddish-brown clayey fill resumed, this time without a mixed dirt-and-stone foundation. There is no evidence for the use of stone in Structure 3-sub. However, as noted above, the plaster floors clearly turned up before they ended. This may indicate a stone wall, removed for use in the outer structure, but a perishable wall seems more likely. Structure 3-sub was at least five meters high and, to judge from the alignment of the floor edge, was oriented approximately north-south.

Reddish-brown clayey soil fill continued without break to 675 cm. below the top of the pit, or about 120 cm. above bedrock. This fill was identical to that of the outer structure, but the frequency of sherds contained in it decreased drastically. Below 675 cm. was a layer, roughly a meter deep, of a lighter, greyish-brown soil, followed by sterile, crumbling talpetate. Possibly this lighter colored area was the original soil beneath Structure 3-sub. The last meter contained few sherds.

A trench into the ramp, following the level of the talpetate bedrock, extended 120 cm. into the second terrace (Pl. 9b). Five meters in front of the basal terrace a low retaining wall appeared. With two courses of uncut stones, it stood 40 cm. high (Pl. 9a). About 1.5 m. north of this wall the dirt fill changed to mixed dirt and rock. This mixed base for the ramp paving probably ran the full length of the ramp. The wall of the basal terrace did not continue behind the ramp.

As there are no radiocarbon dates from Structure 3, it is difficult to assign the building a date. The similarity and proximity of Structures 3 and 4 indicate, however, that the two functioned as a unit; specifically, as the focus of the Shila phase ceremonial center. This interpretation is strengthened by the fact that the massive terrace on which they rested was faced with huge blocks cut at the time Structure 3 was built. The radiocarbon date for the abandonment of Structure 4 is

A.D. 626 \pm 140, and it seems very likely that Structure 3 would have been abandoned at the same time or shortly thereafter.

Various ceramic types which probably pertain exclusively to the Late Classic Lepa phase did not appear in the approximately twelve thousand sherds recovered from the surface of Structure 3. Since Structure 4 was completed about A.D. 450, I would guess that Structure 3, which contains caches of the earliest non-Usulután polychrome pottery at Quelepa, dates to about A.D. 500-550. This would allow between one and two hundred years before it is presumed to have been abandoned. This period, beginning about A.D. 500-550 and ending with the abandonment of Structures 3 and 4 and the shift of the ceremonial center to the West Group, is designated as the Shila II phase.

Of over four thousand sherds recovered from the fill of Structure 3, only two were of the late fine-paste red-on-white pottery. This suggests that the first appearance of the late fine-paste monochrome, bichrome and polychrome complex coincides closely with the completion of Structure 3.

Structure 3-sub contained only sherds of the Uapala phase. However, since the sample is rather small (less than five hundred sherds) the building may well have been constructed during the Shila I phase.

Excavations South of Structures 3 and 4

The artificial terrace on which Structures 3 and 4 are situated is one of the longest and highest at the site. Two large ramps provided access to the top of the terrace (Figs. 2-4, 15; Pl. 20). Ramps 1 and 2 are located directly in front of Structures 3 and 4, respectively. The ramps were not visible before excavation, and the terrace itself appeared only as a gentle rise.

The terrace and the ramp walls were faced with large cut blocks of talpetate similar to those used in the basal terraces of Structure 3 (Pl. 14a,b). If anything, those used in the terrace and ramps were larger than those of Structure 3 above. As on Structure 3, the talpetate blocks were laid horizontally and set in mud with little or no space between stones. There was no evidence that the terrace or ramps were plastered. Like the ramps of Structures 3 and 4, the fill of these ramps was of dirt.

The terrace where is joined Ramp 1 was 4.2 m. high. To the west, where Ramp 2 joined it, the terrace was 4 m. high, with the dirt floor about 20-25 cm. above the base, leaving a visible terrace height of about 3.75 m. The top portion of the terrace wall had long since disappeared, and the restored height assumes that the top of the terrace was level with the bases of Structures 3 and 4. The terrace is oriented 273 degrees, except to the west of Ramp 2,

where a slight change in direction orients the terrace 271 degrees.

Ramp 1 extended about 19.1 m. At its base it was 12.1 m. wide, and at its top the width decreased to 10.9 m. Ramp 2 was 17.6 m. long, with a basal width of 8.1 m. At its top it expanded to 8.9 m. Both ramps inclined about thirteen degrees, and the orientation of each ramp corresponds to the orientation of the structure which it fronts.

I excavated completely the base of Ramp 2 but only outlined the base of Ramp 1. The basal portion of Ramp 2 had been paved with large, cut rectangular slabs which ranged from 7 to 30 cm. thick and averaged about 15 cm. (Pl. 14c,d). Some of these paving slabs were over 2 m. long and 1 m. wide. The paving continued up the ramp only about three meters. Beyond these large stones remained a few smaller, roughly cut stones set in the ramp surface, and the upper portion of the ramp may have been paved with these. Ramp 1 was probably paved in similar fashion.

Three caches were unearthed near the base of Ramp 2. Two of these (Nos. 20 and 21), about a meter apart, were located at the very base of the ramp and presumably had been placed below the dirt floor, which has now disappeared (Pl. 14c). Each cache consisted of a small bowl or jar capped by a smaller inverted bowl. Cache 18, about three meters northwest of the base of

the ramp, contained two small bowls, one inverted over the other. The ceramics of all three caches dated to the Shila phase.

Since the facing stones on the terrace and on the ramps are identical with those used on Structure 3, at least the final refacing of the terrace dates to the Shila II phase. No sure evidence shows that the terrace was refaced, although it is possible that a stone facing similar to that of Structure 4 was later replaced by larger and more carefully cut stones.

The facing of the north-south terrace, southwest of Ramp 2, supports this guess. A small trench to this terrace wall, which runs at about right angles to the terrace discussed above, revealed a facing of smaller, poorly cut stones very similar to those used in the facing of Structure 4. This suggests that the east-west terrace, with the two ramps, was faced in the Shila I phase with cruder stones and then renovated by substitution of the finer Shila II phase stonework.

The alterations necessary to build the terraces probably varied from one part of the site to the next. To create a terrace face of about four meters in front of Structures 3 and 4, a large amount of talpetate bedrock would have been removed and redistributed in other places. It was not possible in the time available to dig the trenches which might have provided more information on these surface alterations.

Excavations in the West Group

The Jaguar Altar

The Jaguar Altar (Pl. 55) lay 253 m. north-northwest of Structure 29 and 102 m. northeast of the ballcourt, near the edge of a terrace which may originally have been about four or five meters high. Atilio Peccorini mentioned the monument in 1926, and in 1949 Armillas again remarked on it. To the best of my knowledge, no photograph of it has been published. About a decade ago, when the field in which it rests was planted in cotton, the owner covered the stone with rubble, and it remained concealed until 1969. Judging from Peccorini's description of its position, I doubt that the altar had been moved since 1926. After my excavations the stone was moved to the National Museum in San Salvador.

I was not the first person to excavate around the stone. Someone, in the past, had searched for treasure under the altar, digging around and under its base and leaving large hollow spaces below it. None of the older men from the town claimed to remember whether caches were found near it. Most of the sherds collected while clearing around of the altar were late.

No present evidence indicates the original position of the stone. It may well have been placed here when

it was carved. However, one corner of the stone, weighing well over a ton, had broken off and could not be found, raising the possibility that breakage occurred before a final move.

Structure 23

Structure 23 is one of the small buildings in the Lepa phase ceremonial center in the West Group (Fig. 5). It is situated near the edge of a high terrace which forms the western edge of a small, sunken plaza. Its alignment seemed to correspond to that of the other structures on this terrace, and because of its relatively small size I chose it for excavation.

The structure comprises a single vertical-wall platform, measuring 8.8 m. north-south by 6.8 to 7 m. east-west, and a projecting stairway on the west side. The stairway, 1.9 m. wide at its base, extends 3 m. from the body of the platform. The corners of Structure 23 do not form right angles, and the platform has roughly the shape of a parallelogram. The east-west walls are oriented 277 degrees, whereas the east wall runs seven degrees east of north and the west wall nine degrees.

The platform and stairway facing marks a significant change in architectural tradition at Quelepa. Uncut, or very coarsely shaped, stone slabs, ranging from less than 10 cm. to more than 20 cm. thick, were laid horizontally in mud. More than 5 cm. of rather

soft dirt, without spalling, often filled the interstices between stones (Pl. 15d, 16a,b). Little effort was made to select stones of similar size, and coursing is generally absent. The sides of the stairway show no more care in facing than do the platform walls. Significantly, the walls include several re-used Shila II phase facing blocks. These are many times the size of any Lepa phase stones and are more carefully cut (Pl. 16a). Irregularities would have been covered by a rough coating of mud plaster. One small area still retained such a coat, about seven centimeters thick.

The stairway, centered on the west side of the platform, was simple and had no balustrades (Pl. 15c,d). The platform face, in contrast to the basal terraces of Structures 3 and 4, continued behind the stairs (Pl. 15e,f). Only the two basal steps remained, above which all traces had disappeared. To judge from these two, though, the steps incorporated more carefully cut stones than did the walls. The individual stones were ten or more centimeters thick, quite smooth, and variable in length and width. The first two risers measured 22 cm. and 23 cm., and the single tread was 22 cm. deep. Behind these was an area of rather hard clayey soil and a mortar of ground talpetate and pumice into which the steps had been set. This pattern presumably would have held for the total length of the stairs.

The present height of the platform is 2.5 m. If the stairway is projected at the angle of forty-four degrees indicated by the bottom two steps, and if the upper treads and risers were the same size as those below, the stairway would have intersected the west wall 3.2-3.3 m. above the base of the platform. It is therefore impossible, without positing a drastic change in the slope of the stairway, to allow for more than one terrace. The restoration drawing shows a single vertical wall (Fig. 5).

On the south side of the platform were several paving stones (Pl. 16b). These, however, did not continue around the base of the structure, nor did they appear near the staircase. In most areas the building surface consisted only of hard-packed dirt, and around Structure 23 it had not been leveled. As a result, the floor, to be even around the building, had to cover a small portion of the wall in most places. On the south side, for example, where the paving occurred, the base of the wall extended about 30 cm. below the paving stones. In the west, where the original surface appears to have been highest, the dirt floor was flush with the bottom of the first riser.

The fill of the platform and the stairway was of about one-half loose dirt or mud and one-half rock. The proportion of rock to dirt did not increase near the structure walls.

Around the base of the platform were scattered pieces of burned daub, as well as what were probably fragments of the wall plaster. It is therefore likely that upon abandonment of the building a perishable superstructure had burned. Two pieces of adobe painted a dark red were associated with the platform. Unfortunately, these were so small that I could not tell whether they were wall plaster from the platform itself or daub from a superstructure.

One cache (No. 23) apparently lay below the platform. Under the north wall, about 3.5 m. from the northeast corner, were three vessels. One of these, a late polychrome bowl, was upright, about 20 cm. beneath the floor. The second, a bit lower and closer to the wall, was an inverted top of a two-chambered ("hourglass") incensario. The position of the third vessel, a badly crushed redware effigy jar, was rather confusing. It lay under and behind the wall and was scattered over an area of about 50 cm. Not all of it was recovered, and I suspect that it was incomplete when interred. At any rate, it clearly predates the construction of the platform, as must the other two vessels if they are associated with it. As I will explain below, this portion of the platform stands on fill placed in front of an earlier and lower terrace wall, and I believe the platform was built immediately after the earlier terrace was extended to the east. Cache 23 should then be

contemporary with the structure above it.

At the intersection of the south wall of the stairway and the west wall of the platform of Structure 23 was a circular arrangement of stones (Pl. 16c,d). The five component rocks were roughly rectangular, but uncut, and had been sunk partially into the dirt floor. In that portion of the circle closest to the platform wall was a rough slab set vertically, projecting about 5 cm. above the other stones. Its base was about 30 cm. below the floor. In the middle of the circle lay another uncut slab, its top about 5 cm. below the surrounding stones. Underneath this slab, close to the vertical stone, were small fragments of charcoal. A date of 150 B.C. \pm 150 (FSU 366) from this charcoal was clearly out of line with the age of the building. The date was run on an "old and erratic counter," according to James R. Martin, who ran all the Quelepa radiocarbon dates (personal communication 1969). This may be the source of the error.

At 65 cm. below the dirt floor and the altar was a burned mud-plaster surface. This was almost certainly the floor associated with the top of the earlier Shila II terrace, the north-south face of which probably passed under Structure 23. I cleared only a small area of this surface. Parts of it had been badly disturbed before being covered by the 65 cm. of dirt fill, but some parts of the floor were still in excellent condition. This

suggests that the Shila II terrace was still in use at the time a base for Structure 23 was prepared.

Shortly after the platform was abandoned, someone unceremoniously threw parts of four or five incensarios into the corner formed by the south side of the staircase and the west wall of the platform, not far from the round, altar-like arrangement. Since 20-40 cm. of dirt had accumulated in this corner before the incensarios were so placed, I suspect that this event follows, if not by long, the last use of the building. Interestingly enough, none of the two-chambered incensarios were complete; all were either tops or bottoms of the usual hourglass form, and all had use-blackened interiors.

Structure 28 and Underlying Terrace

Structure 28 lies about six meters south of Structure 23 (Pl. 15a). A taller building, it had suffered more from erosion and cultivation than had Structure 23. Time limitations prohibited its complete excavation. A trench into the west side uncovered the wall of the basal terrace, the remaining height of which was about 1.5 m. (Pl. 15b). The wall facing was identical to that of Structure 23, as was the fill of loose dirt and rock. Although it was difficult to be sure, the orientation of the building was also about the same as that of the smaller structure.

At the base of the wall was a layer of ceramic refuse and burned daub about 25 cm. thick, overlying a dirt floor. This layer probably represents a burned superstructure. The base of the wall was at the same level as the base of Structure 23. This, as well as the identical facing and fill, suggest that the two were constructed at the same time.

A trench into the east side of the building failed to uncover the basal wall. It did reveal a massive terrace under, and probably slightly in front of, the east side of the structure. The huge cut stones used in this terrace were identical to those used in the facing of the Shila II terrace south of Structures 3 and 4 in the East Group (Pl. 14e,f). Throughout the length of the exposed wall (about 7 m.) the highest stone in place was invariably the largest. The surface provided by these huge blocks was level, corresponding to the level of the plaster surface encountered 65 cm. under the west wall of Structure 23. For these reasons I believe the present height of 1.8 m. to have been the original height.

At the base of the wall was a floor of cut paving stones. These were 5-7 cm. thick and up to a meter long. About a meter east of the wall these slabs disappeared, and it is not known how far from the wall they extended. I suspect that at an unspecified distance to the east was another, lower Shila II terrace, with its base about the level of the plaza below.

The orientation of the terrace was four degrees east of north. This is almost identical to the orientation of Structure 3 in the East Group. There can be little doubt that the terrace dates to the Shila II phase. As noted in the discussion of Structure 23, this terrace face should have passed about under the center of that building. The area to the east of the early terrace would then have been filled to provide a construction surface. A trench into the east side of Structure 23 to a depth of 2 m. below the base of the east wall showed that the fill below the platform was identical to that inside the structure, both in soil consistency and color and in the kind and amount of rock included. The absence of a break or packed surface at the level of the platform indicates a single construction period.

The evidence from excavations in and below Structures 23 and 28 suggests strongly that the Shila II phase in the East and West Groups immediately preceded the construction of the Lepa phase ceremonial center in the West Group. It would have been useful to trench west from the base of the present Lepa phase plaza through the superimposed terraces. The limited excavations possible, however, provide at least an outline of the architectural sequence in this part of the site.

Structure 29

Of the two small mounds situated in the Lepa phase plaza, Structure 29 was selected for excavation because it was larger and because its orientation was at variance with all other structures in this ceremonial center. I hoped that the building would represent the last phase of architectural activity at the site.

Structure 29 is a three-tiered platform which presumably served as the substructure for a small wattle-and-daub edifice (Fig. 6; Pl. 16e). It is oriented twelve to thirteen degrees east of north, and its basal terrace measures 17.2 m. north-south by 14.1 m. east-west. As in the case of Structure 23, the slightly projecting stairway is centered on the west side. The present height of the substructure is 3.5 m., and the original height, calculated by projecting the stairway at its present angle, was about 4.1 m.

The facing is the crudest encountered at the site. No attempt was made to shape the wall stones, which were set in mud, and consequently the surfaces are quite uneven (Pls. 17e, 18e). Coursing is very rough, and the walls often do not follow a straight line. However, a thick coat of mud plaster, at times undulating because of the irregularities of the wall itself, covered all visible surfaces.

The dirt fill of the platform differed slightly from that of Structure 23. It contained a greater

amount of clay and was therefore harder and more compact. Loose rock comprised less than a quarter of the fill.

The entire basal terrace and most of the second terrace remained, and on the west and north sides a single line of stones indicated the base of the third and final terrace. Each terrace was of a different height; the first was about 70 cm. high, the second 1.8 m., and the third approximately 1.6 m. The placement of the terraces over one another was asymmetrical, so that the basal two terraces were wider on the west side than on the other three. The top terrace, if my restoration drawing is accurate, would have covered an area of about seventy square meters.

Atop the third terrace were two low north-south lines of stones (Pl. 18f). The first of these, 4.2 m. east of the west wall of the third terrace, appeared to face east, and its lowest stone was about 40 cm. below the base of the third terrace. The second wall was parallel to the first, 40 cm. east of it. I do not know what their function was. The second wall was only two stones high, and I could not tell which way it faced. It is possible that the second wall was the base of the third terrace on the east side, for its bottom was at the proper level. However, this would have resulted in an extremely asymmetrical top of the structure, and I doubt that it served this function.

It also seems unlikely that either was a retaining wall, for several reasons. First, no other such retaining walls are known from this site; second, there would have been no need to place two such walls so close together; and third, they are both quite a distance from where I believe the east wall of the third terrace to have been. Neither wall is associated with a floor. The orientation of the parallel walls precludes their association with Structure 29-sub.

At the base of the first terrace, south of the stairway, was a single line of stones 10-15 cm. high and about 35 cm. wide. This line of thin slabs begins at the stairs and continues around to a point 1.7 m. east of the southwest corner (Pl. 17f). It served no obvious function.

On top of the basal terrace, a small platform protruded from the wall of the second terrace at each corner (Pl. 18d,e). Each was faced with uncut stone similar to that used in the terrace walls, and each was covered with a plaster coat. In the southeast corner of the building the upper plastered surface of this small platform reached 40 cm. above the top of the basal terrace, and I presume all four platforms were about this high. They differed, however, in size and shape. The two on the east side were the same, but at the southwest corner the platform continued along the south wall of the terrace for two meters. At the northwest corner the platform ended, as best I could tell, at the corner

itself. These odd appendages contained no caches; they may have supported moveable ceremonial objects.

The stairway, which projected one meter from the base of the first terrace, was partially intact (Pls. 16f, 17a,b). The rectangular stones used were 10-15 cm. thick, similar to those used in the stairs of Structure 23. The risers averaged 25 cm. and the treads 35 cm., so that approximately sixteen steps would have been necessary to reach the summit. The ninth riser apparently reached the top of the second terrace. At each side of the first tread was an unusual prominence built out from the second riser. These consisted of very small rectangular platforms, 40 cm. high and 40 cm. wide, as deep as the first tread, and capped by a flat stone (Pl. 17c). These, as well as the larger constructions at the corners of the basal terrace, may have been resting places for ceremonial objects.

At the intersection of the second terrace and the south side of the stairway was a pile of crushed, fragmentary vessels (Pl. 19d). Two were incensario bases, a third was an incensario top, and a fourth was a part of a large, coarse-paste bowl. This careless deposit of broken vessels in the same relative place on Structures 23 and 29 is probably not fortuitous. Since the sherds on the latter building lie directly on the plaster floor, while those at the base of Structure 23 lie above the floor on a previous accumulation of dirt, the abandonment of

Structure 23 may slightly predate that of Structure 29.

Within Structure 29 is a poorly defined earlier building. In the interest of preserving Structure 29 relatively intact until the time it can be restored, I left Structure 29-sub mostly unexcavated. A few short trenches into the later building provide limited information on 29-sub (Pls. 17d, 19a-c). It appears that 29-sub is similar to the structure which covers it. Its facing stones are identical to those of Structure 29.

Because 29-sub was oriented two degrees (east side) to five degrees (west side) east of north, part of the earlier building projected below and beyond the terraces of the later. This facilitated the excavations. The best evidence is found on the west and north sides. In its initial phase of construction, 29-sub probably comprised two terraces. The base of the first is 50 cm. below the base of the later building, and its height is 1.9 m. About 10 cm. below the base of the lower terrace lies talpetate bedrock. The second terrace had been cut off about 50 cm. above its base, and its height can not be determined. As the basal terrace of 29-sub was not found on the south side, the length of the original building is unknown, but its east-west width was 11.5 m. The stairway to 29-sub was possibly on the west side, but definite evidence is lacking.

After this first stage of construction a terrace 75 cm. high was added around Structure 29-sub. The base of

this addition was 10 to 20 cm. above the base of the previous terrace. On the east and west sides its width was 1 m., and on the north, 2.7 m. On the west side of 29-sub this low terrace was extended twice, each time about one meter, but these additions are much lower. The second and last extension was faced with crude, thin slabs placed vertically. All of these additions bore mud plaster coatings.

Cache 22, found near what was probably the center of the last addition, consisted of three pottery discs, one placed on top of the other; a large, well-chipped obsidian point; a chunk of hematite; a piece of orange, powdery clay; and forty-three unretouched obsidian blades and waste flakes. All of these utilitarian objects except the obsidian blades were grouped together. The blades were scattered throughout the length of the last addition to the terrace.

Under a cut slab near the southeast corner of Structure 29 was Cache 24, the most remarkable offering uncovered at Quelepa. The slab measured 39 cm. by 69 cm. by 5 cm. thick and lay on top of three intertwined yokes, two palmas, and an hacha (Pl. 19e,f). The top of the slab was about 10 cm. above the level of the plaster floor which abutted the low addition to the basal terrace of 29-sub and several centimeters lower than the base of the lowest terrace of Structure 29. Unfortunately, the floors did not extend out to the cache, and its precise

association is unclear. Nevertheless, it clearly post-dated 29-sub, and almost certainly is contemporaneous with the final plaza floor adjacent to Structure 29.

Several charred fragments of wood were recovered from the top of the basal terrace of the final structure. These pieces, possibly from a burned post, came from a hole in the plaster surface of the terrace, several centimeters east of the small platform at the southwest corner. Radiocarbon analysis provided a date of A.D. 410 ± 120 (FSU 367), which is probably about five hundred years too early. The sample was run under the same conditions as the sample from Structure 23, and I discount both dates.

The aberrant orientation of Structure 29, its position in the center of the Lepa phase plaza, the relatively crude construction, and the associated ceramics point toward a late date for the building. The radiocarbon date, although highly inaccurate, is considerably later than the determination for the Structure 23 sample. Dr. Martin informs me that the relative position of the two dates, at any rate, should be significant (personal communication 1969). Structure 29, then, should be the latest important ceremonial architecture at Quelepa. Ceramic evidence indicates a date of about A.D. 900-1000 for the abandonment of the structure and of the site as a whole.

Test Pits

Of the fourteen test pits, half were placed in the East Group and half in the West Group. The first ten I dug in 1967. All were dug in 20 cm. levels into sterile soil or, more frequently, to talpetate bedrock, and all measured 2 m. by 2 m., oriented to the cardinal points. Test Pit 4, which I expanded in 1968 to 4 m. by 4 m., was dug in structural and natural levels as well as in units of 20 cm.

Test Pit 1 (Fig. 7)

The first pit was located about five meters east of the southeast corner of Structure 3. Dark humus at the surface changed gradually to reddish clayey soil by 40 cm. Talpetate began at 65 cm. below the surface in the western portion of the pit, was mixed with red-brown clay for about 20 cm., and became very hard at 80-90 cm. In the eastern half of the pit, talpetate was mixed with reddish clay to a depth of 120 cm., indicating that the surface of the bedrock was originally quite uneven.

One sherd appeared from 80 to 100 cm., and the soil below 100 cm. was sterile. The top 40 cm. of the test pit contained sherds of the Shila II and Lepa ceramic complex. Below this, only sherds of the Shila I and II and Uapala ceramic complexes were found.

Test Pit 2 (Fig. 7)

To test the far eastern portion of the site, I placed Test Pit 2 about three meters west of the southwest corner of Structure 1. Three distinguishable zones of soil texture and color were visible. Black topsoil and humus shaded gradually into brown clayey soil, starting at about 40 cm. At 105-110 cm. this gave way to very hard talpetate in some portions of the pit and to brown, sandy soil mixed with talpetate in others. The pit stopped at 140 cm., the last 20 cm. of which were sterile.

At about 50 cm. from the south wall of the pit appeared a low platform of two or probably three courses of stones set in mud. This east-west platform wall began about 40 cm. below the surface and continued to a depth of about 75 cm. It was built of roughly cut stones of differing sizes, some quite small and some as large as 60 cm. long by 45 cm. wide. The construction was not sufficiently diagnostic to permit an architectural dating. Between this wall and the south edge of the pit, 20 cm. below the surface, was a single line of stones which appears to have been a 20 cm. step. The platform fill was of about equal parts brown soil and rock. Below the platform reddish-brown clayey soil continued to talpetate.

Shila II and Lepa ceramic complex material continued to the base of the pit at about 110 cm. Late Lepa phase pottery types were not found. The fill of the

small platform contained only sherds of the Shila I and II and Uapala ceramic complexes, but because this was only a small sample it is possible that the structure post-dates the Shila I phase.

Test Pit 3 (Fig 8; Pl. 5d)

Test Pit 3, in the northernmost terrace of the East Group, was close to the base of the hill, a considerable distance from any mound. Dark brown soil extended without visible break from the surface of the pit to about 210 cm., at which point I encountered the north wall of a platform. Below the base of the platform, at 280 cm., dark brown clayey soil continued until sterile was reached, in a very hard, pinkish mottled clay (talpuja piedra) at 360-365 cm. This type of "bedrock," found in several pits, is decomposed talpetate. Depending on its hardness it is called either talpuja piedra or talpuja suave.

Fill of the platform consisted of light brown soil mixed with large rocks. No floor was found, and any plaster surface on the outer wall of the platform had disappeared. This outer wall, running northwest-southeast, retained three courses of large stones. To judge from the height of the fill to the south, at least one further stone must have fallen. The original platform height would have been at least one meter. The rock fill of the platform continued only about one meter back from the wall, and behind this retaining area was dirt fill.

Sherds of the Shila II and Lepa ceramic complex were encountered in the first two meters of the test pit. In the level from 240 to 260 cm. was one sherd of this complex. It is not recorded whether this sherd was from the fill of the platform or from outside the platform wall. If the latter is the case, the platform might be of Shila I date; otherwise, it should be assigned to Shila II. Ceramic material below this platform was entirely of the Uapala and Shila I and II ceramic complexes.

Test Pit 4 and Structure 8 (Fig. 9; Pl. 3a,b)

Test Pit 4, near the south edge of one of the upper terraces in the East Group, provided the major stratigraphic evidence for the definition of the Uapala ceramic complex. I began the pit in 1967, in an attempt to encounter deep deposits similar to those in Test Pit 3, just to the north. Lack of time and increasing danger in working five meters below the surface in a narrow pit forced me to abandon excavations in the fill of a small, rubble-filled structure. In 1968 I expanded the pit to four meters by four meters to allow greater working room and continued it down to 720 cm., where talpetate appeared.

Dark topsoil extended from the surface down to 40-50 cm. From here to about 290 cm. below the surface was a fairly homogeneous deposit of reddish-brown soil

with a small amount of stone. The upper portion of this layer had a slightly higher clay content than did the lower section.

At about 60 cm. below the surface I reached the north wall of a low platform, the base of which appeared at about 100-120 cm. (Pl. 5e,f). This wall was of crudely faced or unfaced stones 30-50 cm. long, averaging 10-15 cm. high and set in dirt. The fill to the south was a mixture of mud and rock, with the rock concentrated within the meter or so behind the wall.

The wall seems to have been constructed in two parts, the western portion first. This half has rock fill extending as far south as the edge of the test pit, whereas the rock fill in the eastern half projects less than a meter. The facing stones in the western half of the wall are larger, thicker and somewhat less carefully cut than in the eastern half, where the facing is of rather thin stones, reasonably well cut. In the west, also, the platform wall seems to be one course deeper than in the east. This, however, might have been caused by slumping. Near the center of the test pit an irregularity in the coursing appears where the two parts of the platform meet. This is probably explained as an addition to the east, starting at a slightly higher level than the western section.

To the south of this platform wall was another low wall, also facing north. The base of this platform or

terrace wall was about 75 cm. below the surface. Its top could not be found, but I believe it to have been at the level of a burned floor traced at about 45 cm. just north of the test pit. This wall was probably a predecessor of the one described above.

In the northeast quadrant of the pit, 70-80 cm. below the surface, was a mass of extremely hard burned daub. Mixed with this layer, which may have been the burned remains of a wattle-and-daub structure, were fragments of burned timbers. From one I collected a C-14 sample (FSU 248). Unfortunately, the sample had been contaminated by excessive carbonates in the soil and did not give a reliable date, as it was not treated.

Caches 1, 5 and 6 were found in the same deposit of reddish soil as the platforms. Cache 1 consisted of two flaring-wall bowls, one inverted over the other, in the northeast quadrant of the test pit, 155-160 cm. below the surface (Pl. 4d). Cache 5, also with two flaring-wall bowls arranged rim to rim, appeared in the southeast portion of the pit, 80 cm. from the south wall (Pl. 4a). Located 140-150 cm. below the surface, it underlay the eastern addition to the low platform described above. Cache 6, similar to Caches 1 and 5, had two pairs of bowls (Pl. 4b). The base of this last cache, under the south wall of the test pit, rested about 160 cm. below the surface. Sealed between Vessels 1 and 2 was a large C-14 sample, which gave a date of 130 B.C. \pm 110 (FSU 337).

There was no indication that Caches 5 and 6 were intrusive through the platform built above them. I believe that both caches, and probably Cache 1 as well, predate the small structure or, at the latest, were placed under it at the time of its construction.

More than a meter below these caches, or 290 cm. from the present surface, lay the floor of a stone-lined pit. The base was of hard-packed soil, originally about a meter in diameter. Four imbedded stones encircled part of it and rose at least 40-50 cm. The walls, of uncut stones, were not covered with plaster when found. I saw no evidence of burning and so presume the pit was used for storage (Pl. 4c).

A few centimeters beneath the bottom of this small pit began a homogeneous deposit of yellow-brown sandy soil mixed with fine gravel. The color and texture of this layer distinguished it clearly from the reddish, hard soil above. It continued without significant change to a depth of 400 cm., followed by a series of four apparently unbroken plaster floors. These capped an early construction, the walls of which were not located. The dry fill forced me to step the excavation inward, and at this depth a major expansion of the test pit would have required more time than was available.

The floor layers and composition were difficult to determine. Each of the three lower floors appeared to consist of a plaster of talpetate mixed with mud or sandy

soil over a layer of crushed talpetate or crushed talpetate and sand. The fourth, and upper, floor had been added without an underpinning. The fill of the structure, continuing to about 520 cm., was of dry dirt and large rocks (Pl. 4f). The dirt from the upper portion of the fill had washed down between the rocks, leaving the top of the fill without soil.

From 520 to 540 cm. was a layer of reddish clayey soil, possibly serving as a solid base for the fill, and below this was a refuse dump. The original land surface here had apparently sloped down to the south, and in preparing for this early construction the builders presumably leveled the land by piling rocks and garbage on the slope. One result was a magnificent sealed ceramic deposit of thousands of early sherds. The dump ended at 620 cm., and dark brown soil with cultural material continued to 700 cm. At about 720 cm. sterile talpetate bedrock began.

Caches 7 and 8 were sealed under the floors of this early structure. Cache 7 contained nine vessels, most of which were large, flaring-wall bowls of the type encountered in Caches 1, 5 and 6. A large C-14 sample which produced a date of 167 B.C. \pm 130 was sealed between two of these bowls (FSU 338). Cache 8 was a single bowl without charcoal about two meters from Cache 7.

A further feature in Test Pit 4 was discovered somewhat by chance. In excavating Cache 6, which extended well under the south wall of the pit, a portion of the wall was weakened and collapsed, revealing the edge and fill of a large pit 120 cm. in diameter. The sides of this shaft were unlined. Its base appeared 390 cm. below the surface, or about 10 cm. above the latest floor of the early structure, and consisted of twelve thin stone slabs laid horizontally (Pl. 4e). There was no evidence of burning, so it is unlikely that the pit was an oven. It may have been a large storage pit. Above the stone slabs at its base was a layer of very hard dirt about 1-2 cm. thick, suggesting intentional packing. The center slabs, heavier than those at the sides, were up to 12-13 cm. thick and lay directly on the floor of the structure below.

The top of the probable storage pit was not defined clearly. It started above 140 cm. and showed no signs of having cut through the platform fill which ended at about 120 cm. Presumably its top was somewhere between 120 cm. and 140 cm. beneath the present ground surface.

Between Test Pit 4 and the southern edge of the terrace in which it was placed stood a low platform, Structure 8 (Fig. 9). In order to tie in the stratigraphy of the test pit with the structure, I placed a trench south from the pit into the north side of the platform. As the entire platform was not excavated, the trench

provides all of the available information on its construction.

A wall of roughly cut stones with a fill of mixed dirt and rock represents the earliest building phase. At the time of excavation 180 cm. of this wall was left standing (Pl. 3c). Its original height is unknown.

Brownish clay was subsequently added to the north of Structure 8 as fill for an extension. This second period of construction, I believe, was faced on the north by the low east-west wall near the south edge of Test Pit 4. The base of this wall was at 75 cm. From the top of this low wall a burned floor of clay and crushed talpetate extended south about 290 cm. At this point I encountered the remains of two rows of steps, running east-west. These probably formed the base of a stairway which provided access to the summit of Structure 8. The fill beneath and behind these steps is of the second construction period.

The final phase of Structure 8 seems to have been the addition of a new floor 20 cm. above the one described to the north of the steps. In several places the entire thickness of the new floor was created by laying large, roughly cut flat stones about 20 cm. thick on top of the earlier floor. At the time this last addition was made, the terrace appears to have been again extended to the north. This was the east-west wall found 60 cm. below the surface in Test Pit 4, and it was

constructed of roughly cut or uncut stones set in mud, reaching to about 100-120 cm. below the present surface. The association of the latest floor and this wall is likely, but since the floor could not be followed this far north a dashed line indicates its supposed extent in Figure 9.

All excavated units of Structure 8 contained sherds of the Shila II and Lepa ceramic complex. This relatively small platform, then, dates to about the time of Structure 3 or later. Sherds of the Shila I and II ceramic complex effectively ended about 120 cm. below the surface. However, five sherds of this complex were excavated between 120 cm. and 180 cm. Two of these, from 160-180 cm., underlay Caches 1, 5 and 6, with their bases at 150-160 cm. Although these are Uapala phase caches, the Izalco Usulután bowls in them are late and may well be transitional to the later Moncagua Plain and Tongolona Orange. Below 180 cm. all sherds belonged to the Uapala ceramic complex.

Test Pit 5 (Fig. 10)

This test pit, located in the East Group two terraces south of Test Pit 4, contained no structural features. Brown soil, underlying humus, continued to 81 cm. Below this was a 7 cm. layer of light brown soil and below this about 12 cm. of red-brown clayey soil mixed with gravel. Sterile red clay began at 100 cm. It is possible that the thin layer of light brown sandy soil

is the decomposed terrace surface.

Ceramic material continued to the red clay at about 100 cm. The first 60 cm. contained sherds of the Shila II and Lepa ceramic complex, while the bottom 40 cm. had only Uapala refuse. This may indicate that the possible floor at 80 cm. was built before the Shila II phase, since sherds of the Shila II and Lepa ceramic complex do not occur in or under it. However, since only 27 sherds appeared in the lowest two levels, it would be unwise to rely heavily on this evidence for dating the terrace floor.

Test Pit 6 (Fig. 10)

Test Pit 6 was placed on the highest terrace of the East Group, about 85 m. southwest of Test Pit 3. Dark brown humus gave way to reddish-brown soil at about 30 cm. About 60 cm. below the surface in the western and northern portions of the pit, an 8 cm. thick reddish plaster floor appeared, protected in part by several roughly shaped rock slabs of unknown function.

Below this floor I encountered reddish soil and possibly fragments of a thin (3 cm.) floor at about 80 cm. The reddish soil gave way to sterile talpuja piedra between 120 cm. and 160 cm.

Sherds of the Shila II and Lepa ceramic complex continued to a depth of 120 cm. below the surface. A single sherd of a type thought to pertain only to the

Lepa phase was found in the level from 100 cm. to 120 cm., and it is almost certain that both floors date to the Shila II phase or later. Only the bottom two levels, from 120 cm. to 160 cm., contained no sherds of the Shila II and Lepa ceramic complex.

Test Pit 7 (Fig. 11)

At the far western end of the West Group was a mound (Structure 41) differing from most others at the site in having no stones lying nearby and in being irregular and very flattened, presumably eroded through time. Its height above the flat land to the south was about 2.5 m., but it was only about 1 m. above the land to the north. Hoping that this might be an early mound, I placed a test pit near its summit.

Unfortunately, no construction levels were visible in the fill. Dark brown soil (fill?) continued to about 180 cm. without noticeable change. This was followed by about 20 cm. of red-brown clay, below which was hard, sterile, red clay.

The date of Structure 41, if indeed it is an artificial mound, is uncertain. Sherds of the Shila II and Lepa ceramic complex were in the top 120 cm. Below this was only Uapala material. Since the lower samples were relatively large (over four hundred sherds), I believe that the lower portion of the mound was constructed in the Uapala phase or shortly thereafter. However, I

cannot explain the lack of a visible stratigraphic break between the earlier and later fills.

Test Pit 8 (Fig. 11)

In the flat northern portion of the West Group huge quantities of sherds are visible on the surface. Test Pit 8, near the center of this area, produced sherds in vast numbers for the first 60 cm. but only three sherds from the 60-80 cm. level. Burned daub was rare, but it seems sure that this was a residential area. No significant soil changes were noted between topsoil and the sterile clay and gravel at 80-100 cm. Sherds of the Shila II and Lepa ceramic complex continued to the base of the pit.

Test Pit 9 (Fig. 12)

The ballcourt at Quelepa lies just north of the West Group ceremonial focus, connected to it by a low terrace which also formed the western range of the ballcourt. Test Pit 9 was placed in what I took to be the center of the playing area, in the hope of finding a ballcourt marker.

The first 150-160 cm. of the pit contained black topsoil, all presumably washed into the channel of the playing zone in post-occupation times. The first level was sterile, and the subsequent three were almost so. Between 140 and 160 cm. began brown soil. This continued to about 230 cm., where a hard layer of red-brown clayey soil indicated a probable playing floor. Sunk horizontally

into this floor were two very large stone slabs, 15-22 cm. thick and 70-80 cm. long. The slab to the west lay 226 cm. below the surface; the one to the east rested 5 cm. lower.

At the point where the two stones met was a small semicircular piece of sandstone, 4.5 cm. thick and 28 cm. in diameter. It extended several centimeters into the south wall (Fig. 12; Pl. 5b). Its top was flush with the east slab. Further excavation into this wall showed that the other half of this round cut stone, if there had been another half, was missing or had at least broken off and fallen farther away than the excavations reached.

Since the two large slabs had been purposely placed in the playing floor at or very near its center, and since the piece of sandstone was centered above the large slabs, it is possible that it served as a center marker. Militating against this possibility, however, was its small size and the fact that I could not find the other half.

Clayey soil with large quantities of sherds followed the floor at 230 cm. Beginning 270-280 cm. below the surface was a sterile, hard red-brown clay mixed with decomposed scoria (*talpuja suave*).

The ballcourt is unquestionably of late Shila II or Lepa phase date. Sherds of the Shila II and Lepa ceramic complex directly overlie the ballcourt floor, and a sherd of Campana Fine-line Polychrome, of this complex,

was sealed below the two large stones. A final 20 cm. level, beneath the slabs but above the sterile clay, contained ten sherds, all dating to the Uapala phase.

Test Pit 10 (Fig. 13)

This pit in the courtyard of the West Group ceremonial focus reached hard talpetate 80-110 cm. below the surface. No plaza floor remained. The only change in soil occurred about 40 cm. below the surface, where dark brown topsoil gave way to red-brown soil. Since this reddish soil was quite loose, it does not seem likely that it constituted a floor.

Sherds of the Shila II and Lepa ceramic complex continued to the base of the pit, although the lowest level, only a few centimeters thick, had only one Uapala phase sherd.

Test Pit 11 (Fig. 13)

Test Pit 11 was dug just north of the Río San Esteban, close to a line running due south from Structure 4. I hoped to encounter early material in this area near the river but did not.

The pit produced no features. Black-brown topsoil, heavily mixed with rock, continued without a noticeable break to about 90-100 cm. Below this dark soil was loose brown soil mixed with gravel, rocks and decomposed talpetate. This latter layer was devoid of cultural remains. I dug the entire pit to about 145 cm. and

part of the south half to 175 cm. without reaching bedrock. Late Lepa phase ceramics continued to sterile soil.

Test Pits 12 and 13 (Fig. 14)

Test Pits 12 and 13 were about fifty meters east of Test Pit 8, which in 1967 had given me a very large and relatively pure sample of Shila II and Lepa ceramic complex sherds. The purpose of the pits was to secure a further sample of late ceramics from this Lepa phase occupation area. Test pit 13 was aligned with Test Pit 12, two meters north of it. Both pits were excavated as single units, without separation into 20 cm. levels. Soil accumulation above bedrock in both pits was slight. In both a brown clayey soil mixed with decomposed talpetate changed to a sterile lighter soil and then to solid talpetate. Cultural material in Test Pit 12 stopped at about 100 cm. and at about 80 cm. in Test Pit 13.

The ceramic material from Test Pit 12 was mostly of the final ceramic complex at Quelepa, although a small amount of earlier sherds were classified. Unfortunately, the sherds from Test Pit 13 (Catalog No. 402) were misnumbered in the laboratory as 420 (surface material from Structure 29) and were included in the analysis of this lot. I do not believe that this inclusion affected in any significant way the analysis of 420.

Test Pit 14 (Fig. 14)

The area west of the Jaguar Altar had an unusually large number of sherds lying on the surface. I placed Test Pit 14 about fifty meters northwest of the Altar, hoping to secure a large sample of late pottery. Although the pit reached sterile soil at 80 cm., I recovered over eight thousand sherds. This great amount of refuse in just over three cubic meters of earth indicates a nearby living area and possibly a garbage dump. As in the case of the other shallow pits into the West Group occupation area (Test Pits 8, 12 and 13), the ceramics were overwhelmingly of the Shila II and Lepa ceramic complex, but a small amount of earlier material was mixed in.

In the west wall of Test Pit 14, about 30 cm. below the surface, was one course of roughly-shaped rectangular stones, probably the foundation for a dwelling. There is no evidence of more than one course of stones. Directly under this line of stones was Cache 25, consisting of vessels of the Shila II and Lepa ceramic complex. The base of the cache was 82 cm. below the present surface and 32 cm. below the bottom of the line of stones. The cache appeared to have been intrusive from the level of the stones.

Construction Details: Burned Daub and Plaster (Pl. 59g,h)

Mud wall plaster was found on every excavated building at Quelepa except Structure 3. Structure 4 retained areas of plaster 3-7 cm. thick on the basal terrace facing. Structure 23 had pieces of plaster around its base, and in one place a chunk may have been still in place. Two small pieces of plaster or daub from Structure 23 were painted a dark red.

All surfaces of Structure 29 were plastered as well, but because of the unevenness of the underlying stone wall the thickness of the mud coat varied greatly from place to place. One piece was painted white.

There is no evidence that Structure 3 was ever plastered, but the possibility cannot be ruled out. Structure 3-sub, however, retained thick layers of mud plaster. The sloping floor or terrace surface of 3-sub had been replastered three times with coats 1-3 cm. thick. There was no indication of paint on any of these surfaces.

Most structural and stratigraphic units at Quelepa contained chunks of burned daub, and the sides and bases of all excavated buildings were littered with this material. For this reason it is believed that all terraced platforms which have been investigated bore perishable mud and thatch superstructures. No postholes were found, however, and the size and shape of these buildings are unknown.

The burned daub provided a small amount of information about the construction techniques used on the perishable superstructures. The daub was tempered with a range of materials, including small sticks, grass, talpate and cinder-like stone. Occasionally the temper constituted almost half the daub, but this was rare.

Wall thickness ranged from about 2 cm. (Cat. No. 65) to 11 cm. (Cat. No. 24). No large post impressions were noted, but vertical or horizontal pole marks were common. These included poles 1-2 cm. in diameter clustered 1-2 cm. apart; contiguous poles of the same size; a single row of poles 1-3 cm. behind a surface with another row about 6 cm. behind the first. It is, unfortunately, not possible to combine these shreds of information to arrive at a reconstruction of even a portion of a structure.

Surfaces were generally smoothed, but one surface was almost always more carefully finished than the other. Presumably the inner surfaces received better treatment, and one outside corner indicates that outer surfaces were, at least at times, quite rough. Two surface chunks, one each from Structures 3 and 4, showed rather careful wall incision. Inside and outside corners were rounded, with only one external corner forming a sharp angle. Angles on outside corners averaged about 120, rather than 90, degrees. This large angle may result simply from the measurement of small fragments, but the absence of angles equal to or less than 90 degrees seems surprising.

Two daub surfaces had been painted. A chunk from Structure 4 was dark red, while one from Structure 3 was orange. Whether the entire buildings were so treated is not known. Nevertheless, there is evidence for some painting, on either plaster or daub, from all four excavated structures.

Radiocarbon Determinations

The stratigraphic and architectural sequence at Quelepa has been presented, and the sequence of ceramic complexes follows in Chapter 3. It is by combining these two sequences that a succession of three cultural phases has been established (see Table 1). A short series of radiocarbon dates helps place these phases in time.

The Florida State University Radiocarbon Dating Laboratory dated seven charcoal samples derived from excavations. Four of these appear to be valid dates, internally consistent and in reasonable agreement with judgments made on the basis of external comparisons. Three determinations, for reasons suggested below, are not accurate. The ranges, unless otherwise noted, are given as one standard deviation.

FSU 248. 3320 \pm 390 B.P. (1370 B.C.) Test Pit 4, 75-80 cm., Cat. No. 23. The sample consisted of very small fragments of charcoal from what was probably a burned timber. It would have derived from a structure presumably associated with the platform encountered at approximately this level (see Fig. 9).

The level from 60 to 80 cm. contained sherds of the Shila II and Lepa ceramic complex, so that a date earlier than A.D. 500 would have been unlikely. A date of 1370 B.C. is not consistent with two later dates run from lower levels in this test pit and could not possibly be accurate. Dr. James R. Martin, Director of the

Radiocarbon Dating Laboratory when the sample was run, noted that the sample contained very little charcoal, that it was saturated with small root hairs, and that a good amount of the larger grains of dirt in which the charcoal was interspersed were in fact calcite, or "dead" carbon. This calcite was not removed and probably produced the old date. All other samples from the site were treated to remove the calcite.

FSU 337. 2020 \pm 110 B.P. (70 B.C. or, with the 1.03 correction for the 5730-year half-life, 130 B.C.) The range is two-sigma. Cache 6, Test Pit 4, 140-163 cm., no architectural association, Cat. No. 307. A large amount of charcoal was sealed between Vessels 1 and 2, both Uapala ceramic complex Izalco Usulután flaring-wall bowls with four nubbin feet.

FSU 338. 2055 \pm 130 B.P. (105 B.C., or with the 1.03 correction, 167 B.C.) The range is two-sigma. Test Pit 4, Cache 7, sealed below the floor of the structure at 400 cm., Cat. No. 321. As in Cache 6, a large amount of charcoal had been placed between two Izalco Usulután flaring-wall cache bowls with four nubbin feet. The bowls had been crushed by the rock fill of the platform, so that the sample was not completely sealed, but there is little likelihood that it had been contaminated. Cache 7 appeared to be offertory, and the radiocarbon determination should date the construction of the platform.

FSU 353. 1460 \pm 180 B.P. (A.D. 490 or, with the 1.03 correction, A.D. 446) Structure 4, Cache 13, north-east corner of the basal terrace. Cache 13, dedicatory to Structure 4, included two vessels of the Shila I and II ceramic complex Chaparrastique Red-on-orange, one of which contained a small amount of charcoal.

FSU 354. 1285 \pm 140 B.P. (A.D. 665 or, with the 1.03 correction, A.D. 626) Structure 4, from burned daub at base. The charcoal sample consisted of pieces of burned sticks encased in chunks of burned daub lying just above the old surface. Along the south side of the building, just east of the ramp, were large amounts of burned daub. I believe this daub was from a burned superstructure. Since the remains were not cleared away after the fire, it seems likely that the structure was not used again. Structures 3 and 4 appear to have formed a unit, so that both would probably have been abandoned at about the same time. The radiocarbon sample, then, should date the end of the occupation of the East Group ceremonial focus.

FSU 366. 2100 \pm 150 B.P. (150 B.C.) Structure 23, charcoal associated with a small, crude stone altar on the west side of the building, in the corner formed with the south side of the stairway (Pl. 16c,d). The structure and the altar clearly date to the Lepa phase, or sometime after A.D. 600-700, and the date cannot be accepted.

Possibly the sample was contaminated. The charcoal,

which occurred in a rather thin vertical column under the altar slabs, may in fact not have been associated with the altar. However, Dr. Martin believes that the use of an unreliable counter for this sample and for FSU 367 may explain the old dates (personal communication, September 1969).

FSU 367. 1540 \pm 120 B.P. (A.D. 410) Structure 29. The sample was collected from the south side of the building, atop the basal terrace. A small shaft of charcoal extended below the surface of this narrow terrace, and I hoped that this might be the remains of a wooden post. Since Structure 29 should date to between A.D. 800 and 1000, the date cannot be accepted. As in the case of FSU 366, the sample may not be contemporaneous with the building it is supposed to date--it may be a later tree root. The erratic counter may also be at fault. FSU 366 and 367 are, however, internally consistent, in that the latter should be a few hundred years later than the former.

Chronology

Three cultural phases have been established for the Quelepa sequence: the Uapala, Shila and Lepa phases. The second of these is divided into Shila I and II. These are Lenca words meaning, respectively, "root," "seed" or "flower," and "jaguar." Each is defined partially by a ceramic complex, the "sum total of modes and varieties (types) that comprises the full pottery content of an archaeological unit: usually that unit is a phase" (Smith and Gifford 1965:502). For each phase there are architectural remains, as described in Chapter 2. The radiocarbon dates given above are the most reliable means of placing these ceramic complexes and architectural remains in time, but comparisons with the ceramics of other areas were useful as well. In some cases trade pieces provided temporal anchors.

The divisions on the chronological chart (Table 1) should be viewed as approximations and not as gospel. Dashed lines indicating phase boundaries represent probabilities and not fixed dates. Radiocarbon dates are too few and ceramic connections with better-known areas too tenuous to permit precise dating. Detailed evidence for the phase divisions and placement is found in the chapters on excavations and ceramics, and what follows here is only a summary.

The Uapala phase corresponds in part to the Late Preclassic period. Trade sherds in early Uapala levels

have been identified as late Providencia phase markers in the Guatemalan highlands, so that the beginning of occupation at Quelepa should probably be pushed back beyond 300 B.C. into the late Middle Preclassic.

The transition between the Uapala and Shila phases is not an abrupt one. The first known Shila architecture of significant size, Structure 4, has a C-14 date of A.D. 446. The Uapala ceramic complex, however, changes very gradually into the Shila I and II ceramic complex, and it is possibly unrealistic to hope that a clear line between the two can be drawn on the basis of pottery. Cache 6, about a meter and a half below the surface of Test Pit 4, has a date of 130 B.C. and was placed on the basis of ceramics in the late Uapala phase. A few early Shila phase sherds begin to appear at about this level in the test pit, although red-painted Usulutáns, an important Shila I phase characteristic, do not occur until about one meter higher. The line between the Uapala and the Shila phases has been drawn at about A.D. 150, but it should be understood that this point represents no more than a somewhat arbitrary line in what is clearly a ceramic continuum. There is no distinct Protoclassic period at Quelepa.

The end of the Shila phase is tentatively placed at A.D. 650-700, following a C-14 date of A.D. 626 which should date the burning of the superstructure atop Structure 4. At this point ceremonial architecture shifted to the

West Group.

Sometime after Structure 4 was built, the adjacent Structure 3 and the terrace facing to the south were enlarged and re-surfaced. Although there is no directly pertinent C-14 date, it must have been between A.D. 446 and 626. Cache 4, at the top of Structure 3, consisted of a single convex-wall bowl of Quelepa Polychrome. This is the first sure appearance of non-Usulután polychrome pottery at Quelepa, and the Shila phase is divided at this point. The Shila II and Lepa ceramic complex is defined as beginning with the first polychrome pottery.

The end of the Lepa phase coincides with the abandonment of the site. No C-14 samples pertain to this phase, but I believe there is enough evidence to suggest a terminal date of about A.D. 900-1000. Longyear suggests that the occupation of Los Llanitos, south of Quelepa, corresponded in time with the Acropolis phase at Copán, or from about A.D. 593 to 800, assuming a correlation close to 11.16.0.0.0 (Longyear 1944:45). The vacating of Quelepa probably followed rather closely that of Los Llanitos. Two Veracruz-style palmas in Cache 24, associated with the late Structure 29, almost surely date to A.D. 700-900. Except for a single piece of Plumbate, undisputed Post-classic period markers are absent, and it seems very likely that the Lepa phase ended before A.D. 1000.

CHAPTER 3. POTTERY

Introduction

The Quelepa ceramic sequence is based on the analysis of a considerable number of sherds and entire vessels from stratigraphic and structural contexts. A total of 101,227 sherds were recovered, of which 25,621 (25.3%) were classified. All sherds were washed, and the unworn and decorated sherds were kept for analysis.

Three ceramic complexes have been defined, primarily on the basis of stratigraphy and cache associations. It should be noted that I have not used the term ceramic complex exactly as it has been used in the past. I considered architectural changes more important than ceramic changes in determining phase boundaries at Quelepa. One result is that alterations in architecture, not in ceramics, determine the division between the Shila and Lepa phases. Specifically, the Lepa phase is defined as beginning at the time when the ceremonial center shifted from the East to the West Group. The significant ceramic division, however, is placed earlier, at the beginning of the Shila II phase, to coincide with the advent of non-Usulután polychrome pottery.

Also, it should be noted that the Shila I and II ceramic complex is defined as overlapping the Shila II and Lepa ceramic complex, as Usulután resist pottery continues

to be made for a short but undetermined period after fine-paste non-Usulután polychrome pottery begins. Both kinds of pottery are found in caches in Structure 3. Since I believe the overlap is short, I have included Usulután resist pottery in the former ceramic complex and polychrome pottery in the latter. An alternative would have been to separate a new ceramic complex corresponding to the Shila II phase, but such a step would have fragmented what I regard as a ceramic continuum.

In addition to sixty-seven vessels from caches and another twenty partially or completely restorable vessels from general excavations, I was able to describe thirty-five complete vessels from the site in the private collections of the land owners. Federico Prieto, hijo, manager of the Hacienda El Obrajuelo, started collecting artifacts soon after I undertook work in 1968. Most of the thirty-three vessels he had collected by September 1969 are from graves south of the Río San Esteban in an area almost certainly used as a cemetery. Two of his Shila II and Lepa ceramic complex vessels are reportedly from the West Group. Luis Guevara, present owner of most of the West Group, excavated two vessels on his land.

Several collections in El Salvador have vessels purporting to be from Quelepa. Because the site is large and has been known for some time, however, it is likely that many pieces are so described merely for convenience. Much of the Aguirre Collection, for example, which is

housed near the town of Quelepa, Longyear considered to be from Quelepa (1944:Pls. VII-IX, XII). It would probably be safer to say that most of the material is probably from the San Miguel Valley. The proveniences given in the general collections at the National Museum in San Salvador are even less accurate. Vessels unquestionably deriving from the eastern part of the country are frequently labeled as coming, for example, from a western department.

Complete vessels were extremely helpful in establishing a ceramic classification. This is especially true for the cache vessels. Definition of the Shila I and II ceramic complex, in particular, would have been difficult without the caches associated with Structure 4.

The vast majority of sherds came from structures, and the bulk of these were from surface excavations. As a rule, this surface material was the most eroded portion of the collection, with a consequent higher percentage of discards. Appendix 2 lists the ceramic lots and their proveniences. Most lots are from 20 cm. levels in 2 m. by 2 m. test pits, yet these test pits yielded only about one-quarter of the total sherd count (25,570, or 24.9%). Test Pit 4 provided an exceptionally large sample, and the Uapala ceramic complex is defined essentially on the basis of the material from the bottom two-thirds of Test Pit 4. The material here was generally unworn, and 4636 of 5950 sherds were classified.

As noted above, the definition of the Shila I and II

ceramic complex depended heavily on caches in Structure 4. The bottom 100 cm. of Test Pit 3 provided the only sample of Uapala and Shila I phase ceramics without Lepa phase sherds. Far fewer sherds were analyzed for the Shila I and II ceramic complex (3328, or 13% of the total collection) than for the earlier or later phases. The Shila II and Lepa ceramic complex, although better represented than the pottery of earlier phases, is relatively less well known, primarily because few Lepa phase caches appeared. No deposits contained sherds of the Shila II and Lepa ceramic complex only.

In the ceramic analysis I have used a slightly modified version of the type-variety system as described by Smith, Willey and Gifford (1960), Smith and Gifford (1965:502-03), and Sabloff and Smith. The last authors

define type as representing an aggregate of visually distinct ceramic attributes already objectified within one or (generally) several varieties which, when taken as a whole, are indicative of a particular class of pottery produced during a specific time interval within a specific region (1969:278).

Attributes used to define the type are those which pertain to decorative techniques and vessel form. The ceramic group, an important unit in the type-variety system, is defined by the same authors as "a collection of closely related types that demonstrate a consistency in range of variation in form and color" (1969:279). Sabloff and Smith state that all types included within the ceramic group must be members of the same ceramic ware, the

definition of which is based on characteristics of paste composition and surface finish. All types, varieties, groups and wares are to be named.

The major departures from the standard format here are that, as a rule, I give names to units resembling ceramic groups rather than ceramic types and that I eliminate variety names. Ceramic wares are not named or explicitly defined. Sufficient information is given in the descriptions of paste and surface treatment to permit easy identification of the wares.

To illustrate the operation of the present system, I refer to the Uapala phase coarse-paste unslipped pottery. All of this pottery is called San Esteban Plain. Within this large category are several decorated varieties referred to as San Esteban Plain Incised, San Esteban Plain Impressed Fillet, San Esteban Plain Modeled, and so on. Sherd frequencies and percentages are given for each of these decorated varieties in the type descriptions. In a strict type-variety analysis, undecorated sherds in this large category would be called San Esteban Plain: San Esteban variety; the decorated varieties would receive new and separate names; and the ceramic group including all of these would be called the San Esteban ceramic group. I estimate that about ninety-five additional new type names would have been needed if I had named all decorated types within the ceramic group.

Lee A. Parsons followed a similar approach with the ceramics at Bilbao, Guatemala, in naming only the established type within the ceramic group (1967). After the established type he gave a short list of potential types and varieties based on decorative modes, but for comparative purposes the vessel form was probably the most useful of his descriptive units within the ceramic group. Robert J. Sharer has noted that this system, although possibly well suited to the relatively small sample with which Parsons was working, does not provide taxonomic units easily compared with the ceramic types established in other type-variety analyses (1969b). I believe that the analysis of the Quelepa ceramics avoids this problem by describing separately all decorated varieties.

I have indicated that only ceramic groups are named from Quelepa. There are a few exceptions to this, however. The Shila I and II ceramic complex single-slip Usulután resist pottery, for example, forms a ceramic group in which the unifying characteristic is the Usulután technique. It includes a number of variations in surface decoration, and according to my usual procedure the undecorated single-slip Usulután and all its decorated varieties would be given the same proper name. During the Shila phase, however, red-painted Usulután pottery is common and very diagnostic, and I have given a separate name to the red-painted type. The same reasoning resulted in the separation of the double-slip Shila phase Usulután

pottery into two named groups. In addition, the locally-made Shila II and Lepa ceramic complex fine-paste types form a ceramic group which might have been designated by a single name, but I used different names for the white monochrome, the bichromes and the polychrome.

Thirty-two type names are employed. All are geographic names from El Salvador, and most are Lenca place names from the vicinity of Quelepa. In several cases I have retained names of ceramic types previously described in the archaeological literature. The format of the descriptions is roughly that of Sharer's analysis of the El Trapiche ceramic material (1968). This is partially because his is one of the most detailed analyses presented to date, but primarily because Chalchuapa is the closest archaeological zone with a long sequence excavated intensively, so that Chalchuapa-Quelepa ceramic comparisons are presently of special interest.

In the descriptions the name of each ceramic group is followed by the number of sherds classified within it. After the total, the percentage of the group of that ceramic complex and the percentage of the group of the total number of sherds classified are given.

The paste was not studied with a microscope, but I made general observations of hardness, surface and core color, fineness of paste, and amount and kind of temper for each group. Surface treatment, including presence or absence of a slip, surface color, and surface texture, is

described after the paste composition. All colors are described with reference to the Munsell Soil Color Charts (1954).

Next are given the varieties within the group, the first of which is plain or has no further decoration. This undecorated variety bears the same name as the group itself and usually includes the great majority of the sherds classified within the group. After the heading of decorated type follows the frequency and the percentage the type represents within the entire ceramic group. This precedes a reference to the figures and plates illustrating the type.

Forms and dimensions are given in the text for types and decorated varieties. Again, in an attempt to facilitate comparisons with the El Trapiche ceramic material, I used, as much as possible, the form categories used by Sharer (1968:153-56). The number of rimsherds of each form is given, along with the range of exterior rim diameters, the mean exterior rim diameter, and the number of measurements taken. When only a limited number of rimsherds was available, I attempted to measure them all, but if there were hundreds, I generally measured only a large sample.

This means of presenting rim measurements fails to present the entire range and distribution characteristics of a form. To compensate for this, I have prepared a series of histograms of vessel rim diameters (Figs. 67, 68). Some of these include a large number of rims of one vessel form

drawn from several decorated varieties within the ceramic group. For example, the histogram in Fig. 67a illustrates the range of rim diameters of undecorated and incised tecomate rims of San Esteban Plain, and the histogram in Fig. 67j includes both Tongolona Orange and Chaparrastique Red-on-orange flaring-wall bowls.

Because vessels of several types are lumped in this fashion, the histograms are best thought of as a separate analysis by form. The method preserves information in a relatively small space and it illustrates clearly certain trends in vessel manufacture. In particular, the histograms reveal increasing standardization of size and form. The early Izalco Usulután flaring-wall bowls show a large range in size (Fig. 67d), whereas the Lepa phase fine-paste convex and flaring-wall bowls show a marked standardization in rim diameter (Fig. 68f,i).

A list of whole or partial vessels of each type and the illustrations of them are given. Most of these are the cache vessels, but vessels in the Prieto Collection are included here as well. Where applicable, I included descriptions, measurements and counts for appendages.

Decoration is described for each type, where necessary. In the case of the first variety, which is often plain, this heading does not appear. Finally, at the end of the description of the ceramic group is usually a section including comparative material and a discussion. Specific comparisons may, however, be included within the

format at any point, obviating a separate section.

The ceramic collections are presently housed in the National Museum in San Salvador. All sherds are there, with the exception of three small type collections. Stanley H. Boggs, of San Salvador; Tomás Vilanova, of Santa Tecla; and the author each has one of these. Most of the restored cache vessels are also in the National Museum. Federico Prieto, hijo, of San Miguel, has retained many of the cache vessels and some of the artifacts from the Hacienda El Obrajuelo. These are all from the East Group and date to the Uapala and Shila phases. The National Museum has a complete list of the objects Prieto has kept.

Type Descriptions

UAPALA CERAMIC COMPLEX

SAN ESTEBAN PLAIN

Frequency: 3280 sherds (29.9%, 12.8%)

Paste: Generally quite coarse, but usually fairly hard.

Temper is generally heavy, including grey pumice and some quartz. Dark cores are frequent, but not the rule. Color ranges from dark grey, which is most common, to cream or light buff.

Surface Treatment: Almost always unslipped, with surfaces ranging from quite rough to smoothed. Some sherds, most of which are rims, are burnished. Body sherds, in a few cases, have zoned burnishing. Some sherds seem to have traces of a very light, thin orange wash. These may be self-slipped. Surface color ranges from dark greyish brown (10 YR 4/2, 2.5 Y 4/2) to greyish brown (2.5 Y 5/2) and pale brown (10 YR 6/3). Reddish yellow (5 YR 6/6) and light red (2.5 YR 6/8) are rare.

A. San Esteban Plain

Frequency: 2787 sherds (85.0%)

Illustrations: Figs. 31a-p, 32a-h, j-r, t; Pl. 23d

Forms and Dimensions:

- (a) Flaring-wall bowls, with everted, everted-grooved, exteriorly thickened, and direct rims: 46 sherds. Diameters 12-55 cm., mean diameter 30.3 cm. (32 measurements)

Whole vessels: Cache 7, Vessel 8 (Pl. 23d). This bowl is unusual in having a well-burnished surface and unique in having four nubbin supports.

- (b) Restricted shallow bowls: 1 sherd. Diameter 33 cm.
- (c) Convex-wall bowl: 1 sherd. Diameter 18 cm.
- (d) High-neck jars, with bolster, flaring, and exteriorly thickened rims: 145 sherds. Diameters 11-40 cm., mean diameter 21 cm. (62 measurements)
- (e) Low-neck jars: 12 sherds. Diameters 8-23 cm., mean diameter 15.9 cm. (10 measurements)
- (f) Tecomates: 39 sherds. Diameters 8-28 cm., mean diameter 15.2 cm. (19 measurements)
- (g) Restricted-neck jar: 1 sherd. Diameter 15 cm.
- (h) Comals: 2 sherds, one with handle. Diameter 56 cm.
- (i) Dish: 1 sherd. Diameter 11 cm.
- (j) Incensario: 1 fragment (prong) of a probable three-pronged incensario. Diameter of prong 3 1/2 cm.

Appendages:

- (a) Handles: 129 strap handles, ranging from 2 to 6 1/2 cm. wide, averaging 4-4 1/2 cm. 1 loop handle, 3 cm. diameter.
- (b) Supports: one bowl had four nubbin feet.
- (c) Spouts: 1, attached, 4 1/2 cm. long (Fig. 32t)

Bases: 3 very low ring bases, 4 shallow dimple bases.

Most were probably rounded.

B. San Esteban Plain Incised

Frequency: 413 (12.6%)

Illustrations: Figs. 31w-a', 32i, 33; Pl. 46f

Forms and Dimensions:

- (a) High-neck jars, with bolster, exteriorly-thickened, and everted rims: 60 sherds. Diameters 10-41 cm., mean diameter 22.2 cm. (40 measurements). 48 additional jar necks without rims were probably all high-neck. The wide-flaring rim of San Esteban Plain high-neck jars does not appear on San Esteban Plain Incised high-neck jars.
- (b) Tecomates: ten of which have direct rims, and three of which have interiorly thickened rims: 13 sherds. Diameters 7-19 cm., mean diameter 14.4 cm. (11 measurements). One rim has a vertical strap handle placed 2 cm. below the rim.
- (c) Low-neck jar: 1 sherd. Diameter 26 cm.
- (d) Flaring-wall bowl: 1 sherd. Diameter 42 cm. The rim is notched, with a profusion of coarse cross-hatching inside bowl.

Decoration: Incision was done when vessels were leather-hard. The edges of incised lines are usually quite rough. Common designs are sets of diagonal lines running away from the rim, cross-hatching, and opposed areas of diagonal incision. Incision is usually concentrated on everted rims or necks below bolster and never occurs on handles. Pattern burnishing is infrequent, but in some cases areas below

incised zones are polished.

C. San Esteban Plain Impressed Fillet

Frequency: 53 (1.6%)

Illustration: Pl. 46e

Form and Dimensions: Jars with bolster rims, 3 sherds

Appendage: 1 strap handle above impressed fillet

Decoration: Appliqué fillets seem to appear most frequently below rims of jars and on shoulders of large jars.

Finger-impressed fillets are most common (23), followed by fillets with small punched holes (16) and notched fillets (13). Several of the notched fillets appear to have been executed with a blade or other thin tool.

D. San Esteban Plain Incised, Impressed Fillet

Frequency: 12 sherds (0.4%)

Illustration: Pl. 46e

Form: This type of decoration probably occurs on jars.

Decoration: A combination of incision and appliqué impressed fillet. The incision usually appears just below the fillet in the form of diagonal or cross-hatched lines.

E. San Esteban Plain Incised and Punctate

Frequency: 8 (0.2%)

Illustrations: Fig. 32f,u; Pl. 46e

Form: One rim sherd, probably from a bowl.

Decoration: Small, crudely punched holes are usually surrounded by incised lines. The design on one sherd

(Pl. 46e) suggests an elbow joint.

F. San Esteban Plain Modeled

Frequency: 7 sherds (0.2%)

Illustrations: Fig. 3lv; Pl. 46g

Form: Modeling probably occurs most frequently on necks and shoulders of jars.

Decoration: Consists of appliqué modeled features. Two high-neck jars with bolster rims and incision below the rim have appliqué human facial features. Other features include a hand, a small head, and two coffee-bean eyes.

Comparative Material and Discussion: San Esteban Plain is the Uapala phase unslipped coarse ware. It is likely that much or most of the discarded ceramic material from early stratigraphic levels belonged to this type, but despite this probability the group was not as common as Izalco Usulután. A relatively high percentage of the group consists of decorated varieties, in contrast to the unslipped culinary and storage wares of later phases. Comparisons made for San Esteban Plain generally apply to Placitas Red as well, since the decoration of the second group merely involves adding red paint to the former without significant changes in form or other decoration.

It appears that during the late Middle Preclassic and Late Preclassic certain general ideas of vessel shape and decoration were diffusing throughout much of southern Mesoamerica. At Bilbao, Guatemala, jars with low, flaring

necks of shapes common at Quelepa occur in the Middle Preclassic Algo-es-Algo ceramic complex and the Late Preclassic Ilusiones ceramic complex (Parsons 1967, Figs. 19, 30, 31). Appliqué impressed fillets may appear below rims of these jars, as at Quelepa. Tecomates with interiorly-thickened rims and exterior diagonal incision below the rim are included in the Algo-es-Algo ceramic complex (Fig. 20a; Pl. 5a), but they do not appear in the Ilusiones ceramic complex. These Bilbao rims very closely resemble tecomate rims of both San Esteban Plain Incised and Placitas Red Incised from Quelepa. Jars with appliqué faces at Quelepa (Pl. 46a,g) are matched by appliqué faces on jar necks at Bilbao during the Middle Preclassic (Parsons 1967,Pl. 5c).

Three-pronged incensarios with vertical flanges and modeled human figures are reported for the Late Preclassic Caynac phase at El Trapiche (Sharer 1968:245-49, Figs. 35-37). The single prong from Quelepa may have been part of a similar vessel.

The coarse ware of the Archaic period at Copán includes elements common at Quelepa. Longyear illustrates several low-neck storage jar rims very similar to rims from Quelepa (1952, Fig. 30a-h). Copán coarse ware filleted bowls of the Archaic period (Fig. 32a-e,g-j) are like San Esteban Plain Impressed Fillet bowls and resemble especially Moncagua Plain Impressed Fillet bowls, the latter of which belongs to the Shila I and II ceramic complex at Quelepa.

PLACITAS RED

Frequency: 1011 sherds (9.2%, 3.9%)

Paste: Same as San Esteban Plain

Surface Treatment: This is the same as on San Esteban Plain, with the addition of red paint. The red paint covers only portions of vessels and is generally situated near rims and handles. The color hardly varies. Red (10 R 5/8) is usual, although a few dark red (10 R 3/4 to 10 R 3/6) and light red (10 R 4/8) sherds occur. Painted designs are very rare or non-existent. Six sherds had red-painted areas with sharp boundaries, probably parts of simple geometric designs.

A. Placitas Red

Frequency: 799 sherds (79.0%)

Illustrations: Figs. 34n-b', 35a-c,p

Forms and Dimensions:

- (a) High-neck jars with bolster, flaring and exteriorly thickened rims: 141 sherds. Diameters 9-50 cm., mean diameter 22.6 cm. (74 measurements)
- (b) Tecomates: 16 sherds. Diameters 10-17 cm., mean diameter 13.8 cm. (12 measurements). The entire outer surface of each is red.
- (c) Low-neck jars: 2 sherds. Diameters 15, 18 cm.
- (d) Flaring-wall bowls: 3 sherds. Diameters 21, 35 cm.
- (e) Comal: 1 rim fragment with part of attached strap handle.

Appendages:

- (a) Strap handles: 52
- (b) Supports: 1 large nubbin support, probably from a bowl
- (c) Spouts: 1, unattached

B. Placitas Red Incised

Frequency: 162 sherds (16.0%)

Illustrations: Figs. 34a-i, 35d-e,h-o; Pl. 47a

Forms and Dimensions:

- (a) High-neck jars: 108 sherds. Diameters 11-36 cm., mean diameters 21.1 cm. (80 measurements)
- (b) Tecomates: 2 sherds. Diameters 13 cm., 14 cm.

Appendages: 2 strap handles

Decoration: Incisions are similar to those on San Esteban Plain Incised, usually below the rim on straight- and flaring-neck jars, and normally form parallel diagonal lines or cross-hatched areas. Red-painted zones may be incised or delimited by incised lines, but incised areas below red rims are more frequent. One sherd was incised after the application of red paint.

C. Placitas Red Punctate Fillet

Frequency: 21 sherds (2.1%)

Form and Dimensions: High-neck jars with straight necks and exteriorly thickened rims (no heavy bolster rims), 15 sherds. Diameters 13-22 cm., mean diameter 18.2 cm.

(14 measurements)

Decoration: Appliqué fillets are usually found below red rims, but a fillet may border a red area. All fillets have small punched holes, and none were finger-impressed.

D. Placitas Red Incised and Punctate

Frequency: 8 sherds (0.8%)

Illustrations: Fig. 35f-g; Pl. 47b

Decoration: Areas of crudely punched holes are bordered by incised lines, as in San Esteban Plain Incised and Punctate.

E. Placitas Red Incised, Punctate Fillet

Frequency: 7 sherds (0.7%)

Illustration: Pl. 47b

Form and Dimensions: High-neck jars with straight or flaring necks, 6 sherds. Diameters 12-28 cm., mean diameter 21.2 cm. (6 measurements)

Decoration: Usually takes the form of diagonal or curved incised lines below a horizontal appliqué punctate fillet on neck of jars. One jar neck has a punctate fillet running vertically from the rim, with diagonal incised lines extending also to the rim.

F. Placitas Red Punctate

Frequency: 5 sherds (0.5%)

Illustration: Pl. 47b

Decoration: Crudely punched holes are situated in a red field, apparently at random.

G. Placitas Red Modeled

Frequency: 9 sherds (0.9%)

Illustration: Pl. 47c

Form: Straight-neck jars, one with a bolster rim, two with thickened rims, 3 sherds.

Decoration: Consists of modeled appliqué effigy features on necks, and probably shoulders, of jars. Six sherds from straight-neck jars show parts of modeled human faces. One sherd bears an appliqué hand, and two are unidentified features. Modeling is combined with incision on four sherds and with a punctate fillet on one other.

Comparative Material and Discussion: Placitas Red is the only significant local painted ceramic group of the Uapala phase. It consists basically of San Esteban Plain to which red paint is added. Forms are limited almost exclusively to jars and tecomates. As not all portions of jar surfaces are painted, I assume that large numbers of body sherds from Placitas Red vessels were classified as San Esteban Plain.

Red monochrome pottery is common in Mesoamerica at all times, and its presence in a ceramic complex is not diagnostic. Zoning of red areas by incised lines or impressed fillets, however, is a more specific Preclassic trait and is also noted in the Playa de los Muertos complex on the Ulua River, the Ulua Bichrome complex on the lower Comayagua River, and the Archaic period at

Copán (Longyear 1952, Fig. 32; Glass 1966:163-64). It should be stressed that Placitas Red is totally unrelated to the late Middle Preclassic and Late Preclassic Fine Red ware of western El Salvador and the highlands of Guatemala, several sherds of which occur at Quelepa as trade material.

IZALCO USULUTÁN

Frequency: 6576 sherds (59.9%, 25.7%)

Paste: Generally a very fine paste, with some coarser paste occurring. Temper is also fine and usually scanty, consisting of quartz and very small pieces of pumice. The pottery is invariably very hard; when struck or dropped, sherds produce a ringing sound. This is the hardest pottery made at Quelepa. Paste color ranges from a pinkish cream to a pale brown, and cores are often very dark. The most common color is a very pale brown (10 YR 7/3), with pink (7.5 YR 7/4) less frequent, and a light red (2.5 YR 6/6) relatively rare. For a photograph of a sherd section, see Pl. 47e.

Surface Treatment: Interior and exterior surfaces were well polished while still leather-hard. A resist substance was probably applied to this surface, both inside and out, usually by a multiple-brush technique, and an orange slip was subsequently applied to the entire vessel. Although a majority of authors believe Usulután designs to be the result of such a resist or negative technique of

application, Claude Baudez disagrees, saying that "this decoration consists of parallel lines, usually wavy, in light colours against a darker background, which seems as a rule to be obtained by drawing a toothed instrument over a freshly slipped or smoked surface" (Baudez 1970:40).

The slip usually fired to a bright orange, but the color ranges from red (2.5 YR 5/8) to light red (2.5 YR 6/8) and reddish yellow (5 YR 6/8). The surface areas to which the resist substance had been applied remain, after firing, a lighter color, similar to that of the paste. In some cases the resist areas have turned a darker color than those areas covered by the orange slip. For a range of the surface colors of Izalco Usulután, see Pl. 41a.

A. Izalco Usulután

Frequency: 6472 sherds (98.5%)

Illustrations: Figs. 16a-d, 36a-r,u, 37-40; Pls. 21, 22, 23a-c, 36a, 41a, 45a-c,e, 47e

Forms and Dimensions:

- (a) Flaring-wall bowls with wide-everted, exteriorly thickened, or direct (rare) rims: 1946 sherds. Diameters 10-52 cm., mean diameter 27.4 cm. (293 measurements). Wide-everted rims are usually decorated with one, and often two, circumferential incised lines or grooves. A single broad groove is also very common. Rim flanges and other decorations and projections are frequent. Some rims have notches or punctates, indicating the eye

of a fish, the body of which is shown by a flange and an outer incised line. In the case of flanges and double incised lines, the outer incised line often follows the flange out to the end at the edge of the rim, leaving a break in the line. Bowls with exteriorly-thickened, but not strongly everted, rims often have a single groove or incised line encircling the rim. Most bowls had slightly rounded bases and four nubbin supports.

A minor grouping within the flaring-wall bowls is the "cache" bowl. Almost all of the Uapala phase bowls associated with caches were of this type, and preliminary sorting set this group up as a separate sub-type of Izalco Usulután. The cache bowls are generally larger than other flaring-wall bowls, averaging 34.3 cm. in diameter, as opposed to an average of 26-27 cm. for the rest. The paste is somewhat coarser than the average Izalco Usulután paste, and heavier bits of pumice temper are visible. In addition, the Usulután resist decoration tends to be hazier. Neat patterns of swirls, cross-hatching or other lines may be replaced on bowls of this type by vague blotchy areas. However, despite the possibility of separating entire cache vessel from other flaring-wall bowls on the basis of these traits, it was impossible to sort sherds in the same fashion, and in this analysis cache bowls have been included with other flaring-wall bowls.

Whole Vessels: Cache 1, Vessel 1 (Fig. 16c; Pl. 23a); Cache 1, Vessel 2 (Fig. 16d; Pl. 21g); Cache 5, Vessel 1 (Pl. 21a,b); Cache 5, Vessel 2 (Pl. 22g); Cache 6, Vessel 1 (Pl. 23b); Cache 6, Vessel 2 (Pl. 22f); Cache 6, Vessel 3 (Pl. 23e); Cache 6, Vessel 4 (Pl. 24d); Cache 7, Vessel 1 (Pl. 22b); Cache 7, Vessel 2 (Pl. 22h); Cache 7, Vessel 3 (Pl. 21c,d); Cache 7, Vessel 5 (Pl. 22c); Cache 7, Vessel 6 (Fig. 16a; Pl. 21e,f); Cache 7, Vessel 7 (Fig. 16b; Pl. 21h); Cache 7, Vessel 9 (diameter 47 cm., not illustrated); Prieto Collection, cemetery (Pl. 36a)

- (b) S-Z angle composite silhouette bowls: 218 sherds. Diameters 8-39 cm., mean diameter 25.9 cm. (29 measurements). These bowls form a gentle S-angle silhouette. A marked Z-angle is very rare. Rims are direct, everted, wide-everted, or exteriorly-thickened. Probably many more than 218 vessels were of this form, but since a sherd must include a large portion of the vessel wall to show the composite silhouette, many smaller sherds from S-angle bowls have undoubtedly been classified as flaring-wall bowls.

Whole Vessels: Cache 7, Vessel 4 (Pl. 23c)

- (c) Faceted-flange bowls (composite silhouette): 49 sherds. Diameters 12, 15, 21, 28 cm. Two sherds are rims of flaring-wall bowls with low labial flanges; the rest are composite silhouette bowls with the

faceted flange at the break.

- (d) Convex-wall bowls: 65 sherds. Diameters 9-39 cm., mean diameter 18.4 cm. (57 measurements)
- (e) Vertical-wall vessels: 25 sherds. Diameters 13-34 cm., mean diameter 18.7 cm. (20 measurements). Most of these were probably bowls.
- (f) Dishes: 53 sherds. Diameters 9-40 cm., mean diameter 13.4 cm. (38 measurements). Very low, flaring-wall bowls, generally with small diameters, were called dishes. The separation of this form from flaring-wall bowls is a matter of degree. Absolutely flat vessels do not occur.
- (g) Low-neck jars: 79 sherds. Diameters 7-29 cm., mean diameter 17.1 cm. (58 measurements)
- (h) High-neck jars: 9 sherds. Diameters 9-14 cm., mean diameter 12.7 cm. (9 measurements)
- (i) Restricted-neck jars: 10 sherds. Diameters 10-20 cm., mean diameter 13.9 cm. (9 measurements)
- (j) Tecomates: 8 sherds. Diameters 8-19 cm., mean diameter 11.4 cm. (8 measurements)
- (k) Flanged vessels: 11 sherds. Eight bowls, four of which are composite silhouette, with a flange (not faceted) at or above the break. On simple bowls the flange occurs medially.

Appendages:

(a) Supports:

- (1) Nubbin supports: 229 sherds. Nubbin supports are

combined with dimple bases on 28 sherds. In all known cases nubbin supports occur in sets of four, never three.

- (2) Hollow mammiform supports: 6 sherds, including one support with a rattle. Three additional hollow supports may have been mammiform (Fig. 36L,n,o)
- (3) Solid mammiform support: 1 sherd (Fig. 36m)
- (b) Handles: 16 strap handles. All are very small; most have small apertures. Five are from restricted-neck jars, six are from vertical-neck jars, and one is from a flanged, composite silhouette bowl. All handles start either at the rim or less than 1 cm. below the rim (Fig. 39u-w).
- (c) Spouts: 10, all unsupported (Fig. 36p-r).
- (d) "Line lugs": 14 sherds. These are very small, horizontal, solid lugs ranging in length from less than 1 cm. to 4.5 cm. Usually rounded in section, they rarely project more than a fraction of a centimeter from the vessel wall. Because of their small size, it is unlikely that their function was other than decorative. Ten lugs occur medially, some just above the break on composite silhouette bowls, and three were placed just below vessel rims.

Bases:

- (a) Dimple bases: 86 sherds, including 28 surrounded by nubbin supports.
- (b) Low ring bases: 35 sherds.

Most bases were either flat or gently rounded (Fig. 36).
Decoration: All sherds were decorated with the Usulután resist technique. Application of the resist substance with a multiple-brush implement was most frequent, although single brush lines and mottled areas occur. Wavy lines and ripples are the most common designs, but straight lines, simple curved lines and cross-hatching appear as well. Insides and outsides of bowls are decorated, but on jars Usulután lines are found inside only for a short distance below the rim. Several other types of surface alteration appear with varying frequency:

- (a) Grooving: 34 sherds. This category includes sherds with horizontal grooves around the exterior wall. In seventeen cases, the groove occurs just above the break on composite silhouette bowls; in two cases the groove is located below the rim of a flaring-wall bowl; and on a single sherd a groove circles the vessel just above its base. This type of decoration was not observed in connection with faceted flanges.
- (b) Vertical fluting: 6 sherds. Shallow vertical flutes occur on four sherds from composite silhouette vessels and on one sherd from a flaring-wall bowl.
- (c) Incised horizontal lines: 99 lines. A single, narrow incised line often encircles flaring-wall bowls a few centimeters above their base.

(d) Miscellaneous incision: 12 sherds. Nine body sherds have curvilinear incisions of the size found on wide-everted rims; two sherds are decorated with very fine curvilinear incision; and one shows cross-hatched post-slip incisions. Vessel form associations are unknown (Fig. 36s,t).

B. Izalco Usulután Coarse Incised

Frequency: 26 sherds (0.4%)

Illustrations: Fig. 40r,s; Pls. 23e, 45d,f

Paste: Tends to be somewhat coarser than the paste of the standard variety of Izalco Usulután; temper is heavier; and vessel walls are usually a bit thicker. The paste is hard, however, and it is not as coarse as that of Izalco Usulután Coarse Variety.

Surface Treatment: Same as Izalco Usulután, except that incised areas are not slipped or polished.

Form and Dimensions: Jars, probably all high-neck, 11 sherds
Diameters 12-34 cm., mean diameter 25.5 cm. (11 measurements). It is likely that most or all the other sherds of this variety were from high-neck jars with wide-everted, everted, or exteriorly-thickened rims. One sherd may be from a composite silhouette bowl.

Partial Vessel: Lot No. 322 (Pl. 23e)

Decoration: Coarse incisions, with rough, burred edges are applied to necks and shoulders of jars before firing.

Incisions, generally beginning at or just below the rim, are vertical, diagonal or cross-hatched. The neck area to be incised never bears Usulután lines or an orange slip.

C. Izalco Usulután Coarse Variety

Frequency: 49 sherds (0.7%)

Illustration: Fig. 39h'

Paste: Very coarse, almost as coarse as San Esteban Plain. Generally coarser than Izalco Usulután Coarse Incised, but sorting is sometimes difficult.

Surface Treatment: Similar to Izalco Usulután, but surface is often less well polished, and the slip is generally not as hard.

Forms and Dimensions:

(a) Jar, probably high-neck: 1 sherd. Diameter 23 cm.

(b) Flaring-wall bowls with direct rims: 3 sherds.

Diameters 17, 29, 33 cm.

Decoration: Usulután resist technique applied in same manner as on Izalco Usulután, but patterns are cruder. Multiple brushing is less common, and resist areas and zones of orange slip are often no more than blotches with irregular boundaries.

D. Izalco Usulután Modeled

Frequency: 18 sherds (0.3%)

Illustration: Pl. 45d

Form: Probably limited to vertical to slightly flaring-wall bowls.

Decoration: Appliqué features are placed near rims of bowls. Features include twelve buttons, four of which have a central hole, possibly indicating an eye; three heads, representing a monkey, a deer and possibly a toad; and seven coffee-bean eyes, all placed immediately below the vessel rim.

E. Izalco Usulután Impressed Fillet

Frequency: 8 sherds (0.1%)

Illustration: Pl. 45d

Decoration: Appliqué fillets are placed horizontally on the outer vessel wall. Included are three punctate fillets, one finger-impressed fillet, and two notched fillets.

Fillets occur on necks and shoulders of jars and below rims of flaring-wall bowls. In two cases, a punctate fillet appears on a coarse incised vessel.

F. Izalco Usulután Red Painted

Frequency: 3 sherds (less than 0.1%)

Illustrations: Fig. 43g-i; Pl. 46b

Forms:

(a) Flaring-wall bowl: 1 sherd

(b) Restricted shallow bowl: 1 sherd

Decoration: Red paint, identical to that of Placitas Red, was applied to the rim of bowls. A single body sherd has Usulután lines outside and diagonal incised lines and red

paint inside.

Comparative Material and Discussion: Usulután-decorated ceramics are common in southern Mesoamerica from the Middle Preclassic until about the beginning of the Late Classic period. The name derives from a department in eastern El Salvador, an area often marked in private collections as the provenience of vessels with an orange slip and resist decoration. This type of decoration has been regarded with more than usual interest because of its distinctive nature, its frequent association with certain characteristic forms such as mammiform supports, and its wide distribution throughout El Salvador, Honduras, Guatemala and parts of Mexico. It has often served as a horizon marker for the Late Preclassic and Protoclassic.

Eastern El Salvador has been suggested as the origin of this type of resist decoration. At Quelepa, Izalco Usulután is extremely common. In pure Uapala phase ceramic lots it constituted up to fifty per cent of the entire number of sherds excavated and well over fifty per cent of those typed. Of 10,980 sherds analyzed for the Uapala phase, 6576 were classified as Izalco Usulután. This is, to the best of my knowledge, the highest frequency of sherds with Usulután decoration ever reported for an excavated collection. However, the Uapala ceramic complex at Quelepa, with its elaborate and well made Usulután pottery, is dated no earlier than 500 B.C., and we must look elsewhere

for the origins of resist decoration.

At El Trapiche, Sharer has reported a long Preclassic sequence with several types of Usulután pottery represented. The earliest of these is the Puxtla ceramic group, which he places in his Kal ceramic complex, dating between 800 and 500 B.C. and corresponding to the Las Charcas phase at Kaminaljuyu (Sharer 1968:185-86; Sharer and Gifford 1970: 445). This is a relatively small group including only 105 sherds from incised vertical-wall bowls and composite silhouette bowls. It is a double-slip Usulután, as are the Jicalapa Usulutáns of the following ceramic complex. Because the sample is small and because it seems unlikely that all Usulután-decorated pottery in a complex would be incised, I suspect that the Puxtla Usulután group may date to the Chul ceramic complex as well as to the Kal ceramic complex.

In the later Chul ceramic complex at El Trapiche, corresponding to the late Middle Preclassic (500-300 B.C.), Sharer includes two basic kinds of Usulutáns, both of which he believes continue into the Late Preclassic Caynac ceramic complex (ca. 300 B.C.-A.D. 200). Jicalapa Usulután is a double-slip version of his more common Izalco Usulután (Sharer 1968:191-205). He now believes that the double-slip Usulután begins earlier than the single-slip (personal communication 1969).

One of these ceramic groups, Izalco Usulután, appears at Quelepa, and it is so similar to the El Trapiche

material in paste, slip, decoration and even vessel form that I have retained Sharer's name. Only five early double-slip Usulután sherds were found at Quelepa, all from very early levels. One of the Shila I and II ceramic complex Usulután groups, Comacarán Orange-on-white, is double-slip, but it is later. There is no real evidence that a double-slip Usulután was a precursor of Izalco Usulután in eastern El Salvador.

It would seem then that Usulután resist pottery in western El Salvador precedes the earliest Usulutáns at Quelepa. Nonetheless, at El Trapiche, Jicalapa and Izalco Usulután together constitute only 23.6% of the entire ceramic collection analyzed, considerably less than does Izalco Usulután at Quelepa.

In central El Salvador two stratified sites have produced Usulután pottery. In the lower level at Cerro Zapote, San Salvador, Lothrop found flaring-wall Usulután bowl rims of shapes that could easily be matched at Quelepa (1927: 175, Fig. 4a-g). Several of these have encircling grooves common on Izalco Usulután. The similarity of Lothrop's material to mine suggests a Uapala phase date for the lower level at Cerro Zapote.

At Barranco Tovar, also in San Salvador, Muriel N. Porter excavated forty-six sherds with Usulután decoration in a collection of 3390 sherds (1955:109-110, Fig. 26-u). The context of the find at Barranco Tovar is similar to that at Cerro Zapote, and Porter suggests a date of late

Providencia to early Miraflores for her material. She notes that her Usulután rims are very similar to some illustrated for vessels in Tomb II in Mound E-III-3 at Kaminaljuyú. They also resemble closely some from Cerro Zapote, El Trapiche, and Quelepa. The small fraction of the total represented by Usulután pottery at Barranco Tovar is in strong contrast to El Trapiche and especially Quelepa, however.

In the Guatemalan highlands pottery with Usulután decoration is common in the Late Preclassic and occurs as a minor ceramic trait during the Middle Preclassic (Rands and Smith 1965:101). This temporal position concurs with Sharer's placement of Usulután pottery at El Trapiche. At Bilbao a double-slip Usulután (Río Santiago Usulután) is included in the Ilusiones ceramic complex, dating to the Late Preclassic and Protoclassic (Parsons 1967:86-90, Figs. 38, 39). Vessel forms in the Bilbao Usulutáns are very similar to shapes at Quelepa and El Trapiche. According to Parsons, however, there are no Middle Preclassic Usulutáns. Both at Bilbao and at El Trapiche the double-slip Usulután has a red-painted variety, whereas at Quelepa this added decoration appeared on only three sherds.

Mound E-III-3 at Kaminaljuyú produced forty-three Usulután cache bowls from the Miraflores phase. These bowls are almost identical in shape to the Uapala phase flaring-wall Izalco Usulután cache bowls. At Kaminaljuyú red rims are common, while tripod nubbin supports, which never

occur at Quelepa, are more frequent than four supports (Shook and Kidder 1952:101, 120).

It does not seem likely that the origins of Usulután decoration will be found in Honduras. Baudez and Becquelin (1968) note that at Los Naranjos, on the north shore of Lake Yojoa, the Jaral phase, dating from ca. 500 to 200 B.C., does not include pottery with Usulután decoration. The following Edén phase, lasting from ca. 200 B.C. to A.D. 550, includes Usulután decoration as an important ceramic trait.

At Copán burnished Usulután pottery is common during the Archaic or Late Preclassic period. (Longyear 1952:24, Figs. 45, 48-50). This pottery is very similar to Izalco Usulután from Chalchuapa and Quelepa, both in decoration and in shape. At Copán four nubbin feet are standard on flaring wall bowls, as at Quelepa.

The Ulua Bichrome complex at Santa Rita, on the Comayagua River, includes Usulután sherds with single-slip resist designs, small nubbin feet, and circumferential grooves of the kind found on Izalco Usulután bowls (Glass 1966:163). In the Comayagua Valley, at Lo de Vaca, Usulután resist pottery is important in time period II (200 B.C.-A.D. 550). It seems here to include the same forms present at other sites in Honduras and El Salvador (Baudez 1966:305-312, Fig. 5H-K). Baudez' Chismuyo phase in the Choluteca, which he dates from A.D. 350 to 550, includes two types of Usulután, one with a cream paste and

one with a beige or brown paste and a medium to coarse texture. He notes that Usulután decoration is rarely combined with bichroming. It may be that the Chismuyo complex includes these two Usulután wares, but I suspect that one, possibly the cream paste Usulután, is earlier than the other. At Lo de Vaca, according to his evidence, and also at Quelepa, only one ware is associated with resist decoration at a given time.

PINOS BLACK-BROWN

Frequency: 75 sherds (0.7%, 0.3%)

Paste: Generally fine, usually colored a light grey. Some sherds have a pinkish or light brown paste. The temper is fine, in most cases, although a few sherds have a coarser pumice temper. This is a hard, thin ware, but not as hard as Izalco Usulután.

Surface Treatment: Well-polished, inside and out, with a slip ranging in color from black (5 YR 2/1) to dark reddish brown (5 YR 2/2; 5 YR 3/2) and reddish brown (5 YR 4/3). The color may vary considerably on a single sherd.

A. Pinos Black-brown

Frequency: 59 sherds (78.7%)

Illustrations: Fig. 41a-j; Pl. 46c

Forms and Dimensions:

- (a) Flanged bowls: 5 sherds. Diameters 15, 21 cm. Flanges occur medially and are not faceted.
- (b) S-Z angle composite silhouette bowls: 2 sherds. Diameter 13 cm.
- (c) Vertical-wall vessels, probably bowls: 2 sherds. Diameters 30, 37 cm. One has vertical flutes on the outside of the vessel wall.
- (d) Flaring-wall bowls with direct rims: 3 sherds. Diameters 12, 14, 17 cm.
- (e) Tecomates: 2 sherds. Diameters 14, 15 cm.
- (f) Jars: 1 sherd. Diameter 12 cm.

Supports: One nubbin support.

B. Pinos Black-brown Red Painted

Frequency: 10 sherds (13.3%)

Illustrations: Fig. 41k-p; Pl. 46c,d

Forms and Dimensions:

(a) Vertical-wall vessels, probably bowls: 3 sherds.

Diameters 9-15 cm.

(b) Flaring-wall bowls: 2 sherds. Diameter 19 cm.

(c) Tecomate: 1 sherd.

Decoration: A red paint (10 R 4/8) similar to that of Santa Tecla Red was applied to the rims of all six rim sherds.

The four body sherds were slipped only on the outside, indicating that they were from jars or tecomates. On these sherds red lines were painted over the black slip. Because of the small size of the sherds, designs are unknown.

C. Canchón Fine-incised

Frequency: 5 sherds (6.7%)

Illustrations: Fig. 41q-s; Pl. 46c

Forms and Dimensions:

(a) Vertical-wall vessels, probably bowls: 2 sherds.

Diameters 18, 30 cm.

(b) Flaring-wall bowl: 1 sherd. Diameter 14 cm.

Decoration: A fine, post-slip incision covers portions of outer vessel walls. Designs include straight vertical and horizontal lines, diagonal lines, and diagonal cross-hatching. One sherd has a curvilinear design (Fig. 41r).

D. Ilopango Red-filled

Frequency: 1 sherd (1.3%)

Illustrations: Fig. 41t; Pl. 46c

Decoration: Slightly wider incisions than found on Canchón Fine-incised form an area of diagonal cross-hatching. The incised lines are filled with a red paint.

Comparative Material and Discussion: The name of this ceramic group is retained from Sharer's El Trapiche descriptions (1968:205 ff.), and Sharer in turn drew the name from the Kaminaljuyú Black-brown group. Canchón Fine-incised and Ilopango Red-filled trade sherds at Quelepa were also similar enough to material from the west to warrant the retention of previous names. Sharer does not report black-brown ware with red-painted areas, so I could not use his name for this type, and I did not think it useful to assign a new name for ten sherds, all of which were probably imported.

I have seen a few other pieces of black-brown ware from eastern El Salvador, but it appears to be relatively rare. Despite a total of seventy-five sherds of this ware at Quelepa, I suspect that it was imported from the west. This ware continues into the Early Classic period in the Guatemalan highlands, but it does not appear at Quelepa after the Uapala phase.

Many of the forms of black-brown vessels at Quelepa can be duplicated at El Trapiche. Flanged bowls from

Quelepa (Fig. 4lc,f,g) are similar to those illustrated from Chalchuapa (Sharer 1968, Figs. 7-10, 28b). The fine incising on Cancón Fine-incised at Quelepa is of the same curvilinear style as at Chalchuapa.

At Barranco Tovar, Porter's Preclassic excavations produced about 3400 sherds, more than three-quarters of which were black-brown ware (1955:106-07). Well over a tenth of these bore red paint, and many were also incised or engraved. This high incidence of red-painted black-brown ware from the San Salvador area indicates that the central part of El Salvador may be the source of this trade ware in the east.

SANTA TECLA RED

Frequency: 14 sherds (0.1%, 0.1%)

Paste: A fine, hard paste. Temper, used sparingly, consists primarily of very small fragments of quartz and tiny pieces of a glittering material, probably pyrite. Color is usually a light grey, but dark cores, which extend almost to the surface, are common. The paste is finer than that of Pinos Black-brown, but Santa Tecla Red is not as fine or as hard as Izalco Usulután.

Surface Treatment: Surfaces are covered with a thin, hard, red slip ranging from red (10 R 4/8; 7.5 R 4/8) to dark red (7.5 R 3/8). Small fragments of pyrite are visible in or under the red slip.

A. Santa Tecla Red

Frequency: 11 sherds (78.6%)

Illustrations: Figs. 43a-d, 46d

Forms and Dimensions:

- (a) Flaring-wall bowls: 3 sherds
- (b) Faceted-flange bowls: 2 sherds
- (c) Tecomate: 1 sherd. Diameter 12 cm.

Decoration: The tecomate rim sherd has a fine incised line around the rim.

B. Tacuba Incised

Frequency: 1 sherd (7.1%)

Illustrations: Fig. 43e; Pl. 46d

Decoration: Fine parallel lines were incised after the slip was applied on a single non-diagnostic body sherd.

C. Copinula Graphite-painted

Frequency: 2 sherds (14.3%)

Illustrations: Fig. 43f; Pl. 46d

Decoration: After firing, shallow grooves were cut through the red slip and filled with a dark, shiny graphite paint. Vessel forms are unknown. One sherd has two graphite-filled grooves, one of which curves away from the other.

Comparative Material and Discussion: Santa Tecla Red and its associated types, Tacuba Incised and Copinula Graphite-painted, are imports, presumably from central or western El Salvador. Santa Tecla Red is a major component of the Chul and Caynac ceramic complexes at Chalchuapa (Sharer 1968:216-26, Figs. 24, 25). Two of the eleven Santa Tecla

Red sherds at Quelepa were from faceted-flange bowls (Pl. 46d, top right), a form Rands and Smith place in the late phase of the Middle Preclassic (1965, Fig. 4). Mr. Edwin M. Shook has kindly identified these two sherds as Providencia phase markers in the central highlands of Guatemala (personal communication 1969).

UAPALA PHASE MINOR TYPES

Uapala Phase White

Frequency: 8 sherds (0.1%, less than 0.1%)

Illustrations: Fig. 43q-s; Pl. 46a

Paste: Same as Izalco Usulután

Surface Treatment: The surface was polished or well-smoothed, then fired. After firing, a white paint was applied over the entire surface or over certain areas. The paint is fairly thick and quite soft.

Forms and Dimensions:

- (a) Five sherds are from objects of unknown function (Lot Nos. 200, 309, 311, 314, 410). These range from one to two inches in length, are elongated ovals in section, and appear to be fragments of crescents (Pl. 46a, left column; Fig. 43q-s). Their thickness is about .5 cm. Both edges are well-finished, and all examples are curved on both horizontal and vertical planes. One sherd has two holes drilled through it; this was done before firing and suggests that the artifact was to be suspended. Two additional sherds

of this form, also of Izalco Usulután paste, probably were originally painted white.

- (b) Low-neck jars: 3 sherds (Lot Nos. 202, 312, 410). Two of these have very low, straight necks with small apertures. In both cases appliqué facial features were present, and the entire neck had been painted white. The third neck was somewhat taller, flaring, and covered with diagonal incised lines, over which the white paint had been brushed.

Comparative Material and Discussion: The use of a white paint on vessels during the Uapala phase is clearly rare. Because the paste of these sherds is the same as that of Izalco Usulután, I suspect that they were made locally. The function of the crescentic objects is unknown. No one to whom I have shown these sherds has known of comparable items.

Fine Paste Red

Frequency: 7 sherds (0.1%, less than 0.1%)

Illustrations: Fig. 43j-m,t; Pl. 46b (left column)

Paste: Same as Izalco Usulután

Surface Treatment: Surface is polished or well-smoothed.

Forms:

- (a) Flaring-wall bowls: 4 sherds, including one miniature flaring-wall vessel (Lot Nos. 83, 84, 317, 431)
- (b) Low-neck jar: 1 sherd (Lot No. 420)

Decoration: Red paint, identical to that of Placitas Red,

is applied to the rims of vessels. In the case of the low-neck jar, the red paint extends down 1 cm. inside the neck, and a step design is painted below the rim outside (Fig. 43t). One body sherd has two small appliqué fillets with red paint on the side of one fillet, and another body sherd has two raised appliqué ridges, also with red paint along one side of one low ridge.

Double-slip Usulután

Frequency: 5 sherds (less than 0.1%, less than 0.1%)

Illustrations: Fig. 43o-p

Paste: Variable. Four sherds which are probably from a single vessel have a rather soft, fine, reddish brown paste (5 YR 5/4) with little temper. The color and hardness of this paste distinguishes it easily from Izalco Usulután. A single sherd (Lot No. 201) has a very hard and fine paste of the same color as the four mentioned above.

Surface Treatment: After smoothing, the surface was covered with a white slip which is generally thick and soft. A resist substance was then applied over the white slip with a multiple-brush technique. Finally, before firing, an orange slip was applied to most or all of the vessel. The resist technique and the color of the orange slip are very similar to those found on Izalco Usulután.

Forms and Dimensions:

- (a) High-neck jar: 4 sherds, probably all from a single vessel (Lot Nos. 322, 323). The straight neck of

this vessel is incised, and neither the white slip nor the subsequent Usulután technique is found over the incised area.

(b) Flaring-wall bowl: 1 sherd. Diameter 29 cm.

Comparative Material and Discussion: These five sherds of double-slip Usulután resist pottery are almost certainly imports, as the reddish paste is not local. Another double-slip Usulután pottery appears at Quelepa as part of the Shila I and II ceramic complex, but it is totally different from these early sherds. Although the paste of the five sherds differs from that of the double-slip Jicalapa Usulután from Chalchuapa, I suspect that they were imported from the west, where double-slip Usulutáns are more common.

Red-on-orange

Frequency: 2 sherds (less than 0.1%, less than 0.1%)

Paste: Same as San Esteban Plain.

Surface Treatment: The sherds were covered by the polished orange slip used on Izalco Usulután, but the resist technique was not used. Blotchy areas of red paint, similar to that used on Placitas Red, were added to the surface of both sherds (Lot Nos. 318, 325).

Red-on-white

Frequency: 1 sherd (less than 0.1%, less than 0.1%)

Illustration: Fig. 43n

Paste: A coarse paste with light temper and color ranging

from reddish brown (5 YR 4/4) to dark red (2.5 YR 3/6).

Surface Treatment: The surface is well polished and covered with a white paint similar to that on Uapala phase white ware, and the rim is painted red.

Form: Flaring-wall bowl (Lot No. 318).

Decoration: A single groove probably circled the vessel 1.5 cm. below the rim.

Stuccoed Sherd

Frequency: 1 sherd (less than 0.1%, less than 0.1%)

Paste: Similar to Izalco Usulután.

Surface Treatment: The surface was smoothed. A thick coat of white stucco was applied after firing, and this was covered by a much thinner coat of red stucco, the color of which was very similar to the red slip of Santa Tecla Red. A test with hydrochloric acid indicated that the stucco did not contain calcite (Lot No. 326).

Comparative Material and Discussion: No published ceramics from El Salvador resemble this early stuccoed sherd. As it is a tiny body sherd, comparisons of form are not possible. Late Preclassic stuccoing of vessels is known from the Guatemalan highlands (Rands and Smith 1965:130; Kidder and Shepard 1944). Jute Stuccoed, a part of the Shila I and II ceramic complex and probably the Shila II and Lepa ceramic complex at Quelepa, is quite different from this single early sherd.

SHILA I AND II CERAMIC COMPLEX

MONCAGUA PLAIN

Frequency: 909 sherds (27.3%, 3.6%)

Paste: Generally soft and friable; rarely as hard as San Esteban Plain. Thinner sherds are often harder than thicker ones. The texture is more variable than that found in San Esteban Plain, ranging from a quite coarse paste to one which is fairly fine. The temper is diagnostic. Although, as in San Esteban Plain, small- to medium-sized pieces of quartz appear, the bulk of the temper in almost all cases is a white pumice, usually in large quantities and in large particles. Pl. 47d shows a typical Moncagua Plain sherd section. Paste color ranges from light brown (7.5 YR 6/4), which is most common, to light red (10 R 6/8; 10 R 6/6) and reddish yellow (7.5 YR 6/4). Light grey cores are common.

Surface Treatment: Surfaces are smoothed, and it is possible that some Moncagua Plain vessels were self-slipped. Surface color ranges from a light red (5 YR 5/6, 6/6, 7/6, and 7/8) to a reddish yellow (7.5 YR 6/6). A few sherds are dark red (2.5 YR 3/6). Many badly weathered sherds have a light yellowish brown surface color (10 YR 6/4).

A. Moncagua Plain

Frequency: 787 sherds (86.6%)

Illustrations: Figs. 16e,g,h, 18a,b,f,i, 42a-h,j-a', 44a-d, f-i,m,n; Pls. 24e-g, 25a,c,d, 27a, 28c,e,g, 30a-f, 36e,

38f,h, 47d,f

Forms and Dimensions:

- (a) Flaring-wall bowls with everted, exteriorly-thickened, or direct rims: 407 sherds. Diameters 16-66 cm., mean diameter 33.0 cm. (98 measurements)

Whole Vessels: Cache 3, Vessel 1 (Pl. 28c); Cache 3, Vessel 2 (Pl. 28e); Cache 12, Vessel 4 (Fig. 16e); Cache 14, Vessel 2 (diameter 39 cm., not illustrated); Cache 19, Vessel 7 (Fig. 16g; Pl. 24e,f); Cache 19, Vessel 8 (Pl. 24g); Cache 19, Vessels 9, 10 and 11 (diameters 40, 51, and 37 cm., respectively, not illustrated); Lot No. 200 (partial vessel, restored) (Pl. 28g)

- (b) S-Z angle composite silhouette bowls: 18 sherds.

Diameters 15,17,17,21 and 22 cm. As in the case of Izalco Usulután S-Z angle bowls, the sharp Z-angle is rare, and the gentle S-curve is prevalent.

Whole Vessels: Cache 18, Vessel 2 (Fig. 18i; Pl. 25a); Prieto Collection (Pl. 36e)

- (c) Faceted-flange S-Z angle bowls: 2 sherds. In both cases the flange occurs at the break, without grooves above.

- (d) Convex-wall bowls with direct rims: 6 sherds. Diameters 11, 14, 16, 17 and 23 cm.

- (e) Restricted shallow bowls: 2 sherds. Diameters 12 and 14 cm.

- (f) Vertical-wall vessels (probably bowls): 3 sherds.

Diameters 15, 27 and 27 cm.

Whole Vessels: Cache 3, Vessel 4 (with lid) (Fig. 18b; Pl. 30b,e); Cache 3, Vessel 6 (Pl. 30a); Cache 14, Vessel 1 (Pl. 27a)

- (g) High-neck jars, usually with everted rims: 48 sherds. Diameters 17-31 cm., mean diameter 22.2 cm. (17 measurements). Everted rims often take the form of a flattened bolster with a sharply beveled top. Vessels of this type are probably most often tall, vertical- to insloping-sided storage vessels with two strap handles. (See Figures 16i,j and 17a,c for this form.)
- (h) Low-neck jars: 3 sherds. Diameter 23 cm.
Whole Vessels: Cache 3, Vessel 3 (with lid) (Fig. 18a; Pl. 30c,f); Cache 3, Vessel 5 (Pl. 30d); Prieto Collection (miniature) (Pl. 38f)
- (i) Tecomates: 4 sherds. Rims are internally beveled and thickened. Diameters 11, 12, 13 and 15 cm.
- (j) Restricted-neck jars: 5 sherds. Diameters 6, 6, 12, 17 and 25 cm.
- (k) Dish: 1 whole vessel. Diameter 17 1/2 cm. A soft white paint similar to that used on the Shila II and Lepa ceramic complex Lolotique Spiked was applied inside. Cache 19, Vessel 5 (Pl. 25c,d)
- (l) Potstands: 2 sherds. Diameter 11 cm. One potstand has a notched appliqué ridge at the junction of the center column and the flaring stand. An

incised potstand with this shape is reported for the Esperanza phase at Kaminaljuyú, in polished blackware (Kidder, Jennings and Shook 1946, Fig. 82).

Whole Vessels: Prieto Collection, 2 potstands (Pl. 38b,c).

- (m) Lids: 2 complete specimens. Diameters both 7 1/2 cm. Thickness ranges from 7-11 cm. Cache 3, Lids to Vessels 3 and 4, 5 or 6. (Fig. 18a,b: Pl. 30e,f)

Appendages:

(a) Supports:

- (1) Nubbin supports: 36 sherds. These are generally broader and somewhat taller than nubbin supports of the Uapala phase.
- (2) Solid, conical supports: 3 sherds. These are considerably larger than nubbin supports.
- (3) Hollow supports: 5 sherds. Four supports of this type were probably mammiform, but none are complete. One hollow support has appliqué facial features of an animal.

(b) Strap handles: 61 sherds. Handles are usually thin in section and quite broad. A few are very small.

(c) Spouts: 2 sherds. Both are unsupported.

(d) "Line lug": 1 sherd. Similar to Izalco Usulután line lugs.

Bases:

- (a) Ring bases: 14 sherds. Height averages 1.5-2 cm. Diameters 10, 11, 11, 12, 13 and 18 cm.

(b) Dimple bases: 10 sherds.

Miscellaneous Forms: 2 long, tubular objects of unknown function. (Fig. 44n,o)

B. Moncagua Plain Incised

Frequency: 99 sherds (10.9%)

Illustrations: Figs. 17e, 42i, 44e,j-1; Pls. 29e, 47f,g

Forms and Dimensions:

- (a) High-neck jars: 19 sherds. Diameters 15-37 cm., mean diameter 26.1 cm. (12 measurements). Most vessels in this category are the tall, vertical- to insloping-wall storage vessels with two strap handles described under Moncagua Plain.
Whole Vessels: Cache 12, Vessel 3 (Fig. 17c; Pl. 29e)
- (b) Flaring-wall bowls with everted and exteriorly-thickened rims: 15 sherds. Diameters 14-47 cm., mean diameter 25.9 cm. (14 measurements)
- (c) Tecomates: 4 sherds. Diameters 11, 12 and 21 cm.
- (d) Low-neck jars: 2 sherds. Diameter 6 cm. Both miniatures, one of which has a straight neck, everted rim, and a strap handle.
- (e) S-Z angle composite silhouette bowl: 1 sherd.
- (f) Vertical-wall vessel: 1 sherd. Diameter 28 cm.

Decoration: Vessels were incised before firing, and lines are generally quite thin. Patterns are variable, but a common decoration is opposed sets of diagonal and vertical

lines below the rims of jars, bowls and tecomates. Zoned cross-hatching is also common.

C. Moncagua Plain Impressed Fillet

Frequency: 10 sherds (1.1%)

Illustrations: Pl. 47g

Forms and Dimensions:

(a) Jars, probably all straight-neck: 9 sherds.

(b) Tecomate: 1 sherd.

Decoration: With the exception of one sherd (the tecomate rim, which has a broad, finger-impressed fillet below the rim), all fillets are of a distinctive Shila phase type.

These are small appliqué fillets with small, round holes punched close together. Fillets of this type are commonly used to indicate limbs of human or animal effigies, and it is likely that they occur almost exclusively on shoulders of jars.

D. Moncagua Plain Incised, Impressed Fillet

Frequency: 2 sherds (0.2%)

Illustrations: Pl. 47g

Form: Jars, 2 sherds

Decoration: One jar has two parallel finger-impressed fillets, between which are diagonal incised lines forming triangles. The other jar shoulder has a curved vertical notched fillet and two parallel diagonal incised lines below the neck.

E. Moncagua Plain Modeled

Frequency: 4 sherds (0.4%)

Illustrations: Pl. 47g

Decoration: Modeled appliqué features are attached to vessel walls. The sample includes a rounded hand with incised fingers; an oval object with three appliqué bands around it; one fat bird head with an appliqué eye and a punctated top; and one straight-neck jar with appliqué eye and mouth of an animal effigy.

F. Moncagua Plain Punctate Rim

Frequency: 7 sherds (0.8%)

Illustrations: Fig. 42b'-e'; Pl. 47g

Form and Dimensions: Crude, flaring-wall, shallow bowls; 7 sherds. Diameters 24, 26, 28, 31 and 40 cm. This particular rim and wall form is apparently limited to Moncagua Plain Punctate Rim.

Decoration: Usually a single line of crude punctates or notches on the rim. One rim has two lines of punctates, and two sherds have large numbers of irregularly placed small punctates.

Comparative Material and Discussion: The relatively small number of sherds in this category may result from the decision to put borderline sherds in San Esteban Plain or Obrajuelo Plain. However, on the basis of paste, temper and surface finish, the type can usually be sorted. It clearly is related not to San Esteban Plain but rather to

the large, flaring-wall "cache" bowls of Izalco Usulután. Distinguishing between these cache bowls and Moncagua Plain is quite difficult. Form is of little aid in sorting, since most Moncagua Plain vessels are flaring-wall bowls with everted rims similar to those of Izalco Usulután.

Difficulty often arises in distinguishing Moncagua Plain from Tongolona Orange, since Tongolona Orange, from which the orange slip erodes easily, has a very similar paste. The surface color of Moncagua Plain often does not differ greatly from the light orange slip of Tongolona Orange, and it is possible that some Moncagua Plain vessels were self-slipped.

Three aberrant vessels have been included in this group, rather than given separate type designations. The first of these is Cache 19, Vessel 5 (Pl. 25c,d), a low dish with four nubbins feet. The inside of this vessel had been covered with a very soft white paint much like the white paint of Lolotique Spiked. That this treatment is unusual is indicated by an absence of Moncagua Plain sherds with this type of white paint from general excavations. Two vessels in the Prieto Collection, both from the cemetery south of the Río San Esteban, exhibited unusual surface treatments. One, a small, composite silhouette, ring-base bowl had a coat of white stucco inside (Pl. 36e). The stucco is of the type used on Jute Stuccoed, but the paste is Moncagua Plain. The second is a hollow support with

a thick, dark orange slip (Pl. 38h). This slip is quite unlike that of Tongolona Orange, and it is found on no other sherds from Quelepa.

SIRAMA RED, EARLY VARIETY

Frequency: 147 sherds (4.4%, 0.6%)

Paste: Same as Moncagua Plain and Tongolona Orange, often with a heavy white pumice temper.

Surface Treatment: Roughly polished or smoothed, similar to Moncagua Plain. A red paint is applied to limited areas of the vessel surface. The color ranges from dark red (10 R 3/6 and 7.5 R 3/6) to red (10 R 4/8 and 10 R 5/6).

A. Sirama Red, Early Variety

Frequency: 124 sherds (84.2%)

Illustrations: Fig. 45a-j; Pl. 48a

Forms and Dimensions:

- (a) Jars, probably all high-neck, with bolster, everted, and exteriorly-thickened rims: 31 sherds. Diameters 12-34 cm., mean diameter 21.0 cm. (20 measurements)
Included here are the tall, vertical-wall storage vessels with two strap handles.
- (b) Flaring-wall bowls with exteriorly-thickened rims: 8 sherds. Diameters 12, 31, 35 and 38 cm.
- (c) Convex-wall bowls, with direct rims: 4 sherds.
Diameters 12, 14, 14 and 22 cm.

Appendages:

- (a) Strap handles: 15 sherds

(c) Spout: 1 fragment

Bases: One ring base (Fig. 45i) of a uniform grey paste and a shape common at Chalchuapa may be a trade item. This type of base, known as a "pedestal stand," occurs in the Esperanza phase at Kaminaljuyú on bowls without basal breaks (Kidder, Jennings and Shook 1946:Fig. 68z,z').

Decoration: Red paint is applied frequently to rims, necks of jars, strap handles and shoulders. Some sherds, probably from jars, have very crude, thick, rectangular lines. One sherd from a convex-wall bowl has an eroded monkey figure on the outside.

B. Sirama Red, Early Variety, Incised

Frequency: 10 sherds (6.9%)

Illustrations: Figs. 17a, 45k; Pls. 28b, 48a

Form and Dimensions: High-neck jars, 2 sherds. Diameters 17 and 23 cm.

Whole Vessels: Cache 19, Vessel 2 (Fig. 17a; Pl. 28b)

Decoration: Fine lines are incised on the outer surfaces of vessels before firing. Cross-hatching on the walls of large storage jars is the most common decoration. One sherd (Fig. 45k) has red paint bordered by diagonal and horizontal incised lines, and in the areas not covered by red paint are lines of punctates paralleling the incisions. Generally, red paint covers the cross-hatched

incision.

C. Sirama Red, Early Variety, Punctate Fillet

Frequency: 12 sherds (8.2%)

Illustrations: Pl. 48a

Form and Dimensions: High-neck jar, 1 sherd. Diameter 16 cm. Most body sherds seem to be from the shoulders of jars.

Decoration: Fillets are of the same type as those described for Moncagua Plain Impressed Fillet and probably also serve the function of indicating limbs of effigy forms. Fillets are painted red or left unpainted. One fillet was notched.

D. Sirama Red, Early Variety, Incised, Punctate Fillet

Frequency: 1 sherd (0.7%)

Illustrations: Pl. 48a

Decoration: The single body sherd in this category has a narrow fillet with relatively broad punctations and diagonal incised parallel lines on either side. The entire sherd is painted red.

Comparative Material and Discussion: This is a minor group, in comparison with the later Sirama Red. It is distinguished primarily on the basis of the coarse Shila phase paste with heavy pumice temper. Vessel form, especially that of the large, vertical-sided storage jars with strap handles, is also diagnostic, as are the Shila

phase types of punctation and incision. It is never difficult to sort Sirama Red, Early Variety, from Placitas Red; but Sirama Red, Early Variety, and Sirama Red of the Shila II and Lepa ceramic complex are closely related. Borderline cases are quite difficult to place in one type or the other. When there was a doubt, the sherd was usually typed as Sirama Red. Probably for this reason the sherd count for the Early Variety is quite low.

TONGOLONA ORANGE

Frequency: 1581 sherds (47.5%, 6.2%)

Paste: Rather soft, especially in contrast to Izalco Usulután, with a coarser texture and more white pumice temper. The paste is also more variable than that of the earlier Usulután group. Thick sherds of Tongolona Orange have about the same paste as Moncagua Plain and cannot be distinguished except by surface treatment. Thinner vessels, including flaring-wall bowls with ring bases, constricted shallow bowls and convex-wall bowls, have a finer paste and less temper than larger vessels. Even the thinner sherds, however, can always be separated from Izalco Usulután by their softer paste and almost complete lack of dark grey cores. Compare Pl. 47d (Moncagua Plain sherd sections) and Pl. 47c (Izalco Usulután sherd sections). The Moncagua Plain sherd sections are typical also of the paste of Tongolona Orange vessels.

Whereas Izalco Usulután has a dark grey core extending almost to the surface and a superficial area of cream to pale brown or occasionally light pink paste, Tongolona Orange usually has a salmon-pink to light orange paste with a pale brown core. Light grey cores occur infrequently. In contrast to Izalco Usulután, in which the dark grey core changes abruptly to the pale color near the surface, the change in Tongolona Orange paste color, if it occurs, is very gradual. Colors range from red (2.5 YR 4/8), which is very rare, and (2.5 YR 5/8), also a red, to yellow and brownish yellow (10 YR 7/3; 7/4, 6/3, 6/4) and reddish yellow (5 YR 7/8, 7.5 YR 6/8).

Surface Treatment: Surfaces are usually polished. Larger vessels, notably large flaring-wall bowls with exteriorly-thickened or everted rims, have a generally rougher surface than do small vessels. A resist substance is applied, usually with a multiple-brush technique, to portions of the vessel surface, and subsequently the surface is covered with an orange slip. Both paste and slip of Tongolona Orange erode more easily than is the case with Izalco Usulután. A few vessels almost certainly did not have Usulután lines, but in these cases the orange slip was at least mottled. Mottling in general is more common on Tongolona Orange than on Izalco Usulután. The orange slip ranges from red (2.5 YR 5/8) to reddish yellow (5 YR 6/8).

A. Tongolona Orange

Frequency: 1538 sherds (97.3%)

Illustrations: Figs. 17b,f, 18e,g, 46a-h', 47a,e-z, 48a-p; Pls. 24a-d, 25b,g, 26c,d, 27b-d,f, 28a,f, 36b,d,h, 37a-d,f, 38a-d,g, 48d

Forms and Dimensions:

- (a) Flaring-wall bowls with everted, exteriorly-thickened and direct rims: 469 sherds. Diameters 14-50 cm., mean diameter 27.8 cm. (107 measurements)
Whole Vessels: Cache 14, Vessel 3 (Pl. 24d); Cache 14, Vessel 7 (Pl. 24a,b); Cache 16, Vessel 4 (Pl. 25b); Cache 19, Vessel 3 (Fig. 17b; Pl. 26c,d); Prieto Collection, miniature (Pl. 38g); Prieto Collection (Pls. 36b, 37f)
- (b) S-Z angle bowls: 98 sherds. Diameters 10-39 cm., mean diameter 20.4 cm. (20 measurements). This unquestionably does not represent an accurate total. I suspect that the common ring-base bowl usually had a gentle S-angle composite silhouette, but this form could not be identified unless a sherd included a large part of the vessel wall.
Whole Vessels: Cache 16, Vessel 3 (Pl. 24c); Cache 20, Vessel 1 (Fig. 18e; Pl. 25g); Prieto Collection (Pls. 36d,h, 38a)
- (c) Faceted-flange composite silhouette bowls: 21 sherds. There are two types of faceted flanges. Ten are of the low, short variety associated with

Izalco Usulután. The remaining eleven are thin, horizontal flanges which project relatively much farther from the vessel wall, sometimes more than one centimeter. Eight basal flanges of the latter variety appeared on bowls with hollow supports; the remaining three were medial flanges.

- (d) Convex-wall bowls with direct rims: 17 sherds.
 Diameters 7-30 cm., mean diameter 19.5 cm. (12 measurements).
 Whole Vessels: Cache 18, Vessel 1 (Fig. 18g; Pl. 28f); Prieto Collection (Pl. 38d)
- (e) Restricted shallow bowls with direct rims: 5 sherds.
 Diameters 17, 18, 19, 21 and 21 cm.
- (f) Vertical-wall vessels with direct and exteriorly-thickened rims (probably all bowls): 5 sherds.
 Diameters 18, 20, 21, 30 and 37 cm.
 Whole Vessels: Cache 19, Vessel 6 (Fig. 17f; Pl. 27d); Cache 20, Vessel 2 (Pl. 28a)
- (g) High-neck jars with bolster, everted, and exteriorly-thickened rims: 29 sherds. Diameters 10-34 cm., mean diameter 20.1 cm. (19 measurements). Many of these are the Shila phase storage vessels with vertical to slightly insloping walls and two handles.
 Whole Vessels: Cache 16, Vessel 1 (Pl. 27b); Cache 16, Vessel 2 (Pl. 27f); Prieto Collection (Pl. 37a-c)

(h) Low-neck jars with direct and exteriorly-thickened rims: 9 sherds. Diameters 10-19 cm., mean diameter 12.4 cm. (8 measurements)

Whole Vessels: Cache 14, Vessel 6 (Pl. 27c); Prieto Collection (Pl. 37d)

(i) Restricted-neck jars: 2 sherds. Diameters 4 and 25 cm. One of these is a miniature.

(j) Tecomates: 2 sherds. Diameters 9 and 18 cm.

(k) Dishes: 2 sherds. Diameters 11 and 14 cm. The larger of these has a slightly curved base and a thickened rim with one circumferential line. The smaller has a flat base and an everted rim which is gadrooned, so that the vessel resembles a palette.

(l) Potstand: 1 sherd. Diameter 12 cm.

Whole Vessels: Prieto Collection (Pl. 38b,c). One of these potstands has traces of a white stucco over the Usulután design.

Appendages:

(a) Supports: 110 sherds. There is a much greater range of support types in Tongolona Orange than in Izalco Usulután. Mammiform supports, present but infrequent in Izalco Usulután, are common in Tongolona Orange. Figure 48 illustrates the shapes these supports take at Quelepa.

(1) Solid nubbin supports: 90 sherds. These are generally quite similar to the nubbin supports of Moncagua Plain and a bit broader and taller

than the nubbin supports of Izalco Usulután. The range of variation within this category is considerable. Some nubbin feet are almost conical, whereas others are quite large and rounded.

- (2) Solid, compressed mammiform support: 1 sherd.
(Fig. 48m)
- (3) Hollow supports: 19 sherds. This category includes twelve mammiform supports of varying shapes, one slab support (Fig. 48i), four non-mammiform supports, and three fragments of supports of unknown shape.

Several of the mammiform supports, as well as two hollow supports of Hato Nuevo Red-on-orange-on-white (Fig. 50 g,h), have a distinctive shape, possibly suggesting an animal head. They appear to be transitional in paste texture and color (Fig. 48k,j). The paste of these is quite fine, resembling the Shila II and Lepa ceramic complex Obrajuelo Plain almost as much as the typical Tongolona Orange. This type of support was found only in the East Group, in lots from or near the surface.

- (b) Strap handles: 12 sherds. Two of these are small handles extending from rims to shoulders of low, vertical-neck jars. The others are similar to those of Moncagua Plain.

- (c) Spouts: 3 sherds. All are unsupported.
- (d) Lugs: 6 sherds. Five of these are "line lugs" of the kind described for Izalco Usulután. These occur on vessel walls, rather than on rims; one was 2 cm. above the break on a faceted-flange bowl. One larger horizontal lug had been placed at the vessel rim, possibly on a jar.

Bases:

- (a) Dimple bases: 12 sherds. These are the same type as Izalco Usulután dimple bases. Eleven are rather large, while one is shallow and 3 cm. in diameter.
- (b) Ring bases: 77 sherds. Diameters at bottom 6-12 cm., mean diameter 9.4 cm. (28 measurements). Height of ring bases: 1 1/2-2 3/4 cm., mean height 1.9 cm. (17 measurements). Shapes of ring bases vary (Fig. 48f-h). This high Shila phase ring or pedestal base does not occur at Kaminaljuyú or Chalchuapa. It seems to be characteristic of eastern El Salvador and parts of Honduras to the north.

Decoration: Grooving, a common decorative element on Izalco Usulután, is infrequent on Tongolona Orange. In particular, wide-everted and outcurving rims on flaring-wall bowls are rarely circumscribed by a single shallow groove, and never by two grooves. Rim grooves, when present, are usually deeper and more rounded. Seven body sherds had two to five circumferential grooves each. In one case each, grooves occurred above the base of a flat-

bottomed bowl, above the break of a composite silhouette bowl, and above a faceted flange. A common decoration on Izalco Usulután bowls was a single incised line encircling the body near the base or low on the body wall. This single line occurred in Tongolona Orange on fewer than ten sherds.

Three sherds of Tongolona Orange were modeled. These included a small appliqué coffee-bean eye, an appliqué frog head at the base of a bowl, and a handle in the form of an effigy animal head below the rim of a vertical-wall vessel. This type of animal head is quite common on vessel walls in the Lepa phase. The Lepa phase heads, however, are more detailed and recognizable as birds. The Tongolona Orange head would seem to be a precursor to these later heads (Pl. 48d. top left).

B. Tongolona Orange Incised

Frequency: 32 sherds (2.0%)

Illustrations: Figs. 16j, 47b,a'; Pls. 27e, 48c (four on left)

Forms and Dimensions:

(a) High-neck jars: 5 sherds. Diameters 16, 22, 22, 24, 26 cm. This form includes the straight-sided storage vessels.

Whole Vessels: Cache 19, Vessel 1 (Fig. 16j; Pl. 27e)

(b) Tecomate: 1 sherd. Diameter 9 cm.

Appendage: Hollow slab support, 1 sherd. The support has

two slits inside and four holes outside, with cross-hatched, post-firing incision above the basal break. Decoration: Incision similar to that of Moncagua Plain Incised appears on the necks of high-neck jars and on the upper portions of tecomate walls. Cross-hatching is common, as are opposed sets of diagonal lines. With the exception of the slab support with post-firing incision, lines seem to have been incised while the surface was leather-hard.

C. Tongolona Orange Impressed Fillet

Frequency: 9 sherds (0.9%)

Illustrations: Fig. 47c,d; Pl. 48c (four on upper right)

Form and Dimensions: High-neck jars, 2 sherds. Diameters 16 and 18 cm.

Decoration: Seven of the nine sherds have the distinctive Shila I and II ceramic complex appliqué fillet of Moncagua Plain Impressed Fillet and Sirama Red, Early Variety, Punctate Fillet. Fillets are narrow, with almost contiguous small holes punched in them. This type of decoration is apparently limited to necks and shoulders of jars, and it probably represents limbs of modeled effigy figures. Two sherds have larger fillets with finger impressions. These are similar to , but smaller than, the typical Shila II and Lepa ceramic complex finger-impressed fillets.

D. Tongolona Orange Imitation Usulután

Frequency: 2 sherds (0.1%)

Illustration: Pl. 48c (bottom right)

Decoration: These two sherds have broad lines of the orange slip used on Tongolona Orange. The clarity of the edges of these lines indicates a positive, rather than a negative, technique of application.

Comparative Material and Discussion: Tongolona Orange is the most important decorated type of the Shila I and II ceramic complex, comprising almost one-half of all sherds analyzed for this period. As such, it remains as important as Izalco Usulután was in the preceding Uapala phase.

Wolfgang Haberland notes the presence of mammiform feet resembling animal heads in his Lower Lempa Culture, which he believes extends from about A.D. 600 until the Early Postclassic (personal communication 1969). This placement would, at least for Quelepa, seem too late, since this form, although transitional in paste, does not continue into the Lempa phase. Caches 18, 20 and 21 provide evidence that Tongolona Orange and its red-painted relative, Chaparrastique Red-on-orange, continue until at least the beginning of the Shila II phase.

Significant changes in the Usulután complex in the Shila I phase occur in paste consistency and hardness, the addition of red paint over Usulután designs, and the appearance of a double-slip Usulután. In general, plastic decoration, such as incising, application of impressed fillets, and modeling, is much less frequent in the Shila phase

than previously.

New vessel forms include the S-Z angle, flaring-wall bowl with a ring base; the potstand; the vertical-wall storage vessel with bolster rim and two strap handles; and an increased variety of supports, including the bulbous mammiform shapes. Tecomates, although still present, become less important. These comments hold, in general, for the entire Shila I and II ceramic complex.

Ring-base bowls are more common in southern Mesoamerica during the Early Classic period than in earlier times. At Copán red-on-brown ware ring-base bowls appear in the first part of the Early Classic, and in the second part Longyear says ring-base bowls are associated with the coarse ware, the burnished ware with Usulután decoration, and the red-on-brown ware (1952:26-27). In the second part of the Early Classic period, however, unpainted Usulután vessels decrease in frequency.

At Los Naranjos, on Lake Yojoa, Baudez and Becquelin report annular bases for the Eden phase (1968:2). This phase encompasses the Uapala and Shila I phases at Quelepa.

CHAPARRASTIQUE RED-ON-ORANGE

Frequency: 488 sherds. (14.7%, 1.9%)

Paste: Generally the same as Tongolona Orange. However, some sherds from the surface of Structure 3 and the terrace to the south (Lot Nos. 200 and 250) have a paste which is finer and more homogeneous than usual, both in

terms of particle size and color. Temper in these few sherds is finer as well. In these respects, the sherds appear to be transitional from the standard Tongolona Orange paste to the Shila II and Lepa ceramic complex fine-paste ware.

Surface Treatment: The same as Tongolona Orange. On the transitional sherds surfaces are generally better polished. Red paint covers limited areas of the vessel surface. The color of this paint varies little, ranging from red (7.5 R 4/8 and 10 R 4/8) to dark red (7.5 R 3/8). Very dark red (10 R 3/6) is rare.

A. Chaparrastique Red-on-orange

Frequency: 476 sherds (97.5%)

Illustrations: Figs. 16f,i, 17e, 18h, 47c,d, 49a-w; Pls. 25e,f,h, 26a,b,e-h, 28d, 29a-d,g,h, 36c, 37e, 48b

Forms and Dimensions:

(a) Flaring-wall bowls: 277 sherds. Diameters 13-56 cm., mean diameter 28.6 cm. (101 measurements)

Whole Vessels: Cache 12, Vessel 2 (Pl. 29g);

Cache 14, Vessel 5 (Fig. 16f; Pl. 25e,f); Prieto Collection (Pl. 37e)

(b) S-Z angle composite silhouette bowls: 29 sherds. Diameters 16-34 cm., mean diameter 26.4 cm. (9 measurements). The angle usually takes the form of a gentle S-curve. Many rimsherds from bowls of this type undoubtedly have been classified as flaring-

wall bowls, since it is impossible to separate the two forms unless most of the body wall is left.

Whole Vessels: Cache 10, Vessel 1 (Pl. 26a,b); Cache 11, Vessel 1 (Pl. 26g); Cache 12, Vessel 1 (Fig. 17e; Pl. 26f); Cache 13, Vessel 1 (Pl. 26e); Lot No. 250 (partial vessel, Pl. 26h)

- (c) Restricted and convex-wall shallow bowls: 27 sherds. Diameters 10-23 cm., mean diameter 18.3 cm. (16 measurements). There is a gradation between restricted shallow bowls and convex-wall bowls.
- Whole Vessels: Cache 10, Vessel 2 (Pl. 29c,d); Cache 11, Vessel 2 (Pl. 29h); Cache 13, Vessel 2 (Pl. 29 a,b)
- (d) Vertical-wall vessels, probably bowls: 4 sherds. Diameters 11, 12, 20 and 21 cm.
- (e) Flanged bowls: 1 sherd, probably from a bowl with a low medial flange, unfaceted. A basal flange bowl with four mammiform feet from the Aguirre Collection has been illustrated (Longyear 1944; Pl. VIII, No. 26).
- Whole Vessels: Prieto Collection (Pl. 36c)
- (f) High-neck jars: 7 sherds. Diameters 17-23 cm., mean diameter 20.2 cm. (6 measurements). This form includes vertical- to slightly insloping-wall storage vessels with strap handles.
- Whole Vessels: Cache 14, Vessel 4 (Fig. 16i; Pl. 28d)
- (g) Low-neck jars: 4 sherds. Diameters 12, 13, 13 and 18 cm.

Appendages:

(a) Supports: One hollow mammiform support. Two vessels in the Prieto Collection, a flanged bowl and a very small flaring-wall bowl, have three mammiform supports. Four nubbin supports on bowls are common.

(b) Strap handles: 4 sherds.

Bases: Bases of bowls are rarely flat and often slightly rounded. Ring bases of the type associated with Tongolona Orange are common, especially on S-Z angle bowls.

Decoration: Red paint is applied over the Usulután resist decoration on vessels which would otherwise have been classified as Tongolona Orange. Rims are frequently painted red, especially on bowls. S-Z angle bowls often have a red line just above the body break, and convex-wall bowls may have red rims, circumferential red lines low on the body, and step and rectangular scroll designs between the rim and the lower lines. These designs may be separated by sets of vertical lines leading to the rim. Designs other than the step-and-scroll are infrequent. One S-Z angle bowl had a bird-like design on the outer wall (Fig. 49w).

B. Chaparrastique Red-on-orange Incised

Frequency: 6 sherds (1.2%)

Form: High-neck jars, 2 sherds. Probably all six sherds were from vessels of this type.

Decoration: Incision of the kind associated with Tongolona Orange occurs on necks of jars and large storage vessels. On the two sherds definitely from high-neck jars, the orange slip on the rim continues inside the vessel for a short distance. Below the rim on the exterior surface is an area without the orange slip which is incised and painted red.

C. Chaparrastique Red-on-orange Punctate Fillet

Frequency: 6 sherds (1.2%)

Illustrations: Fig. 49x; Pl. 29f

Form: High-neck jar, 1 sherd. Probably all sherds are from vessels of this form, which includes vertical- to insloping-wall storage vessels.

Whole Vessels: Cache 21, Vessel 2 (Pl. 29f)

Decoration: The typical Shila I and II ceramic complex narrow fillet with close-set holes is applied on necks and shoulders of jars. One jar has a horizontal punctate fillet on its shoulder with red paint above and diagonal incised lines below.

Comparative Material and Discussion: Kidder, Jennings and Shook illustrate a tetrapod Chaparrastique Red-on-orange bowl with a basal break and grey stucco covering the outside (1946:182, Fig. 184). The rim, basal break, and part of the feet are painted red, while a red design of wavy and straight lines is found inside. The feet are the hollow mammiform animal-head type found also with

with Tongolona Orange and Hato Nuevo Red-on-orange-on-white. The authors of the Kaminaljuyú report suggest that the vessel is a trade piece from El Salvador and that it is the only artifact from the site which shows connections with the southeast.

Three other red-painted Usulután bowls are published. Boggs illustrates one from Mound 1 at Tazumal dating to the Early Phase, comparable to Esperanza at Kaminaljuyú (Longyear 1944, Pl. XIV-A, 6a, b), and Longyear shows two very similar vessels reportedly from Quelepa (Longyear 1944, Pls. VIII, 36, IX, 4). The better of these, in the Aguirre Collection near Quelepa, is no longer there, and the other, once owned by Sr. Zanotti, is presently in the Walter Soudy Collection in Santa Tecla. The Aguirre Collection contains another bowl of this type.

Both the Soudy and Aguirre vessels are of a paste transitional to the Shila II and Lepa ceramic complex at Quelepa, suggesting a date of about A.D. 500 or somewhat later. This is quite consistent with an Esperanza date in Guatemala and an Early Phase date at Tazumal.

With the exception of a very few sherds, red-painted Usulutáns do not appear at Quelepa until the Shila I phase. The time of the appearance of this decorative trait in southern Mesoamerica varies from area to area. At Copán Longyear notes that red-painted Usulutáns appear first in the Early Classic (1952:33). At Kaminal-

juyú, however, Usulután cache bowls with red rims were part of the tomb offerings of Mound E-III-3, dating to the Miraflores phase (Shook and Kidder 1952:100-07). At El Trapiche, Nejapa Red-rimmed, a red-painted double-slip Usulután, is placed in the Chul and Caynac phases, dating to the late Middle and Late Preclassic (Sharer 1968:197). One red-rimmed Usulután bowl appeared at Lo de Vaca, presumably dating to Lo de Vaca II, which covers a span from about 100 B.C. to A.D. 550 (Baudez 1966:311). Generally, then, it appears that in Guatemala and western El Salvador red-painted Usulután is present as early as or earlier than it is at Copán, southern and central Honduras and eastern El Salvador.

COMACARÁN ORANGE-ON-WHITE

Frequency: 82 sherds (2.5%, 0.3%)

Illustrations: Figs. 17d, 49y,z, Pls. 30h, 36f,g

Paste: Same as Tongolona Orange, in most cases. However, as in the case of Chaparrastique Red-on-orange, some sherds seem to be transitional to the Shila II and Lepa ceramic complex fine-paste ware, with a homogeneous texture, little temper, a more orange color, and less variation from the outside of the sherd to the core.

Surface Treatment: A white slip was applied to the smoothed surface of vessels. The Usulután resist decoration applied above the white slip is indistinguishable from that of Tongolona Orange. The white slip is different from that of the Shila II and Lepa ceramic complex

Guayabal White. It is quite soft and flaky and is unevenly applied, with the result that its thickness varies considerably on a single sherd. The Guayabal White slip, on the other hand, is hard, well-polished and of even thickness.

Forms and Dimensions:

- (a) Flaring-wall bowls: 6 sherds. Diameters 17, 17, 19, 25, 32 and 35 cm.

Whole Vessels: Lot No. 250 (partial vessel). This vessel is transitional in paste, surface appearance, and form to the later Obrajuelo Plain bowls. It has two strap handles and originally had three hollow supports of unknown shape (Fig. 17d; Pl. 30h); Prieto Collection (Pl. 36g).

- (b) S-Z angle composite silhouette bowls: 5 sherds.
 (c) Convex-wall bowl: 1 sherd. Diameter 22 cm.
 (d) Faceted-flange bowl, S-Z angle: 1 sherd.
 (e) Flanged bowl: 1 vessel, Prieto Collection. At the base of the vertical, slightly flaring wall is a wide, horizontal flange with appliqué animal effigy features (Pl. 36f)
 (f) High-neck jars: 3 sherds. Diameters 25 and 28 cm.
 (g) Low-neck jar: 1 sherd. Diameter 33 cm.

Appendages: One large, elongated hollow mammiform support (Fig. 49z). The Prieto Collection flanged bowl has four nubbin supports.

Decoration: The Usulután decoration over the white slip is similar to that of Tongolona Orange. However, possibly because of the tendency of the underlying white slip to erode, it is often difficult to discern Usulután lines and patterns.

Comparative Material and Discussion: This type is rare, in comparison with the single-slip Tongolona Orange. Some sherds and one partial vessel (Lot No. 250) seem to be transitional to the Shila II and Lepa ceramic complex, and this would suggest that Comacarán Orange-on-white is relatively late. There is almost certainly no genetic relationship between this type and the five early Uapala phase double-slip Usulután sherds.

HATO NUEVO RED-ON-ORANGE-ON-WHITE

Frequency: 65 sherds (2.0%, 0.3%)

Paste: Same as Comacarán Orange-on-white.

Surface Treatment: Same as Comacarán Orange-on-white, with red paint added to areas of the vessel surface.

A. Hato Nuevo Red-on-orange-on-white

Frequency: 62 sherds (95.4%)

Illustrations: Fig. 50a-i

Forms and Dimensions:

- (a) Flaring-wall bowls: 24 sherds. Diameters 16-44 cm., mean diameter 28.5 cm. (12 measurements)
- (b) Convex-wall bowls: 5 sherds. Diameters 11, 19, 24 and 31 cm.

(c) Vertical-wall vessel, probably a bowl: 1 sherd.

Diameter 30 cm.

(d) High-neck jar: 1 sherd. Diameter 22 cm.

(e) Low-neck jar: 1 sherd.

Appendages: Two hollow mammiform supports, one with a rattle.

Ring bases: 2 sherds.

Decoration: This type is the red-painted variety of Comacarán Orange-on-white. Red paint is applied to the same areas of vessels as the red paint of Chaparrastique Red-on-orange.

B. Hato Nuevo Red-on-orange-on-white Incised

Frequency: 3 sherds (4.6%)

Illustrations: Pl. 48e (left column)

Decoration: Three body sherds have single incised lines around red-painted areas.

Comparative Material and Discussion: The two "mammiform" supports (Fig. 5g,h) are of the animal head type found also in Tongolona Orange and described by Haberland as pertaining to his Lower Lempa Culture (personal communication 1969). Like Comacarán Orange-on-white, Hato Nuevo Red-on-orange-on-white probably occurs late in the Shila phase. Despite the marked differences between the white slip of Comacarán Orange-on-white and Guayabal White, I believe the former is an immediate precursor of the latter, as the sometimes transitional nature of the paste

suggests.

ZAMORÁN RED-ON-WHITE

Frequency: 9 sherds (0.3%, less than 0.1%)

Illustrations: Fig. 50j,k; Pl. 48e (center column)

Paste: Same as Comacarán Orange-on-white and Tongolona Orange.

Surface Treatment: The white slip of Comacarán Orange-on-white is applied to the surface of vessels, but no orange slip is used above this. Instead, the red paint of Hato Nuevo Red-on-orange-on-white and Chaparrastique Red-on-orange is applied directly to the white slip.

Form and Dimensions:

(a) Convex-wall and restricted shallow bowls: 5 sherds.

Diameters 7, 8, 13 and 20 cm.

(b) Composite silhouette bowl: 1 sherd. Diameter 17 cm.

(c) Low-neck jar: 1 sherd.

Decoration: Red paint is found on vessel rims and in designs on vessel walls. A design on the low-neck jar appeared complex, but it was so eroded as to be indecipherable (Pl. 48e, center top). One body sherd shows what was probably a red arm (Fig. 50j).

Zamorán Red-on-white, although it is clearly to be placed in the Shila phase on the basis of paste and the soft white slip, seems transitional to the Lepa phase. In particular, the combination of red paint over a white slip, which is very common in the Shila II and Lepa

ceramic complex as Delirio Red-on-white, and the form of the low, insloping-neck jar suggest a late date.

SHILA PHASE WHITE

Frequency: 5 sherds (0.2%, less than 0.1%)

Paste: Same as Zamorán Red-on-white.

Surface Treatment: The white slip is of the kind associated with Zamorán Red-on-white and Comacarán Orange-on-white.

Forms and Dimensions:

(a) Flaring-wall bowl: 1 sherd. Diameter 25 cm.

(b) Tecomate: 1 sherd. Diameter 10 cm.

Decoration: The white slip is applied to the entire outer surface of vessels and to the inner surface of bowls.

Comparative Material and Discussion: These sherds may be from vessels of Zamorán Red-on-white, or they may be from vessels which were entirely white.

JUTE STUCCOED

Frequency: 42 sherds (1.7%, 0.2%)

Illustrations: Fig. 64a-g; Pls. 39g, 52f

Paste: Generally quite fine and hard, about as hard or a bit harder than the Lepa phase fine-paste ware, but not as hard as Izalco Usulután. Vessel walls are about as thick as Izalco Usulután, and in the thicker sherds cores may be grey. The rest of the paste is uniformly light grey-brown, the same color as the well-smoothed surface. Temper is fine and consists of very small, infrequent pieces

of white pumice. The use of temper is always more moderate than in Moncagua Plain or Tongolona Orange.

Surface Treatment: Surfaces are always well-smoothed and show polishing marks but are unslipped. Thin stucco coats are applied to all surfaces. This stucco is not a calcite stucco, and Stanley Boggs suggests that it may be of kaolin, deposits of which occur in Sensuntepeque, about 50 kilometers northwest of Quelepa (personal communication 1969).

The colors used are red (5 R 5/8, 5/6), light pink (somewhat paler than 5 R 6/3 or 7.5 R 6/4), light green, and light orange (5 YR 7/8). The color of the unstuccoed surface is a very pale brown (10 YR 7/4).

Forms and Dimensions:

- (a) Flaring-wall bowls: 10 sherds. Diameters 7-25 cm., mean diameter 16.5 cm. (8 measurements)
 - (b) Vertical-wall vessels, all probably bowls: 7 sherds
Diameters 8, 8, 9, 10 and 16 cm.
 - (c) Restricted bowls: 2 sherds. Diameters 9 and 15 cm.
- Whole Vessel: Prieto Collection (Pl. 39g). This small bowl is covered inside and out with red stucco only.

Appendages: One low slab support on a flat base.

Decoration: One layer of stucco may cover the entire vessel, or several coats: of different colors may be applied. Red is most frequently used, appearing alone on twenty-five sherds. Red and white occur on four sherds,

and red and pink cover three. Other combinations are found on one sherd each and include pink and white; red, white, green and orange; red, white and green; red, pink, white and green; and white. Red base layers are the rule, while orange and green appear only over white. Insides of vessels will often be red, with red alone or with other colors outside. There were no designs, and the sample did not include sherds with zoned stuccoing.

Comparative Material and Discussion: Jute Stuccoed is a rather confusing type at Quelepa. It is relatively rare, suggesting that it is probably a trade type. A small, complete vessel does occur in the Prieto Collection. Its paste is unusual and is not duplicated by any other types at Quelepa.

A few vessels in the Prieto Collection dating to the Shila I or possibly Shila II phase have white stucco coatings (Pls.36e, 38c). The Aguirre Collection includes additional specimens, often with pink and green stucco over white. These vessels are limited to Moncagua Plain and Tongolona Orange, and forms include S-Z angle, ring-base bowls; potstands; cylindrical jars; and deep bowls. They are the typical Early Classic type of stuccoed vessels and are apparently unrelated to Jute Stuccoed.

As no Jute Stuccoed was found in context at Quelepa, a secure dating of the type is not yet possible. Twenty-eight of forty-two sherds came from the West Group, and

the rest are from the surface in the East Group. This horizontal distribution, as well as the paste, which seems finer and later than that of Moncagua Plain or Tongolona Orange, leads me to believe that Jute Stuccoed belongs, at the earliest, in the Shila II phase. It may well be later and possibly belongs in the Shila II and Lepa ceramic complex, rather than the preceding one. Stuccoing in the Guatemalan highlands is found over Usulután resist decoration in the Early Classic period (Rands and Smith 1965: 127, Fig. 8), but it continues in lesser quantities into the Late Classic.

SHILA II AND LEPA CERAMIC COMPLEX

OBRAJUELO PLAIN

Frequency: 4310 sherds (38.1%, 16.8%)

Paste: Generally rather fine, but sometimes with coarser particles. Temper is also usually light, including small pieces of quartz and slightly larger pieces of dark pumice. The heavy white pumice temper of Moncagua Plain does not occur. The paste is usually a bright pinkish orange, ranging from red (2.5 YR 5/8, very common, and 10 R 5/6) to reddish yellow (5 YR 5/6). Color is homogeneous, but light (never dark) grey cores may appear. A few sherds have a grey-brown paste, but this is rare. On the basis of paste texture and color alone, Obrajuelo Plain is almost always distinguishable from Moncagua Plain. On several intermediate sherds classification was difficult, and even a few whole vessels from the Prieto Collection seemed intermediate.

Surface Treatment: Vessel surfaces are lightly smoothed and sometimes lightly polished, but hard burnished surfaces are rare. Obrajuelo Plain is defined as an unslipped ware, the Lepa phase counterpart to Moncagua Plain and San Esteban Plain. In some cases, however, vessels may be self-slipped or covered with a very light orange wash in limited and splotchy areas. The surface color is usually a light reddish brown but is variable, ranging from pinkish-orange to a dull grey-brown. The reddish

color is much more marked than in Moncagua Plain, and it is this reddish color that makes it very difficult to determine the presence or absence of slipping. It was not feasible to sort for those sherds which had orange splotches, since such orange areas could be distinguished only on a few entire vessels, including Cache 25, Vessel 2 (Fig. 19f; Pl. 35f,g), Lot No. 443 (Fig. 19e; Pl. 35c), and three jars from the Prieto Collection (Pl. 39a-c). On Pl. 39c, four indistinct round blotches of orange wash or slip are evenly spaced around the outer wall of a low-neck jar. Color ranges from red (2.5 YR 5/6) to reddish brown (5 YR 4/4 and 5/4) to yellowish red (5 YR 4/6).

A. Obrajuelo Plain

Frequency: 4049 sherds (93.9%)

Illustrations: Figs. 51a-b', 52a-e', 53a-e,k-r, 54d-i;

Pls. 39b,c,e,j, 49a (bottom left)

Forms and Dimensions:

(a) Flaring-wall bowls with direct, exteriorly-thickened, and everted rims: 96 sherds. Diameters 9-49 cm., mean diameter 27.2 cm. (55 measurements).

This is a minor, catch-all category, with a great variety in form and size. A crude, exteriorly-thickened rim is common, as are flat rims with a slight interior bevel. This form is relatively much less common than it is in the Shila phase. It is also, and probably significantly, the form with

the greatest number of sherds which seem transitional between Moncagua Plain and Obrajuelo Plain.

- (b) Convex-wall bowls, with direct, flat, and interiorly beveled rims: 99 sherds. Diameters 11-54 cm., mean diameter 31.7 cm. (58 measurements)
- (c) S-Z angle composite silhouette bowls: 14 sherds. Diameters 18-41 cm., mean diameter 30.4 cm. (11 measurements). It is very likely that many sherds classified as "high-neck jars" would have been placed in this category if more of the vessel wall had been present.
- (d) Restricted bowls: 14 sherds. Diameters 16-39 cm., mean diameter 22.6 cm. (9 measurements)
- (e) Large dish: 1 sherd, with a flat rim. Diameter ca. 40-45 cm. (Fig. 53e)
- (f) Comals: 4 sherds, each including part of a horizontal loop or strap handle (Fig. 53k,l).
- (g) Vertical-wall vessels: 5 sherds. Diameters 28, 36 and 37 cm. These are probably large bowls, but they may have been from high-neck jars of unusual shapes.
- (h) High-neck jars: 106 sherds. Diameters 8-59 cm., mean diameter 29.7 cm. (67 measurements). The problem of distinguishing between high-neck jars and S-Z angle bowls is acute. Both forms often or usually had two strap handles. It would probably have been as useful to combine these two categories as "large storage

vessels with two strap handles." (See Figure 54d and e.)

- (i) Low-neck jars: 163 sherds. Diameters 6-43 cm., mean diameter 23.5 cm. (101 measurements). Again, many of these sherds could possibly have been as accurately called S-Z angle bowls or large storage vessels.

Whole Vessels: Prieto Collection (Pl. 39b,c,e,j)

- (j) Restricted-neck jars: 14 sherds. Diameters 3-35 cm. mean diameter 19.8 cm. (10 measurements)
- (k) Tecomates: 4 sherds. Diameters 9, 9, 24 and 32 cm.
- (l) Flaring-rim sherds: 474 sherds. Well over fifty per cent of these are probably jars, and most jars probably were high-neck (over 5 cm.). The remaining sherds would probably, if more of the vessel wall had been present, have been classified as flaring-wall and S-Z angle bowls.

Appendages:

- (a) Supports: 26 sherds. These include rounded, truncated-conical, low slab, and curved conical solid supports. Two are flat-bottomed, conical hollow supports; one is a hollow rounded support with two pierced holes; and five are non-diagnostic fragments of hollow supports. Solid nubbin supports do not occur in the Lepa phase.
- (b) Strap and loop handles: 794 sherds. Strap handles are by far the most common, occurring on high- and

low-neck jars and S-Z angle bowls. Handles usually run from rims to shoulders. About ten per cent of the handles have a small, round appliqué button or buttons at their top (Fig. 54f). An arrangement of three buttons set in a triangle is common. In some cases buttons are finger-impressed.

Decoration: None, except for the orange blotches mentioned above under surface treatment.

B. Obrajuelo Plain Modeled

Frequency: 108 sherds (2.5%)

Illustrations: Fig. 19d-f; Pls. 35c,e-g, 38e, 39a,d,h, 49b,d

Forms:

- (a) Flaring-wall bowl: 1 sherd
- (b) Convex-wall bowl: 7 sherds
- (c) High-neck jars: 20 sherds. These have vertical necks, as a rule.
- (d) Low-neck jars: 9 sherds

Whole Vessels: Cache 25, Vessel 2 (Fig. 19f; Pl. 35f-g); Lot No. 401 (Fig. 19d; Pl. 35e); Lot No. 443; Prieto Collection (Pl. 39a,d,h)

- (e) Effigy container: One vessel from the Prieto Collection represents possibly an armadillo or a turtle. It has modeled facial features, four feet, an appliqué punctate necklace, and a strap handle connecting its horizontal body to the back of its head just

behind the aperture. The paste appears to be transitional between Moncagua Plain and Obrajuelo Plain, and there are traces of what might be a thin wash on its base (Pl. 38e).

Decoration: Modeled appliqué features are attached to the outer walls of vessels. These are usually human or animal effigy features on vertical jar necks. Punctuation often represents eyes, while depressed areas and low, raised ridges indicate further facial features. Other types of modeling include appliqué handles or "bird heads" on bowl walls, complete modeled animal heads, small incised and punctate medallions, hands, faces, eyes, and small modeled objects. The typical Lepa phase figurine eye, a coffee-bean with one or two punctates, is common as an appliqué decoration on pottery.

C. Obrajuelo Plain Decorated Fillet

Frequency: 74 sherds (1.7%)

Illustrations: Fig. 53f-j; Pl. 49c

Forms and Dimensions:

- (a) Convex- and flaring-wall bowls: 10 sherds. Diameters 27, 33 and 35 cm.
- (b) Low-neck jars: 6 sherds. Diameters 20, 22, 22 and 27 cm.
- (c) Restricted-neck jars: 4 sherds. Diameters 21, 28 and 30 cm.

Decoration: Usually consists of broad, finger-impressed fillets near the rims of bowls or on the shoulders of

low-neck jars. Variations include four notched fillets, one punctate fillet, one finger-impressed fillet with incised lines below it, and one broad low fillet with crude incised lines and reed impressions. Fillets are usually horizontal but may be diagonal. In one case, three fillets probably formed concentric circles on the wall of a bowl.

D. Obrajuelo Plain Broad Incised

Frequency: 50 sherds (1.2%)

Illustrations: Fig. 54a,b; Pl. 48f (five sherds on right)

Forms and Dimensions: Convex- to flaring-wall bowls, 44 sherds. Diameters 14-35 cm., mean diameter 25.4 cm. (21 measurements). Rims are usually direct, although a few have a slight exterior bolster.

Decoration: Broad shallow grooves appear to be limited to the areas just below the rims of bowls. They usually follow a wave pattern but may also be horizontal straight lines.

E. Obrajuelo Plain Punctate

Frequency: 9 sherds. (0.2%)

Illustrations: Pl. 49a (right column, and top left)

Decoration: Large, round, shallow punctates are situated just below rims of bowls. This category includes one notched sherd.

F. Obrajuelo Plain Incised

Frequency: 12 sherds (0.3%)

Illustrations: Pl. 48f (five sherds on left)

Decoration: These sherds have narrow incisions rather than broad grooves. Designs include diagonal lines, cross-hatched lines, and curvilinear lines usually associated with Obrajuelo Plain Broad Incised.

G. Obrajuelo Plain Broad Incised and Punctate

Frequency: 4 sherds (0.1%)

Illustrations: Fig. 54c; Pl. 49a (center column)

Decoration: This category includes sherds with the broad incision of Obrajuelo Plain Broad Incised combined with the large, shallow punctates of Obrajuelo Plain Punctate.

H. Obrajuelo Plain Reed Impressed

Frequency: 4 sherds (0.1%)

Illustrations: Pl. 49a (second column from left)

Decoration: These few sherds have full circles or arcs made by the end of a hollow reed-like tool.

Comparative Material and Discussion: As is true for most pottery types of the Shila II and Lepa ceramic complex at Quelepa, the Late Classic site of Los Llanitos provides the closest parallels to Obrajuelo Plain. Obrajuelo Plain corresponds to the unslipped ware at that site (Longyear 1944:33-35, Fig. 24b,h,k,l). Several vessel shapes at Los Llanitos, including large composite silhouette storage vessels with strap handles and

dimple bases, are identical to those at Quelepa. Longyear mentions the problem of distinguishing between bowls of various sizes and jars with flaring necks, a problem which I, too, faced at Quelepa.

Decoration on the unslipped ware at Los Llanitos is similar to that on Obrajuelo Plain, with curvilinear grooving under the rims of vessels, often associated with punctation; small appliqué buttons on strap handles, sometimes finger-impressed; and appliqué facial features on necks of jars. As Sirama Red at Quelepa includes most of the forms and plastic decorative modes of Obrajuelo Plain, the comparison with Los Llanitos holds for this latter group as well.

Although minor correspondences between forms and decoration of Obrajuelo Plain can be traced with other ceramic complexes of the same age in southern Mesoamerica, comparisons of polychromes are as a rule more significant. At Copán in the Full Classic, although storage jars and deep bowls are the important forms in the coarse ware (Longyear 1952:29, Fig. 6a-c), the specific shapes of such vessels are quite different from those at Quelepa and Los Llanitos. In western El Salvador and the Guatemalan highlands the similarities in vessel form are also generally weak at this time. It is interesting, however, that an important form at Quelepa in both Obrajuelo Plain and Sirama Red, the high vertical to slightly flaring neck, is present at Bilbao, Guatemala, in the Late

Classic Santa Lucía ceramic complex.

Another Obrajuelo Plain vessel form common at Bilbao is the restricted bowl (Fig. 51t-x). Parsons notes that "this form mode . . . may be considered a possible horizon marker for the Late Classic period in Guatemala because of its wide distribution within a limited time span on the Pacific coast, the Motagua Valley, and in the Petén" (1967:145-46, Fig. 70b,c). To his distribution I now add eastern El Salvador.

SIRAMA RED

Frequency: 1042 sherds (9.2%, 4.1%)

Paste: Generally similar to Obrajuelo Plain. On thinner sherds the paste tends to be a bit finer, often approaching, but never as fine as, Quelepa Polychrome. Paste color is also similar to Obrajuelo Plain. However, the walls of some vessels have fired light grey completely through, leaving a light grey to cream surface.

Surface Treatment: Often well smoothed or polished, usually the same as Obrajuelo Plain. Because of its finer paste, Sirama Red normally has a smoother surface than Sirama Red, Early Variety. Surface color ranges from a dull pink to a light orange but may be a reddish or light brown. All or portions of vessel surfaces are covered with a red paint identical to that of Sirama Red, Early Variety.

A. Sirama Red

Frequency: 938 sherds (90.0%)

Illustrations: Figs. 55a-f,k-s, 56a-g; Pl. 50a (left two columns; second column from right, top two)

Forms and Dimensions:

- (a) Flaring-wall bowls: 71 sherds. Diameters 10-42 cm., mean diameter 24.8 cm. (45 measurements)
- (b) Convex-wall bowls: 7 sherds. Diameters 15, 15 and 31 cm.
- (c) S-Z angle composite silhouette bowls: 3 sherds. Diameters 23 and 36 cm.
- (d) High-neck jars: 37 sherds. Diameters 11-27 cm., mean diameter 13.6 cm. (25 measurements). Despite the relatively few rimsherds of this form, I believe, to judge from the body sherds, that the majority of Sirama Red vessels were high-neck jars. The small rim diameters for this form would help explain the few rimsherds.
- (e) Low-neck jars: 7 sherds. Diameters 4, 12, 21, 32 and 33 cm.
- (f) "Strainer": 1 sherd. Diameter 13 cm. Sherd found on the surface south of the Río San Esteban, in what was probably the cemetery. Round holes were punched through the base of the low bowl (Fig. 55o).

Appendages:

- (a) Supports: 13 sherds. Five are low conical or round solid supports, and eight are hollow, including one

slab support, one mammiform-like support with a pierced bottom, one tapered conical support, and one tall tapered support somewhat similar to those referred to as "elongated mammiform supports" in Tongolona Orange. I suspect that these last two are early, as no other mammiform supports occur in the Lepa phase.

(b) Handles: 48 strap handles. These are similar to those of Obrajuelo Plain.

Decoration: Red paint is applied directly to the surface of vessels. Only rarely are entire vessels painted red. Designs take the form of broad horizontal bands, horizontal and vertical lines, cross-hatching, and a few more complex designs of which I have no complete examples.

B. Sirama Red Broad Incised

Frequency: 50 sherds (4.8%)

Illustrations: Fig. 55g,h; Pl. 50b (right two columns)

Form and Dimensions: Slightly convex to straight or flaring-wall bowls, 47 sherds. Diameters 12-46 cm., mean diameter 29.8 cm. (22 measurements). This bowl form represents a gradation which could not easily be subdivided.

Decoration: Same as Obrajuelo Plain Broad Incised.

C. Sirama Red Broad Incised and Punctate

Frequency: 10 sherds (1.0%)

Illustrations: Fig. 55i,j; Pl. 50b (left column)

Form and Dimensions: Slightly convex to straight or flaring-wall bowls, 8 sherds. Diameters 19-30 cm., mean diameter 23.5 cm. (6 measurements)

Decoration: Same as Obrajuelo Plain Broad Incised and Punctate.

D. Sirama Red Modeled

Frequency: 40 sherds (3.8%)

Illustrations: Pl. 50c

Forms and Dimensions:

- (a) Bowl: 1 sherd. Diameter 15 cm.
- (b) High-neck jars: 8 sherds. Diameters 11, 11, 14, 14 and 24 cm.
- (c) Low-neck jars: 2 sherds. Diameters 8 and 12 cm.

Whole Vessels: Cache 23, Vessel 3 (Fig. 19g; Pl. 35b)

Decoration: Generally the same as Obrajuelo Plain Modeled. Modeling consists of appliqué human or animal facial features on necks of jars. Coffee-bean eyes with a single punctation are present. Miscellaneous forms include complete modeled animal and human heads, arms, and angled appliqué fillets with cross-hatched elements.

E. Sirama Red Zoned

Frequency: 4 sherds (0.4%)

Illustrations: Pl. 50a (right column; second column from right, bottom)

Forms and Dimensions:

- (a) Flaring-wall bowl: 1 sherd. Diameter 23 cm.

(b) Convex-wall bowl: 1 sherd. Diameter 13 cm.

Decoration: Areas of red paint may be above, below, or between horizontal circumferential lines on vessel walls. Sherds of this type are rather thin, and the paste is slightly darker and harder than the usual Sirama Red or Obrajuelo Plain. It is possible that Sirama Red Zoned is a sub-type of Sirama Red, Early Variety.

Comparative Material and Discussion: The distinction between Sirama Red and its Shila I and II ceramic complex early variety is not always clear. Sirama Red, Early Variety, can usually be separated by its coarser paste with heavier white pumice temper and by decorative modes recognized on other Shila phase types. The sorting of Sirama Red is based on its finer paste, typical Lepa phase vessel forms, and the presence of late decorative modes such as broad incision. The red paint of the two types is identical, however, and they represent, essentially, one continuous type spanning the Shila and Lepa phases. In cases of doubt, a sherd was usually classified as Sirama Red.

From excavations at the Club Internacional in San Salvador Stanley Boggs has illustrated a red-on-grey jar with an appliqué anthropomorphic face (1945a, Figs. 1b, 3b). The modeled decoration on Boggs' specimen is almost identical to that of Vessel 3 from Cache 23 at Quelepa. The Club Internacional jar was found with Copador

Polychromes, which are dated at Copán and in western El Salvador to the Late Classic period. The Sirama Red Modeled jar from Cache 23, underlying Structure 23, provides additional evidence for dating the construction of the West Group ceremonial focus to the Late Classic period.

Red-slipped jars with appliqué facial features are reported from Kaminaljuyú during the Esperanza phase (Kidder, Jennings and Shook 1946, Fig. 189b). Several of these are quite similar to the Sirama Red Modeled jar necks from Quelepa (Pl. 50c, top right and left).

An unusual form is the strainer or collander found south of the Río San Esteban. This has been drawn as a simple bowl (Fig. 55o), but it may have had a handle. Stone illustrates a series of strainers which are presumably from the Comayagua Valley (1957, Fig. 24). Longyear does not report red monochromes from Los Llanitos.

LOLOTIQUE SPIKED

Frequency: 596 sherds (5.3%, 2.3%)

Illustrations: Figs. 20a-f, 57a-l, 66g; Pls. 34a-f, 35a,b, 49e,f

Paste: A very coarse, friable paste, coarser than San Esteban Plain and almost always distinguishable from Obrajuelo Plain. Temper is very heavy, with large fragments of quartz, grey pumice and black volcanic rock. The characteristic white pumice of Moncagua Plain and Tongolona Orange is not used as a temper. Paste color is

usually a dark red-brown or grey, but sometimes vessels fired a light red-brown or yellowish brown.

Several sherds are composed of aberrant fine pastes. Fifteen of these have a fine paste of the type associated with Quelepa Polychrome. One further body sherd with two spikes has a Shila phase paste, heavily tempered with white pumice fragments. The form of this bowl also suggests an earlier date.

Surface Treatment: Usually roughly smoothed while leather-hard, but never polished. Unslipped surface colors range from red (2.5 YR 5/6) to reddish brown (5 YR 5/4) to light or dark grey. The interior of incensario tops are often fire-blackened.

Forms and Dimensions:

- (a) Two-chambered "hourglass" incensarios: upper rim diameters 13-41 cm., mean diameter 24.1 cm. (52 measurements). Most Lolotique Spiked vessels are incensarios of this shape. The typical vessel consists of an upper portion with a convex or slightly restricted wall. Rims on smaller examples are usually direct and may have a slight interior thickening. On larger vessels, rims are usually thickened with flat tops or interior bevels. At the central constriction is a flat to concave floor, .5 to 1.5 cm. thick, pierced by varying numbers of round holes. The base is usually taller than the convex-wall upper portion. Bases have straight,

flaring or concave walls but are never convex. Basal rim diameters are generally somewhat smaller than upper rim diameters. All excavated bases have two large perforations, usually rectangular. In some cases these are irregular, and one base has circular openings. A few sherds have bulging vertical slits in place of, or in addition to, the "windows."

All vessels were probably spiked, although several large sherds from upper portions of incensarios lacked spikes. All basal portions were spiked. Over ninety-five per cent of the spikes are simple conical forms with rounded ends. A minor type is a spike with its center punched with a hollow reed-like tool. Usually, in these cases, the core of the spike is present but depressed, so that it looks like a barnacle. A few spikes had their core entirely removed, leaving a volcano rather than a barnacle. Two sherds have both simple and punched spikes.

- (b) Low-neck jar, with spikes: 1 sherd. Diameter 17 cm.
- (c) Flaring-wall bowl with a flat base and slightly thickened rim, with spikes around the center of the wall: 1 sherd. Diameter 17 cm.
- (d) Flaring-wall upper portion of incensario with everted rim, spiked: 1 sherd. Diameter 14 cm.
- (e) Incensario upper portions with restricted orifices:

2 sherds. Diameters 25 and 29 cm. Spikes occur below the break.

- (f) Probable handle to a ladle incensario: One solid tubular object, broken at both ends, 4 1/2 cm. in diameter, with a hole drilled through it, has one spike and one other flaring appendage (Pl. 49e).
- (g) Low plate: 1 sherd. Diameter 25 cm. The sherd has no spikes, but it is included in this type because both paste and white paint are those of Lolotique Spiked (Fig. 66g).

Appendages:

- (a) Loop handles: 4 sherds. One large handle was complete but lacked contiguous surfaces, so that its position on the vessel is unknown. It may have been a handle to a convex lid (Fig. 57a; Pl. 49e).

- (b) Strap handles: 3 sherds, with spikes.

Partial Vessels: Cache 23, Vessel 2 (Fig. 20f; Pl. 35a); Lot No. 430 (Fig. 20a; Pl. 34b); Lot No. 430 (Fig. 20b; Pl. 34a); Lot No. 420 (Fig. 20c; Pl. 34d); Lot No. 430 (Fig. 20d; Pl. 34e,f); Lot No. 420 (Fig. 20e; Pl. 34c)

Decoration: Most vessels were probably painted white, red, or red and white. Both colors are fugitive and have worn off in most cases. Red paint, when it occurs on the same vessel as white paint, is either separate or over white but never under it. Painting is usually on upper portions but may be on bases. Red paint may cover the white-painted areas entirely, cover only certain portions, or

take the form of rough lines or rectangular blocks on walls of upper portions. There is little variation in color, with the red falling between 7.5 R 4/8 and 10 R 4/8. Of 596 sherds, 434 had no paint, 77 had red on white, 69 had white only, and 16 had red only.

Comparative Material and Discussion: Spiked incensarios are common in Mesoamerica from the Classic period on, and the appearance of spiked ladle incensarios or simple spiked bowls or jars at a site is not necessarily diagnostic. The biconical hourglass shape of the Quelepa incensarios, however, is rare in southern Mesoamerica, and it seems to be late. At Los Llanitos the form was not reported, but Cache 2, in the ballcourt, included several incensarios, all of which were spiked ladle types, with the exception of one low bowl incensario (Longyear 1944:40, Pl. VI, 1, 4-6, 8).

Spiked incensarios with two chambers and modeled appliqué Tlaloc faces and geometric perforations in the base are found at Tula, in central Mexico (Acosta 1956-57, Figs. 17, No. 7; 19 No. 6). In El Salvador Stanley Boggs has reported tall, annular-base spiked incensarios with strap handles, as well as at least two types of ladle censers, from San Andrés (1943a:115, Fig. 3a-c). The tall variety, however, is not hourglass-shaped and does not resemble the Quelepa specimens. Boggs has also described five hourglass incensarios from the Baratta

Collection in San Salvador (1949). These, purportedly from the general area of San Andrés, Boggs suspects are later than the Late Classic censers from stratigraphic contexts at this site. They are quite different from the Quelepa examples in having the modeled appliqué Tlaloc figures and no spikes.

Lolotique Spiked occurs on the surface in the East Group, and one sherd was encountered in the fill of Structure 3. I suspect that it begins in or just before the Shila II phase. It is a relatively popular type and by the end of the Lepa phase includes a good number of vessel forms, as well as decoration in two colors. Its ritual importance at the end of the Lepa phase is indicated by the finds of broken incensarios near the stairways of both Structure 23 and Structure 29.

GUAYABAL WHITE

Frequency: 1560 sherds (13.8%, 6.1%)

Paste: Very fine and homogeneous with little or no temper. It is hard, but not as hard as Izalco Usulután. A few sherds have a small amount of fine white inclusions, probably pumice. The paste color is also rather homogeneous and is constant from core to surface, ranging from red (2.5 YR 5/6 and 5/8) to light red (2.5 YR 6/8). A pale brown (10 YR 7/4) is unusual. This is the typical Lepa phase fine paste, shared by Guayabal White, Delirio Red-on-white, Taisihuat Orange-on-white and Quelepa Polychrome.

Vessel walls are very thin.

Surface Treatment: Surfaces are well smoothed before the application of a thin, hard white slip. Surface color is about the same as paste color or a bit redder. The white slip is usually applied over the entire vessel surface but is generally absent from interior surfaces of jars. The slip is white (10 YR 8/2), but weathering often turns it a greyer or browner shade. Refired sherds may be a dark grey. This thin, hard slip is similar to that of Nicoya Polychrome, but it is not as white and does not have the same soapy feel.

A. Guayabal White

Frequency: 1514 sherds (97.1%)

Illustrations: Figs. 18d, 19k, 58a-1,n,p-b'; Pls. 30g, 40a,b, 50d (left column, top three)

Forms and Dimensions:

- (a) Bowls: 342 sherds. Diameters 15-31 cm., mean diameter 19.7 cm. (61 measurements). All but a few of these are slightly convex-wall with direct rims or rims with slight exterior thickening. A few are straight flaring-wall bowls. Rim diameter varies little.
- (b) Vertical-wall vessels (probably all bowls): 21 sherds. Diameters 10-19 cm., mean diameter 14.7 cm. (18 measurements)
- (c) Restricted-neck jars or tecomates: 3 sherds. Diameters 8, 12 and 17 cm.

- (d) Low dish: 1 sherd. Diameter 24 cm.
- (e) Low-neck jars: 5 sherds. Diameters 7, 9, 13 and 18 cm.
- (f) High-neck jars: 2 sherds. Diameters 10 and 11 cm.

More vessels probably took this form, but the necks are shaped so that some with large diameters may have been classified as bowls.

Appendages:

- (a) Supports: 10 solid supports, 18 hollow supports.
Solid nubbin supports and mammiform supports do not occur in the Lepa phase. (See Figure 58.)
- (b) Handles: 5 strap handles
- (c) Spout: 1, attached

Bases: Both flat and round bases are common. Four are low ring bases.

Miscellaneous Forms: There are five gadrooned sherds, two of which are from vertical-wall vessels. Three others are flat bases with vertical gadroons starting just above the base.

B. Guayabal White Modeled

Frequency: 19 sherds (1.2%)

Illustration: Pl. 50e

Decoration: Appliqué modeled features are added to vessel walls. Modeled elements include four typical Lepa phase "bird-head" handles below rims, two animal effigies above the basal break of bowls, two arms, one support

with modeled appliqué limbs, one coffee-bean eye, one support with part of an appliqué head, and eight sherds with small appliqué ridges and buttons.

C. Guayabal White Broad Incised

Frequency: 16 sherds (1.0%)

Illustrations: Fig. 58m,o; Pl. 50d (right column)

Form and Dimensions: Convex- to vertical-wall bowls: 14 sherds. Diameters 19-39 cm., mean diameter 30.9 cm. (7 measurements)

Paste and Decoration: These few sherds combine elements of Guayabal White and Obrajuelo Plain. The paste is that of Obrajuelo Plain, and the broad line incision is characteristic of Obrajuelo Plain and Sirama Red. However, inner and outer surfaces of bowls are covered with the Guayabal White slip. The type of incision is apparently limited to this vessel form, which is also well represented in Obrajuelo Plain. The Guayabal White slip is usually applied less evenly on these than on fine-paste vessels, and it is generally softer.

D. Guayabal White Incised

Frequency: 11 sherds (0.7%)

Illustrations: Pl. 50d (left and center, bottom seven sherds)

Decoration: Thin pre-slip incision covers portions of outer vessel walls. Both geometric and curvilinear designs are used.

Comparative Material and Discussion: Longyear did not report a white ware from Los Llanitos. I suspect that sherds bearing only a white slip at this site were included in his orange ware, which corresponds to my Taisihuat Orange-on-white. Guayabal White, Taisihuat Orange-on-white, and Delirio Red-on-white are part of the Quelepa Polychrome complex, and further comparisons are postponed until the description of the polychrome.

DELIRIO RED-ON-WHITE

Frequency: 2188 sherds (19.3%, 8.5%)

Paste: Generally the same as Guayabal White. However, there are a few sherds, concentrated in Lot Nos. 200, 230, and especially 250, which are transitional between a Shila phase paste and the Lepa phase fine paste. These sherds are somewhat coarser, thicker and heavily tempered.

Surface Treatment: A white slip is applied to a well-smoothed surface. Over this slip are added designs in a paint which ranges from red (7.5 YR 4/6) to dark red (7.5 YR 3/6). Light red (7.5 YR 4/8) is unusual. Surface treatment on the transitional paste sherds noted above is indistinguishable from that of other sherds in this type. The cream slip on such sherds is thin and hard, and the red paint, which adheres well, is applied with reasonable care. For these reasons the transitional material is placed in Delirio Red-on-white rather than in the Shila I and II ceramic complex Zamorán Red-on-white.

A. Delirio Red-on-white

Frequency: 2161 sherds (98.8%)

Illustrations: Figs. 19i,j, 59a-a'; Pls. 31a,b, 33e,f, 40c,e, 41b, 42a, 50f, 51a-d

Forms and Dimensions:

(a) Convex- to straight flaring-wall bowls: 707 sherds. Diameters 10-25 cm., mean diameter 19.4 cm. (62 measurements)

Whole Vessels: Guevara Collection, from West Group (Pl. 40e)

(b) Flaring-wall bowls: 132 sherds. Diameters 15-31 cm., mean diameter 24.0 cm. (50 measurements)

Whole Vessels: Prieto Collection (Fig. 19i; Pl. 40c); Lot No. 420 (Fig. 19j; Pl. 33e,f)

(c) Vertical-wall bowls: 6 sherds. Diameters 12-21 cm., mean diameter 17.5 cm. (6 measurements). Some of these may be convex-wall bowls with the curve beginning farther down the vessel side.

(d) Low-neck jars: 16 sherds. Diameters 8-16 cm., mean diameter 11.8 cm. (13 measurements)

(e) High-neck jar: 1 sherd. Diameter 10 cm.

(f) Tecomates: 5 sherds. Diameters 9, 13, 14, 14 and 14 cm. Some of these may be restricted-neck jars.

(g) Miniature jar: 1 sherd. Diameter 6 cm.

Appendages:

(a) Supports: 69 sherds, about evenly divided between solid and hollow. (See Figures 59 and 60. Fig. 60

includes Shila II and Lepa ceramic complex fine-paste supports from which slip and paint have eroded, so that classification was not possible.)

(b) Strap handles: 7 sherds. Three of these tend toward a rather coarse paste.

Bases: Flat to slightly rounded bases are common on convex-wall bowls, and rounded bases with a clear basal break are common on flaring-wall bowls. There are two ring bases.

Miscellaneous Forms: One sherd has a small, unfaceted basal flange, and four sherds are gadrooned.

Decoration: Designs in red include lines, bands and broad areas on inner and outer surfaces of vessels. Naturalistic designs are very rare. On one vessel a bird seems to be depicted (Fig. 19j; Pl. 33e,f). Frequent are red rims with horizontal lines below; vertical lines on outer vessel walls; geometric step and scroll designs; semicircular or circular designs, possibly suns; circles around supports; and cross-hatching (Pls. 41b, 42a, 50f, 51).

B. Delirio Red-on-white Broad Incised

Frequency: 14 sherds (0.6%)

Illustration: Pl. 51e (upper left, two sherds)

Decoration: Identical to Guayabal White Broad Incised, with the addition of red paint, usually to the rim and the area between the rim and the curvilinear incision. As is true for Guayabal White Broad Incised, these sherds are relatively coarse, and in the absence of the white slip and

red paint they would be classified as Obrajuelo Plain.

C. Delirio Red-on-white Modeled

Frequency: 13 sherds (0.6%)

Illustrations: Fig. 19c; Pls. 32a,b, 40d,f, 51e

Whole Vessels: Cache 25, Vessel 1 (Fig. 19c; Pl. 32a,b);

Guevara Collection, from West Group (Pl. 40d)

Decoration: Modeled appliqué features on vessel walls include ten "bird head" handles, one arm with red-painted fingers, one low-neck jar with an effigy face below the neck, and one problematical curved appendage.

Comparative Material and Discussion: A red-on-white type is not given for Los Llanitos. However, a red-on-orange ware is described as orange ware with the application of red to the rims or walls of vessels. This group probably includes the equivalent of Delirio Red-on-white and the red and orange on white category within Quelepa Polychrome.

TAISIHUAT ORANGE-ON-WHITE

Frequency: 122 sherds (1.1%, 0.5%)

Paste: Same as Guayabal White.

Surface Treatment: Same as Guayabal White, with the addition of a light orange paint to some areas. The orange color ranges from red (2.5 YR 5/8) to light red (2.5 YR 6/8).

Forms and Dimensions:

(a) Bowls: 8 sherds, from convex- to straight flaring-

wall bowls. Diameters 17, 17, 22 and 24 cm.

(b) Low-neck jar: 1 sherd.

Appendages: Supports; 3 solid supports, 8 hollow supports, all of kinds found in Guayabal White, Delirio Red-on-white, and Quelepa Polychrome.

Bases: Six flat to slightly rounded bases from bowls.

Decoration: Orange paint is usually used as a filler between lines of other colors or as a wash over large areas of white slip. The type may not be a valid one, in that very few or no vessels may have had only orange paint over a white slip. Orange is usually applied before other colors, often in the form of a very thin orange wash. When it is used as a filler, however, the color may be darker and it may be applied after other colors. Four sherds of Taisihuat Orange-on-white are possibly decorated with an Usulután resist technique. The orange lines on the white slip are broad and have fuzzy borders. (Pl. 52a).

Comparative Material and Discussion: If the four sherds mentioned above are decorated with a true Usulután resist technique, as seems likely, the link between Taisihuat Orange-on-white and the Shila I and II ceramic complex Comacarán Orange-on-white would seem to be even closer. Of the four, three sherds are from the East Group, suggesting a relatively early date. Taisihuat Orange-on-white corresponds to the Los Llanitos "orange ware," which is characterized by a white slip stained orange and comprises ten

per cent of the total collection (Longyear 1944, Table 2).

QUELEPA POLYCHROME

Frequency: 589 sherds (5.2%, 2.3%)

Illustrations: Figs. 18c, 19h, 20i, 60, 61; Pls. 31a-f, 51f, 52a

Paste: Same as Guayabal White.

Surface Treatment: Same as Guayabal White. Quelepa Polychrome is defined on the basis of the presence of the white slip and at least two other colors.

Forms and Dimensions:

(a) Convex- to straight flaring-wall bowls: 147 sherds.

Diameters 11-32 cm., mean diameter 19.7 cm. (50 measurements)

Whole Vessels: Cache 4, Vessel 1 (Fig. 18c; Pl. 31c, d); Cache 23, Vessel 1 (Fig. 19h; Pl. 31a,b); Lot No. 442 (Fig. 20i; Pl. 31e,f)

(b) Flaring-wall bowls: 50 sherds. Diameters 16-38 cm., mean diameter 23.3 cm. (31 measurements)

(c) Low-neck jars: 9 sherds. Diameters 7-13 cm., mean diameter 10.1 cm. (8 measurements)

Appendages:

(a) Supports: 3 solid supports, twelve hollow supports.

(b) Basal flanges: two sherds from flaring-wall bowls.

Decoration: Colors used in Quelepa Polychrome include the white slip, an orange wash or paint, a red paint, black paint, and a relatively rare purple paint found on only

eight sherds. The purple paint ranges from very dusky red (5 R 2/4 and 7.5 YR 2/2) to dusky red (5 R 3/4). All sherds of Quelepa Polychrome show at least three colors, except for four black on white sherds placed in this category for convenience. Frequencies of combinations are as follows: red and orange on white, 472 sherds; red, black and orange on white, 64 sherds; red and black on white, 26 sherds; black and orange on white, 12 sherds; red, black, purple and orange on white, 5 sherds; red and purple on white, 2 sherds; red, purple and orange on white, 2 sherds; red, black and purple on white, 1 sherd; purple, black and orange on white, 1 sherd; and black on white, 4 sherds.

Designs and motifs on Quelepa Polychrome and on Delirio Red-on-white are generally simple. Circles, vertical lines and bands, horizontal bands, checkerboard designs, step-and-scroll motifs, wavy lines, "sun" motifs, rectangular panels, and combinations of these are frequent. Lines are carefully applied and are usually broad, but fine-line decoration, somewhat reminiscent of Campana Fine-line Polychrome, is not uncommon. Some motifs are shared with Los Llanitos Polychrome. Animals, pictured rarely, include stylized birds, monkeys and possibly jaguars (Figs. 19j, 20i; Pls. 31f, 33f). Humans apparently were never painted.

Although Quelepa Polychrome is not sloppily executed, it is not a striking or elaborate type, as are Classic period lowland Maya polychromes. This locally made

pottery of eastern El Salvador suffers also in a comparison with Copador Polychrome of western Honduras and El Salvador and with most of the Ulua polychromes.

Five of the red and orange on white sherds were probably decorated with an Usulután resist technique. The orange lines are the same as those on the four Taisihuat Orange-on-white sherds with possible Usulután lines. Again, of the five sherds, three are from the East Group. If a true Usulután technique occurs on the Shila II and Lepa ceramic complex fine-paste ware, it is rare and is probably limited to the early portion of this period.

Comparative Material and Discussion: Quelepa Polychrome is the major polychromed type of the Shila II and Lepa phases, beginning by or a bit earlier than the time of the final resurfacing of Structure 3 in the East Group and continuing until the abandonment of the site.

The *type* is made locally, as are Guayabal White and Delirio Red-on-white, and connections with other sites seem, oddly, to be few. It is similar to Los Llanitos Polychrome in some ways, but can easily be distinguished. At Los Llanitos, Quelepa Polychrome appeared in small quantities and was not named. Longyear's orange ware, comprising ten percent of the Los Llanitos collection, probably corresponds to my Taisihuat Orange-on-white, and his red on orange ware would be, then, the red and orange on white variety of Quelepa Polychrome (Longyear 1944:35).

In addition, it seems very likely that Longyear's "red on cream-orange ware" (1944:35, Fig. 25q,r) is either Delirio Red-on-white or the red and orange on white variety of Quelepa Polychrome. The motifs illustrated and described for this latter pottery at Los Llanitos are the same as those of the Quelepa Polychrome group.

Longyear remarks that the "red on cream-orange ware" included only thin-walled simple bowls with tapering lip and flat base, the rim diameter of which was "almost invariably 22 cm." In this vessel form, as well as in Guayabal White, Delirio Red-on-white, Taisihuat Orange-on-white and Quelepa Polychrome, rim diameters frequently group very closely around 20 cm. (Fig. 68f). As the histograms clearly show, the shapes of the locally-made fine-paste wares in the Shila II and Lepa ceramic complex become vastly more standardized than had been the case during the Uapala and Shila I and II ceramic complexes.

In the Choluteca region of Honduras, Baudez reports a type called Guandique Red-on-beige (1966:319) which he compares specifically to the two sherds of Delirio Red-on-white or Quelepa Polychrome illustrated from Los Llanitos (Longyear 1944; Fig. 25q,r). Baudez believes this was a minor type during the Late Classic Fonseca phase in the Choluteca (personal communication 1969). Stone illustrates a rim sherd from La Ola, in the Choluteca Valley (1957, Fig. 77B,a). She calls it a combination of Tegucigalpa Ware with the Bold Animalistic style of Ulua Polychrome.

The sherd has a "protruding-head monkey" below the rim similar to heads which I refer to here as "bird heads," common on Shila II and Lepa ceramic complex fine-paste vessels from Quelepa. This type of monkey head or bird head is a familiar feature on Ulua Polychrome bowls and cylinder vases.

To the north, in the Comayagua Valley, nothing seems comparable to Quelepa Polychrome, and no type in western El Salvador is remotely like it. Longyear illustrates a simple bowl of what appears to be Quelepa Polychrome from central El Salvador (1944, Pl. X,32). However, as this is from a private collection, its provenience is suspect.

Haberland's Lower Lempa Culture, in the general area of Zacatecoluca and Usulután in eastern El Salvador, contains material representing a considerable stretch of time. Usulután resist pottery is included, as are sherds of Post-classic Plumbate (Haberland 1960b:27). He notes that his collections include crudely painted red and black on cream as well as red and black on light orange pottery. Although he does not illustrate these sherds, they are probably related to Quelepa Polychrome. He shows a low hemispherical bowl of red, black and orange on cream with a series of monkeys painted inside (1961a:441) which is very similar to a Quelepa Polychrome bowl from Quelepa (Fig. 20i; Pl. 31e,f).

FINE PASTE PAINTED

Frequency: 24 sherds (0.2%, 0.1%)

Illustrations: Figs. 19b, 66h; Pls. 33c,d, 39i, 54d

Paste: Same as Quelepa Polychrome.

Surface Treatment: Same as Quelepa Polychrome, except that the white slip is not applied. Red, black and orange paints are applied directly to a polished orange surface.

Forms and Dimensions:

- (a) Flaring-wall bowl with three hollow rattle feet: 1 partial vessel. Diameter 14.5 cm., Lot No. 442 (Fig. 19b; Pl. 33c,d)
- (b) Miniature flat-base bowl: 1 complete vessel. Diameter 6.5 cm., Prieto Collection (Pl. 39i)
- (c) Vertical-wall vessel with three solid supports: 1 sherd. This vessel probably had five vertical sides.

Decoration: Similar to that of Quelepa Polychrome. Geometric designs in red paint are most common, in vertical and horizontal bands, cross-hatched areas, nested triangles and boxes, and a few now indistinguishable curvilinear elements. The flaring-wall bowl with three hollow feet has modeled facial features appliquéd to the vessel wall. The eyes are coffee beans with longitudinal slits.

Comparative Material and Discussion: Although the paste of this pottery cannot be distinguished by visual inspection from that of Quelepa Polychrome, it is nevertheless possible that these sherds are imports. If they are, one might look to the Choluteca as a source. Baudez' Chiri

Polychrome, dating to the San Lorenzo and Fonseca phases (A.D. 600-1000), is a red and black on polished orange polychrome that has vaguely similar geometric motifs (1966: 319, Fig. 9A-C,E).

CAMPANA FINE-LINE POLYCHROME

Frequency: 25 sherds definite, 19 additional sherds probable. Total of 44 sherds. (0.4%, 0.2%)

Illustrations: Figs. 19a, 64q-x; Pls. 33a,b, 53d

Paste: Usually rather fine and homogeneous, with little temper. Vessel walls are generally thin, but not as thin as Quelepa Polychrome. Sherds can usually be sorted by the distinctive paste, which is close to red (10 R 5/6) but may be light red (2.5 YR 6/8). Cores are rarely if ever dark.

Surface Treatment: A cream-colored slip, often with a tinge of orange, was applied to the entire surface, and above this designs were painted in black, red and orange. The cream slip ranges from reddish yellow (7.5 YR 8/6) to pink (7.5 YR 8/4). The red paint is rather variable, ranging from dark red (7.5 R 3/6) to weak red (10 R 4/4) to red (10 R 4/6 and 4/8). The orange paint is also variable, ranging from light red (2.5 YR 6/8) to red (2.5 YR 5/6 and 5/8).

Form and Dimensions:

- (a) Flaring-wall bowls, 12 sherds. Diameters 15-27 cm., mean diameter 21.6 cm. (7 measurements). These

vessels often had solid or hollow supports (Fig. 64v-x).

Partial Vessel: Lot No. 250 (Fig. 19a; Pl. 33a,b)

Decoration: Painted designs are both geometric and curvilinear, including vertical and horizontal lines, circles, circles with bean-shaped appendages, broad bands, triangles, scrolls, and a few human figures. "Counters" or "tallies" run vertically from bowl rims. Although broad bands and thick lines are not uncommon, the type is characterized by thin, finely-drawn lines.

Comparative Material and Discussion: Fine-line polychrome has been recognized for some time as a Late Classic marker in El Salvador and parts of Honduras (Boggs 1950a:272; Longyear 1966:148). It has been found in Tomb 1 at Tazumal (Boggs 1943b, Fig. 5) and several sherds were encountered at Los Llanitos (Longyear 1944, Fig. 25L-n).

Boggs believes that this type is most common in western El Salvador during the earlier portion of the Late Classic period (personal communication 1969). Its context at Quelepa is unclear, but a good number of sherds were from the surface of the East Group, suggesting that fine-line polychrome begins before the construction of the West Group ceremonial complex. Whether it continues until the abandonment of the site is not known.

LOS LLANITOS POLYCHROME

Frequency: 201 sherds (1.8%, 0.8%)

Illustrations: Figs. 20h, 62, 65; Pls. 32e,f, 42b, 43a,2,8, 44a, 53a-c,f, 54e

Paste: Generally fine and homogeneous, with little temper. Cores are rarely gray. Vessel walls are uniformly a bit thicker than Quelepa Polychrome. More fine whitish temper is included than in Quelepa Polychrome, and the paste is a bit redder, but not as red as Campana Fine-line Polychrome.

Surface Treatment: Surface color is the same as that of the paste. The white slip and the orange, black, red and purple paints are rather similar to those of Quelepa Polychrome, but they differ slightly. Even very small sherds can almost always be sorted. The white slip is usually thicker and coarser than that of Guayabal White. It generally has a creamier color and is not as white as Nicoya Polychrome. The bond between the surface and the slip is weaker than is the case with Guayabal White, with the result that the Los Llanitos slip often flakes off. The orange is much heavier and darker than on Quelepa Polychrome, ranging from a common red (2.5 YR 5/8) to a yellowish red (5 YR 5/6) in a few cases. Application of the orange paint is more carefully controlled on Los Llanitos Polychrome, and it is found in small areas, usually bordered by black lines. In addition, the interiors of bowls are entirely covered by this orange paint. The orange tends to crackle, or craze, as it does not on Quelepa Polychrome. The black and very rare purple paints

are similar to those of Quelepa Polychrome, but the red of Los Llanitos Polychrome is a bit duller and darker (7.5 R 3/4 and 3/6). Finally, a dark red-brown, or sepia, paint is used (10 R 3/4, dusky red; 10 R 3/6, dark red).

Form and dimensions: Flaring-wall bowls, 92 sherds. Diameters 18-32 cm., mean diameter 23.7 cm. (44 measurements). Rims are gently everted and may have a slight interior bevel. Probably most bowls of this type had three solid slab supports. There were 25 solid slab supports of variable sizes, one thicker solid support with a modeled bottom suggesting a turtle's head, one hollow support without a rattle, and one hollow support with a rattle. This last had been modeled and painted so as to suggest the limb of a crouching cat.

Partial Vessels: Lot no. 420 (Fig. 20h; Pl. 32f);
Lot No. 422 (Pl. 32e)

Decoration: Outside walls always have a white-slipped background, and insides have orange over the white slip. Designs on vessel walls include horizontal black lines below rims and at basal breaks, diagonal red or black lines on the rim and one-half centimeter below it on the outside, and red or black dots encircling the vessel on the rim. A set of three or four horizontal bars of decreasing length (Fig. 62e) is common, as is a five-fingered "flame" design (Fig. 62d). Careless application of designs is characteristic of Los Llanitos Polychrome.

Of the 201 sherds classified as Los Llanitos Polychrome, 68 constitute a variant. Only with hesitation do I include the smaller group within Los Llanitos Polychrome, and it may well turn out that there is a significant difference between the two. The following traits are noticeable in the smaller group. First, the very standardized flaring-wall bowl is much less common, and bowl forms are more diversified. Second, the sepia color is less frequent. Finally, designs are different and are more varied. These include step motifs; "checkerboard" motifs in black inside everted rims; black on orange cat markings; parallel red or black lines inside and outside vessel walls; black or red panels; a drapery-like motif; the whole or half "sun" common on Campana Fine-line Polychrome; and a few stylized human figures in red, one of which is holding a black stick or bar (Pls. 53c, 54e).

Claude Baudez, who has seen color photographs of some of these sherds (Pls. 44a and 53c, bottom rows), suggests that they may be related to Chiri Polychrome, of the Late Classic San Lorenzo phase in the Choluteca of Honduras, at least in their boldness of execution (Baudez 1966, Fig. 9 A-C,E; personal communication 1970). Chiri Polychrome, however, has an orange, polished slip as a base, rather than a white slip. Baudez also notes that the red and black on white sherd in Pl. 54e, top, third from left, is similar to his Calicanto Polychrome of the same complex (personal communication 1970). Again, the white slip on

the Quelepa sherd would preclude complete identity.

Comparative Material and Discussion: Los Llanitos Polychrome was the most important painted type described by Longyear at Los Llanitos, where it comprised 12% of the entire collection (1944:36-37, Figs. 24,25, Pl. VI). At Quelepa it represented only 1.8% of the Shila II and Lepa ceramic complex. Longyear regards Los Llanitos Polychrome as "a local variant (particularly with respect to vessel shape) of a ware found rather widely to the north and east, where Stone reports it, under the name Las Vegas Polychrome, from several sites in the Comayagua and Tegucigalpa regions" (1966:151).

Baudez, however, places Las Vegas Polychrome in the Early Postclassic period, from A.D. 950-1200, and believes it is strongly related to the Papagayo or Nicoya group of northwestern Costa Rica and the Pacific coast of Nicaragua (1970:107-08; 224). Indeed, Stone's color illustration of this type suggests Nicoya affinities (1957, frontispiece). Baudez specifically repudiates any ties between Las Vegas Polychrome and Los Llanitos Polychrome, the latter of which he places in the Late Classic period, as does Longyear (Baudez 1966:315-16, footnote 3).

Los Llanitos Polychrome, possibly imported from the site of that name, is relatively late at Quelepa, beginning well after Quelepa Polychrome. I suspect that it also post-dates Campana Fine-line Polychrome, or at least

that the period of greatest popularity of Los Llanitos Polychrome follows that of the other minor type.

CHAPELTIQUE ORANGE-RED

Frequency: 89 sherds (0.8%, 0.3%)

Paste: Generally quite fine and hard, with little temper. Walls of all vessels are thin. Sherds from jars usually have dark cores with a brown or grey-cream surface. Bowls have a more homogeneous paste color, often not dissimilar to that of Guayabal White or Quelepa Polychrome.

Surface Treatment: All sherds bear an orange-red slip which covers insides and outsides of bowls and usually the insides of jar necks. The color of this slip ranges from 2.5 YR 5/8 (red), which is most common, to 2.5 YR 4/6 (red). Some bowls have a lighter color (10 R 5/8 to 6/8). In most cases the slip is not well-fired, and on bowls it can be quite soft and may flake off readily. On jars the slip is usually harder. Vessels are well polished after slipping, and the polishing marks are usually visible.

A. Chapeltique Orange-red

Frequency: 64 sherds (71.9%)

Illustrations: Fig. 63a-g; Pls. 35h, 52g (right column, bottom)

Forms and Dimensions:

- (a) Low-neck jars: 10 sherds. Diameters 12-20 cm., mean diameter 14.7 cm. (7 measurements)

(b) Flaring-wall bowls: 3 sherds. Diameters 19, 21 and 23 cm.

(c) Restricted bowls: 2 sherds. Diameters 14 and 18 cm. One has two wide circumferential grooves below the rim, with vertical gadrooning below the grooves.

Appendages: Strap handles, 7 sherds.

Decoration: The orange-red slip is the only decoration.

One low jar neck has the remains of appliqué ridges, which may have been effigy features.

B. Chapeltique Orange-red Red Painted

Frequency: 11 sherds (12.4%)

Illustrations: Pl. 52g (second column from right; right column, top two)

Forms and Dimensions:

(a) Convex- to flaring-wall bowls: 4 sherds. Diameters 18, 19 and 21 cm.

(b) Restricted bowls: 1 sherd. Diameter 15 cm.

(c) Low-neck jars: 2 sherds. Diameters 11 and 15 cm.

Decoration: Rims of bowls and jars are painted red. In a few cases, bowls have vertical or horizontal bands below the rim. The red paint is quite variable. Specimens of red (7.5 R 5/8 and 4/6), reddish brown (2.5 YR 4/4), dark red (10 R 3/8), and dusky red (10 R 3/3) were classified.

C. Chapeltique Orange-red Incised

Frequency: 8 sherds (9.0%)

Illustrations: Fig. 63h-i; Pl. 52g (left column, bottom

three; second column from left)

Form and Dimensions: Convex- to flaring-wall bowls, 2 sherds. Diameters 13 and 22 cm.

Decoration: Fine lines are incised on vessel surfaces before slipping. Rectangular motifs occur, as do diagonal and cross-hatched lines. One sherd, probably a jar neck, has cross-hatching outside, with the orange slip limited to the inside of the neck.

D. Chapeltique Orange-red Incised, Red and White Painted

Frequency: 2 sherds (2.2%)

Illustrations: Fig. 63j; Pl. 52g (left column, top)

Form and Dimensions: Low-neck jar, 1 sherd. Diameter 17 cm.

Decoration: One sherd has a red rim, cross-hatched incision below, and orange-red slip inside the neck, and iridescent white paint over the incised area. The white paint is of the type associated with Yamabal Lustrous White-on-red. The second sherd is partly slipped, with a vertical band of red paint over the orange-red slip. In an unslipped area are three incised lines, filled with the lustrous white paint.

E. Chapeltique Orange-red, Red Variant

Frequency: 4 sherds (4.5%)

Illustration: Fig. 63p

Form and Dimensions: Low-neck jars, 4 sherds.

Decoration: Instead of the usual orange-red slip, these

four sherds have a reddish slip. Two sherds have a rather thick, dark red-brown slip, and two have a thin, lighter red slip. These latter two, rather than being entirely covered with the red slip, have thick rectangular, cross-hatched lines. One sherd has nested circular incisions below a solid red rim.

Comparative Material and Discussion: This type is probably quite late. It is limited to the West Group and almost certainly does not occur before the Lepa phase. No similar type has been reported for eastern El Salvador, with the possible exception of a red-brown burnished ware from Los Llanitos, which may be similar in slip, if not in vessel shape (Longyear 1944:35).

ARAMUACA ORANGE

Frequency: 213 sherds (1.9%, 0.8%)

Illustrations: Fig. 63k-m; Pl. 52b-d

Paste: Same as the finer sherds of Obrajuelo Plain or Sirama Red, and identical to the paste of Yamabal Lustrous White-on-red.

Surface Treatment: Surfaces are well-smoothed, and a medium-thick, powdery orange slip is applied to visible surfaces. This orange slip is different from the infrequent orange stains on Obrajuelo Plain vessels, which are very thin, very close in color to the unslipped vessel surface, and polished. The slip of Aramuaca Orange is softer, thinner and lighter than that of Chapeltique

Orange-red. Unworn sherds of Aramuaca Orange are easily sorted, but weathered specimens may be taken for Obrajuelo Plain. The orange color is usually close to light red (2.5 YR 6/8) but may be red (2.5 YR 5/8).

Over the orange slip red and black paints may be applied. The red (10 R 4/8) ranges to dark red (10 R 3/6) and dusky red (10 R 3/3 and 3/4). Three sherds bear the lustrous white paint of Yamabal Lustrous White-on-red.

Forms and Dimensions:

- (a) High-neck jars: 3 sherds. Diameter 27 cm.
- (b) Jars with neck height unknown: 2 sherds. Diameters 12 and 17 cm.
- (c) Bowls: 5 sherds. Diameters 20, 22 and 22 cm. These are thick-walled with relatively coarse paste.

Appendages: Strap handles, 12 sherds. These are of the

type associated with Obrajuelo Plain and Sirama Red.

Decoration: Designs in red and black consist of bands, rectangular areas, dots, triangular areas, vertical lines, rectangles with orange centers, and in one case a black curvilinear design surrounded by cross-hatching. Color combinations are as follows: orange only, 150 sherds (70.4%); red on orange, 33 sherds (15.5%); black on orange, 15 sherds (7.0%); red and black on orange, 12 sherds (5.6%); and lustrous white and red on orange, 3 sherds (1.4%). As in Yamabal Lustrous White-on-red, the white paint occurs as thin lines bordering red areas or as a larger area over an unslipped surface. Combinations of more than three

colors were not found. Two sherds have the type of curvilinear broad incision described for Obrajuelo Plain and Sirama Red, and one bore an impressed appliqué fillet.

Comparative Material and Discussion: Only a handful of sherds of this type are from the East Group. Aramuaca Orange should correspond in time to Chapeltique Orange-red, and is apparently limited to large jars and bowls.

ULUAZAPA FLAKY RED

Frequency: 87 sherds (0.8%, 0.3%)

Illustrations: Fig. 63n,o; Pl. 52e

Paste: Same as Aramuaca Orange, with possibly a bit more whitish or grey pumice temper. Vessel walls are the same thickness as Aramuaca Orange, but rimsherds are much thicker. The red color varies little, falling between 2.5 YR 5/6 and 5/8.

Surface Treatment: Concave interior surfaces of vessels are polished and painted, but outsides are usually very coarse and rarely painted. The paint is dark red, with little variation. A weak red (7.5 R 4/4) is most common, but dusky red (7.5 R 3/4), red (7.5 R 4/6) and dark red (7.5 R 3/6 and 3/8) occur. The paint is distinct from any other at Quelepa. It powders easily and tends to flake or craze off.

Form and Dimensions: Flaring-wall bowls, 4 sherds. Diameters 46, 48, 49 and 53 cm. These were the only rimsherds.

Decoration: Two rimsherds have rough, shallow incisions

below the rim on the outer wall (Pl. 52e).

Comparative Material and Discussion: No sherds of this type were found in the East Group or in the fill of Structure 23, suggesting a very late date for its occurrence. It is likely that these large bowls with such an unusual paint had a specific function. Of the 87 sherds of this type, 76 came from Test Pit 14, in the Lepa phase residential area, and of these, 66 were from the 20-40 cm. level.

YAMABAL LUSTROUS WHITE-ON-RED

Frequency: 39 sherds (0.3%, 0.2%)

Illustrations: See Pl. 52b (Aramuaca Orange) for the lustrous paint.

Paste: Same as Sirama Red.

Surface Treatment: Same as Sirama Red, with the addition of a lustrous white paint over the red paint. White paint usually covers or overlaps the red paint but may be placed on bare surface. Its most common function is to mark borders of red-painted areas. Three sherds which had white paint only were included in this type. The shiny white paint is distinct from other white paints at Quelepa.

Forms:

(a) High-neck jars: 3 sherds

(b) Low-neck jar: 1 sherd

Most, if not all, sherds of this type appear to come from jars.

Appendages: Strap handles, 6 sherds

Decoration: Two high-neck jars and the low-neck jar had modeled human or animal effigy features on vertical necks.

Comparative Material and Discussion: Yamabal Lustrous White-on-red probably begins quite late. I know of no similar lustrous white paints in this area.

YAYANTIQUÉ RED AND BLACK

Frequency: 35 sherds (0.3%, 0.1%)

Illustrations: Pl. 54a

Paste: Same as Obrajuelo Plain.

Surface Treatment: Generally polished to a dull orange, as in the case of Obrajuelo Plain. This type never has the thick, powdery orange slip of Aramuaca Orange. Surfaces are decorated with red and black paint. The red is the same color as that of Sirama Red and Aramuaca Orange.

Forms and Dimensions:

- (a) Bowls: 4 sherds. One is a flaring-wall bowl, and the other three are typical Obrajuelo Plain convex- to flaring-wall bowls.
- (b) Vertical-wall vessel: 1 sherd
- (c) Jar with strap handle, no rim: 1 sherd

Decoration: Designs are usually simple, consisting of vertical and horizontal lines and bands or rectangular areas. A few sherds show curved elements. Black and red are often separate, but one may be painted atop the other. Eight sherds had broad incised lines similar to Obrajuelo Plain

Broad Incised; one of these was a bowl rim. The vertical-wall vessel has an appliqué snake-like fillet running up toward the rim (Pl. 54a).

Comparative Material and Discussion: Yayantique Red and Black is apparently a late type, but it may begin as early as the Shila II phase.

TECOMATAL POLYCHROME

Frequency: 61 sherds (0.5%, 0.2%)

Illustrations: Fig. 64h-p; Pls. 44b, 53e

Paste: A rather fine, soft paste with little temper. Its color ranges from a very light brown to a light orange or buff. At times it approaches the pinkish color of Campana Fine-line Polychrome paste. Cores are usually dark to within a short distance of the surface.

Surface Treatment: The surface is well-smoothed. Unslipped surface color ranges from light brown (7.5 YR 6/4) to pink (5 YR 7/4) to light red (2.5 YR 6/6). The light orange slip over the entire vessel surface is diagnostic. The reddish yellow color of the slip is quite uniform, with (5 YR 7/8) most common and (5 YR 7/6) rare. It is rather thick in most cases and is always soft and powdery, eroding very easily. A bit of the slip will come off if one runs a finger across the surface. A few sherds included in Tecomatal Polychrome have, instead of this orange slip, a creamy-white slip differing from the first only in color. In one case the white slip had been applied over the

orange slip.

On the orange slip were painted red, orange, black-brown, red-brown and white designs. The red paint is a darker red than found on Quelepa Polychrome, ranging from red (10 R 4/6) to dark red (10 R 3/6). It often verges on a dark reddish brown. In contrast to the hard red of Delirio Red-on-white, this red is thick and very soft, as are all the paints on Tecomatal Polychrome.

A thin orange paint, the color of Taisihuat Orange-on-white, is used infrequently. The black-brown is quite thick, ranging in color from dark reddish brown (5 YR 3/2 and 2/2) to dark brown (7.5 YR 3/2). This black-brown paint attracts dirt, so that very often very tenacious dirt will stick to a sherd only where the paint is present. The rare red-brown paint varies from 2.5 YR 3/4 to 5 YR 3/4, both dark reddish brown.

Forms and Dimensions:

- (a) Vertical-wall vessels: 10 sherds. Diameters 12-28 cm., mean diameter 18 cm. (6 measurements). Most of these were probably cylinder jars.
- (b) Flaring-wall bowls: 6 sherds. Diameters 17, 18, 18 and 24 cm.
- (c) Restricted-neck jars (probable): 3 sherds. Diameters 17, 17 and 18 cm.

Appendages: Supports, 2 hollow, one solid (Fig. 64n-p)

Decoration: The absence of whole vessels and large sherds makes it difficult to say much about designs (see Pl. 44b).

Horizontal bands of black and red are common, as are vertical elements near rims. A few sherds with curvilinear elements suggest more complicated designs, possibly of animals.

Comparative Material and Discussion: Tecomatal Polychrome is clearly an import to Quelepa, probably from the north. Its western distribution at the site suggests a beginning in the Lepa phase. The predominant cylinder jar shape with a thickened and tapered rim and the decorative elements suggest an affinity with the Ulua grouping of polychromes. Specific comparisons are difficult, but I suspect that this polychrome type is closely related to the Complex III polychromes at Lo de Vaca, in the Comayagua Valley. (Baudéz 1966, Fig. 6) and also to Ulua types from Las Flores, in the Ulua Valley (Strong, Kidder and Paul 1938, Pl. 5i).

PLUMBATE

Frequency: 1 sherd (less than 0.1%, less than 0.1%)

Illustration: Fig. 66j

Form and Decoration: A restricted-wall vessel, probably pear-shaped, with a rim diameter of 9 cm. The rim is slightly everted, and about 2 cm. below it are a series of four horizontal grooves. Its color is a mottled orange and metallic grey.

Comparative Material and Discussion: Robert E. Smith, who

has seen a section drawing of the sherd, believes it may be Tohil Plumbate (personal communication 1969). In the absence of reliable C-14 dates for the Lepa phase at Quelepa, this sherd provides one reason for believing that occupation in the West Group may continue past A.D. 900.

UNNAMED CERAMIC GROUPS

This category includes a range of ceramic material, probably all of which, with few exceptions, pertains to the Shila II and Lepa phases. Much, or most of it, was imported to Quelepa, and more than half of the 112 sherds in this category could not be identified from published sources or included in any defined type at Quelepa.

A. Specular Red Grater Bowl

Frequency: 1 partial vessel

Illustrations: Fig. 66L; Pl. 32d

Paste: A fine paste with white pumice inclusions. The core is a light grey, with the areas near the surface a light pinkish color. The paste includes a specular component, probably pyrite.

Surface Treatment: Smoothed but not polished. Color ranges from light pink to grey. The base of the vessel is fire-blackened. A dusky red (5 R 3/4) specular paint, containing more pyrite than does the paste itself, covers the inside and outside of the vessel to 3 1/2 cm. below the rim.

Form and Dimensions: Low, convex-wall bowl with a direct rim and three supports, now missing. Diameter 21 cm.

Decoration: The inside of the bowl below the red-painted area is incised with fine, shallow lines which are straight or wavy.

Comparative Material and Discussion: This is the only vessel or sherd with specular red paint found at Quelepa. It is clearly an import, possibly from central or western El Salvador, where specular red paint and pyrite inclusions in vessels are common (Sharer 1968:156). This type of specular red paint is common during the Late Classic in western El Salvador on Copador Polychromes. Stanley Boggs, however, does not recognize the shape as one common to the west (personal communication 1969).

B. White-slipped Polychrome

Frequency: 7 sherds

Illustrations: Fig. 66i; Pls. 43a,3, 43b, 53f (top right), 53g

These seven sherds have a very bright, white slip with a "soapy" feel, a characteristic of Nicoya Polychrome. Boggs has suggested that the hollow support in Pl. 43a,3 is Nicoya Polychrome (personal communication 1969).

Designs over the white slip are in a thick black, a red-brown, and an orange-red. The black paint is very

similar to that of Tecomatal Polychrome, and two sherds have an orange slip inside very similar to the orange slip of Tecomatal Polychrome. The polychrome designs are small, incomplete, and in most cases not particularly diagnostic. I suspect that the group is most closely related to ceramics of the Comayagua Valley of Honduras, and possibly to Las Vegas Polychrome. As noted above, Baudez (1970:107) places Las Vegas Polychrome in his Period IV (A.D. 950-1200), corresponding to Papagayo Polychrome of the Middle Polychrome period in southwestern Nicaragua and northwestern Costa Rica (Norweb 1962:559). The appearance of these few sherds in the West Group is a further indication of an occupation possibly extending beyond A.D. 900 at Quelepa, although it is possible that this Nicoya-related pottery begins considerably before A.D. 1000.

C. Carved or Stamped Sherds

Frequency: 2 sherds

Illustrations: Fig. 66e,f; Pl. 54f,11,12

One of these is carved or stamped with a curvilinear motif. Subsequently an orange slip identical to that of Tecomatal Polychrome was applied to the outside and inside. Over the orange slip followed a jet-black paint on the outside and a red paint on the inside. The second sherd was also stamped or carved, covered with a white slip, and then painted with a dark red. Both sherds

have a fine red paste. This technique of carving or stamping is found on no other sherds at Quelepa. Stone illustrates several very similar sherds from the site of Lo de Vaca, in the Comayagua Valley (1957, Fig. 46). Baudez notes that this engraving and champlévé decoration is characteristic of Late Classic Lo de Vaca III (1966:312-15, Fig. 6). These two sherds would seem to provide excellent evidence of trade between Quelepa and the Comayagua Valley during the Late Classic.

D. Red, Black and Orange on White

Frequency: 3 sherds

Illustrations: Pl. 54f,4,8

These trade sherds have a red paste, a flaky white slip, and geometric designs in black, red and orange. A horizontal band about one centimeter below the rim with broad vertical lines descending from it occurs on all three sherds. This small group of sherds may be related to what Stone has called Tegucigalpa Polychrome, from the site of La Ola, in the Choluteca Valley (1957:97-99, Fig. 77B).

E. Dark Red-brown and Orange on White

Frequency: 6 sherds

Illustrations: Fig. 66k; Pl. 54f,5-7

The paste of these sherds is a reddish orange of a type not native to the Quelepa area. The orange paint is used as a background wash over the white slip, and

designs are painted in red-brown. These were fragmentary animal figures, including tails, suggesting that monkeys were depicted. Comparisons are difficult with such limited evidence, but at least these six sherds are possibly related to Stone's Bold Animalistic and Monkey styles from the Comayagua Valley (Stone 1957:27ff., Figs. 15,16). Chiri Polychrome, reported by Baudez from the Late Classic period in the Choluteca (1966:319, Fig. 9A-C,E), consists of red and black paint on a polished orange background, rather than on a white slip. However, the orange slip or wash at Quelepa is applied evenly and is rather dark, with the result that the surface gives the impression of a polished orange. The motifs on the Choluteca sherds, including curved monkey tails, are similar to the Quelepa designs. These sherds, as well as the preceding three, may indicate contact between Quelepa and the Choluteca.

F. Usulután Polychrome

Frequency: 5 sherds

Illustrations: Pl. 54f,1,3

These five sherds have a fine red paste not native to Quelepa, covered by a white slip somewhat softer than the slip of Guayabal White. In addition to black, red, orange and purple painted designs, a true negative technique appears to be used to produce hazy, broad orange lines on both interior and exterior surfaces. Because the paste is redder than that of Quelepa Polychrome,

and because an Usulután technique occurs very rarely and only early on Quelepa Polychrome, it is likely that these are trade sherds. One of these has the remains of a design which looks Honduran (Pl. 54f,1).

Although these five sherds are probably imports, four sherds of Taisihuat Orange-on-white and five sherds of Quelepa Polychrome bear Usulután resist decoration. Longyear describes two sherds from Los Llanitos which are slipped orange, with red and black on the outside and Usulután lines on the inside (1944:37). True Usulután resist decoration is known from western El Salvador during the Late Classic as well as from Copán. It now seems certain that it occurs in eastern El Salvador at this time, but it is rare, and I suspect that it is relatively early in the Shila II and Lepa ceramic complex.

G. Red on Orange "Monkey" Sherds

Frequency: 2 sherds

Illustrations: Pl. 54f,9,10

These sherds have a polished light orange slip on which are red dots and stylized monkey designs. Designs of this type are common in Honduras and El Salvador (Haberland 1961a), and the red on orange does not seem to be diagnostic.

H. Dark Orange and Black on Orange

Frequency: 1 partial vessel and 2 or more sherds

Illustrations: Fig. 20g; Pls. 32c, 43a,1,4

The vessel has a cream paste, covered by a medium orange slip and painted designs in dark orange and black. The form is a cylinder jar with three low, solid slab supports. About one centimeter below the rim was probably a modeled head, now missing. Cylinder jars with exactly this shape are common in the Comayagua Valley (Stone 1957, Fig. 14f). The modeled head may have been the typical Comayagua Valley protruding-head monkey (Stone 1957, Fig. 16). The geometric polychrome design is probably related to Comayagua polychromes. Several other sherds were probably of this polychrome type.

I. Miscellaneous Incised and Engraved Sherds

Frequency: 10 sherds

Illustrations: Fig. 66a-d; Pl. 54b

Many or most of these are probably trade sherds. Four are of special interest.

- (a) A very thick-walled sherd of a reddish paste not native to Quelepa. The inside of the vessel had been polished, and the outside bore a hard, thick white slip burned grey. A now unintelligible design is incised over a portion of the sherd (Fig. 66c and Pl. 54b, top left), and parts of the vessel had been painted red. The red design is now unclear. One side of the incised line is almost vertical, whereas the other side of the line is more sloping. This decorative technique may be related to the

engraving common in Lo de Vaca III, in the Comayagua Valley.

- (b) A sherd from what may have been a rectangular bottle has Quelepa Polychrome paste and traces of a white slip covering the outside surface. The incised design consists of a rectangular panel enclosing alternating sets of diagonal lines and four symmetrically placed punctates (Fig. 66a; Pl. 54b, bottom, second from left). The sherd was probably locally made.
- (c) One sherd (Fig. 66d; Pl. 54b, top, second from right) has a very fine design, engraved after firing and not dissimilar to several designs on spindle whorls at Quelepa (cf. Fig. 30). The paste is Obrajuelo Plain.
- (d) A rimsherd from a convex-wall bowl with an unusual incised design on the outside (Fig. 66b; Pl. 54b, bottom left) has a well-smoothed but unslipped surface. The fine, pinkish paste suggests the Lepa phase, but the unusual surface treatment may indicate a trade sherd.

H. Miscellaneous Bichromes and Polychromes

Frequency: 75 sherds

Illustrations: Fig. 20g; Pls. 32c, 43a, 1, 4-7, 9-11; 53f

Most of these sherds were small, weathered and undiagnostic, and I suspect that many might have been

discarded without significant loss of information. Many others were not weathered yet appeared to fit, for one reason or another, into no established category at Quelepa. Most were probably trade sherds, probably closely related to Ulua Polychromes. The most interesting of these are illustrated.

CERAMIC SUMMARY

Uapala Ceramic Complex (ca. 500 B.C.--A.D. 100-200)

The Uapala ceramic complex consists basically of two wares from which are derived three major ceramic groups. These groups include an unslipped coarse ware (San Esteban Plain, 29.9%), the same ware painted red (Placitas Red, 9.2%) and an Usulután resist decorated pottery (Izalco Usulután, 59.9%). Together these groups total 99% of the Uapala ceramic complex.

Relief decoration on the plain and red pottery is similar. Techniques include simple coarse incision, impressed appliqué fillets, simple punctation, areas of punctation bordered by incised lines, application of modeled human or animal facial features to jar necks, and combinations of the above. Incision is found usually on jar necks, jar shoulders, or below the rims of tecomates. Parallel lines were generally vertical, diagonal or cross-hatched and were incised when vessels were leather hard, so that there is usually a slight burr left on the edge of a line. Thirteen percent of San Esteban Plain sherds have incised decoration. Impressed fillets are usually finger impressed but are also notched or punctate, presumably with an instrument such as a sharp stick. These ordinarily occur below rims of jars or on shoulders of large jars. On unpainted vessels limited areas are occasionally burnished, and burnished areas may be opposed to incised zones.

Red paint was applied only to certain portions of

vessels, generally to rims, handles and shoulders of jars. A common arrangement is a red rim with diagonal or cross-hatched incised lines below on the unpainted neck, possibly with red paint resuming on the jar shoulder. A zoned red, produced by delimiting red areas with incised lines or impressed fillets, is not uncommon. Surfaces to be painted red are often more carefully smoothed than unpainted areas.

Vessel forms are similar for the unpainted and red-painted groups. High-neck jars, with bolster, everted, and exteriorly-thickened rims and usually two strap handles are most common. Flaring-wall bowls with everted, everted-grooved, exteriorly-thickened, and direct rims occur without supports. Two low ring bases are possibly from bowls. Tecomates generally have interiorly-thickened rims and may have an interior bevel and a circumferential groove.

Other less frequent forms include low-neck jars, presumably with strap handles; restricted jars; dishes; convex-wall bowls; restricted shallow bowls; comals; and one prong, presumably from a three-pronged incensario. In the red-painted group high-neck jars are even more common than in San Esteban Plain. Tecomates are the only other important red-painted form. One spout is red.

The second ware, Izalco Usulután, is a fine, hard, thin pottery, well-polished and invariably bearing Usulután resist decoration. The most common form is the

flaring-wall bowl with wide- or flat-everted, exteriorly-thickened, or (rarely) direct rims. The wide-everted rims are usually decorated with one or two circumferential grooves, and they often bear flanges, scalloping, or modeled features. Most bowls have slightly rounded bases with four, never three, nubbin supports. A few solid and hollow mammiform supports and ring bases were found. Also common are the following forms: S-Z angle composite silhouette bowls; flanged bowls, with the flange below the rim or at the basal break and sometimes faceted; jars, almost always low-neck, with dimple bases and sometimes nubbin feet; dishes; and convex-wall and vertical-wall bowls.

Other features include spouts, all unsupported, strap handles on jars, and "line lugs" on jars and bowls. Decorative techniques include grooving, vertical fluting, a frequent incised circumferential line above the base of a vessel, and rare miscellaneous incision.

Within Izalco Usulután are coarse, coarse incised, modeled, impressed fillet, and red-painted varieties. All of these except the coarse and coarse incised varieties are included in the same ceramic ware as Izalco Usulután.

Completing the Uapala ceramic complex are several trade and minor groups. The most important of these is the Pinos Black-brown group, including its red-painted, fine-incised, and red-filled incised varieties. The fine red group (Santa Tecla Red), also traded in from western or central El Salvador, is represented by fourteen sherds,

with a fine-incised variety and a variety with graphite-filled grooves.

Other locally manufactured and imported minor types include eight white-painted sherds also with Izalco Usulután paste, seven red-painted, two red on orange, one red on white, and one stuccoed sherd. The red on orange and red on white sherds are of Izalco Usulután paste.

The relationships of the Uapala ceramic complex seem fairly clear. It shares many traits with the Chul and Caynac ceramic complexes at Chalchuapa, in western El Salvador (Sharer and Gifford 1970). The single-slip Usulután at Quelepa is apparently identical to Izalco Usulután at El Trapiche, and I have given it the same name. The black-brown and fine red ware at El Trapiche appear at Quelepa as trade items. In the Guatemala highlands the earliest relationships are to the Providencia and Miraflores phases, which have a ceramic content similar to those named at Chalchuapa. Mr. Edwin Shook has identified two fine red sherds from faceted-flange bowls at Quelepa as Providencia markers. The faceted shoulder and labial flanges of Izalco Usulután are considered late Middle Preclassic markers as well. Tecomates with red-painted and thickened rims have generally been considered an early trait.

A major difference between the Uapala ceramic complex and the Archaic complex at Copán is the presence of burnished ware at the latter site without Usulután resist decoration (Longyear 1952:24). At Quelepa practically all

burnished ware of the Uapala phase bears resist lines. The coarse ware of the Copán Archaic is similar to that of the Uapala ceramic complex, in shape, plastic decoration, and the use of red paint. Closer to Quelepa, the Ulua Bichrome complex at Santa Rita shares traits with the Uapala ceramic complex, as does Yarumela II (Glass 1966; Canby 1951).

In eastern El Salvador Wolfgang Haberland (1960b) has described several Preclassic ceramic complexes. These are difficult to compare to the Quelepa pottery, as Haberland was not able to illustrate his material. His Gualacho complex, near Usulután, which he dates to about 1000 B.C., contains about five percent Usulután pottery, a reddish ware, a white-slipped ware, and an orange ware, the last of which has the same shapes as the Usulután pottery. Polishing is absent. Four mammiform feet are found on bowls with straight or slightly flaring walls. I suspect, on the basis of the mammiform feet and the Usulután pottery, that Gualacho does not predate the late Middle Preclassic, or about 500 B.C.

Haberland describes a second site, near Lake Apastepeque, between the Volcano of San Vicente and the Lempa River, as more "sophisticated" than Gualacho. Orange ware and Usulután pottery here total nearly ninety percent of the collection. Decorative techniques include grooving, polishing and incising. Haberland suggests a date of about 650 B.C., but it is difficult to substantiate this guess.

His last Preclassic complex in eastern El Salvador

is called Los Frailes, near Jiquilisco on the coastal plain. The collection consists mostly of an unpolished orange ware. Spouted, olla-like jars predominate, and tecomates and open bowls are present. He mentions also brown and cream monochromes and a "certain amount" of Usulutáns. Decoration is rare and consists mostly of incising. Over the Usulután resist lines are crude, broad, red geometric lines. He suggests a date about the beginning of the Christian era. At Quelepa red-painted Usulutáns do not appear until the Shila I phase, the beginning of which is difficult to fix. His date may be accurate, but it seems early to me.

Shila I and II Ceramic Complex (A.D. 100-200--650-700)

This ceramic complex corresponds very roughly to the Protoclassic and Early Classic of the lowland Maya chronology. Of the three ceramic complexes at Quelepa, it includes the smallest number of sherds (3328). The reason for this low a number is not clear. The complex is in several aspects a transitional one, and I suspect that I tended, in cases of doubt, to put sherds in the previous or in the following complex. Usulután sherds of Shila I may have been classified in some cases as Izalco Usulután, while unslipped and red-painted sherds of this complex may have wound up in Late Classic categories. On the other hand, it is at least possible that the Shila phase lasted for less time than I have allowed, so that this

complex would represent only the four hundred-year period from A.D. 200-600. In this case it would be far shorter than the preceding Uapala phase.

As in the Uapala ceramic complex, there are two major wares and one less important ware. The first of these includes an unslipped, roughly smoothed group (Moncagua Plain, 27.3%) and a red-painted group with the same paste and surface finish (Sirama Red, Early Variety, 4.4%). The second is the Usulután group (Tongolona Orange and Chaparrastique Red-on-orange, 62.2%), which like the first has a rather friable light brown to pinkish paste with heavy whitish pumice temper. This coincidence of paste is in marked contrast to the Uapala ceramic complex, in which the paste of Usulután vessels was totally different from that of the coarse ware. Finally, there is a double-slip Usulután with its red-painted variant (Comacarán Orange-on-white and Hato Nuevo Red-on-orange-on-white, 4.5%). The paste of this last group is much the same as that of the major types above, but it tends to be finer, often closely approaching that of the Late Classic Obrajuelo Plain.

Plastic decorative techniques on the plain and red groups are similar, although they are generally sparser than on their Uapala phase equivalents. The most frequent mode is simple incision. Rough lines are incised below the rims of jars, bowls and tecomates, often in sets of parallel diagonal lines or sets of opposed diagonal lines. In the

Shila I and II ceramic complex impressed fillets are usually diagnostic. The most common form is a low, thin fillet with round holes punched close together, placed on the shoulders of straight-neck jars, usually indicating human or animal limbs. Modeled appliqué parts of animals and humans are similar to those of the preceding phase and are probably most common on jars. Punctuation, a trait rare in the Uapala ceramic complex, is not recorded on a single body sherd of the Shila I and II ceramic complex. One exception is the variety called Moncagua Plain Punctate Rim, in which distinctively-shaped rims of flaring-wall shallow bowls are punctated.

Forms in the plain ware, in the order of their frequency, include flaring-wall bowls with everted, exteriorly-thickened and direct rims (the wide- and flat-everted rims of the Uapala Izalco Usulután are not found in this type or in Tongolona Orange); high-neck jars, which include the typical Shila I phase vertical-wall storage vessels; low-neck jars; tecomates; restricted shallow bowls; convex-wall bowls; restricted-neck jars; and potstands. Four nubbin supports are common on bowls and smaller jars, but they vary greatly in size, in contrast to the standard-sized Uapala phase nubbin feet. Solid conical and hollow feet occur, including various shapes of mammiform type. Spouts are unsupported.

The red-painted group includes fewer forms, primarily the high-neck jar with bolster, everted, and exteriorly-

thickened rims and the flaring-wall and convex-wall bowl. Strap handles are common, and there is one spout. Sirama Red, Early Variety, is distinguished from the Sirama Red of the Shila II and Lepa ceramic complex primarily on the basis of paste and a few other diagnostic features, such as the Shila phase punctate fillet. In other respects the two types of Sirama Red are very similar. The decrease in the Shila I phase of the red-painted group is counterbalanced by the advent of red-painted Usulutáns.

The Usulután pottery of this complex is distinguished by paste and surface condition from Izalco Usulután. The hard, highly polished surface of Izalco Usulután is no longer found, and the orange slip may be badly weathered. As the name Tongolona Orange implies, it was often not possible to discern Usulután resist lines on sherds, but I believe that most vessels in this type were true Usulutáns. Usulután lines may now be less even, and blotchy orange areas instead of lines are frequent.

Relief decoration on Tongolona Orange vessels is severely limited. Simple incision decorated only two percent of the sherds, and impressed fillets are rare. A minor variety is the imitation Usulután, on which broad orange lines were painted, apparently in an attempt to simulate true negative resist lines. Shapes include flaring-wall bowls, S-Z angle composite silhouette bowls, basal flange bowls, and faceted-flange bowls. S-Z angle bowls often have a tall ring base. Ring bases are rare in

the Uapala ceramic complex but diagnostic of the Shila phase. Other forms are the high-neck jar, many of which are vertical-wall storage vessels with swollen rims; convex-wall bowls; vertical-wall bowls; tecomates; dishes; and pot-stands. Vessel supports are similar to those of Moncagua Plain and include variable nubbin feet, solid mammiform types, and hollow types, among which are several mammiform shapes. Unsupported spouts and "line lugs" are present.

Almost one-fourth of this single-slip Usulután pottery bore red lines. Red rims are the most common form of decoration. S-Z angle bowls often have circumferential lines at the body break, and convex-wall bowls may have step and scroll motifs on the outer walls below red rims. There are few more complicated designs.

A minor group is the double-slip Usulután (Comacarán Orange-on-white, 2.5%), on which a white slip was applied to the vessel surface before the resist lines and the orange slip. As a result, Usulután lines in this group often appear whitish. The red-painted version, Hato Nuevo Red-on-orange-on-white, is almost as frequent as the unpainted variety. In other respects the double-slip Usulután does not differ significantly from Tongolona Orange. The double-slip Usulután tends to have a finer, more homogeneous paste, suggesting a type transitional to the Late Classic finer pastes.

Two very minor types, a white and a red-on-white, together comprise fourteen sherds. The white slip of both

is identical to that of the double-slip Usulután. I suspect that this white slip is a precursor of the Late Classic white-slipped ware.

A stuccoed ware (Jute Stuccoed, 1.7%), probably dating to the Shila II phase, is included in this complex, but it might have been put as well in the succeeding Shila II and Lepa ceramic complex. Its unusual paste suggests that it is a trade type. Stuccoed vessels in private collections from the San Miguel Valley are quite different and are associated on the basis of paste and surface similarity with such Shila I and II ceramic complex types as Moncagua Plain and Tongolona Orange. For some reason sherds of the local stuccoed pottery did not appear in my excavations.

Sherds of Jute Stuccoed are most frequently covered with a non-lime base red stucco, although white, pink and green colors and combinations thereof appear as well. Forms include flaring-wall, vertical-wall, and restricted bowls, all of which are rather small.

Few ceramic complexes corresponding in time to the Shila phase have been described in this part of southern Mesoamerica. The reason for this seems to be that the Protoclassic and Early Classic ceramics differ little from Late and late Middle Preclassic material. The polychromes which characterize Tzakol ceramics in the southern Maya lowlands, and the Teotihuacán-style pottery of the Early Classic period in the Guatemalan highlands simply do not reach this far south. In the absence, then, of clearcut

stratigraphic or structural levels, it has often not been possible to isolate Early Classic ceramic complexes.

A glance at a recent chronological chart of ceramic sequences in Honduras and El Salvador will illustrate this point (Baudez 1970:224). The best two sequences of central and southern Honduras, in the Ulua-Yojoa and Comayagua areas, both allow a single phase for the combined Late Preclassic, Protoclassic and Early Classic periods. Baudez and Becquelin excavated a total of ten thousand sherds for the Eden complex on Lake Yojoa at Los Naranjos (1968:2), but they were unable, using internal evidence, to subdivide the Eden phase into Late Preclassic and Early Classic (personal communication 1969).

The Chismuyo phase in the Choluteca region (Baudez 1966:316-17; 1970:40) is conceived of as including only the Early Classic period and not the Late Preclassic. As excavations have not yet revealed a clear Preclassic occupation in this region, we can say nothing about continuity.

In eastern El Salvador evidence has been weak until now. At Los Llanitos Longyear found not a single sherd definitely ascribable to the Early Classic. Haberland does not assign any of his ceramic complexes to this period. However, as was noted above, the Los Frailes complex, near Jiquilisco, is probably as late as my Shila I phase, to judge from the red-painted Usulutáns (Haberland 1960:27).

The Lower Lempa Culture, defined on the basis of samples from a large number of sites, mostly surface

collections, is basically a Late Classic complex (Haberland 1960:27). The red-painted Usulután pottery and similarities between late-looking hollow mammiform supports in his complex and Shila II supports lead me to believe that the Lower Lempa Culture begins not later than the Shila II phase.

At Tazumal, Boggs includes in the first portion (A.D. 400-600) of his Middle Period annular-based bowls with Usulután technique decoration, jars with appliquéd faces on necks, and footed bowls decorated with Usulután-technique designs (1950a:272). A red-painted Usulután-technique mammiform tetrapod bowl with a basal break is reported as a trade piece in the Esperanza phase at Kaminaljuyú (Kidder, Jennings and Shook 1946, Fig. 184).

In the Early Classic at Copán ceramic traditions established in the Late Preclassic continue, and the new items in the inventory are similar to those new at Quelepa. These are hollow rattle vessel legs including mammiform supports, ring bases, and red designs on Usulután bowls (Longyear 1952:32-33).

At Quelepa, where the large numbers of vessels from caches in and near Structure 4 permitted a secure identification of Early Classic ceramic material, the new diagnostic traits are similar to those from Copán. Red-painted Usulután pottery, ring bases, large numbers of mammiform feet, potstands, and the absence of punctuation are of use in comparisons.

Shila II and Lepa Ceramic Complex (A.D. 550--950)

The final ceramic complex at Quelepa is found in no pure stratigraphic deposits of the kind available for the Uapala phase. The large numbers of cache vessels of the Shila I and II ceramic complex were not duplicated in Lepa phase caches in the West Group ceremonial focus. Only five vessels belonged to Lepa phase caches. Despite the scarcity of late ceramic caches, over eleven thousand sherds are identified as belonging to the complex, and trade sherds are well represented. I believe that certain ceramic types in the complex are later than others, primarily because of their concentration in the West Group, but these latest types appear to be no more than additions to an existing ceramic repertoire.

A range of trade types is included in the complex. It is likely that some of these date only to the Lepa phase, whereas some begin in the Shila II phase. Additional caches in the West Group would probably have helped to define the range in time of some of the major trade types at Quelepa.

Without reliable radiocarbon dates the exact temporal placement of this complex is unsure. The complex is defined as covering the span from the completion of Structure 3, probably about A.D. 550, until the abandonment of the site at about the end of the Late Classic period. As was explained in the ceramic introduction, the Shila II and Lepa ceramic complex so defined overlaps the preceding

Shila I and II ceramic complex. Moncagua Plain, Tongolona Orange, Chaparrastique Red-on-orange and other types of the Shila I and II ceramic complex definitely continue as late as the completion of Structure 3, but by the end of the Shila II phase, though, their production had surely stopped.

The most important ceramic change occurs near the beginning of the Shila II phase with the introduction of non-Usulután polychromes and the subsequent disappearance of resist-decorated pottery. The date suggested for this ceramic change, about A.D. 550, is the same as that which Baudez estimates for the introduction of polychrome pottery in much of Honduras (1970:101-02).

The Late Classic ceramic complex at Quelepa has far greater diversity than do earlier complexes. There are many more ceramic types and groups, albeit with fewer sherds, and there are many more trade sherds. Previously, especially in the Uapala ceramic complex, vessel decoration emphasized relief techniques. In the Shila II and Lepa ceramic complex painted decoration generally replaces other surface modifications.

Four major ceramic groups comprise three wares. Together these make up 92.2% of the complex. The plain group (Obrajuelo Plain, 38.1%) and the red group (Sirama Red, 9.2%) belong to the same ware, differing primarily in the application of red paint to the latter. The spiked incensario group (Lolotique Spiked, 5.3%) is a coarser ware

than Obrajuelo Plain. Quelepa Polychrome and its associated monochrome and bichromes (39.6%) constitute the local fine paste ware.

Obrajuelo Plain is distinguished from the earlier Moncagua Plain by its more homogeneous fine paste and its smoother, often lightly polished surface. It is generally not, however, a harder pottery. Vessels may rarely have irregular splotches of an orange wash. Forms include high-neck and low-neck jars; flaring-wall and composite silhouette bowls; vertical-wall vessels; restricted bowls; convex-wall bowls, often with distinctive interior rim bevels; and a few tecomates and comals. The rims of bowls and jars are usually widely everted, and it is difficult or impossible to distinguish between rimsherds from jars with flaring necks and rims from S-Z angle bowls. Two strap handles are common on both jars and bowls. A few solid and hollow supports are found, but nubbin and mammiform supports do not occur, nor do ring bases.

Relief decoration of the plain group includes modeling, with appliqué animal or human effigy features placed on jar necks; decorated appliqué fillets, usually finger-impressed; broad curvilinear incision below rims of bowls; and a few punctate, reed-impressed, and narrow-incised sherds. Relatively few sherds in the last ceramic complex have relief decoration.

The Sirama Red group is clearly derived from the red-painted pottery of the Shila I and II ceramic complex

(Sirama Red, Early Variety), differing from this earlier group primarily in its paste, which is similar to Obrajuelo Plain. The forms and relief decoration of Obrajuelo Plain are shared by Sirama Red.

Lolotique Spiked, the studded incensario ware, has no prototype at Quelepa. Because the paste is coarser and darker than that of Obrajuelo Plain, and because its surface is generally rougher, it constitutes a separate ware. The major form is the two-chambered or "hourglass" incensario, with a perforated platform at the constriction, rectangular openings in the basal platform, spikes covering most of the surface, and a convex-wall, bowl-shaped top. Fugitive red and white paints often cover portions of vessel surfaces, but designs are not used.

The Quelepa Polychrome group includes a monochrome and two bichromes as well as a less frequent polychrome. It is defined by the application of a hard white slip (Guayabal White), covered by an orange wash (Taisihuat Orange-on-white) and then red, black and rarely purple paint. The red-on-white member (Delirio Red-on-white) of the group is most common. The paste is very fine, orange, and almost untempered: vessel walls are very thin. Designs of relatively simple geometric or curvilinear elements are common on the inside and outside of vessels. Depictions of animal or human figures are rare.

Convex- to straight flaring-wall bowls with direct rims are the most common form in the fine paste ware,

followed by flaring-wall bowls, vertical-wall bowls, low- and high-neck jars, and a few tecomates. This last shape is found only with white or red-on-white. The relatively few bowl shapes show little variety in their profiles and rim diameters. This homogeneity is in strong contrast to the earlier lack of standardization. Supports are common and include various kinds of rounded, conical, and slab feet, both solid and hollow. Ring bases are present in small numbers, but nubbin and mammiform supports are not. Vertical gadrooning appears on vertical-wall vessels. Modeled appliqué features appear rarely on jar necks, and a few coarser white-slipped sherds from bowls have broad incised lines below the rim.

At Quelepa the Usulután resist technique of decoration probably does not continue beyond the Shila II phase. True single- and double-slip Usulutáns are present at the beginning of the Shila II phase, but only nine sherds of the Quelepa Polychrome group bear what are probably true Usulután lines in orange over a white slip. There are also a few trade sherds, distinguished by a red paste not found in locally made pottery, which have Usulután lines on what appears to be a Late Classic white slip. Long-year reports two Usulután sherds from Quelepa Polychrome bowls at Los Llanitos. In addition, I have seen red-painted Usulután vessels from coastal areas in the vicinity of Usulután which I would date to the end of the Shila II phase at Quelepa. Present evidence would indicate,

then, that by the end of the Shila II phase in eastern El Salvador (A.D. 650-700) Usulután decorated pottery is definitely on the wane and that during the subsequent Lepa phase it is made rarely if at all.

There are several minor, probably locally-produced, types in this ceramic complex. Three of these have the same paste as Obrajuelo Plain. Aramuaca Orange (1.9%) has a fine Obrajuelo Plain paste with a thick, powdery orange slip applied on the insides and outsides of large storage bowls. Over this orange slip are painted rectangular areas and broad lines of red and black paint. A lustrous white paint is infrequently used to outline painted areas.

Yayantique Red and Black (0.3%) is similar to Obrajuelo Plain and Aramuaca Orange in paste and surface treatment, but in this minor type the red and black paints are applied directly to the polished or smoothed surface without a prior orange slip. Yamabal Lustrous White-on-red (0.3%) is the Late Classic red-painted pottery with the addition of shiny white paint used to outline red areas.

Chapeltique Orange-red (0.8%) includes thin-walled jars with strap handles and low, flaring necks, along with a few simple bowls. The paste is rather fine, may have a dark core, and is dissimilar to other pastes at Quelepa. The thick, orange-red slip, which flakes off rather easily, is diagnostic. Variations include red paint, white paint, and coarse incised lines on jar necks, as well as a much

redder slip on a few sherds.

The three major trade types are Campana Fine-line Polychrome, Los Llanitos Polychrome, and what I have named Tecomatal Polychrome. The first of these is represented by at least twenty-five and probably as many as forty-four sherds. The origin of the type is not known. To date it has been excavated at sites from the Ulua Valley of Honduras to eastern and western El Salvador, and it invariably appears in a Late Classic context. Although the type is found at Quelepa and Los Llanitos, it is relatively rare, and I presume it was imported from the west or north.

Los Llanitos Polychrome at Quelepa encompasses 1.8% of the Shila II and Lepa ceramic complex, and since it is the major polychrome type at Los Llanitos to the south, it seems reasonable to suppose that it exists at Quelepa as a trade ware. Although in some ways it is similar to Quelepa Polychrome, it apparently begins later than both this type and Campana Fine-line Polychrome. Its reddish paste, orange wash with a tendency to craze, and the usually distinctive but often carelessly applied simple designs permit its separation from Quelepa Polychrome.

Tecomatal Polychrome, consisting of sixty-one sherds with a light, yellowish-orange slip over the entire vessel, is painted with red, orange, black-brown, brown and white designs. Some of these designs, as well as the common cylinder jar shape, suggest ties with Late Classic ceramics of the Comayagua Valley in Honduras, specifically

with period III at Lo de Vaca (Baudez 1966, Fig. 6), and possibly also with polychromes of the Ulua Valley to the north (Strong, Kidder and Paul 1938, Fig. 5i).

Several minor trade groups also indicate external cultural relations in the Shila II and Lepa phases. Two or three carved sherds are almost identical to Late Classic carved ceramics in the Comayagua Valley. Several rim sherds of dark orange and black on orange are from cylinder jars of the Ulua Polychrome type. One of these probably had a "protruding-head monkey" below the rim (c.f. Stone 1957, Figs. 14f, 16). Several polychrome sherds bear monkey designs which are very similar to monkey motifs on Bold Animalistic and Monkey styles from the Comayagua Valley (Stone 1957, Figs. 15, 16). These last may also be related to designs on Chiri Polychrome from the Choluteca region in Honduras (Baudez 1966, Fig. 9A-C,E). Finally, a few polychrome trade sherds resemble sherds of Tegucigalpa Polychrome illustrated from the site of La Ola, in the Choluteca Valley (Stone 1957, Fig. 77B).

In addition to the specific trade suggestions above, it seems clear that the miscellaneous bichrome and polychrome category of the Shila II and Lepa ceramic complex includes several sherds related to Ulua polychromes. I could not compare these to specific published ceramic material.

The overwhelming majority of trade sherds in the Late Classic relate to eastern El Salvador and the Ulua,

Comayagua and Choluteca regions of Honduras. There are a few exceptions. Six or seven sherds may be Nicoya Polychrome or a northern variant, Las Vegas Polychrome, of the Comayagua Valley. In either case an extension of the Lepa phase past the end of the Late Classic period would probably be necessary. A single sherd of what is probably Tohil Plumbate also suggests a late date. This sherd, and fragments of a low, convex-wall grater bowl with three supports and a specular red paint are the only two ceramic items indicating direct contact with western El Salvador in the Lepa phase. It is significant that at neither Quelepa nor Los Llanitos were there sherds of Copador Polychrome, so common in western El Salvador and at Copán during the Late Classic period.

CHAPTER 4. ARTIFACTS, CACHES AND SKELETAL MATERIAL

This chapter describes all artifacts recovered from Quelepa other than the sherds and cache vessels. Included here are several artifacts now in private collections which were obtained recently at the site. Most artifacts are of stone and clay; bone, shell and wood were only rarely preserved. The few small fragments of human bone encountered are discussed at the end of the chapter.

Ceramic Artifacts

Figurines

Figurine fragments were relatively rare at Quelepa. Fourteen fragments from excavations are illustrated, while another forty-nine are not. In addition, twenty-eight fragments from Quelepa in the Prieto Collection are illustrated. Because of this small number of figurines available, subdivision was difficult, and I recognized only two major categories (Types 1 and 3). Two other minor types, one early and one late, were distinguished (Types 2 and 4).

Type 1 (Pls. 63f,h,j-m, 64a, top left, bottom center, 64b, top right)

This type includes about twenty-five fragments of solid figurines, most of which are small and non-diagnostic. The paste is variable, ranging from a prevalent cream-white paste with a dark core to an occasional brown or grey-brown. The pumice temper is usually fine and light in the figurines with a whitish paste, but in those with a light brown paste the temper is heavier and includes larger particles. The paste of the latter type is very similar to that of Moncagua Plain, and it is almost certainly later than that of the white paste.

I attempted to sort figurines on the basis of this paste difference, but in many cases the distinction was not clear. Several examples seemed to be transitional. Sub-
[division was also made difficult because similar facial]

features occurred on figurines of both paste types. Type 1 apparently belongs to both the Uapala and Shila I phases. The marked continuity between the pottery of these phases, then, is paralleled by slow, continuous change in the figurines.

Surfaces are usually badly eroded, but a few indicate a certain amount of polishing. One head had a light orange slip (Pl. 63m). It did not have the typical white paste or dark core and it seemed to be transitional. One fragment of a female torso had traces of red paint.

Eight heads belonged to Type 1. They tend to be rounded, rather than elongated, and may be flattened somewhat from front to back. The most characteristic feature seems to be the eyes, which usually consist of two punctates in a line (Pls. 63L,m, 64a, top left). Also found are eyes of simple, low slits (Pl. 64a, bottom center). One probable member of this group (Pl. 64b, top left) has protruding coffee-bean eyes. Few hairdos have been preserved, but one elaborate example is shown in Pl. 63m.

Necklaces or larger breast pendants are common on these early figurines (Pl. 63f,h). One partial figurine has a low, rectangular hump on the chest and on the back, suggesting a kimono-like robe (Pl. 63f). Torsos are commonly nude. Breasts are indicated by low bumps or large punctates, but often they are missing. Shoulders are often exaggeratedly large. Legs are short and tapered, with feet indicated by three or four vertical incisions at

the end of the extremity. All figurines of this type are small, with heads never exceeding a height of 3 1/2 or 4 cm.

The small number of figurines in the type makes it difficult to tie it closely to other published types. However, the white paste, double punctate eyes, appliquéd hairdos and necklaces are characteristic of the Providencia phase at Kaminaljuyú (Rands, appendix in Kidder 1965:154, Fig. 6a-d). Sharer's Type 1 from Chalchuapa (1968:269, Fig. 55a-c) is dated to the Providencia phase and seems much like Type 1 at Quelepa.

Type 2 (Pl. 64a, center, 64b, top left and center)

Three solid figurines appear to belong to the type described by Kidder and Shook (1961) as a unique "heavy-eyed" type at Kaminaljuyú. The Quelepa examples are similar to those from Kaminaljuyú in having reddish brown paste, bulging eyes with horizontal impressions, a mouth formed by another lump of clay, slanting forehead, and an earplug. One of the Quelepa specimens appears to have two "ears" (Pl. 64a, center). This similarity of the Quelepa figurines to the Kaminaljuyú specimens is remarkable. Kidder (1965: 151, Fig. 7d) dates this minor type to the Arenal phase at Kaminaljuyú.

Type 3 (Pls. 63a-e,g,i,n, 64a, left column, bottom two; center column, top; right column, top, 64b, left column, bottom two; center column, top; right column, center,

64c,d, second from left, 64e)

This group, including about thirty-seven fragments, may best be considered as a set of similar types from a single chronological period, rather than as a single type. It is defined on the basis of Obrajuelo Plain paste and Lepa phase slips and paints, rather than by a single set of modeled features. Usually no evidence for polishing remains, but two fragments are clearly polished, eight have a Guayabal White slip, one has red paint over this white slip, and one has red paint on an unpolished surface.

Figurines are generally solid and modeled, but several of the larger heads are hollow (e.g., Pl. 63a,c). One hollow head has a rattle (Pl. 63a). Type 3 figurines vary in style, but the most common head by far is that illustrated in Pls. 63a-c,g and 64e. Heads are very broad in relation to their height. The large coffee-bean eyes have a single, large, central punctate. Noses are low, broad ridges, not very long, and mouths are shallow oval depressions or slits. Ears are usually pierced. The hair is done up into a bar-like arrangement atop the head.

Extremities are indicated by incised lines. Feet are especially simple and are often concave at the instep. One figurine (Pl. 63c) holds a circular, depressed object in its right hand, and three low bumps decorate the left shoulder.

Several heads of different shapes have been included in this type (Pls. 63e,n, 64a, right column, top; left

column, bottom two, 64b, left column, bottom two; center column, top; right column, center, 64c,d, second from left). Some of these are grotesque, and some share rather specific features, such as a pug nose, a mouth indicated by double punctates, a round face, and a sloping forehead (Pl. 64b, top center and right center).

Longyear illustrates several figurines of this general type from eastern El Salvador (1944, Pl. IX,23,32). From the site of San Marcos Lempa, just east of the Lempa River, Haberland has reported a group of almost one hundred figurine fragments, including ninety heads. Many of these are very similar to heads from Quelepa dating to the Shila II and Lepa phases (Haberland 1961b:521), and I would place them without hesitation in my Type 3. Specifically, the elaborate headdresses, the large coffee-bean eyes with a central punctate, the appliqué necklaces and the oval mouths are very similar to the Late Classic Quelepa examples. San Marcos Lempa is one of the sites in Haberland's Lower Lempa Culture, and the resemblance of his figurines to those at Quelepa strengthens the supposition that the Lower Lempa Culture and the Classic period culture of the San Miguel Valley were related.

Type 4 (Pl. 64h)

A single leg of a jointed figurine, presently in the Prieto Collection, is reported to have been found on the Hacienda El Obrajuelo. The leg is 11 cm. long, of polished

Obrajuelo Plain paste, unslipped and unpainted. The proximal end of the leg ends in a deep, broad cup approximately 2 cm. in diameter. Inside the cup is a rounded boss, perforated presumably for attachment to the torso. No similar jointed figurines were found in excavations. However, the Obrajuelo Plain paste and surface finish guarantees a date in the Shila II or, more probably, the Lepa phase.

Two basic types of jointed figurines have been reported from Mesoamerica (Borhegyi 1954; Haberland 1960a). The first of these (Borhegyi's Type B) is limited to the Classic period and central Mexico, including such sites as Tajín, Teotihuacán, Tres Zapotes and Pavón. The figurines are sexless, have constricted hips, and emphasize the head-dress and other facial ornaments (Borhegyi 1954:268, Fig. 2a). Limbs of this figurine type are perforated at the end and attach directly to a hole in the torso. The articulation is simply that of two convex surfaces.

The second type (Borhegyi's Type A) appears to be limited to highland Guatemala and western El Salvador and is reported from Kaminaljuyú, Tazumal and the Preclassic site of Atiquizaya, not far from Chalchuapa (Haberland 1960a). Boggs has recently described a large collection of these early jointed figurines from the site of Bolinas, also in western El Salvador (personal communication 1969). The date of the type appears sure to be Middle Preclassic, corresponding to the Providencia phase at Kaminaljuyú.

Within this early type are two kinds of joints.

The first (Borhegyi 1954, Fig. 2b,c) is identical to the Quelepa joint, having a round, perforated protuberance set in a recessed area articulating with a cup in the torso. However, this type does not have movable legs (Borhegyi 1954:269). The second kind of joint is known only from Atiquizaya (Haberland 1960a, Figs. 4-6). These limbs, instead of having a boss set within a round cup, have a tapered proximal end which fits into a cup on the torso.

The Quelepa specimen is clearly similar to the Preclassic variety, yet it just as clearly dates to the Late Classic. It is difficult to regard the figurine as a direct descendant of the Preclassic figurines, since no other movable joint types are known from eastern El Salvador.

Another possibility is that the idea of jointed figurines spread from Mexico and the Gulf Coast with the "Pipils" at the end of the Late Classic period, reaching as far south as eastern El Salvador. If this is the case, it will be necessary to explain why the joint is of a type found in the Middle Preclassic and not at all like those in central Mexico. It will also be necessary to determine why jointed figurines are not found in Guatemala and western El Salvador in the Late Classic period.

Modeled Animal (Pl. 63o)

A broken animal with spines on its back may have been a toy iguana. Its paste is Obrajuelo Plain, placing [it in the Lepa or Shila II phase, and the surface is]

unslipped. Four legs, the head, and the tail have broken off, leaving only a hollow body 12 1/4 cm. long.

Whistles (Pl. 64d, right, 64f,g)

Two whistles were recovered in my excavations, and a further example from the Hacienda El Obrajuelo is in the Prieto Collection. One of the former is of Obrajuelo Plain paste, unslipped, and broken. It represents a human male with one leg, genitals, and a prop behind. Around the neck is an appliqué fillet and a pendant. Arms and head are missing. The second whistle is of Moncagua Plain paste, with a dark grey unslipped surface, and therefore presumably dates to the Shila phase. It represents an animal with a long nose, two stubby legs, and two incised ears. A ridge atop the whistle was pierced for suspension. Both whistles had one or two stops, but neither functions now.

The final specimen, in the Prieto Collection, is a small bird of Obrajuelo Plain paste with incised wings, a ridge behind the head for suspension, and a necklace with a pendant. All of these are about 5 cm. long. Longyear notes that hollow whistles are common in eastern El Salvador (1944:85, Pl. IX,27,30).

"Flute" (Fig. 29; Pl. 64j)

An unusual musical instrument was collected at Quelepa by Mr. Theodore T. Foley. As a description of this instrument is in press elsewhere (Andrews, n.d.), a brief description will suffice here. It was found a few hundred

meters south of the Lepa phase ceremonial focus, across the Río San Esteban.

The whistle is a clay cylinder, 18 cm. long, with an average diameter of about 2.3 cm. Two modeled appliqué bird heads are attached to the shaft about one-third of the way down the cylinder from the rounded end. The other end is flattened. The shaft is hollow and contains a clay ball which blocks the passage of air beyond its position in the tube. By holding the flute horizontally with the bird heads facing down, while blowing through the rounded end, one creates a tone which varies depending on the position of the ball in the tube.

The instrument is of lightly polished Obrajuelo Plain paste, and traces of white paint remain in several protected areas, so that it must date to the Shila II or the Lepa phase. The two appliqué bird heads are characteristic of the Late Classic period, as are the wings of the lower bird (Pl. 64d, right). Of interest is the overall shape, which seems to resemble an erect male member.

Flutes, or flageolets, of this general shape have been described from Apopa, just north of San Salvador, but these have four lateral holes for stops and no rolling ball inside (Spinden 1915, Fig. 62). I know of no closely similar musical instrument in Mesoamerica.

Problematical Clay Ornament (Fig. 25f; Pl. 62c,9)

This tubular object, 1.8 cm. long, appears to be some form of plug, without a marked flare at either end.

I suspect that although it is badly eroded, it is unbroken.

The paste is Obrajuelo Plain.

Clay Cylinder (Fig. 25h; Pl. 62c,8)

A solid ceramic cylinder of Moncagua Plain paste is pierced transversely at one end. One end is broken, and the present length is 3.2 cm. The function of this object is unknown.

Spindle Whorls (Fig. 30)

Fifteen spindle whorls were recovered from Quelepa. Most of these were plano-convex, but several were convex on both sides. All appeared to be of Obrajuelo Plain paste, and I doubt that spindle whorls were manufactured before the Shila II phase. Most or all were polished, a few had traces of red paint on the surface, and all were incised with geometric and curvilinear designs on the upper surface, but never on the lower. Longyear reported seventy-six spindle whorls in the Aguirre Collection near Quelepa, all or most of which had been collected from nearby fields (1942). I have inspected these recently, and they all seem to pertain to the Shila II and Lepa ceramic complex. Many of the designs on my fifteen specimens match designs on those which Longyear illustrated.

Sherd Discs (Pl. 33g; Appendix 4)

Of twenty-eight cut sherd discs, only one is biconically perforated. The rest have no holes and no wear or

drill marks on either side. Some are rounded, with carefully ground edges, but others are less carefully shaped. Diameters range from 3 to 17 cm. (See Appendix 4 for lot numbers, diameters and ceramic paste types.) Although plain sherds are more frequent, slipped and painted discs occur as well. Three discs are made from Uapala ceramic complex sherds, seven from Shila I and II sherds, and the remaining eighteen from sherds of the Shila II and Lepa ceramic complex. Two of the Uapala ceramic complex sherds were excavated from unquestionable Uapala phase stratigraphic levels, and the third was from the fill of Structure 3, which contained overwhelmingly Uapala ceramics. Discs were therefore cut as early as the Uapala phase, but by the Shila II and Lepa phases they become much more common.

The function of these objects is unclear. Kidder suggests that the perforated discs at Uaxactún were used as spindle whorls (1947:67) and W.R. Coe thinks that they may have been spindle platforms (1959:69). According to the latter suggestion, those discs with biconical perforation would be discarded platforms pierced by the spindle on both sides, and the unperforated discs would have been unused. Kidder also suggests that the smaller, unperforated discs may have been dice or gaming counters (1947:68-69).

At Quelepa, since all but one are unperforated and unworn, sherd discs were not used as spinning aids. The

larger ones may have been used as lids of small-neck jars or tecomates. Since few Lepa phase jars have apertures of less than 8 cm., and almost none have rim diameters of less than 5 cm., most of the smaller sherd discs could not have been used as lids. From El Trapiche, Sharer reports twenty-one sherd discs, and all except one partially drilled specimen are unperforated (1968:273-74).

Modeled Clay Discs

Four unperforated, modeled clay discs, 6 to 10 cm. in diameter, were thicker than the sherd discs. Surfaces are only roughly smoothed, and the thickness ranges from 0.8 to 2.3 cm. I could not date them and do not know their function. Cache 3, atop Structure 3, included two small lids to small vessels. The four discs described here, although larger than these two, are similar and may have been used for the same purpose.

Small Clay Balls (Pl. 62c,14)

Four small, fired clay balls were found. These may well have been parts of rattle supports; none are pierced. Neither context nor paste permit their dating.

Problematical Object (Pl. 62c,13)

A small, originally circular object with punctates on the lower surface and straight incisions on the top is of unknown function.

Bone ArtifactsPolished Bone Object (Fig. 25e; Pl. 62c,10)

A polished cylindrical bone object is about 3 1/2 cm. long. One end is broken and the other is pointed. It looks too blunt to have been a spear or dart point.

Bone Hook (Fig. 25g; Pl. 62c,12)

A badly weathered and burned piece of bone, 4 1/2 cm. long, may possibly have been an atlatl hook. The hook portion is presently not long enough to have served this purpose, but this end is very worn.

Shell Artifacts

No unworked shells were preserved at Quelepa. Several worked objects of shell were encountered, all from Vessel 2 in Cache 19. Cache 19, under the front of the ramp to Structure 4, is the largest cache associated with this Shila I phase building.

Facial Ornaments (Fig. 23i,j)

Two ornaments, 2.7 cm. and 4.7 cm. long, of unknown function, have thick ends through which is drilled a biconical hole. The longer ornament (Fig. 23j) has a stem. The shorter has two small additional holes drilled through a short lip on one side of the thick end (Fig. 23i, left side of drawing). Both objects retain the original pinkish flush of the shell. A further piece of shell, not illustrated, is similar to the shank of the longer one. It was cut before being placed in the cache. All three pieces are very badly eroded, and their exact original shape is unknown. Kidder (1947:64-65, Figs. 56, 85c,3-6) and W.R. Coe (1959:58, Fig. 55q-t), as well as several other authors, illustrated similar shell objects. Kidder suggests that they may have been earplugs. In a few cases at Uaxactún, objects of this type lay below earplugs, and Kidder suggests their use as cheekplugs. W.R. Coe notes that cheekplugs are not represented in Maya art and guesses that they might have been forehead adornments of the type found on Palenque art and on the art of other parts of the Maya

Gulf Coast.

Problematical Shell Objects (Fig. 23e-h)

Four additional shell objects, probably ornaments, had been placed in Vessel 2 of Cache 19. One of these was a small, cut fragment of shell, rounded at one end and broken at the other (Fig. 23e). Its function is unknown. Three, thin, curved blade-like shell objects probably were cut from large bivalves (Fig. 23f-h). All had been pierced at least once at the wider end, possibly for suspension. Two of the three are broken, and the eroded condition obscures the original form.

Stone Artifacts

Chipped Stone

Objects of chipped stone at Quelepa were of flint and obsidian. The vast majority of these were broken obsidian blades. Projectile points of both materials were rare, as were waste flakes and chips.

Flint Implements

Points or Knives (Pl. 6le)

A possible point, 5 1/2 cm. long, of flecked, cream-colored flint is bifacially chipped. Its shape is roughly triangular, but its base appears to have been broken. Two smaller fragments flanking this possible point in Pl. 6le are also roughly triangular but are very crudely chipped. Both are broken at their base. The rough flake removal and the central ridges suggest their use as knives rather than as points. All three are from late contexts.

Problematical Object (Pl. 6la, bottom, second from left)

One fragment of a dark flint object, of unknown function, is quite thin, averaging between 2 and 4 mm. in thickness, has a maximum width of 3 1/2 cm., and is carefully pressure flaked. This may have been a point or knife, but when the available edges are extended, I am unable to envisage a point or knife form. It may have been a thin crescentic object, possibly an "eccentric," but it is much thinner than is common for eccentrics. (W.R. Coe 1959:17-25).

I suspect that it was some unusual ceremonial form and that its fine pressure-flaking indicates an origin to the west, presumably in the Late Classic period.

Waste Material (Pl. 61e, top two rows and bottom four, left)

Sixteen unretouched waste chips and flakes were recovered. The color of the flint ranges from pink, cream and light brown to black.

Obsidian Implements

Most obsidian from Quelepa is a translucent light or dark grey. Very dark grey or black is rare, and no obsidian is green or reddish. Despite a large number of blades and flakes, there were no cores. This absence might suggest that obsidian tools were manufactured in another area and brought in finished form to the site. There were few tools other than prismatic blades.

Points or Knives

a. Bifacial, tapered-stem, long blade. One complete specimen from Cache 22, 12 1/2 cm. long, with a long blade and a slightly tapered stem is very carefully chipped and convex on both sides (Pl. 61b, left). Three additional fragments from late refuse deposits may be points of the same shape (Pl. 61b, top, third from right, 61a, left, top and bottom). Longyear illustrates an obsidian spearpoint from Cache 2, Mound 2, at Los Llanitos which is very similar to the Quelepa specimen (1944, Pl. VI, 11).

b. Bifacial, stemmed. Two points, 5.6 and 5.9 cm. long, have short blades and stems (Pl. 61b, bottom, center two). Chipping on these two is rather crude, especially on the stems. Pl. 61b, top right, shows a fragment of a bifacially-chipped point with a gently expanding stem. The fragment is from the surface of Structure 29, and the two complete specimens are from or near the surface of Structure 3, suggesting a Shila or Uapala phase date for the latter two.

c. Bifacial, triangular. Three short implements, probably knives, are included here. Pl. 61b, top, second from right, is 5.4 cm. long; Pl. 61b, bottom right, is 4.4 cm. long; and Pl. 61a, bottom, second from right, is 4.1 cm. long. All are shaped differently and are chipped rather crudely. The last of the three probably has a broken, then retouched, base. All are from late contexts.

d. Unifacial, side-notched. A single complete point, 3.5 cm. long, has shallow notches just above a flat, notched base (Pl. 61a, top right). This specimen was made on a small, prismatic blade. Two fragmentary unifacial points are 3.8 and 4.3 cm. long (Pl. 61a, right and bottom right). These, also made on blades, may have been notched. All three are from late contexts.

e. Knife on a large blade. A wide, thick blade fragment from a late level had been retouched on one side to form a cutting edge and had been backed by small flake removal on the other side (Pl. 61f, bottom, second from right).

Scrapers

Three large flakes with all or portions of their edges retouched may have served as scrapers. One of these has fine retouch along its entire edge (Pl. 6lf, top right). The other two are retouched at one end only and should be classified as end scrapers (Pl. 6lf, bottom right; top, second from left). All are from late contexts.

Possible Engraving Tool (Pl. 6lf, bottom, second from right)

One large flake from a late context had small flakes removed from one end. It may have functioned as an engraving tool.

Prismatic Blades (Pl. 6lc,d)

Small, usually broken blades are extremely common at Quelepa. Of 501 blades, 460 were from refuse deposits of all periods, and 41 were from Cache 22, in front of Structure 29. The relatively few blades definitely from Uapala phase deposits did not differ from late blades. The blades ranged from more than 8 or 9 cm. long by 2 1/2 cm. wide to blades as short as 2 cm. and as thin as 1/2 cm. Many have edges nicked by use. (See Appendix 5 for obsidian blade totals by lots.)

Flakes

Of eighty flakes, forty-three had been retouched or nicked by use. Most are quite small and are obviously waste flakes, but a few are larger. Intentional retouch

was rather scarce, with most specimens simply showing wear through use. Retouch was generally limited to one area, but use-nicking was common on more than one edge. (See Appendix 5 for flake totals by lots.)

Ground Stone

Metates

a. Unsupported basin metates. Basin, or "turtle-back" metates are the standard utilitarian form at the site and are presumably the only type made there (Fig. 26a,b; Pl. 62e). All were probably used for grinding maize. Large numbers were found, all of which were broken. Metates of this type, usually made from a coarse basalt, occur in all phases at Quelepa. Those which could definitely be assigned to the Uapala phase could not be distinguished on the basis of shape from those of later phases.

Shapes range from almost rectangular (Fig. 26a,b; Pl. 62e, top two) to straight-sided with rounded ends (Fig. 26d) to almost oval (Fig. j,k). Bases are usually flattened but may be gently rounded (Fig. 26j). The depth of the grinding trough appears to depend solely on the amount of use. Rim shape also depends partly on use. Some metates have been used in such a way as to create a sloping grinding surface which meets an almost flat upper surface at a sharp angle (Fig. 26g), whereas others, especially those which are rectangular in plan, have high sides with a rounded or almost rectangular rim (Fig. 26a,b). On well-worn specimens the

end wall or border is often low or missing (Fig. 26j,k). Grinding troughs are usually well polished, but outsides may be quite rough. One fragment from a refuse deposit underlying the Uapala phase platform near the bottom of Test Pit 4 (Lot No. 322) had traces of red ochre in the grinding trough (Fig. 26h; Pl. 62e, bottom right).

b. Legged metates. One fragment of a legged metate was excavated (Fig. 23d; Pl. 59d). The leg fragment, 11 $\frac{3}{4}$ cm. high, is probably from the rear end of a metate with a flat grinding surface. The body is quite thick and is circled by a shallow, horizontal groove. The two undecorated legs in back were low, round in section, and thick. The grinding surface bears traces of red ochre. Whether the piece had been part of an effigy metate is unknown. It was found in the fill below Structure 23 and therefore probably predates the construction of the Lepa phase ceremonial center.

Of greater interest are two small legs in the Prieto Collection from the Hacienda El Obrajuelo. The larger leg is 11 $\frac{1}{2}$ cm. tall and 7 $\frac{1}{2}$ cm. wide. The smaller is broken and now has a maximum width of 5 $\frac{1}{2}$ cm. Both legs are elaborately carved openwork slabs of the type found on large effigy metates or seats, long recognized as a Central American trait. Stone reports that in eastern El Salvador the four-legged variety is most frequent, whereas the three-legged type, so common in the Nicoya area of Costa Rica, is "practically

nonexistent" (1948a:190). The legs of a three-legged jaguar effigy metate Stone illustrates (1948a, Pl. 26j) from the Nicoya Peninsula are much like the Quelepa legs, as are the legs from two effigy metates Strong shows from the same area (1948a, Pl. 13f,g). Dockstader (1964, Pl. 150) illustrates a four-legged specimen from Ometepe Island, in Lake Nicaragua, with legs resembling those from Quelepa, as well as a similar design encircling the vertical edge of the grinding surface. Another similar rectangular scroll design on the side of the grinding platform of a metate is illustrated from Amapala, in the Bay of Fonseca (Stone 1957, Fig. 78B). From graves at Las Guacas, Nicoya Peninsula, C.V. Hartman reports a number of tripod effigy metates which have legs and sides carved in low relief similar to the Quelepa fragments (1907, Pls. XV,1, XVII,1, XVIII,1, XIX,1, XX,1).

Manos

Forty-nine manos were recovered at Quelepa. These presumably were used with basin metates for grinding maize. All are made of a coarse, vesicular basalt. Some difference in surface texture among specimens is visible (cf. Pl. 62a, top left and top right), but this seems to be in most cases a function of use. Manos as well as metates were most common in the West Group, where large numbers had been collected from the surface and piled up to permit easier plowing. The largest pile was around the Jaguar Altar (Lot No. 400), and from here only complete specimens were saved. All

fragments from stratigraphic contexts and from building fill were kept.

Because of the relatively small number of manos and because of the relatively little variation in shape and cross-section, I have not divided them into varieties on the basis of cross-section shape, as Willey has done for a much larger Barton Ramie collection (Willey, Bullard, Glass and Gifford 1965:457-65). I originally drew both length and width cross-sections of all manos but found that the longer section was generally most illustrative of the distinctive flattened-oval or plano-convex shape (Figs. 26L-p, 27, 28; Pls. 62a, top right and left, 62c,3,4; 62d). The manos were smoothed on all sides, but with two exceptions (Fig. 27m,n) only two sides were used regularly. In addition, one side had usually seen greater use, resulting in the characteristic plano-convex cross-section. This pattern of use means that the square-section varieties reported by Willey from Barton Ramie (1965:457, Fig. 285 a,b) are not present at Quelepa.

As is the case for basin metates, most manos are from late contexts. However, sufficient numbers remained on the surface of Structure 3 to indicate that some had been incorporated in the fill. These would presumably date to the Shila I or Uapala phase but are not distinguishable from later specimens. Two crude fragments (Figs. 26n, 28t) come from Shila I phase levels, and one further very crude mano (Fig. 28s) was sealed below the Uapala phase

platform in Test Pit 4. The only two round manos (with a flattened-oval cross-section) are from the East Group (Fig. 26L,m; Pl. 62a, top left and right). Three manos have a circular cross-section (Fig. 26q,r; Pl. 62a, bottom left and right, 62c,2). One of these is from the East Group and the others are from the West Group, but all are from surface contexts.

Lying on the ground in the West Group near Structure 22 was a small piece of carved stone measuring 8 1/2 cm. by 16 1/2 cm. by 4 cm. thick (Fig. 23c; Pl. 59c). The design, limited to one flat surface, is of parallel rectangular motifs which suggest that the piece may have been part of a carved metate. This roughly rectangular fragment had been reused as a mano, so that its section is now plano-convex. The carved side was only slightly ground.

Pestles

Three probable pestles of vesicular basalt are recorded from late contexts. The first of these is wider at one end than the other and is somewhat flattened at its wider end (Pl. 62c,1). It measures 8 cm. by 4 1/2 cm. The second, measuring 6 3/4 cm. by 2 3/4 cm., is tapered slightly at each end, but is circular in cross-section (Pl. 62a, bottom center). This last is made of unusually light stone.

Small Mortar (Fig. 25b; Pl. 62c,7)

A fragment of a small stone bowl or mortar came from

a late context in the East Group. It measures 5 cm. high by 4 1/4 cm. wide, and has a circular depression 3 cm. deep.

Small Hammerstones or Grinding Stones (Pl. 62b)

Twelve small rounded stones, ranging from 5 to 9 cm. in diameter, were probably used as hammerstones or grinding stones. Only the largest of these (bottom left corner) has clear evidence of peck-marks at both ends. The rest show evidence of grinding over the entire surface. All of these are from late contexts, with the exception of one found below the Uapala phase platform in Test Pit 4 (Lot No. 325) (top row, second from left). All are made of basalt of varying density.

Celts

Four stone celts were recovered from excavations, and four others are in the Prieto Collection. The largest (Pl. 60c, top) is a well polished greenstone, 15 1/4 cm. long and 5 cm. wide and came from Cache 16, Vessel 2, in Structure 4. The center is ovate in cross-section, the wider end is tapered to an edge, and the butt is tapered to form a roughly rectangular cross-section. It showed no evidence of wear. A small, black stone celt was found in Cache 14, Vessel 6, also atop Structure 4 (Pl. 60f, right). It measures 4 1/2 cm. long, 3 cm. in maximum width, and 1 3/4 cm. thick. Its butt end is tapered, and the other end thins to an edge.

A fragment of a large, polished, blue-black celt was recovered from the surface of Structure 29 (Fig. 25a; Pl. 62c,5). It is 4 1/2 cm. wide and has a slightly flattened-oval cross-section and a rounded butt end. From the fill of Structure 29 came what is probably the butt end of a small, polished, blue-grey celt (Fig. 25c; Pl. 62c,6). Its width is 2 3/4 cm., with a flattened-oval cross-section.

In the Prieto Collection are four small celts (Pl. 60d). The largest is of a light green stone, possibly jadeite. The three smaller celts were a dark green. The provenience of these celts is not known, but all are probably from the Hacienda El Obrajuelo.

Marble Onyx Bowl (Fig. 17g; Pl. 60h)

Vessel 4 in Cache 14 is a low, convex-wall bowl with three nubbin supports, carved of marble onyx. Its maximum present, and probably original, height is 8 1/4 cm., and its rim diameter is 17 to 18 cm. The bowl is badly eroded. Much of it is in small pieces, and most of the surface now has a marked crystalline structure. Its color is white to transparent.

Marble bowls are known from the Ulua region of Honduras. These are usually tall, thick-walled and elaborately carved vessels, whereas the Quelepa bowl is small and plain. Tripod nubbin supports occur on no other vessels from the site, so that this must be a trade item.

Problematical Ornament (Fig. 25d; Pl. 62c,11)

A small, flat piece of dark-colored stone with what appears to be the beginning of a stem under one end is probably part of a facial ornament, possibly an earplug. Its length is 2 1/4 cm., and its context is late.

Miscellaneous Ground Stone

An irregular fragment of volcanic rock, quite dense, is about 9 cm. across, 9 cm. thick and has a flat bottom. Across the top is a groove about 2 cm. wide and a small part of another groove. It may have been a sharpening or polishing stone.

A large, waterworn stone, 27 cm. long by 11 cm. wide, was found lying on Vessel 1 and 2 of Cache 3, atop Structure 3. Its function is unknown, but its light green color and vaguely celt-like shape may have suggested for it a ceremonial role.

Jadeite Beads

Twenty-three beads were excavated in 1968-69, and a further eight are reported by Pedro Armillas from his 1949 excavations in Structure 3 (Fig. 24; Pl. 60a-c, bottom, 60f, left, 60g). These are all from dedicatory caches in Structures 3 and 4 and therefore date to the Shila phase.

a. Cylindrical beads. Fourteen beads were cylindrical, and all of those reported by Armillas were probably of this type as well. They are biconically drilled and well polished. Proportions vary considerably, from a rather long

bead (Pl. 60c, bottom) to a short bead as wide as it is long (Pl. 60f, left). All cylindrical beads were slightly barrel-shaped (Figs. 24b, top two rows, 24c, top row and bottom row, center; Pl. 60a, left column and right column, bottom, 60b, top and bottom rows, 60c, bottom, 60f, left). These cylindrical beads were found in Cache 14, 16 and 19, from Structure 4.

Armillas found a large bead measuring 5.4 cm. long by 1.4 cm. wide between one of the stone discs and a bowl inverted over it in the ramp of Structure 3. The five beads found inside the jar associated with the same cache measured in length and maximum diameter, respectively, 4.7 cm. by 1.6 cm., 4.7 by 1.5 cm., 4.5 cm., by 1.5 cm., 4.0 cm. by 2.2 cm., and 3.3 cm. by 1.2 cm.

b. Subspherical beads. There were four small subspherical jadeite beads, all from Vessel 2 of Cache 19 (Fig. 24b, bottom right; Pl. 60b, second row). All were polished and biconically drilled, but shapes tended to be irregular.

c. Carved beads. In Vessel 2, Cache 19, were four small, carved jadeite beads of varying shapes (Fig. 24b, lower left, 24d, right and left; Pl. 60b, third row from top). All were biconically drilled at one end and all were polished. Three beads had shallow incised lines indicating human facial features, and the fourth may have been cut to resemble an axe (Fig. 24d, bottom left).

d. Quadrangular bead. Cache 2, atop Structure 3, consisted of a large stone disc, under which had been placed a

large jadeite bead roughly rectangular in cross-section (Fig. 24a; Pl. 60g). It measures 6.8 cm. long by 2 cm. wide and is the only bead from the site which is not biconically drilled. A single drill hole, 8 mm. wide at one end and 6 mm. wide at the other runs the entire length of the bead.

Cylindrical and subspherical beads of jadeite are common throughout the Maya area and south into Central America, and the Quelepa specimens do not seem to stand out. Small carved jadeite beads are characteristic of Costa Rica. Balser illustrates ten small beads of this type from Linea Vieja cut to resemble human heads and suggests that they may represent trophy heads. He also illustrates a number of beads from Nicoya which are very similar to the cylindrical and subspherical beads from Quelepa (1958:12, Figs. 15,17 and 55). The presence of the carved beads in Cache 19, dedicatory to Structure 4, would seem to indicate trade between eastern El Salvador and Costa Rica in the Shila I phase, or in the general range of A.D. 400-450.

Hematite

Several pieces of red, powdery hematite appeared in the excavations. Six pieces came from the top level of Test Pit 8, one piece came from the sixth level of Test Pit 9, and another lump came from Cache 22. All of these are late. A single fragment was in the refuse under the

Uapala phase platform in Test Pit 4 (Lot No. 322).

Carved Stone

Palmas (Figs. 21, 22b; Pls. 57b, 58a)

Cache 24, near the southeast corner of Structure 29, in the Lepa phase ceremonial group, consisted of three plain yokes, one hacha and two palmas, all covered by a stone slab. This cache may date to the final phase of construction of Structure 29, or it may have been deposited sometime between the last building activity and the abandonment of the structure. I believe that Structure 29 was one of the last major constructions at Quelepa and that it was abandoned when habitation ended at the site. Cache 24, then, would date to very near the end of the Lepa phase, or about A.D. 900-950 (Andrews 1970). The stone items in Cache 24, however, may be considerably older.

The larger of the palmas is 49 cm. high, has a maximum front-back length of 18 cm., and has a maximum width in back of 16 1/2 cm. (Fig. 21; Pl. 57b). It appears to represent a long-lipped or duck-billed god, possibly the Mexican wind god, Ehecatl. The figure seems to be seated, and the arms and hands are positioned in such a way as to suggest that the individual may be holding a mask in front of his face. He wears ear-flares, his hair is long and swept back, and he wears an elaborate headdress. Both sides of the palma are identically

carved in low relief, except that the feathers framing the figure are at a slightly different angle on one side than on the other. The notch at the top of the palma is wide, rectangular, and $3 \frac{3}{4}$ cm. deep, and the base is slightly concave. Traces of cinnabar remained on the surface.

Proskouriakoff illustrates several large, slender palmas from Veracruz which share decorative elements with the large palma from Quelepa. Two tall, relatively thin palmas with front figures against a backdrop of feathers are obviously similar in conception to the one from Cache 24 (1954, Fig. 12k,1). She suggests that this type of feathered palma is late (1954:69). A further palma, from Coatepec, Veracruz, depicts a standing human figure with his arms raised behind his head (1954, Fig. 8, Palma 26). This motif is again rather reminiscent of that on the large palma from Quelepa.

The smaller palma in Cache 24 is $23 \frac{1}{2}$ cm. high, has a maximum front-back length of $13 \frac{1}{2}$ cm. and has a maximum width in back of $13 \frac{1}{4}$ cm. (Fig. 22b; Pl. 58a). It represents a feathered serpent or fish, the head of which projects from the base and the tail of which bears three feathers as it coils up and around to meet the body. The eyes, seen from the front, are bulging and the mouth is indicated by a straight incised line. A raised line from each nostril runs back under the eyes, forming a circle on the body. The base is concave, and the notch at the top is shallow and flat-based.

According to Proskouriakoff, "scroll ornament on palmas is consistently of later type, and it seems probable that the palma did not come into general use until sometime during the Late Classic or at its close" (1954: 90).

No palmas have been reported for the highlands of Guatemala (Borhegyi 1965:37; Parsons 1969:78), and Parsons suggests that the diffusion of yokes and hachas from Veracruz to the Guatemalan highlands occurred before palmas were added to the ballgame complex in Veracruz (1969:77). In El Salvador, although rare, palmas do occur. Lothrop illustrated a small one from San Salvador (1927a, Fig. 9) and noted that a further specimen was to be found in the Walter Sundry Collection, where it remains today. Tomás Vilanova has a plain palma which came from Lake Cuzcachapa, in the Chalchuapa archaeological zone. I have photographed another specimen (Pl. 58b) presently in the National Museum in San Salvador. This last palma, measuring 20 cm. in height, 12 1/4 cm. front to back and 9 1/2 cm. in back width, is of special interest, because it represents a feathered serpent or fish very similar to the one on the smaller palma from Quelepa. It is somewhat shorter, the carving is shallow and simple, and the specimen is badly chipped, but it unquestionably depicts the same mythical creature. Its provenience is unknown. The small palma which Lothrop illustrates is apparently another fish or feathered serpent in the same position.

From Veracruz comes at least one very similar palma. Proskouriakoff (1954, Fig. 12j) shows a small, squat example with a serpent-like animal, head down and feathered tail curving up and over. In this case as well as in the case of those from El Salvador a feathered serpent, presumably Quetzalcoatl, seems to be represented.

Of the six palmas now known to be from El Salvador, the context of only those from Quelepa is secure. The rest probably were found in western El Salvador. The presence of this elaborately carved artifact in El Salvador and its absence in the intervening areas of Guatemala cannot yet be explained adequately. Borhegyi suggests that their absence in the Guatemalan highlands "undoubtedly reflects a regional difference in the ball game" (1965:37). While this may be true, as may Parsons' explanation noted above, it might also be possible to explain the distribution of palmas in terms of trade patterns or population movements in the Late Classic period. A more complete knowledge of the archaeology will be necessary before an answer can be provided.

Hacha (Fig. 22a; Pl. 57a)

Cache 24 contained one thin hacha carved in the shape of a monkey head. The monkey wears what may be a helmet, but this may simply be the result of an attempt to indicate the natural coloration of the monkey. Its height is 19 cm., the front-back length is 17 cm., and its maximum thickness is 4 cm.

The entire surface was originally covered with cinnabar, traces of which still remain. In a few cases, very slight chips in the surface have been painted over, suggesting that the painting may have taken place some time after its manufacture.

Hachas are found frequently in El Salvador and the Guatemalan highlands. Several collections in El Salvador include them. One hacha, which in 1944 was in the Montalbo Collection in San Salvador, is reputed to have been found at Quelepa (Longyear 1944, Pl. XII,20; Proskouriakoff 1954, Fig. 11L). Although this hacha depicts an unperforated human face, it bears no similarity to the Cache 24 hacha. Its unnotched base is a neck which may have served as a tenon.

Boggs found two hachas in a Late Classic context at Tazumal (1945b:35-36), and he illustrates an hacha from building fill at Campana San Andrés (1943a, Fig. 2b). Hachas have been found associated with stone yokes at Patulul, in the Guatemalan highlands, at Suchitoto, El Salvador, and at Viejón, Veracruz (Parsons 1969:78). Cache 24 at Quelepa, to the best of my knowledge, marks the first time palmas, yokes and an hacha have been found together. The presence of an I-shaped ballcourt about one hundred meters to the north of the cache should not be overlooked.

It is perhaps significant that the Quelepa hacha does not have the two biconically-drilled holes near its

upper margin, as Salvadoran specimens often do. Hachas from Veracruz generally have a large notch at the lower rear corner (Proskouriakoff 1954:79), as does the Quelepa specimen. In contrast, most Salvadoran hachas tend to be square in back, without a notch. Parsons reports that the majority of the hachas from Bilbao, unlike those from Veracruz and Quelepa, have drilled perforations and an unnotched base (1969:78).

Proskouriakoff was unable to establish a temporal sequence of hachas, but she suggests that very thin hachas and perforated hachas date to the Late Classic period (1954:80). As the Cache 24 hacha is thin and has a perforated eye, a late date is likely.

Yokes (Fig. 22c-e; Pl. 57c-e)

The three yokes in Cache 24 were plain. Yokes 1 and 2 were well polished, carved without irregularities, and painted red. Yoke 3 was slightly larger and heavier, rougher, and lacking traces of red pigment. The upper and lower surfaces of the yokes were flat, and the inner and outer sides are slightly beveled, so that the arms, in cross-section, are trapezoidal. This is less so for Yoke 3, which has almost vertical sides. Yokes 1 and 2 have slight secondary bevels at their lower edges.

Yoke 1, which had broken in half, was 40 cm. high, 31 cm. wide, and 1 1/2 cm. thick. The width of the arms ranged from 5 1/2 cm. on the upper side to 3 1/2 cm. on the lower side (Fig. 22e; Pl. 57c). Yoke 2, now missing

part of one arm, was 38 1/2 cm. high, 33 1/2 cm. wide, 10 cm. thick, and had arms ranging from 4 1/2 to 5 cm. wide on the lower side to 5 1/2 cm. to 6 cm. wide on the upper side (Fig. 22d; Pl. 57e). Yoke 3 is 47 1/2 cm. high, 33 cm. wide, 13 cm. thick, and has arms 5 1/2 cm. to 6 cm. wide. The end of the arms of Yoke 3 are crudely carved, thinned and rounded (Fig. 22c; Pl. 57d).

All three yokes appear to be carved of the same stone as the palmas and the hacha. Several plain stone yokes have been excavated in western El Salvador, and additional specimens are in private collections. Stanely Boggs informs me that elaborately carved yokes have recently been found in western El Salvador and also in coastal eastern El Salvador, in the department of Usulután (personal communication 1971).

At present, however, the San Miguel Valley would seem to mark the eastern boundary of the Mesoamerican ballgame complex, with the associated palmas, hachas and yokes.

Tenon (probable) (Fig. 26s; Pl. 59e)

On the slope of the Lepa phase terrace just east of Structures 28 and 31 in the West Group was a possible tenon of a stone carving. The tenon was 42 cm. long, 16 to 17 cm. thick, quadrangular in cross-section, and roughly smoothed. Although no carvings which might have been tenoned into a facade were found at the site, tenoned

serpent and parrot heads have been recovered by Boggs from Late Classic San Andrés (1943a:108,120, Fig. 2a,c).

Stone Discs (Fig. 25i; Pl. 59f)

Cache 2, a sub-floor deposit atop Structure 3, contained a large, well-cut stone disc, under which was a long, tubular jadeite bead. This cache, along with Caches 3 and 4, was probably coeval with the final stage of construction of Structure 3 or the beginning of the Shila II phase. The disc has a diameter of 42 1/2 cm., a maximum thickness at its center of 9 1/4 cm., and a thickness of 6 1/2 cm. at its sides. The base is flat, the top is convex, and the sides of the disc are beveled slightly inwards toward the base. The surface of the disc was smoothed by pecking. It is a very hard, heavy, light grey stone with a high quartz content.

Pedro Armillas encountered two stone discs in his trench up the south side of Structure 3 in 1949 (personal communication 1969). These discs formed part of the large cache found under the ramp surface about two-thirds of the distance to the top of the structure. One disc measured 47 cm. in diameter by 11 cm. thick, and the other 57 cm. in diameter by 12 cm. thick, so the disc excavated in my Cache 2 would have been the smallest of the three. Above each of Armillas' discs was an inverted flaring-wall bowl with four nubbin feet, presumably similar to those of Moncagua Plain in Cache 3. One of

the discs had a jadeite bead just above it, between it and the bowl, and also one just under it. The significance of the discs is not known. No similarly shaped stone objects have been reported from this area.

Stone Balls

Under each of the two stone discs described above from Armillas' large cache below the ramp surface of Structure 3 were three stone balls (personal communication 1969). I found no stone balls in the 1967-69 excavations.

Stone balls of various sizes occur in much of the New World, but in southern Costa Rica they approach their greatest frequency and size. Lothrop discusses their occurrence in the Diquís Delta region of Costa Rica, where they vary in diameter from a few inches up to eight feet (1963:15-25). Lothrop notes that they may be found in triangular groups of three (1963:24), an arrangement recalling the positioning of three small balls under each of two discs at Quelepa. The context of the stone balls in Costa Rica is generally poorly known, and Lothrop suggests that their manufacture continued over several centuries, probably extending as late as the conquest.

Stone says that no stone balls have been reported for Nicaragua (1948:177). In Honduras they are rare but do occur. Popenoe reports some from the site of Tenampua, in the Comayagua Valley (1936:569-70), and Stone records round stone balls from the Temple of the Carvings at Travesía, in the Ulua Valley near the northwest coast.

She suggests that the Lenca may have made them (1941:94). No other stone balls are reported for El Salvador. In Guatemala stone balls are rare. Parsons reports three from Bilbao, two of which are smaller than the Quelepa examples, and one of which is about the same size (1969:79). Two of these date to the Late Classic Santa Lucía phase. Five stone balls, also dating to the Middle and Late Classic, have been excavated at Zaculeu (Parsons 1969:79).

The presence of the balls at Quelepa in a ceremonial context points to Honduras and possibly further south for contacts during the Shila II phase. As Stone has argued, "Their relatively narrow distribution outside this region leads to a suspicion that they are a characteristic of an indigenous and basic Central American culture" (1957:55).

Monumental Stone Sculpture

Stela Fragment (Fig. 23a,b; Pl. 59a,b)

A fragment of a possible stela was recovered in the East group. The piece of carved stone was near the intersection of the east side of Ramp 2 and the high terrace on which Structures 3 and 4 were built, lying about 30 cm. above the original ground surface.

The fragment is now 48 cm. high and 19 cm. thick. Both sides are carved in low relief with identical but rather simple elements. The border of the design is a broad, raised band decorated with a single incised line.

Inside this band are parallel diagonal bars, and on either side of the bars are large, simple crosses. The side of the fragment, which has a marked curve, is also carved in low relief. Again the elements are crosses set inside diamond-shaped areas formed by crossing pairs of diagonal lines or bars. The carved areas bear traces of red paint.

The identification of the stone as a stela may be incorrect. However, as it is carved on both sides, neither of which shows more wear than the other, it is difficult to conceive of it as an altar. I presume that it was placed in front of Structure 4 and that it dates to the Shilá phase. At present, with the exception of the "Virgen de Tazumal" from the archaeological zone of Chalchuapa. (Longyear 1966, Fig. 7k), the Quelepa specimen is the only stela known from El Salvador.

Jaguar Altar (Pl. 55)

The Jaguar Altar was situated 250 m. approximately north-northwest of Structure 29, near the edge of a high, artificial terrace. In 1969 it was donated to the National Museum in San Salvador.

The altar was first reported in 1913 by Atilio Peccorini (1913:179). Peccorini in 1926 further described the carving on its sides as very similar to carving at Copán, suggesting that intertwined serpents and Quetzalcoatl faces were depicted. Pedro Armillas described it in his diary entry for April 22, 1949, noting that the carved sides represented serpent heads and the head of a large

feline in the form of a medallion.

The stone measures 314 cm. by 297 cm. by 85 cm. high. The side facing south is the longer, and the orientation of the altar when found was thirteen degrees east of north. A large fragment of the northeast corner of the altar is missing, and limited excavations around this area failed to produce the broken portion. The top of the altar has a flat rim 75 to 80 cm. wide, surrounding a rectangular basin 39 cm. deep measuring 140 cm. east-west by 160 cm. north-south. Before the northeast corner of the altar broke off, this basin would have had no outlet. At the corners of the basin are shallow troughs, 1 or 2 cm. deep. These are irregular and almost certainly have been cut recently, probably to serve as run-off channels for excess water which in the rainy season would have quickly filled the basin. The actual function of the altar is unknown.

The surfaces of the altar were originally well smoothed, and the four sides bore low-relief carvings set inside slightly recessed rectangular panels. The east and west sides of the altar have been badly eroded, and the carving is unclear. On the west side appears to be the curving body of a serpent. Only the south side is well preserved. In the center is a full face representation of a jaguar. The central portion of the head is badly weathered, but the nose, incisors and probably huge canines, whiskers and eyes are quite distinguishable. Surrounding

the face is a disc.

Flanking the central face on the Jaguar Altar are two stylized cross-sections of animal heads, probably jaguars, each facing away from the center. Although the two are somewhat different, both show the lower jaw, tongue, upper teeth, and what is probably a speech scroll. The upper portions of these sectioned faces are less clear.

A similar jaguar face, somewhat more naturalistic, has been reported from the site of Cara Sucia, in far western El Salvador (Spinden 1915:472, Fig. 77; Dockstader 1964, Pl. 131). The Cara Sucia face, on a stone disc 33 cm. in diameter, is now mounted at the entrance to the National Museum in San Salvador. The age of the disc is unknown. Spinden placed it within the Santa Lucía Cotzumalhuapa style (1915:472). Parsons illustrates a "death's head" from La Nueva, Jutiapa, Guatemala, which is carved in the Cotzumalhuapa style (1969, Pl. 60f). The latter head is quite similar to the Cara Sucia head, but less so to the Quelepa head.

There is no basis for dating the Jaguar Altar at present. Although it was found in the West Group, it may have been moved one or more times. If it is related to the Cotzumalhuapa art style, it would presumably date to the Shila II or Lepa phase.

Altar 2 (Pl. 56)

A stone basin, originally found lying atop or near Structure 9, in the northern portion of the East Group,

has been moved to the National Museum. This basin differs from the Jaguar Altar in being smaller, somewhat cruder, with rounded corners, and totally without relief carving. Its function, however, was presumably similar to that of the Jaguar Altar. Again, the original context and age of the basin are unknown.

Altar 3

In April of 1970, when the cotton in the West Group had been picked, Stanley Boggs and Hal C. Ball visited Quelepa and discovered a fragment of another altar or basin lying on the surface a few feet east of Structure 36, in the West Group. The altar was near the edge of the low terrace on which Structure 36 rests. Mr. Ball has kindly sent me photographs and a description of this find.

The fragment is of a corner, with sides 190 cm. and 140 cm. long remaining. The total height is about 51 cm., and the rectangular basin is 16 cm. lower than the surrounding rim. Both remaining outer surfaces were carved in low relief in a style very similar to that of Altar 1. One side seems to be badly worn. On the other side is carved what may be a mouth or jaw, possibly of a serpent, the lower portion of which is indicated by scrolls not dissimilar to the speech scrolls issuing from the mouth of the jaguars on the Jaguar Altar.

Caches

All of the caches briefly described here were associated with architecture, except for numbers 1, 5, 6 and 18. Cache numbers 9, 15 and 17 were originally assigned to fragmentary partial vessels. It later became clear that these were not caches, and they are not included here as such. To keep the cache numbers used in this report the same as those inked on vessels in the National Museum in San Salvador, I have left the three gaps in numeration.

Cache 1. Test Pit 4, 155-160 cm. below the surface, without architectural association. Two Izalco Usulután bowls, one inverted over the other.

Cache 2. Structure 3, sub-floor. One round stone disc and one tubular jadeite bead. (See Chapter 2 for a description of a related cache Armillas excavated below the surface of the ramp to Structure 3.)

Cache 3. Structure 3, sub-floor. Six Moncagua Plain vessels. Two bowls, one inverted over the other, with a long, unworked, green river stone placed over them, and four small jars beside them. Two jars had crude, circular lids.

Cache 4. Structure 3, sub-floor. One Delirio Red-on-white bowl, inverted.

Cache 5. Test Pit 4, 140-150 cm. below the surface, without architectural association. Two Izalco Usulután bowls, one inverted over the other. The vessels contained charcoal

[which was not submitted for radiocarbon analysis.]

Cache 6. Test Pit 4, 140-163 cm. below the surface, without architectural association. Four Izalco Usulután bowls in two pairs, with the upper of each pair inverted over the lower. One pair of vessels contained charcoal which was submitted for radiocarbon analysis (FSU 337).

Cache 7. Test Pit 4, sealed under the floor of the Uapala phase platform at a depth of 430-450 cm. below the surface. Eight Izalco Usulután flaring-wall bowls, one Izalco Usulután S-Z angle bowl and one small San Esteban Plain bowl. The cache had been badly crushed, but at least two pairs of bowls had been placed in the standard fashion, with the upper inverted over the lower. Charcoal samples were collected from both pairs, one of which was submitted for radiocarbon analysis (FSU 338).

Cache 8. Test Pit 4, sealed under the floor of the Uapala phase platform at a depth of 455-460 cm. below the surface, about two meters from Cache 7. One Izalco Usulután bowl. A few flecks of associated carbon were not submitted for radiocarbon analysis.

Cache 10. Structure 4, at the southeast corner of the basal terrace, under the floor. One ring-base Chaparrastique Red-on-orange bowl and one small convex-wall Chaparrastique Red-on-orange bowl.

Cache 11. Structure 4, at northwest corner of the basal terrace, under the floor. Same contents as Cache 10.

Cache 12. Structure 4, at southwest corner of the basal terrace, under the floor. Same contents as Cache 10, plus

one Moncagua Plain Incised jar with strap handles and one Moncagua Plain bowl. The Moncagua Plain jar contained a few tiny flecks of bone.

Cache 13. Structure 4, at northeast corner of basal terrace, under the floor. Same contents as Cache 10. A few small pieces of associated charcoal were submitted for radiocarbon analysis (FSU 353).

Cache 14. Structure 4, sub-floor. Seven vessels, one of which contained a jadeite bead and a small, black stone celt. One Moncagua Plain vertical-wall vessel, two Tongolona Orange bowls with ring-bases, one Tongolona Orange jar with a ring base, one large Chaparrastique Red-on-orange jar with strap handles, one Chaparrastique Red-on-orange bowl and one Moncagua Plain bowl.

Cache 16. Structure 4, sub-floor. Two Tongolona Orange jars, two low Tongolona Orange bowls, one greenstone celt, and one jadeite bead. The latter two were in one of the jars.

Cache 18. About 3 m. northwest of the southwest corner of Ramp 2, East Group, originally under the floor at the lower end of the ramp. One Moncagua Plain bowl and one Tongolona Orange bowl.

Cache 19. Structure 4, under the base of the ramp. One Tongolona Orange Incised jar with strap handles; one Sirama Red, Early Variety, jar with strap handles; one Tongolona Orange ring-base plate; one small Moncagua Plain plate covered with white paint; one small Tongolona Orange

jar; five Moncagua Plain bowls; one marble onyx bowl with three nubbin feet; and twenty small jadeite beads. Seventeen beads, the marble onyx bowl, the ring-base plate, and the white-painted plate were inside the Sirama Red, Early Variety, jar. Three Moncagua Plain bowls were stacked together, right side up, with two further Moncagua Plain bowls inverted over them. Three jadeite beads were between the upper two and the lower three.

Cache 20. At the base of Ramp 2, East Group. One Tongolona Orange bowl, and one Tongolona Orange vertical-wall vessel with four mammiform supports. The bowl was inverted over the vertical-wall vessel.

Cache 21. At the base of Ramp 2, East Group. One Chaparrastique Red-on-orange bowl inverted over a Chaparrastique Red-on-orange Punctate Fillet jar with strap handles.

Cache 22. Structure 29-sub, in the latest low platform addition to the west side of the building, centered in front of the stairway to Structure 29. Three pottery discs, of Obrajuelo Plain paste, one on top of the other, one obsidian point, forty-one obsidian blade fragments, two obsidian flakes, one piece of hematite, and one piece of powdery orange clay. The Cache may be intrusive; i.e., it may date to the time of construction of Structure 29 or later, rather than being associated with Structure 29-sub.

Cache 23. Structure 23, under the north wall. One Quelepa Polychrome bowl, one Lolotique Spiked incensario top, inverted, and one fragmentary Sirama Red effigy jar.

Cache 24. Structure 29, near the southeast corner of the basal terrace. Three yokes, two palmas and one hacha, placed under a cut stone slab, the top of which was several centimeters below the floor associated with the basal terrace of Structure 29.

Cache 25. Test Pit 14, under the west wall of the pit. Base of cache 82 cm. below the surface of the pit and 52 cm. below the base of a single course of stones which may have served as a footing for the perishable wall of a structure. One Delirio Red-on-white jar and one Obrajuelo Plain effigy jar with handles.

Skeletal Material

In this moist, tropical environment and acidic soil bone was almost never preserved. I found no burials or tombs, but I suspect there was a cemetery south of the Río San Esteban. On their own time my workmen dug many lots of pottery from just below the surface in this area while I was at Quelepa. These vessels are now in the Prieto Collection, and they have been described and illustrated here.

Although the vessels were almost certainly from graves, I know of no bones found with them. All skeletal material had apparently decomposed. I had the chance to examine the backdirt from several of these holes but found no bones.

In a large, vertical-wall storage vessel in Cache 12 were several minute flecks of bone. These were too small to permit their identification as human or otherwise. Nevertheless, this may have been a secondary or primary infant burial.

The only significant quantity of bone derives from the deep refuse pile (Lot No. 325) under the Uapala phase platform or terrace near the base of Test Pit 4, in the north part of the East Group. Here, mixed with huge amounts of sherds, were scattered small skull fragments of an adult human. The remains were distributed over several square meters, indicating that the skull had been

mashed before being tossed in the refuse pile. Together the pieces represent only a very small portion of the entire skull. There were no fragments of the postcranial skeleton.

The individual was an adult, but probably not ancient. Of the five teeth, including two molars, two premolars and one canine, both molars have large cavities. The canine and the molars are moderately worn, but the premolars are relatively unworn, indicating that the person was of no great age.

The skull had been covered with red hematite paint, which was preserved on about a third of the fragments. Teeth, jaws, forehead and vault bore traces of the paint, so that I presume the entire skull had once been so decorated. The significance of the retention and decoration of the skull of an adult is unknown, but some ritual function is likely. The individual may have been a recently deceased, but still revered, ancestor, or he may have been a battle victim whose demise was commemorated by the continued presence of his cleaned and embellished visage. Whatever the significance of the skull, it was eventually tossed into the refuse pile.

Finally, and also from the same refuse deposit, came a few small fragments of long bones and a small portion of a skull with a horn core of a deer. This find provides the only evidence of the animals hunted at Quezapa.

CHAPTER 5. SUMMARY AND INTERPRETATIONS

The most important result of the excavations at Quelepa is the establishment of an archaeological sequence for eastern El Salvador. This sequence, based primarily on ceramic and architectural evidence, is not complete; information is lacking for occupation before the late Middle Preclassic period and after the Late Classic period. From about 300 B.C. to about A.D. 900 or 950, though, there now appear to be no gaps.

Evidence for the earliest occupation at Quelepa overlies bedrock about seven meters below the surface of the East Group. Above these earliest sherd-bearing deposits was a thick layer of refuse, apparently carried in and leveled to provide a surface for a dry fill platform or terrace built above it. This platform was the only definite structure of the Uapala phase. Its floor, still in excellent condition, was composed of successive layers of mud plaster and crushed pumice, but the outer walls were not reached. Two caches were sealed beneath the floor of the platform, one of which produced a C-14 date of 167 B.C. \pm 130. Pure Uapala phase ceramics approached the surface in this test pit, and several very late Uapala phase caches, unassociated with architecture, were excavated about 150 cm. below the surface.

Uapala phase occupation apparently covered most of the site, but I found few other pure deposits. In the

West Group, several hundred meters west of the Late Classic ceremonial center, was a low, broad rise, the lower portion of which contained only sherds of the Uapala phase. This may have been a Uapala phase mound, but it is now so eroded that it is not possible to tell. On the basis of present excavations, it would seem that habitation was concentrated in the northern and higher parts of the East Group, well above the Río San Esteban.

The Uapala phase corresponds in time to the Providencia and Miraflores phases at Kaminaljuyú, in Guatemala (Borhegyi 1965) and with the Chul and Caynac ceramic complexes at El Trapiche, Chalchuapa, in western El Salvador (Sharer 1968; Sharer and Gifford 1970). Decorated pottery consists almost entirely of a red group and an Usulután resist group, the latter of which never has red-painted rims. Shapes include low- and high-neck jars with strap handles, simple and composite silhouette bowls with four nubbin feet, tecomates, comals and a few minor shapes. Trade wares are significantly black-browns and fine reds, both common in central and western El Salvador and highland Guatemala. Fine-line incision, graphite painting, and red-filled lines are decorative modes found on these trade types, and sherds from fine red faceted-flange bowls, diagnostic of the Providencia phase in Guatemala, are present.

The pottery is the most diagnostic aspect of Uapala culture now available. The high proportion of

sherds with Usulután resist decoration and the black-brown and fine red trade sherds indicate very strong relationships with western and central El Salvador and highland Guatemala, as do the early figurine types. The Uapala ceramic complex is also similar to that of the "Archaic" period at Copán; to Lo-de Vaca II and Yarumela II in the Comayagua Valley; to the Eden phase at Los Naranjos, Honduras; and to the Ulua Bichrome complex at Santa Rita, Honduras. Lacking, however, is the massive architecture of Late Preclassic Kaminaljuyú, Chalchuapa, and Los Naranjos. Platforms, presumably topped by perishable superstructures, seem to have been simple and relatively small. The presence of manos and metates in the lowest levels certainly indicates an agricultural economy emphasizing maize, but finds of dart points and fragments of deer bones suggest hunting as a source of food as well.

The following Shila phase corresponds roughly to the Early Classic period and the beginning of the Late Classic. Two large, elongated substructures with access ramps on their narrow south ends provide a ceremonial focus for this phase near the center of the East Group. Evidence of perishable superstructures had long since disappeared. One of the most interesting features of these two dirt-fill buildings was their terrace facing. Structure 4, the smaller and earlier of the two, dated by C-14 determination to about A.D. 450, consisted of two vertical terraces and a ramp. Walls were of horizontally laid cut stones set in

mud mortar with little spalling, covered with a thick layer of mud plaster. Floors were of thin, uncut stone slabs set in mud.

Ceramics associated with the first part of the Shila phase include several new shapes. Ring-base, composite silhouette bowls are common; potstands are new; basal flanges on bowls are present, if not frequent; and a vertical-wall, bolster-rim storage vessel with two strap handles is characteristic. Spouts, nubbin supports, and mammiform supports continue from the Uapala phase, but the last are much more common than before, and they take a greater variety of shapes. Red-painting and Usulután decoration are still the major decorative techniques, but red-painting over Usulután designs is new, as is a double-slip orange-on-white Usulután type which may be related to the white-slipped pottery of the late Shila phase and the Lepa phase.

These Early Classic ceramic characteristics are very similar to those noted for Copán (Longyear 1952:32) and Tazumal, in the Chalchuapa zone (Boggs 1950a:272). With the exception of these two sites, a discrete Early Classic phase had not previously been established for El Salvador or Honduras.

The second part of the Shila phase is represented architecturally by a larger substructure of eight vertical terraces just east of Structure 4, faced with massive, beautifully-cut blocks of soft volcanic bedrock

(Structure 3). These stones are laid horizontally atop one another to form a very even wall surface which bears no evidence of a subsequent application of plaster. Caches indicate that the locally-made, non-Usulután polychrome pottery is introduced at about the time of or just before the construction of this building. Quelepa Polychrome, combining red, black, purple and orange on white in simple curvilinear and geometric patterns, continues through the Lepa phase and is the major decorated pottery group of the Late Classic. Additional, and presumably dedicatory, caches contained Usulután resist pottery, and for at least a short while Usulután pottery overlaps in time the white-slipped polychrome.

Probably the most remarkable architectural feature at Quelepa is its huge, artificial terraces. Both the East and West Groups, separated by a small, spring-fed stream, are traversed by broad, high, man-made terraces rising in tiers from the river below to the hillside above. When these were first made is not entirely clear, but they were present certainly no later than the Shila phase.

Structures 3 and 4 were built near the edge of one of these terraces, which is four meters high and faced with stones of similar size and quality as those used in Structure 3. Passage from one terrace to the next was by ramps similar to those providing access to the summits of Structures 3 and 4, and the terrace and ramps south of Structures 3 and 4 were clearly contemporary with the

larger and later of the two substructures. Adjacent terrace facings, however, showed an earlier and cruder stone work of the type associated with Structure 4, suggesting that the process of terrace building had begun at least by and probably before A.D. 450. It is possible, if not too likely, that the structure near the base of Test Pit 4 was an early terrace of this type.

The function of these terraces must have been to level off what had previously been a fairly steep slope. The site rises rather sharply to the north, and without these terraces it would have been difficult to find level construction surfaces. They could hardly have been used as fortifications.

Artificial terraces traversed both groups, and Shila phase ceramic material was found over the entire site. Most of the mounds in the East Group, as well as some in the West Group, probably date to this phase. This increased building suggests a significant growth in the population. No area retained a particularly heavy concentration of sherds of the early Shila phase, so no purely residential zone can be distinguished. I suspect that at least until the latter part of the phase perishable superstructures were scattered over the terraces and were not isolated from the larger, presumably ceremonial mounds. Many of the smaller mounds in the East Group may have served as substructures for pole and thatch houses.

The external relations of the Shila phase are still poorly understood. The type of architecture characteristic of Structure 3 appears to be unrelated to anything else at this time in El Salvador or Honduras. Cutting and transporting the huge blocks of talpetate was a massive job, and the care taken on Structure 3 to leave perfectly even wall faces is far greater than that exercised in the Late Classic period. In this sense the second portion of the Shila phase marks an architectural florescence of purely local origin.

The ceramics show a few resemblances in forms and decorative motifs to pottery from the west and north, and the stela fragment found near Structure 4 probably dates to the Shila phase and may indicate Maya influence. Also quite striking, however, are the similarities to Costa Rican artifacts. Small, carved jadeite beads; carved, legged metates; and pecked stone balls found in sets of three are all Early Classic traits at Quelepa which relate to the south.

Structure 4 was abandoned not long after the end of the sixth century, as was Structure 3, and the ceremonial center shifted several hundred meters west to a new concentration of smaller buildings around a low, rectangular plaza. I excavated two of these Lepa phase substructures. The terrace facing of these later buildings was cruder, consisting of roughly cut or uncut stones set sloppily in mud mortar and covered with a thick, uneven

coat of adobe plaster. True projecting stairways, oriented west instead of south, replace the Shila phase ramps. As in the case of the earlier buildings, perishable superstructures are indicated only by chunks of burned daub lying on and below the terraces. A large, flat area northwest of this ceremonial arrangement was extraordinarily rich in sherds of the Shila II and Lepa ceramic complex, and it seems very likely that this was the Lepa phase residential area.

Also northwest of the ceremonial group, situated between the I-shaped ballcourt and the residential area, was the huge Jaguar Altar. These altars, of which three are now known, are a characteristic of the site. If, as has been suggested, their carving is related to the Santa Lucía Cotzumalhuapa art style, they would probably date to the late Shila phase or the Lepa phase.

Ceramics continue the pattern set in the late Shila phase. Added to the locally-made Quelepa Polychrome are Los Llanitos Polychrome, probably an import from the site of that name; a spiked incensario ware; and various minor local types and trade types. These trade sherds are almost without exception from areas to the north and east. Ulua Polychromes are present, as are several other clear signs of ceramic trade between Quelepa and the Comayagua and Choluteca areas of Honduras. This pattern of contact is in very strong contrast to that of the Preclassic, when all trade material appears to come from the west.

Near the southeast corner of Structure 29, which is probably the latest building in the Lepa phase group, was an extraordinary cache of carved stone objects related to the ballgame, including three intertwined yokes, two palmas and an hacha, all sealed below a cut stone slab. The smaller palma is a serpent with a feathered tail and the larger is a magnificent representation of Ehecatl, the Mexican wind god, related to Quetzalcoatl. The items certainly reflect some form of influence from or contact with the Gulf Coast area of Mexico.

Little is known of the Postclassic in eastern El Salvador, as neither Quelepa nor Los Llanitos seems to have been occupied beyond about A.D. 900 or 1000. At Quelepa one sherd of plumbate was found, and at Los Llanitos there were none. A few sherds from Quelepa may be related to Nicoya Polychrome or to the closely related Early Postclassic Las Vegas Polychrome of the Comayagua Valley of Honduras (Baudez 1966:315-16), but this identification is not secure. In short, there are few archaeological data to rely on in working from the meager historic data back to the end of the Classic period.

Nevertheless, there is no present linguistic or archaeological basis for suggesting that Lenca speakers had not been in this area for a considerable amount of time before the conquest. No other contenders for the position seem likely, and until contradictory evidence appears, I think it is plausible to suggest that the Lenca

encountered in eastern El Salvador and central Honduras at contact were the descendants of the groups responsible for Late Classic Quelepa and Los Llanitos. Longyear has taken this position in his cultural reconstruction of the area (Longyear 1947:10-11). The hypothesis would of course be even more likely if there were independent reasons for believing these Late Classic groups to have been Lenca speakers. Such a reason may indeed be found in available linguistic data.

A problem in the understanding of the culture history of this area has been the linguistic affiliation of Lenca. Claims have been made for both Mesoamerican and South American relationships, and more conservative classifications have simply included Lenca in a northern Central American group with unknown affiliations (e.g., McQuown 1955:529).

Using Lenca word lists assembled by Walter Lehmann in his Zentral-Amerika (1920) and Quiché words from Munro S. Edmonson's Quiché-English Dictionary (1965), I have been able to establish sets of phonological correspondences between Lenca and Quiché. The resulting cognate pairs run to thirty-four percent for a one hundred word list and twenty-seven percent for a three hundred word list (Andrews, n.d.). This close a relationship between the two languages would certainly place Lenca in Macro-Mayan, as Swadesh has suggested (1959; 1961; 1967:98), and such an identification seems to correspond well with the archaeological

evidence from Quelepa.

The close relationship between eastern El Salvador and western El Salvador-highland Guatemala reflected in the Middle and Late Preclassic ceramics might be expected at this early time when Lenca would have diverged but little from its Maya relatives. As linguistic divergence increased to the point of mutual unintelligibility, we might also expect to find a concomitant divergence in material culture. This, in fact, the archaeology shows.

Between the Middle Preclassic and the abandonment of Quelepa there is one major addition to the ceramic inventory, a white-slipped polychrome complex in the late Shila phase, beginning about A.D. 500 or 550. However, since there is strong architectural continuity between the Shila I phase and the Shila II phase, I doubt very much that the ceramic addition at the beginning of the Shila II phase indicates the arrival of a new population. The most noticeable architectural shift, the construction of the Lepa phase ceremonial center in the West Group, does not herald a significant ceramic change.

Such continuity in the archaeological record supports the hypothesis that no new groups replaced the indigenous population through the 1200 or more years of recorded prehistory at Quelepa. More adequate support for this contention must await archaeological research in the Postclassic period. Nevertheless, given the above archaeological and linguistic evidence, it would seem that

a Lenca-speaking population, originally closely related to the Maya of western El Salvador and highland Guatemala, inhabited most of eastern El Salvador from the Middle Preclassic until the conquest.

At the present time it is difficult to offer a reconstruction of the prehistory of the southern boundaries of Mesoamerica before about 200 or 300 B.C. Several sites excavated in Honduras were occupied before this time, but the relationship between them and the rest of Mesoamerica is unclear. At Yarumela, Canby encountered two stratigraphically separate ceramic complexes underlying levels with Usulután resist pottery (1951:80-81). Additional pre-Usulután complexes occur at Lo de Vaca, also in the Comayagua Valley (Baudez 1966:305), and at Los Naranjos, on the north shore of Lake Yojoa (Baudez 1970:37). These undated complexes seem to be generally related to Mesoamerican ceramics of the early Middle Preclassic and Early Preclassic, but few specific comparisons are possible.

At Chalchuapa, Sharer has isolated three ceramic complexes preceding the Usulután-bearing late Middle Preclassic Chul complex. He and Gifford argue that at the time of both the early Middle Preclassic Kal ceramic complex and the Late Preclassic Caynac ceramic complex there is strong influence or migration from western El Salvador to the Maya lowlands (Sharer and Gifford 1970). In their view, two early Middle Preclassic ceramic groups

at Chalchuapa are to be identified with two ceramic groups of the Xe and Mamom ceramic spheres in the Maya lowlands. The southern Maya lowlands now seem to have no local predecessor of the Xe phase, whereas in western El Salvador the Colos and Kal ceramic complexes apparently derive from the earlier Tok ceramic complex, which is dated to 924 B.C. \pm 57 (Sharer, personal communication 1970). These circumstances lead Sharer and Gifford to suggest that the earliest pottery-producing groups in at least part of the Maya lowlands migrated there from the highlands to the south.

While future excavations in these areas may confirm or deny this hypothesis, it is noteworthy that at Las Victorias, in the Chalchuapa zone, there are low-relief Olmec style carvings on a large boulder (Boggs 1950b). Olmec influence in southern Mesoamerica probably extends as far southeast as Los Naranjos in pre-Usulután times. Here Baudez and Becquelin excavated a jadeite celt covered with cinnabar in a burial at the foot of a six meter high platform (Baudez 1970:37-38). Even at this time, presumably before 300 B.C., Los Naranjos was partially surrounded by a defensive moat.

Among the serious problems facing a reconstruction of the Early and Middle Preclassic in El Salvador and Honduras is an almost total lack of relevant radiocarbon determinations. Alignment of archaeological sequences is presently based on sometimes tenuous ceramic similarities.

Until sequences can also be dated independently of one another, I suspect that difficulties will persist in our understanding of Preclassic events.

With the beginning of the late Middle Preclassic we are on surer ground. The unifying ceramic factor now is the presence of Usulután resist decoration, but other modes, including nubbin supports, flange types, everted and grooved rims, and certain vessel shapes, are distributed throughout El Salvador, central and southwestern Honduras, the Guatemalan highlands, and even parts of the southern Maya lowlands. Some of these traits, especially Usulután resist decoration and mammiform supports, included in Lothrop and Vaillant's "Q-complex" (Stone 1948a:170), now appear to be earlier in El Salvador than elsewhere.

As was stated above, I believe that Lenca, spoken in eastern El Salvador and much of central and southern Honduras at the time of the conquest, is closely related to Maya. I have also suggested that, at least at Quelepa, strong cultural continuity is evident from the late Middle Preclassic until the Postclassic. The Lenca spoken in this area would at this early time have been similar to Maya, and I would argue that the linguistic similarity over this broad area parallels and accounts for the close ceramic relationships observed in El Salvador, parts of Guatemala and much of Honduras, beginning with the late Middle Preclassic.

This hypothesis is admittedly impossible to prove now, and it may always remain so. Nevertheless, given the present archaeological, linguistic and historical evidence, it is a reasonable and relatively economical suggestion.

If the hypothesis is to be accepted, even tentatively, we are faced with a question. Why is it that only after the beginning of the late Middle Preclassic do similar ceramic complexes unite much of El Salvador and Honduras? It may well be that the arrival of Usulután resist pottery from the west, specifically western El Salvador, corresponds to a migration into eastern El Salvador and south-central Honduras of groups of Maya-related Lenca speakers. Such a migration would explain the presence at Quelepa of an agricultural group making quite sophisticated Usulután pottery without known local antecedents. It would also explain an approximately contemporary beginning of an Usulután tradition at sites in Honduras ranging from Copán in the west to Los Naranjos, Santa Rita and Playa de los Muertos in central Honduras, Lo de Vaca and Yarumela in the Comayagua Valley, and possibly the Choluteca area of southern Honduras.

Insufficient excavated pottery is published from central and southern Honduras to permit a decision as to whether eastern El Salvador and parts of Honduras are to be linked within one ceramic sphere during the Late Preclassic. I suspect the relationship may eventually prove to be this close. According to Willey, Culbert and

Adams, "A ceramic sphere exists when two or more complexes share a majority of their most common types" and "the sphere implies high content similarity at the typological level" (1967:306). El Trapiche and the few excavated sites of central El Salvador certainly do not belong to the same ceramic sphere as Quelepa, so that the possible Late Preclassic, or Uapala, ceramic sphere would include only eastern El Salvador and parts of Honduras to the north.

Enough sites in Honduras have now been excavated to indicate that the beginning of Usulután resist pottery will probably not be pushed back beyond the late Middle Preclassic. In eastern El Salvador Quelepa is the only site excavated at this time, and it has no occupation preceding the Usulután complex. I do not know whether Usulután pottery goes back as far in the east as it does at Chalchuapa, where Sharer suggests a beginning date of not later than and probably before 500 B.C. If it does, my hypothesis will be proved at least partially incorrect.

The history of eastern El Salvador after the Preclassic was one of decreasing contact with the west. The pottery of the Early Classic becomes less like that of western El Salvador, while the architecture, represented by Structures 3 and 4 in the East Group, is similar to none yet reported.

The architectural florescence of Structure 3 about A.D. 500 or 600 appears interrupted by new influences

from the west or northwest. The small, Lepa phase acropolis-like arrangement in the West Group is quite different from earlier architecture at Quelepa, but it is similar to the Late Classic group of buildings at Los Llanitos. Both had ballcourts. The significance of this shift in style is unclear. Los Llanitos is now occupied for the first time, and it might be argued that the new building style involved a movement of peoples. If so, however, we might expect a significant change in the ceramic assemblage, and at Quelepa no such change occurs. Despite a lack of evidence for migration, the change in building style in Late Classic times must reflect strong political influences from the west or north.

The southern boundary of the Classic Maya has traditionally been placed at the Lempa River (Lothrop 1939:52; Longyear 1947:9, Fig. 2), and this geographic barrier has also been posited for the easternmost edge of Pipil expansion in the Postclassic (Longyear 1947, Fig. 3). Haberland, however, places the boundary between central and eastern El Salvador somewhat to the west of the Lempa, so as to include his Lower Lempa Culture in the eastern zone (1960a:27; 1961a:440-41). This "culture" appears to be characterized by ceramics similar to those of the Shila II and Lepa phases.

The large unexcavated site of Tehuacán lies on the eastern slopes of the Volcano of San Vicente, about fifteen kilometers west of the lower Lempa River. The first

published report on the site, dating to 1892 (González 1926), described carefully cut stone facing on at least the larger mounds. Sapper later published a sketch plan of the site, showing a ballcourt (1896). A striking aspect of the site is a series of clearly artificial terraces covering the rather steep hillside. Tehuacán seems very similar to late Shila phase and possibly Lepa phase Quelepa, and it would be difficult not to suspect that the two sites were closely related during this time. As Tehuacán is near the western border of Haberland's Lower Lempa Culture, I believe that it is now possible to draw the western border of the Lenca during the Classic period somewhat to the west of Tehuacán, rather than at the Lempa River.

The end of the Late Classic period at Quelepa is marked by a cache of three yokes, two palmas and an hacha. Both palmas are similar to palmas illustrated from Late Classic Veracruz. The archaeological remains at Quelepa show no sign of violent disruption, yet the site is abruptly abandoned about the time of this cache of Mexican carvings. The smaller Late Classic site of Los Llanitos, not far to the south, suffers the same fate. At Campana San Andrés, in central El Salvador, Postclassic occupation is represented only by a small amount of superficial debris (Boggs 1943a). At the large Classic site of Tazumal, in far western El Salvador, construction ceases from about A.D. 900 to 1100, after which strongly Mexican-influenced architecture appears (Boggs 1943b:131-32; 1950a:270-71; 1963:507).

Throughout El Salvador a disruption brings to a halt occupation at several flourishing Classic sites. Although eastern El Salvador has shown until now no evidence of "Pipil" occupation during the Postclassic, I believe it experienced at least the shock waves generated by the sometimes violent end of the Classic period in southern Mesoamerica, an end perhaps related in this area to what Stephan Borhegyi has called the Tajínized-Teotihuacán-Pipil migration (1965:40). The abandonment of Quelepa and Los Llanitos and the contemporary cache of Veracruz-style carvings at Quelepa support this interpretation.

SELECTED BIBLIOGRAPHY

Acosta, Jorge R.

- 1958 Interpretación de algunos de los datos obtenidos en Tula relativos a la época Tolteca. Revista Mexicana de Estudios Antropológicos, Vol. 14, pt. 2, pp. 75-110, 1956-57. Mexico, D.F.

Andrews, E. Wyllys, 5th

- 1970 Excavations at Quelepa, eastern El Salvador. Cerámica de Cultura Maya, No. 6, pp. 21-40. Philadelphia.
- n.d. An unusual effigy flute from Quelepa, El Salvador. Ethnos, Vol. 36. (In press.)
- n.d. Correspondencias fonológicas entre el Lenca y una lengua Mayance. Estudios de la Cultura Maya, Vol. 8. (In press.)
- n.d. Nota sobre investigaciones preliminares en Quelepa, El Salvador. Anales del Museo Nacional. San Salvador. (In press.)

Armillas, Pedro

- n.d. Unpublished notes on 1949 excavations and reconnaissance at Quelepa. Personal communication, 1969.

Balser, Carlos

- 1958 El Jade precolombino de Costa Rica. San José: Imprenta Lehman.

Baudez, Claude F.

- 1966 Niveaux céramiques au Honduras: une reconsidération de l'évolution culturelle. Journal de la Société des Américanistes, Vol. 55-2, pp. 299-342. Paris.
- 1970 Central America. Geneva: Nagel.

Baudez, C.F., and Pierre Becquelin

- n.d. Ceramic sequence at Los Naranjos, Honduras. Actes des 38. Internationalen Amerikanistenkongressen, Stuttgart, 1968. (mimeographed)

Baudez, C.F., and Michael D. Coe

- 1962 Archaeological sequences in northwestern Costa Rica. Proceedings of the 34th International Congress of Americanists, Vienna, 1960, pp. 366-73.

Boggs, Stanley H.

- 1943a Notas sobre las excavaciones en la Hacienda "San Andrés," Departamento de La Libertad. Tzunpame, Vol. 3, pp. 104-26. San Salvador.
- 1943b Observaciones respecto a la importancia de "Tazumal" en la prehistoria salvadoreña. Tzunpame, Vol. 3, pp. 127-33. San Salvador.
- 1943c Tazumal en la arqueología salvadoreña. Suplemento de la Revista del Ministerio de Instrucción Pública, No. 7. San Salvador.
- 1944a A human-effigy pottery figure from Chalchuapa, El Salvador. Carnegie Institution of Washington, Notes on Middle American Archaeology and Ethnology, No. 31. Washington.
- 1944b A preconquest tomb on the Cerro del Zapote, El Salvador. Carnegie Institution of Washington, Notes on Middle American Archaeology and Ethnology, No. 32. Washington.
- 1945a Archaeological material from the Club Internacional, El Salvador. Carnegie Institution of Washington, Notes on Middle American Archaeology, No. 60. Washington.
- 1945b Informe sobre la tercera temporada de excavaciones en las ruinas de "Tazumal." Tzunpame, Vol. 5, pp. 33-45. San Salvador.
- 1949 Tlaloc incensarios in the Baratta Collection, El Salvador. Carnegie Institution of Washington, Notes on Middle American Archaeology and Ethnology, No. 94. Washington.
- 1950a Archaeological investigations in El Salvador. In For the Dean, Essays in Anthropology in Honor of Byron Cummings, Erik K. Reed and Dale S. King, eds., pp. 259-76. Santa Fe: Hohokam Museums Association and the Southwestern Monuments Association.

- 1950b "Olmec" pictographs in the Las Victorias group, Chalchuapa archaeological zone, El Salvador. Carnegie Institution of Washington, Notes on Middle American Archaeology and Ethnology, No. 99. Washington.
- 1963a Apuntes sobre varios objetos de barro procedente de los Guapotes, en el Lago de Güija. Antropología e Historia de Guatemala, Vol. 15, no. 1, pp. 15-27. Guatemala.
- 1963b Excavations at Tazumal, El Salvador. Yearbook of the American Philosophical Society, 1963, pp. 505-07. Philadelphia.

Borhegyi, Stephan F.

- 1950 A group of jointed figurines in the Guatemala National Museum. Carnegie Institution of Washington, Notes on Middle American Archaeology and Ethnology, No. 100. Washington.
- 1954 Jointed figurines in Mesoamerica and their cultural implications. Southwestern Journal of Anthropology, Vol. 10, pp. 268-77.
- 1965 Archaeological synthesis of the Guatemalan highlands. In Handbook of Middle American Indians, R. Wauchope, gen. ed., Vol. 2, pp. 3-58. University of Texas Press.

Canby, Joel S.

- 1951 Possible chronological implications of the long ceramic sequence recovered at Yarumela, Spanish Honduras: In The Civilizations of Ancient America: Selected Papers of the 29th International Congress of Americanists, S. Tax, ed., pp. 79-85. Chicago.

Chamberlain, Robert S.

- 1947 The early days of San Miguel de la Frontera. Hispanic American Historical Review, Vol. 27, pp. 623-46.

Coe, Michael D.

- 1962 Costa Rican archaeology and Mesoamerica. Southwestern Journal of Anthropology, Vol. 18, pp. 170-83.

Coe, William R.

- 1959 Piedras Negras archaeology: artifacts, caches and burials. Museum Monographs, University of Pennsylvania, No. 4. Philadelphia.

Dockstader, Frederick J.

- 1964 Indian Art in Middle America. Greenwich: New York Graphic Society.

Edmonson, Munro S.

- 1965 Quiché-English Dictionary. Middle American Research Institute, Publication 30. Tulane University.

Epstein, Jeremiah F.

- 1959 Dating the Ulua polychrome complex. American Antiquity, Vol. 25, pp. 125-29.

Escoto, Jorge A. Vivó

- 1964 Weather and climate of Mexico and Central America. In Handbook of Middle American Indians, R. Wauchope, gen. ed., Vol. 1, pp. 187-215. University of Texas Press.

Gifford, James C.

- 1970 The earliest and other intrusive population elements at Barton Ramie may have come from Central America. Cerámica de Cultura Maya, No. 6, pp. 1-10. Philadelphia.

Glass, John B.

- 1966 Archaeological survey of western Honduras. In Handbook of Middle American Indians, Robert Wauchope, gen. ed., Vol. 4, pp. 157-179. University of Texas Press.

Gonzalez, Darío

- 1926 Ruinas de Tehuacán. Revista de Etnología, Arqueología y Lingüística, Vol. 1, nos. 3 and 4, pp. 185-89. San Salvador. (Originally published in 1892.)

Haberland, Wolfgang

- 1958 A pre-classic complex of western El Salvador.

Proceedings of the 32nd International Congress of Americanists, Copenhagen, 1956, pp. 485-90.

- 1960a Additional notes on jointed figurines from El Salvador. Ethnos, Vol. 25, nos. 1-2, pp. 73-83.
- 1960b Ceramic sequences in El Salvador. American Antiquity, Vol. 26, pp. 21-29.
- 1961a Affen auf Tongefässen des präkolumbischen Salvadors. Natur und Volk, Vol. 91, pp. 433-41. Frankfurt.
- 1961b On human figurines from San Marcos Lempa, El Salvador, C.A. El México Antiguo, Vol. 9, pp. 509-24. Mexico, D.F.
- 1961c Tontrommel in El Salvador. Baessler-Archiv, N.F., Vol. 34, no. 1, pp. 173-81. Berlin.
- 1964 Marihua Red-on-buff and the Pipil question. Ethnos, Vol. 29, pp. 73-86.
- 1965 Vertederas de vasija con diámetro ovalado en el sureste de Mesoamerica. Estudios de la Cultura Maya, Vol. 5, pp. 65-74. Mexico, D.F.
- 1969 Current Research. Central America. American Antiquity, Vol. 34, p. 357.
- 1970 Current Research. Central America. El Salvador. American Antiquity, Vol. 35, p 517.
- Haberland, W., and Willi H. Grebe
- 1957 Prehistoric footprints from El Salvador. American Antiquity, Vol. 22, pp. 282-85.
- Hartman, Carl V.
- 1907 Archaeological researches on the Pacific coast of Costa Rica. Memoirs of the Carnegie Museum, Vol. 3, pp. 1-188.
- Helbig, Karl M.
- 1966 Die Wirtschaft Zentralamerikas. Hamburg: Uebersee-Verlag.
- Kidder, Alfred V.
- 1947 The artifacts of Uaxactún, Guatemala. Carnegie Institution of Washington, Publication

576. Washington.

- 1965 Preclassic pottery figurines of the Guatemalan highlands. In Handbook of Middle American Indians, Robert Wauchope, gen. ed., Vol. 2, pp. 146-55. (with an appendix by Robert L. Rands). University of Texas Press.

Kidder, A.V., Jesse D. Jennings, and Edwin M. Shook

- 1946 Excavations at Kaminaljuyú, Guatemala. Carnegie Institution of Washington, Publication 561. Washington.

Kidder, A.V., and Anna O. Shepard

- 1944 Stucco decoration of early Guatemala pottery. Carnegie Institution of Washington, Notes on Middle American Archaeology and Ethnology, No. 35. Washington.

Kidder, A.V., and Edwin M. Shook

- 1964 A possibly unique type of Formative figurine from Guatemala. In Essays in Pre-Columbian Art and Archaeology, S.K. Lothrop and others, pp. 176-81. Harvard University Press.

Kirchoff, Paul

- 1943 Mesoamérica: sus límites geográficas, composición étnica y caracteres culturales. Acta Americana, Vol. 1, pp. 92-107.

Lardé, Jorge

- 1926 Lenguas indígenas de El Salvador; su distribución geográfica. Revista de Etnología, Arqueología y Lingüística, Vol. 1, no. 5, pp. 281-86. San Salvador.

Lardé y Larín, Jorge

- 1940 Distribución geográfica de los pueblos Lenca de El Salvador. Revista del Archivo y Biblioteca Nacionales, Tegucigalpa, Vol. 19, no. 6, pp. 370-73.
- 1950 El idioma Lenca en Chilanga. Anales del Museo Nacional "David J. Guzmán", Vol. 1, no. 1, pp. 53-6. San Salvador.

Lehmann, Walter

- 1920 Zentral-Amerika. Die Sprachen Zentral-Amerikas in ihren Beziehungen zueinander sowie zu Süd-Amerika und Mexiko. 2 volumes. Berlin.

Longyear, John M., III

- 1942 Notes on some spindle whorls from Quelepa, El Salvador. Middle American Research Institute, Records, Vol. 1, pp. 9-11. Tulane University.
- 1944 Archaeological investigations in El Salvador. (with an appendix by Stanley H. Boggs) Peabody Museum Memoirs, Vol. 9, no. 2. Harvard University.
- 1947 Cultures and peoples of the southeastern Maya frontier. Carnegie Institution of Washington, Theoretical Approaches to Problems, No. 3. Washington.
- 1952 Copán ceramics: a study of southeastern Maya pottery. Carnegie Institution of Washington, Publication 597. Washington.
- 1966 Archaeological survey of El Salvador. In Handbook of Middle American Indians, Robert Wauchope, gen. ed., Vol. 4, pp. 132-56. University of Texas Press.

Lothrop, Samuel K.

- 1926a Pottery of Costa Rica and Nicaragua. 2 volumes. Museum of the American Indian, Heye Foundation, Contribution No. 8. New York.
- 1926b Lista de sitios arqueológicos en El Salvador. Revista de Etnología, Arqueología y Lingüística, Vol. 1, no. 5, pp. 325-28.
- 1927a The Museum Central American expedition, 1925-1926. Museum of the American Indian, Heye Foundation, Indian Notes, Vol. 4, pp. 12-33. New York.
- 1927b Pottery types and their sequence in El Salvador. Museum of the American Indian, Heye Foundation, Indian Notes and Monographs, Vol. 1, no. 4. New York.
- 1939 The southeastern frontier of the Maya. American Anthropologist, Vol. 41, pp. 42-54.

1963 Archaeology of the Diquís Delta, Costa Rica. Peabody Museum Papers, Vol. 51. Harvard University.

1966 Archaeology of lower central America. In Handbook of Middle American Indians, Robert Wauchope, gen. ed., Vol. 4, pp. 180-208. University of Texas Press.

McQuown, Norman A.

1955 The indigenous languages of Latin America. American Anthropologist, Vol. 57, pp. 501-47.

MUNSELL SOIL COLOR CHARTS

1954 Baltimore: Munsell Color Company, Inc.

Norweb, Albert H.

1962 Ceramic stratigraphy in southwestern Nicaragua. Actas del 35. Congreso Internacional de Americanistas, Mexico, D.F., 1960, Vol. 1, pp. 551-61.

Parsons, Lee A.

1967 Bilbao, Guatemala. Vol. 1. Milwaukee Public Museum, Publications in Anthropology, 11.

1969 Bilbao, Guatemala. Vol. 2. Milwaukee Public Museum, Publications in Anthropology, 12.

Peccorini, Atilio

1913 Algunos datos sobre arqueología de la República del Salvador. Journal de la Société des Américanistes de Paris, Vol. 10, pp. 173-80. Paris.

1926 Ruinas de Quelepa. Revista de Etnología, Arqueología y Lingüística, Vol. 1, pp. 249-50. San Salvador.

Popenoe, Dorothy H.

1936 The ruins of Tenampua, Honduras. Smithsonian Institution, Annual Report for 1935, pp. 559-572. Washington.

Porter, Muriel N.

1955 Material preclásico de San Salvador. Instituto Tropical de Investigaciones Científicas

(Universidad de El Salvador), Comunicaciones,
Vol. 4, nos. 3-4, pp. 105-12. San Salvador.

Proskouriakoff, Tatiana

- 1954 Varieties of Classic Central Veracruz sculpture. Carnegie Institution of Washington, Contributions to American Anthropology and History, No. 58, Publication 606, pp. 61-121. Washington.

Rands, Robert L., and Robert E. Smith

- 1965 Pottery of the Guatemala highlands. In Handbook of Middle American Indians, Robert Wauchope, gen. ed., Vol. 2, pp. 95-145. University of Texas Press.

Richardson, Francis B.

- 1940 Non-Maya monumental sculpture of Central America. In The Maya and their Neighbors, pp. 395-416. New York: Appleton-Century.

Rodríguez, Leopoldo A.

- 1912 Estudio geográfico, histórico, etnográfico, filológico y arqueológico de la República de El Salvador en Centro America. Actas del 17. Congreso Internacional de Americanistas, Mexico, D.F., 1910, pp. 146-229.

Sabloff, Jeremy A., and Robert E. Smith

- 1969 The importance of both analytic and taxonomic classification in the type-variety system. American Antiquity, Vol. 34, pp. 278-85.

Sapper, Karl T.

- 1896 Alterthümer aus der Republik San Salvador. Internationales Archiv für Ethnographie, Vol. 9, pp. 1-6. Leiden.

Sharer, Robert J.

- 1968 Preclassic archaeological investigations at Chalchuapa, El Salvador: the El Trapiche mound group. Ph.D. dissertation, University of Pennsylvania.
- 1969a Chalchuapa. Investigations at a highland Maya ceremonial center. Expedition, Vol. 11, no. 2, pp. 36-38.

- 1969b Review of: Bilbao, Guatemala. Volume 1. by Lee A. Parsons. American Anthropologist, Vol. 71, pp. 774-75.
- Sharer, R.J., and James C. Gifford
- 1970 Preclassic ceramics from Chalchuapa, El Salvador, and their relationships with the Maya lowlands. American Antiquity, Vol. 35, pp. 441-62.
- Shook, Edwin M., and Alfred V. Kidder
- 1952 Mound E-III-3, Kaminaljuyú, Guatemala. Carnegie Institution of Washington, Publication 596, Contribution 53. Washington.
- Smith, Robert E., and James C. Gifford
- 1965 Pottery of the Maya lowlands. In Handbook of Middle American Indians, Robert Wauchope, gen. ed., Vol. 2, pp. 498-534. University of Texas Press.
- Smith, R.E., Gordon R. Willey, and James C. Gifford
- 1960 The type-variety concept as a basis for the analysis of Maya pottery. American Antiquity, Vol. 25, pp. 330-40.
- Spinden, Herbert J.
- 1915 Notes on the archeology of Salvador. American Anthropologist, Vol. 17, pp. 446-87.
- Squier, Ephraim G.
- 1858 The States of Central America; their Geography, Topography, Climate, Population, Resources, Productions, Commerce, Political Organization, Aborigines, etc., etc. New York: Harper and Brothers.
- Stone, Doris Z.
- 1941 Archaeology of the north coast of Honduras. Peabody Museum Memoirs, Vol. 9, no. 1. Harvard University.
- 1948a The basic cultures of Central America. In Handbook of South American Indians, J.S. Steward, ed., Vol. 4, pp. 169-93.

- 1948b The northern highland tribes: the Lenca. In Handbook of South American Indians, J.S. Steward, ed., Vol. 4, pp. 205-17.
- 1957 The archaeology of central and southern Honduras. Peabody Museum Papers, Vol. 49, no. 3. Harvard University.
- 1959 The eastern frontier of Mesoamerica. Mitteilungen aus dem Museum für Völkerkunde in Hamburg, Vol. 25, pp. 118-121. Hamburg.

Strong, William D.

- 1940 Anthropological problems in Central America. In The Maya and their Neighbors, pp. 377-85. New York: Appleton-Century.
- 1948 The archaeology of Honduras. In Handbook of South American Indians, J.S. Steward, ed., Vol. 4, pp. 71-120.

Strong, W.D., Alfred Kiddér II, and A.J. Drexel Paul, Jr.

- 1938 Preliminary report on the Smithsonian Institution-Harvard University archaeological expedition to northwest Honduras. Smithsonian Miscellaneous Collections, Vol. 97, no. 1. Washington.

Swadesh, Morris

- 1959 Mapas de clasificación lingüística de México y las Américas. Cuadernos del Instituto de Historia. Serie Antropológica No. 8. Universidad Autónoma de México.
- 1961 Algunos reflejos lingüísticos de la prehistoria de Chiapas. In Los Mayas del sur y sus relaciones con los Nahuas meridionales, pp. 145-59. VII Mesa Redonda. Sociedad Mexicana de Antropología. Mexico, D.F.
- 1967 Lexicostatistic classification. In Handbook of Middle American Indians, Robert Wauchope, gen. ed., Vol. 5, pp. 79-115. University of Texas Press.

Vaillant, George C.

- 1934 The archaeological setting of the Playa de los Muertos culture. Maya Research, Vol. 1, pp. 87-100. New York.

Weber, Friedrich

- 1922 Zur Archäologie Salvadors. In Festschrift Eduard Seler, Walter Lehmann, ed., pp. 619-44. Stuttgart.

West, Robert C.

- 1964 Surface configuration and associated geology of Middle America. In Handbook of Middle American Indians, Robert Wauchope, gen. ed., Vol. 1, pp. 33-83. University of Texas Press.

Willey, Gordon R., William R. Bullard, Jr., John B. Glass, and James C. Gifford

- 1965 Prehistoric Maya settlements in the Belize Valley. Peabody Museum Papers, Vol. 54. Harvard University.

Willey, Gordon R., T. Patrick Culbert, and Richard E.W. Adams

- 1967 Maya lowland ceramics: a report from the 1965 Guatemala City conference. American Antiquity, Vol. 32, pp. 289-315.

APPENDIX I

CERAMIC TYPE FREQUENCIES

	<u>Sub-group Total</u>	<u>Sub-group %</u>	<u>Group Total</u>	<u>% of Complex</u>	<u>% of Total</u>
UAPALA CERAMIC COMPLEX			10,980 sherds analyzed		42.9
San Esteban Plain	2787	85.0	3280	29.9	12.8
San Esteban Plain Incised	413	12.6			
San Esteban Plain Impressed Fillet	53	1.6			
San Esteban Plain Incised, Impressed Fillet	12	0.4			
San Esteban Plain Incised and Punctate	8	0.2			
San Esteban Plain Modeled	7	0.2			
Placitas Red	799	79.0	1011	9.2	3.9
Placitas Red Incised	162	16.0			
Placitas Red Punctate Fillet	21	2.1			
Placitas Red Incised and Punctate	8	0.8			
Placitas Red Incised, Punctate Fillet	7	0.7			
Placitas Red Punctate	5	0.5			
Placitas Red Modeled	9	0.9			
Izalco Usulután	6472	98.5	6576	59.9	25.7
Izalco Usulután Coarse Incised	26	0.4			
Izalco Usulután Coarse Variety	49	0.7			
Izalco Usulután Modeled	18	0.3			
Izalco Usulután Impressed Fillet	8	0.1			
Izalco Usulután Red painted	3	-0.1*			
Pinos Black-brown	59	78.7	75	0.7	0.3
Pinos Black-brown Red painted	10	13.3			

* -0.1 equals less than one percent

APPENDIX I (con't.)

335

	<u>Sub-group Total</u>	<u>Sub-group %</u>	<u>Group Total</u>	<u>% of Complex</u>	<u>% of Total</u>
Canchón Fine-incised	5	6.7			
Ilopango Red-filled	1	1.3			
Santa Tecla Red	11	78.6	14	0.1	0.1
Tacuba Incised	1	7.1			
Copinula Graphite-painted	2	14.3			
Uapala Phase White			8	0.1	-0.1
Fine Paste Red			7	0.1	-0.1
Double-slip Usulután			5	-0.1	-0.1
Red-on-orange			2	-0.1	-0.1
Red-on-white			1	-0.1	-0.1
Stuccoed sherd			1	-0.1	-0.1
SHILA I AND II CERAMIC COMPLEX			3328 sherds analyzed		13.0
Moncagua Plain	787	86.6	909	27.3	3.6
Moncagua Plain Incised	99	10.9			
Moncagua Plain Impressed Fillet	10	1.1			
Moncagua Plain Incised, Impressed Fillet	2	0.2			
Moncagua Plain Modeled	4	0.4			
Moncagua Plain Punctate Rim	7	0.8			

APPENDIX I (con't.)

336

	<u>Sub-group Total</u>	<u>Sub-group %</u>	<u>Group Total</u>	<u>% of Complex</u>	<u>% of Total</u>
Sirama Red, Early Variety	124	84.2	147	4.4	0.6
Sirama Red, Early Variety, Incised	10	6.9			
Sirama Red, Early Variety, Punctate Fillet	12	8.2			
Sirama Red, Early Variety, Incised, Punctate Fillet	1	0.7			
Tongolona Orange	1538	97.3	1581	47.5	6.2
Tongolona Orange Incised	32	2.0			
Tongolona Orange Impressed Fillet	9	0.6			
Tongolona Orange Imitation Usulután	2	0.1			
Chaparrastique Red-on-orange	476	97.5	488	14.7	1.9
Chaparrastique Red-on-orange Incised	6	1.2			
Chaparrastique Red-on-orange Punctate Fillet	6	1.2			
Comacarán Orange-on-white			82	2.5	0.3
Hato Nuevo Red-on-orange-on-white	62	95.4	65	2.0	0.3
Hato Nuevo Red-on-orange-on-white Incised	3	4.6			
Zamorán Red-on-white			9	0.3	-0.1
Shila Phase White			5	0.2	-0.1
Jute Stuccoed			42	1.3	0.2

APPENDIX I (con't.)

	<u>Sub-group Total</u>	<u>Sub-group %</u>	<u>Group Total</u>	<u>% of Complex</u>	<u>% of Total</u>
SHILA II AND LEPA CERAMIC COMPLEX			11,313 sherds analyzed		44.1
Obrajuelo Plain	4049	93.9	4310	38.1	16.8
Obrajuelo Plain Modeled	108	2.5			
Obrajuelo Plain Decorated Fillet	74	1.7			
Obrajuelo Plain Broad Incised	50	1.2			
Obrajuelo Plain Punctate	9	0.2			
Obrajuelo Plain Incised	12	0.3			
Obrajuelo Plain Broad Incised and Punctate	4	0.1			
Obrajuelo Plain Reed Impressed	4	0.1			
Sirama Red	938	90.0	1042	9.2	4.1
Sirama Red Broad Incised	50	4.8			
Sirama Red Broad Incised and Punctate	10	1.0			
Sirama Red Modeled	40	3.8			
Sirama Red Zoned	4	0.1			
Lolotique Spiked			596	5.3	2.3
Guayabál White	1514	97.1	1560	13.8	6.1
Guayabál White Modeled	19	1.2			
Guayabál White Broad Incised	16	1.0			
Guayabál White Incised	11	0.7			
Delirio Red-on-white	2161	98.8	2188	19.3	8.5
Delirio Red-on-white Broad Incised	14	0.6			
Delirio Red-on-white Modeled	13	0.6			
Taisihuat Orange-On-white			122	1.1	0.5

APPENDIX I (con't.)

338

	<u>Sub-Group Total</u>	<u>Sub-group %</u>	<u>Group Total</u>	<u>% of Complex</u>	<u>% of Total</u>
Quelepa Polychrome			589	5.2	2.3
Fine Paste Painted			24	0.2	0.1
Campana Fine-line Polychrome			44	0.4	0.2
Los Llanitos Polychrome			201	1.8	0.8
Chapeltique Orange-red	64	71.9	89	0.8	0.3
Chapeltique Orange-red Red-painted	11	12.4			
Chapeltique Orange-red Incised	8	9.0			
Chapeltique Orange-red Incised, Red and White Painted	2	2.2			
Chapeltique Orange-red, Red variant	4	4.5			
Aramuaca Orange			213	1.9	0.8
Uluazapa Flaky Red			87	0.8	0.3
Yamabal Lustrous White-on-red			39	0.3	0.2
Yayantique Red and Black			35	0.3	0.1
Tecomatal Polychrome			61	0.5	0.2
Plumbate			1	-0.1	-0.1
Unnamed Ceramic Groups			112	1.0	0.4

APPENDIX II. CERAMIC LOTS AND PROVENIENCES

<u>Lot</u>	<u>Provenience</u>		
10	Test Pit 1	0-20 cm.	
11	"	20-40 cm.	
12	"	40-60 cm.	
13	"	60-80 cm.	
14	"	80-100 cm.	
20	Test Pit 4	0-20 cm.	(1967 excavations)
21	"	20-40 cm.	"
22	"	40-60 cm.	"
23	"	60-80 cm.	"
24	"	80-100 cm.	"
25	"	100-120 cm.	"
26	"	120-140 cm.	"
27	"	140-160 cm.	"
28	"	160-180 cm.	"
29	"	180-200 cm.	"
30	"	pit fill	"
31	"	200-220 cm.	"
32	"	220-240 cm.	"
33	"	240-260 cm.	"
34	"	260-280 cm.	"
35	"	280-300 cm.	"
36	"	300-320 cm.	"
37	"	320-340 cm.	"
38	"	340-360 cm.	"
39	"	360-380 cm.	"
40	Test Pit 2	0-20 cm.	
41	"	20-40 cm.	
42	"	40-60 cm.	
43	"	60-80 cm.	
44	"	80-100 cm.	
45	"	100-120 cm.	
46	"	platform fill	
50	Test Pit 5	0-20 cm.	
51	"	20-40 cm.	
52	"	40-60 cm.	
53	"	60-80 cm.	
54	"	80-100 cm.	
55	Test Pit 4	380-400 cm.	(1967 excavations)
56	"	400-420 cm.	"
57	"	420-440 cm.	"
58	"	440-510 cm.	"
70	Test Pit 3	0-20 cm.	
71	"	20-40 cm.	
72	"	40-60 cm.	
73	"	60-80 cm.	
74	"	80-100 cm.	
75	"	100-120 cm.	
76	"	120-140 cm.	
77	"	140-160 cm.	

<u>Lot</u>	<u>Provenience</u>	
78	Test Pit 3	160-180 cm.
79	"	180-200 cm.
80	"	200-220 cm.
81	"	220-240 cm.
82	"	240-260 cm.
83	"	260-280 cm.
84	"	280-300 cm.
85	"	300-320 cm.
86	"	320-340 cm.
87	"	340-360 cm.
100	Test Pit 6	0-20 cm.
101	"	20-40 cm.
102	"	40-60 cm.
103	"	60-80 cm.
104	"	80-100 cm.
105	"	100-120 cm.
106	"	120-140 cm.
107	"	140-160 cm.
110	Test Pit 7	0-20 cm.
111	"	20-40 cm.
112	"	40-60 cm.
113	"	60-80 cm.
114	"	80-100 cm.
115	"	100-120 cm.
116	"	120-140 cm.
117	"	140-160 cm.
118	"	160-180 cm.
119	"	180-200 cm.
120	"	200-220 cm.
140	Test Pit 8	0-20 cm.
141	"	20-40 cm.
142	"	40-60 cm.
143	"	60-80 cm.
145	Test Pit 9	20-40 cm.
146	"	40-60 cm.
147	"	60-80 cm.
148	"	80-100 cm.
149	"	100-120 cm.
150	"	120-140 cm.
151	"	140-160 cm.
152	"	160-180 cm.
153	"	180-200 cm.
154	"	200-220 cm.
155	"	220-240 cm.
156	"	240-260 cm.
157	"	260-280 cm.
170	Test Pit 10	0-20 cm.
171	"	20-40 cm.
172	"	40-60 cm.
173	"	60-80 cm.
174	"	80-100 cm.

<u>Lot</u>	<u>Provenience</u>	
200	Structure 3	surface
201	"	fill
202	"	Structure 3-sub, fill
203	"	soil below Structure 3
230	Structure 4	surface
231	"	fill
250	Surface	Terrace south of Structures 3 and 4
300*	Test Pit 4	0-20 cm.
301	"	20-40 cm.
302	"	40-60 cm.
303	"	60-80 cm.
304	"	80-100 cm.
305A	"	100-120 cm. (platform fill)
305B	"	100-120 cm.
306	"	120-140 cm.
307	"	140-160 cm.
308	"	160-180 cm.
309	"	180-200 cm.
310	"	200-220 cm.
311	"	220-240 cm.
312	"	240-260 cm.
313	"	260-280 cm.
314	"	280-300 cm.
315*	"	300-320 cm.
316*	"	320-340 cm.
317	"	340-360 cm.
318	"	360-380 cm.
319	"	380-400 cm.
320	"	400-ca. 415-425 cm. (floor)
321	"	415-425-525 cm. (fill)
322	"	525-620 cm. (refuse deposit)
323	"	560-620 cm. (original soil)
324	"	620-640 cm.
325	"	640-660 cm.
326	"	660-680 cm.
327	"	680-700 cm.
350	Test Pit 11	0-20 cm.
351	"	20-40 cm.
352	"	40-60 cm.
353	"	60-80 cm.
354	"	80-100 cm.
360	Structure 8	surface
361	"	fill (Const. Pd. II)
362	"	fill (Const. Pd. I)
400	Surface	Jaguar Altar clearing
401	Test Pit 12	entire pit
410	Structure 28	surface
420	Structure 29	surface
422	"	fill

<u>Lot</u>	<u>Provenience</u>	
430	Structure 23	surface
431	"	fill
440	Test Pit 14	0-20 cm.
441	"	20-40 cm.
442	"	40-60 cm.
443	"	60-80 cm.

* Lot lost in washing.

APPENDIX III. CERAMIC LOTS AND SHERD TOTALS

Ceramic Lot	10
Sherds Excavated	30
Sherds Discarded	18
Sherds Analyzed	12

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	4
Obrajuelo Plain Modeled	1
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	5
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	2
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	11
Sherds Excavated	42
Sherds Discarded	24
Sherds Analyzed	18

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	7
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	1
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	6
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	4
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	12
Sherds Excavated	24
Sherds Discarded	9
Sherds Analyzed	15

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	5
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	4
Tongolona Orange Incised	1
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	1
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	12
Sherds Excavated	24
Sherds Discarded	9
Sherds Analyzed	15

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	2
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	1
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	1
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	14
Sherds Excavated	1
Sherds Discarded	1
Sherds Analyzed	0

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	20
Sherds Excavated	37
Sherds Discarded	19
Sherds Analyzed	18

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	6
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	2
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	1
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	3
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	
Obrajuelo Plain Broad Incised and Punctate	1

CERAMIC TYPES

Ceramic Lot	21
Sherds Excavated	36
Sherds Discarded	23
Sherds Analyzed	13

UAPALA CERAMIC COMPLEX

San Esteban Plain	2
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	2
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	1
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	1
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	5
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	23
Sherds Excavated	7
Sherds Discarded	5
Sherds Analyzed	2

UAPALA CERAMIC COMPLEX

San Esteban Plain	1
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	1
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	25
Sherds Excavated	63
Sherds Discarded	16
Sherds Analyzed	47

UAPALA CERAMIC COMPLEX

San Esteban Plain	12
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	4
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	27
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	1
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	2
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	26
Sherds Excavated	73
Sherds Discarded	9
Sherds Analyzed	64

UAPALA CERAMIC COMPLEX

San Esteban Plain	29
San Esteban Plain Incised	4
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	2
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	25
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	2
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Placitas Red Incised and Punctate	2

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	27
Sherds Excavated	74
Sherds Discarded	2
Sherds Analyzed	72

UAPALA CERAMIC COMPLEX

San Esteban Plain	25
San Esteban Plain Incised	2
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	9
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	34
Izalco Usulután Coarse Incised	1
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	28
Sherds Excavated	63
Sherds Discarded	5
Sherds Analyzed	58

UAPALA CERAMIC COMPLEX

San Esteban Plain	22
San Esteban Plain Incised	2
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	4
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	1
Izalco Usulután	28
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	30
Sherds Excavated	11
Sherds Discarded	0
Sherds Analyzed	11

UAPALA CERAMIC COMPLEX

San Esteban Plain	4
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	6
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	364
Sherds Excavated	32
Sherds Discarded	73
Sherds Analyzed	8
	65

UAPALA CERAMIC COMPLEX

San Esteban Plain	15
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	1
San Esteban Plain Modeled	
Placitas Red	3
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	1
Placitas Red Modeled	1
Izalco Usulután	41
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	2
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	33
Sherds Excavated	62
Sherds Discarded	8
Sherds Analyzed	54

UAPALA CERAMIC COMPLEX

San Esteban Plain	13
San Esteban Plain Incised	2
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	4
Placitas Red Incised	
Placitas Red Punctate Fillet	1
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	1
Placitas Red Modeled	
Izalco Usulután	32
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	1
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	34
Sherds Excavated	62
Sherds Discarded	9
Sherds Analyzed	53

UAPALA CERAMIC COMPLEX

San Esteban Plain	13
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	4
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	35
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES	Ceramic Lot	36
	Sherds Excavated	11
	Sherds Discarded	0
	Sherds Analyzed	11

UAPALA CERAMIC COMPLEX

San Esteban Plain	4
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	6
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	38
Sherds Excavated	26
Sherds Discarded	5
Sherds Analyzed	21

UAPALA CERAMIC COMPLEX

San Esteban Plain	9
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	12
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	39
Sherds Excavated	13
Sherds Discarded	2
Sherds Analyzed	11

UAPALA CERAMIC COMPLEX

San Esteban Plain	4
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	6
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	
.	

Ceramic Lot	40
Sherds Excavated	57
Sherds Discarded	46
Sherds Analyzed	11

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	3
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

	375
Ceramic Lot	41
Sherds Excavated	100
Sherds Discarded	78
Sherds Analyzed	22

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	7
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	1
Sirama Red	1
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	2
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	42
Sherds Excavated	36
Sherds Discarded	23
Sherds Analyzed	13

UAPALA CERAMIC COMPLEX

San Esteban Plain	1
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	3
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	1
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	6
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	43
Sherds Excavated	145
Sherds Discarded	97
Sherds Analyzed	48

UAPALA CERAMIC COMPLEX

San Esteban Plain	5
San Esteban Plain Incised	4
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	1
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	17
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Cañchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	1
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	16
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	1
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

Ceramic Lot	43
Sherds Excavated	145
Sherds Discarded	97
Sherds Analyzed	48

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	1
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	44
Sherds Excavated	140
Sherds Discarded	100
Sherds Analyzed	40

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	1
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	46
Sherds Excavated	97
Sherds Discarded	75
Sherds Analyzed	22

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	3
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	14
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	2
Hato Nuevo Red-on-orange-on-white	1
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	53
Sherds Excavated	14
Sherds Discarded	7
Sherds Analyzed	7

UAPALA CERAMIC COMPLEX

San Esteban Plain	3
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	4
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	54
Sherds Excavated	13
Sherds Discarded	6
Sherds Analyzed	7

UAPALA CERAMIC COMPLEX

San Esteban Plain	3
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	3
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	55
Sherds Excavated	13
Sherds Discarded	0
Sherds Analyzed	13

UAPALA CERAMIC COMPLEX

San Esteban Plain	8
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	3
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	1
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES	Ceramic Lot	
	Sherds Excavated	56
	Sherds Discarded	16
	Sherds Analyzed	49

UAPALA CERAMIC COMPLEX

San Esteban Plain	13
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	6
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	29
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	57
Sherds Excavated	38
Sherds Discarded	9
Sherds Analyzed	29

UAPALA CERAMIC COMPLEX

San Esteban Plain	6
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	3
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	18
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES	Ceramic Lot	58
	Sherds Excavated	31
	Sherds Discarded	5
	Sherds Analyzed	26

UAPALA CERAMIC COMPLEX

San Esteban Plain	2
San Esteban Plain Incised	2
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	2
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	19
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Placitas Red Incised and Punctate	1
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	70
Sherds Excavated	10
Sherds Discarded	8
Sherds Analyzed	2

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	1
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	72
Sherds Excavated	12
Sherds Discarded	7
Sherds Analyzed	5

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	3
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	1
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	73
Sherds Excavated	20
Sherds Discarded	14
Sherds Analyzed	6

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	4
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	1
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	1
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	76
Sherds Excavated	28
Sherds Discarded	17
Sherds Analyzed	11

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	2
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	1
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	3
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

Ceramic Lot	76
Sherds Excavated	28
Sherds Discarded	17
Sherds Analyzed	11

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	1
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	1
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	78
Sherds Excavated	27
Sherds Discarded	20
Sherds Analyzed	7

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	2
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	79
Sherds Excavated	29
Sherds Discarded	13
Sherds Analyzed	16

UAPALA CERAMIC COMPLEX

San Esteban Plain	1
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	2
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	7
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	1
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	5
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	80
Sherds Excavated	63
Sherds Discarded	21
Sherds Analyzed	42

UAPALA CERAMIC COMPLEX

San Esteban Plain	3
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	1
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	6
Moncagua Plain Incised	1
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	25
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	4
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	81
Sherds Excavated	160
Sherds Discarded	79
Sherds Analyzed	81

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	11
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	17
Moncagua Plain Incised	1
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	2
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	1
Tongolona Orange	33
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	15
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	82
Sherds Excavated	191
Sherds Discarded	82
Sherds Analyzed	109

UAPALA CERAMIC COMPLEX

San Esteban Plain	1
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	2
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	13
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	13
Moncagua Plain Incised	3
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	3
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	47
Tongolona Orange Incised	1
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	20
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	4
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

Ceramic Lot	82
Sherds Excavated	191
Sherds Discarded	82
Sherds Analyzed	109

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	1
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	83
Sherds Excavated	127
Sherds Discarded	52
Sherds Analyzed	75

UAPALA CERAMIC COMPLEX

San Esteban Plain	7
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	2
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	20
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Fine paste red	1

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	22
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	5
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	11
Hato Nuevo Red-on-orange-on-white	6
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES	Ceramic Lot	84
	Sherds Excavated	152
	Sherds Discarded	63
	Sherds Analyzed	89

UAPALA CERAMIC COMPLEX

San Esteban Plain	23
San Esteban Plain Incised	4
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	10
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	37
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Fine paste red	1

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	1
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	8
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	3
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	85
Sherds Excavated	216
Sherds Discarded	73
Sherds Analyzed	143

UAPALA CERAMIC COMPLEX

San Esteban Plain	51
San Esteban Plain Incised	5
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	1
Placitas Red	12
Placitas Red Incised	3
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	51
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	1
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	18
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
Shila phase white	1
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	86
Sherds Excavated	147
Sherds Discarded	77
Sherds Analyzed	70

UAPALA CERAMIC COMPLEX

San Esteban Plain	21
San Esteban Plain Incised	2
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	4
Placitas Red Incised	3
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	21
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	2
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	17
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	87
Sherds Excavated	103
Sherds Discarded	36
Sherds Analyzed	67

UAPALA CERAMIC COMPLEX

San Esteban Plain	17
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	6
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	38
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	4
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	100
Sherds Excavated	40
Sherds Discarded	34
Sherds Analyzed	6

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	1
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	102
Sherds Excavated	28
Sherds Discarded	15
Sherds Analyzed	13

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	1
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	104
Sherds Excavated	56
Sherds Discarded	26
Sherds Analyzed	30

UAPALA CERAMIC COMPLEX

San Esteban Plain	2
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	3
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	16
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	2
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	4
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	427	104
Sherds Excavated		56
Sherds Discarded		26
Sherds Analyzed		30

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	1
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	1
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	105
Sherds Excavated	124
Sherds Discarded	98
Sherds Analyzed	26

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	10
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	7
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	2
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	1
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	110
Sherds Excavated	81
Sherds Discarded	54
Sherds Analyzed	27

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	2
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	111
Sherds Excavated	146
Sherds Discarded	69
Sherds Analyzed	77

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	1
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	112
Sherds Excavated	105
Sherds Discarded	49
Sherds Analyzed	56

UAPALA CERAMIC COMPLEX

San Esteban Plain	24
San Esteban Plain Incised	2
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	2
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	24
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	1
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	2
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	114
Sherds Excavated	70
Sherds Discarded	49
Sherds Analyzed	21

UAPALA CERAMIC COMPLEX

San Esteban Plain	6
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	9
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	2
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	115
Sherds Excavated	77
Sherds Discarded	44
Sherds Analyzed	33

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	3
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	4
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	3
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES	Ceramic Lot	117
	Sherds Excavated	16
	Sherds Discarded	4
	Sherds Analyzed	12

UAPALA CERAMIC COMPLEX

San Esteban Plain	8
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	2
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	2
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	118
Sherds Excavated	41
Sherds Discarded	3
Sherds Analyzed	38

UAPALA CERAMIC COMPLEX

San Esteban Plain	27
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	10
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	119
Sherds Excavated	278
Sherds Discarded	24
Sherds Analyzed	254

UAPALA CERAMIC COMPLEX

San Esteban Plain	112
San Esteban Plain Incised	2
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	1
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	16
Placitas Red Incised	2
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	115
Izalco Usulután Coarse Incised	1
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	3
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	140
Sherds Excavated	796
Sherds Discarded	555
Sherds Analyzed	241

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	13
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	2
Moncagua Plain Incised	1
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	9
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

Ceramic Lot	140
Sherds Excavated	796
Sherds Discarded	555
Sherds Analyzed	241

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	121
Obrajuelo Plain Modeled	1
Obrajuelo Plain Decorated Fillet	1
Obrajuelo Plain Broad Incised	1
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	7
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	36
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	34
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	5
Çuelepa Polychrome	7
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	1
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	141
Sherds Excavated	1001
Sherds Discarded	587
Sherds Analyzed	414

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	274
Obrajuelo Plain Modeled	2
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	1
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	9
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	2
Lolotique Spiked	1
Guayabal White	39
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	32
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	6
Quelepa Polychrome	26
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	142
Sherds Excavated	237
Sherds Discarded	131
Sherds Analyzed	106

UAPALA CERAMIC COMPLEX

San Esteban Plain	5
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	4
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	7
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	3
Moncagua Plain Incised	1
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	1
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	14
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	5
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

452
 Ceramic Lot 142
 Sherds Excavated 237
 Sherds Discarded 131
 Sherds Analyzed 106

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	49
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	2
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	1
Sirama Red Modeled	
Lolotique Spiked	1
Guayabal White	4
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	3
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	5
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	143
Sherds Excavated	5
Sherds Discarded	1
Sherds Analyzed	4

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	2
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	
.	

Ceramic Lot	143
Sherds Excavated	5
Sherds Discarded	1
Sherds Analyzed	4

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	2
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	145
Sherds Excavated	4
Sherds Discarded	2
Sherds Analyzed	2

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	2
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	146
Sherds Excavated	3
Sherds Discarded	1
Sherds Analyzed	2

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	1
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	147
Sherds Excavated	19
Sherds Discarded	15
Sherds Analyzed	4

UAPALA CERAMIC COMPLEX

San Esteban Plain	1
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	1
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	148
Sherds Excavated	180
Sherds Discarded	152
Sherds Analyzed	28

UAPALA CERAMIC COMPLEX

San Esteban Plain	1
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	3
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	1
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	3
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	149
Sherds Excavated	121
Sherds Discarded	89
Sherds Analyzed	32

UAPALA CERAMIC COMPLEX

San Esteban Plain	6
San Esteban Plain Incised	2
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	4
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	1
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	5
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

	464
Ceramic Lot	149
Sherds Excavated	121
Sherds Discarded	89
Sherds Analyzed	32

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	2
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	2
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	2
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	4
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	2
Campana Fine-line Polychrome	
Los Llanitos Polychrome	1
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	466	150
Sherds Excavated		107
Sherds Discarded		91
Sherds Analyzed		16

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	1
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	1
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	1
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	151
Sherds Excavated	118
Sherds Discarded	74
Sherds Analyzed	44

UAPALA CERAMIC COMPLEX

San Esteban Plain	8
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	2
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	12
Izalco Usulután Coarse Incised	1
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	14
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	1
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
Sirama Red, Early Variety, Incised, Punctate Fillet	1
.	
.	

Ceramic Lot	151
Sherds Excavated	118
Sherds Discarded	74
Sherds Analyzed	44

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	1
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	1
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	2
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	152
Sherds Excavated	230
Sherds Discarded	112
Sherds Analyzed	118

UAPALA CERAMIC COMPLEX

San Esteban Plain	13
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	5
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	42
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	5
Moncagua Plain Incised	2
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	1
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	43
Tongolona Orange Incised	6
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	153
Sherds Excavated	299
Sherds Discarded	121
Sherds Analyzed	178

UAPALA CERAMIC COMPLEX

San Esteban Plain	45
San Esteban Plain Incised	7
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	5
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	107
Izalco Usulután Coarse Incised	2
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	1
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	8
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	
.	

Ceramic Lot	153
Sherds Excavated	299
Sherds Discarded	121
Sherds Analyzed	178

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	1
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	154
Sherds Excavated	245
Sherds Discarded	97
Sherds Analyzed	148

UAPALA CERAMIC COMPLEX

San Esteban Plain	30
San Esteban Plain Incised	7
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	10
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	1
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	89
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	8
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	2
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	155
Sherds Excavated	200
Sherds Discarded	62
Sherds Analyzed	138

UAPALA CERAMIC COMPLEX

<u>San Esteban Plain</u>	32
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	4
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	96
Izalco Usulután Coarse Incised	1
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

<u>Moncagua Plain</u>	1
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	3
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

Ceramic Lot	156
Sherds Excavated	68
Sherds Discarded	17
Sherds Analyzed	51

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	1
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	157
Sherds Excavated	10
Sherds Discarded	2
Sherds Analyzed	8

UAPALA CERAMIC COMPLEX

<u>San Esteban Plain</u>	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	7
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

<u>Moncagua Plain</u>	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

Ceramic Lot	170
Sherds Excavated	45
Sherds Discarded	39
Sherds Analyzed	6

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	2
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	1
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	3
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	171
Sherds Excavated	61
Sherds Discarded	45
Sherds Analyzed	16

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	1
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	5
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	6
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	172
Sherds Excavated	29
Sherds Discarded	23
Sherds Analyzed	6

UAPALA CERAMIC COMPLEX

San Esteban Plain	2
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	174
Sherds Excavated	1
Sherds Discarded	0
Sherds Analyzed	1

UAPALA CERAMIC COMPLEX

<u>San Esteban Plain</u>	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

<u>Moncagua Plain</u>	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot 200
 Sherds Excavated 15,917
 Sherds Discarded 13,516
 Sherds Analyzed 2401

UAPALA CERAMIC COMPLEX

San Esteban Plain . . . . .	.83
San Esteban Plain Incised . . . . .	.46
San Esteban Plain Impressed Fillet . . . . .	.5
San Esteban Plain Incised, Impressed Fillet . . . . .	.2
San Esteban Plain Incised and Punctate . . . . .	.1
San Esteban Plain Modeled . . . . .	.
Placitas Red . . . . .	.61
Placitas Red Incised . . . . .	.15
Placitas Red Punctate Fillet . . . . .	.1
Placitas Red Incised, Punctate Fillet . . . . .	.
Placitas Red Punctate . . . . .	.1
Placitas Red Modeled . . . . .	.
Izalco Usulután . . . . .	.487
Izalco Usulután Coarse Incised . . . . .	.
Izalco Usulután Modeled . . . . .	.3
Izalco Usulután Impressed Fillet . . . . .	.
Izalco Usulután Coarse Variety . . . . .	.6
Pinos Black-brown . . . . .	.3
Canchón Fine-incised . . . . .	.
Pinos Black-brown Red-painted . . . . .	.
Santa Tecla Red . . . . .	.
Minor Types . . . . .	.
Uapala white ware . . . . .	.1
Uapala fine-paste red . . . . .	.1
.
.

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain . . . . .	.174
Moncagua Plain Incised . . . . .	.17
Moncagua Plain Impressed Fillet . . . . .	.2
Moncagua Plain Punctate Rim . . . . .	.1
Sirama Red, Early Variety . . . . .	.29
Sirama Red, Early Variety, Incised . . . . .	.
Sirama Red, Early Variety, Punctate Fillet . . . . .	.
Tongolona Orange . . . . .	.182
Tongolona Orange Incised . . . . .	.4
Tongolona Orange Impressed Fillet . . . . .	.5
Chaparrastique Red-on-orange . . . . .	.80
Chaparrastique Red-on-orange Incised . . . . .	.1
Chaparrastique Red-on-orange Punctate Fillet . . . . .	.2
Comacarán Orange-on-white . . . . .	.11
Hato Nuevo Red-on-orange-on-white . . . . .	.6
Zamorán Red-on-white . . . . .	.5
Jute Stuccoed . . . . .	.
Minor Types . . . . .	.
Tongolona Orange Imitation Usulután . . . . .	.1
Hato Nuevo Red-on-orange-on-white Incised . . . . .	.1
Shila white ware . . . . .	.2

	486
Ceramic Lot	200
Sherds Excavated	15,917
Sherds Discarded	13,516
Sherds Analyzed	2401

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain . . . . .	.627
Obrajuelo Plain Modeled . . . . .	.12
Obrajuelo Plain Decorated Fillet . . . . .	.5
Obrajuelo Plain Broad Incised . . . . .	.9
Obrajuelo Plain Incised . . . . .	.1
Obrajuelo Plain Punctate . . . . .	.2
Sirama Red . . . . .	.52
Sirama Red Broad Incised . . . . .	.5
Sirama Red Broad Incised and Punctate . . . . .	.
Sirama Red Modeled . . . . .	.1
Lolotique Spiked . . . . .	.80
Guayabal White . . . . .	.155
Guayabal White Modeled . . . . .	.
Guayabal White Broad Incised . . . . .	.7
Guayabal White Incised . . . . .	.2
Delirio Red-on-white . . . . .	.161
Delirio Red-on-white Broad Incised . . . . .	.3
Delirio Red-on-white Modeled . . . . .	.4
Taisihuat Orange-on-white . . . . .	.4
Quelepa Polychrome . . . . .	.8
Campana Fine-line Polychrome . . . . .	.11
Los Llanitos Polychrome . . . . .	.1
Chapeltique Orange-red . . . . .	.
Chapeltique Orange-red Red Painted . . . . .	.
Chapeltique Orange-red Incised . . . . .	.
Aramuaca Orange . . . . .	.1
Uluazapa Flaky Red . . . . .	.
Yamabal Lustrous White-on-red . . . . .	.
Yayantique Red and Black . . . . .	.1
Tecomatal Polychrome . . . . .	.
Fine Paste Painted . . . . .	.
Unnamed Ceramic Groups . . . . .	.7
Minor Types . . . . .	.
Obrajuelo Plain Broad Incised and Punctate . . . . .	.2
Sirama Red Zoned . . . . .	.1
	.
	.
	.
	.
	.

CERAMIC TYPES

Ceramic Lot	201
Sherds Excavated	4261
Sherds Discarded	2881
Sherds Analyzed	1380

UAPALA CERAMIC COMPLEX

San Esteban Plain	271
San Esteban Plain Incised	81
San Esteban Plain Impressed Fillet	16
San Esteban Plain Incised, Impressed Fillet	3
San Esteban Plain Incised and Punctate	1
San Esteban Plain Modeled	5
Placitas Red	157
Placitas Red Incised	38
Placitas Red Punctate Fillet	7
Placitas Red Incised, Punctate Fillet	5
Placitas Red Punctate	
Placitas Red Modeled	2
Izalco Usulután	738
Izalco Usulután Coarse Incised	2
Izalco Usulután Modeled	2
Izalco Usulután Impressed Fillet	1
Izalco Usulután Coarse Variety	6
Pinos Black-brown	7
Canchón Fine-incised	2
Pinos Black-brown Red-painted	
Santa Tecla Red	5
Minor Types	
Copinula Graphite-painted	1
Uapala Double-slip Usulután	1
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	4
Moncagua Plain Incised	2
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	1
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	17
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

488
 201
 4261
 2881
 1380

Ceramic Lot
 Sherds Excavated
 Sherds Discarded
 Sherds Analyzed

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	1
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	2
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES	Ceramic Lot	
	Sherds Excavated	202
	Sherds Discarded	468
	Sherds Analyzed	21
		447

UAPALA CERAMIC COMPLEX

San Esteban Plain	202
San Esteban Plain Incised	20
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	31
Placitas Red Incised	4
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	174
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	4
Pinos Black-brown	8
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	1
Minor Types	
Copinula Graphite-painted	1
Uapala white ware	1

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	230
Sherds Excavated	3380
Sherds Discarded	2811
Sherds Analyzed	569

UAPALA CERAMIC COMPLEX

San Esteban Plain	4
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	2
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	7
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	106
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Placitas Red Incised and Punctate	1
Izalco Usulután, Red-painted	1
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	170
Moncagua Plain Incised	17
Moncagua Plain Impressed Fillet	2
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	31
Sirama Red, Early Variety, Incised	3
Sirama Red, Early Variety, Punctate Fillet	1
Tongolona Orange	110
Tongolona Orange Incised	1
Tongolona Orange Impressed Fillet	2
Chaparrastique Red-on-orange	37
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	4
Hato Nuevo Red-on-orange-on-white	3
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
Moncagua Plain Modeled	2
Shila white ware	1
.	
.	

	492
Ceramic Lot	230
Sherds Excavated	3380
Sherds Discarded	2811
Sherds Analyzed	569

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	14
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	1
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	6
Sirama Red Broad Incised	2
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	2
Guayabal White	8
Guayabal White Modeled	1
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	19
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	2
Quelepa Polychrome	7
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	1
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	
Sirama Red Zoned	1

CERAMIC TYPES

Ceramic Lot	231
Sherds Excavated	577
Sherds Discarded	469
Sherds Analyzed	108

UAPALA CERAMIC COMPLEX

San Esteban Plain	4
San Esteban Plain Incised	4
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	6
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	34
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	4
Moncagua Plain Incised	4
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	1
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	45
Tongolona Orange Incised	1
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
Moncagua Plain Modeled	1
.	
.	

CERAMIC TYPES

Ceramic Lot	250
Sherds Excavated	3693
Sherds Discarded	2904
Sherds Analyzed	789

UAPALA CERAMIC COMPLEX

San Esteban Plain . . . . .	.13
San Esteban Plain Incised . . . . .	.6
San Esteban Plain Impressed Fillet . . . . .	.1
San Esteban Plain Incised, Impressed Fillet . . . . .	.
San Esteban Plain Incised and Punctate . . . . .	.
San Esteban Plain Modeled . . . . .	.
Placitas Red . . . . .	.3
Placitas Red Incised . . . . .	.2
Placitas Red Punctate Fillet . . . . .	.
Placitas Red Incised, Punctate Fillet . . . . .	.
Placitas Red Punctate . . . . .	.
Placitas Red Modeled . . . . .	.
Izalco Usulután . . . . .	.63
Izalco Usulután Coarse Incised . . . . .	.
Izalco Usulután Modeled . . . . .	.
Izalco Usulután Impressed Fillet . . . . .	.
Izalco Usulután Coarse Variety . . . . .	.
Pinos Black-brown . . . . .	.
Canchón Fine-incised . . . . .	.
Pinos Black-brown Red-painted . . . . .	.
Santa Tecla Red . . . . .	.
Minor Types . . . . .	.
	.
	.
	.
	.

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain . . . . .	.43
Moncagua Plain Incised . . . . .	.3
Moncagua Plain Impressed Fillet . . . . .	.1
Moncagua Plain Punctate Rim . . . . .	.
Sirama Red, Early Variety . . . . .	.11
Sirama Red, Early Variety, Incised . . . . .	.
Sirama Red, Early Variety, Punctate Fillet . . . . .	.
Tongolona Orange . . . . .	.102
Tongolona Orange Incised . . . . .	.1
Tongolona Orange Impressed Fillet . . . . .	.
Chaparrastique Red-on-orange . . . . .	.41
Chaparrastique Red-on-orange Incised . . . . .	.3
Chaparrastique Red-on-orange Punctate Fillet . . . . .	.1
Comacarán Orange-on-white . . . . .	.4
Hato Nuevo Red-on-orange-on-white . . . . .	.10
Zamorán Red-on-white . . . . .	.
Jute Stuccoed . . . . .	.1
Minor Types . . . . .	.
Moncagua Plain Incised, Impressed Fillet . . . . .	.1
Tongolona Orange Imitation Usulután . . . . .	.1
	.
	.

Ceramic Lot	250
Sherds Excavated	3693
Sherds Discarded	2904
Sherds Analyzed	789

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	242
Obrajuelo Plain Modeled	8
Obrajuelo Plain Decorated Fillet	2
Obrajuelo Plain Broad Incised	3
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	51
Sirama Red Broad Incised	4
Sirama Red Broad Incised and Punctate	1
Sirama Red Modeled	4
Lolotique Spiked	14
Guayabal White	31
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	1
Delirio Red-on-white	69
Delirio Red-on-white Broad Incised	3
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	5
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	1
Yayantique Red and Black	2
Tecomatal Polychrome	1
Fine Paste Painted	
Unnamed Ceramic Groups	8
Minor Types	
Obrajuelo Plain Reed Impressed	2
Chapeltique Orange-red, Red variant	1
Nicoya Polychrome (possible)	1
.	
.	
.	

Ceramic Lot	301
Sherds Excavated	189
Sherds Discarded	142
Sherds Analyzed	47

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	1
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	6
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	4
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	1
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

Ceramic Lot	302
Sherds Excavated	123
Sherds Discarded	80
Sherds Analyzed	43

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	6
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	7
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	1
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	303
Sherds Excavated	92
Sherds Discarded	49
Sherds Analyzed	43

UAPALA CERAMIC COMPLEX

San Esteban Plain	4
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	2
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	19
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	15
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	2
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	305B
Sherds Excavated	45
Sherds Discarded	25
Sherds Analyzed	20

UAPALA CERAMIC COMPLEX

San Esteban Plain	2
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	2
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	14
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES	Ceramic Lot	306
	Sherds Excavated	128
	Sherds Discarded	32
	Sherds Analyzed	96

UAPALA CERAMIC COMPLEX

San Esteban Plain	17
San Esteban Plain Incised	4
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	6
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	63
Izalco Usulután Coarse Incised	1
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	1
Izalco Usulután Coarse Variety	
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Placitas Red Incised and Punctate	1
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	1
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	307
Sherds Excavated	219
Sherds Discarded	44
Sherds Analyzed	175

UAPALA CERAMIC COMPLEX

San Esteban Plain	64
San Esteban Plain Incised	4
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	7
Placitas Red Incised	3
Placitas Red Punctate Fillet	2
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	92
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	2
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES	Ceramic Lot	
	Sherds Excavated	309
	Sherds Discarded	180
	Sherds Analyzed	35
		145

UAPALA CERAMIC COMPLEX

San Esteban Plain	45
San Esteban Plain Incised	7
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	14
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	77
Izalco Usulután Coarse Incised	1
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Uapala Phase white	1

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	311
Sherds Excavated	201
Sherds Discarded	28
Sherds Analyzed	173

UAPALA CERAMIC COMPLEX

San Esteban Plain	63
San Esteban Plain Incised	2
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	9
Placitas Red Incised	2
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	96
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Uapala Phase white	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	312
Sherds Excavated	343
Sherds Discarded	64
Sherds Analyzed	279

UAPALA CERAMIC COMPLEX

San Esteban Plain	98
San Esteban Plain Incised	13
San Esteban Plain Impressed Fillet	2
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	32
Placitas Red Incised	6
Placitas Red Punctate Fillet	1
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	2
Placitas Red Modeled	1
Izalco Usulután	120
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	1
Canchón Fine-incised	1
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Placitas Red Incised and Punctate	1
Uapala Phase white	1

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	314
Sherds Excavated	152
Sherds Discarded	36
Sherds Analyzed	116

UAPALA CERAMIC COMPLEX

San Esteban Plain	30
San Esteban Plain Incised	5
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	8
Placitas Red	2
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	70
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	1
Uapala Phase white	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	314A
Sherds Excavated	1
Sherds Discarded	0
Sherds Analyzed	1

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
.	
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	317
Sherds Excavated	54
Sherds Discarded	15
Sherds Analyzed	39

UAPALA CERAMIC COMPLEX

San Esteban Plain	7
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	4
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	25
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	1
Fine paste red	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot 318
 Sherds Excavated 124
 Sherds Discarded 24
 Sherds Analyzed 100

UAPALA CERAMIC COMPLEX

San Esteban Plain . . . . .	.31
San Esteban Plain Incised . . . . .	.2
San Esteban Plain Impressed Fillet . . . . .	.
San Esteban Plain Incised, Impressed Fillet . . . . .	.
San Esteban Plain Incised and Punctate . . . . .	.
San Esteban Plain Modeled . . . . .	.
Placitas Red . . . . .	.5
Placitas Red Incised . . . . .	.
Placitas Red Punctate Fillet . . . . .	.
Placitas Red Incised, Punctate Fillet . . . . .	.
Placitas Red Punctate . . . . .	.
Placitas Red Modeled . . . . .	.
Izalco Usulután . . . . .	.60
Izalco Usulután Coarse Incised . . . . .	.
Izalco Usulután Modeled . . . . .	.
Izalco Usulután Impressed Fillet . . . . .	.
Izalco Usulután Coarse Variety . . . . .	.
Pinos Black-brown . . . . .	.
Canchón Fine-incised . . . . .	.
Pinos Black-brown Red-painted . . . . .	.
Santa Tecla Red . . . . .	.
Minor Types . . . . .	.
Uapala Red-on-white	1
Uapala red-on-orange	1
.
.

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain . . . . .	.
Moncagua Plain Incised . . . . .	.
Moncagua Plain Impressed Fillet . . . . .	.
Moncagua Plain Punctate Rim . . . . .	.
Sirama Red, Early Variety . . . . .	.
Sirama Red, Early Variety, Incised . . . . .	.
Sirama Red, Early Variety, Punctate Fillet . . . . .	.
Tongolona Orange . . . . .	.
Tongolona Orange Incised . . . . .	.
Tongolona Orange Impressed Fillet . . . . .	.
Chaparrastique Red-on-orange . . . . .	.
Chaparrastique Red-on-orange Incised . . . . .	.
Chaparrastique Red-on-orange Punctate Fillet . . . . .	.
Comacarán Orange-on-white . . . . .	.
Hato Nuevo Red-on-orange-on-white . . . . .	.
Zamorán Red-on-white . . . . .	.
Jute Stuccoed . . . . .	.
Minor Types . . . . .	.
.
.

CERAMIC TYPES

Ceramic Lot	319
Sherds Excavated	171
Sherds Discarded	26
Sherds Analyzed	145

UAPALA CERAMIC COMPLEX

San Esteban Plain	39
San Esteban Plain Incised	5
San Esteban Plain Impressed Fillet	3
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	10
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	85
Izalco Usulután Coarse Incised	11
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	1
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	319
Sherds Excavated	171
Sherds Discarded	26
Sherds Analyzed	145

UAPALA CERAMIC COMPLEX

San Esteban Plain	39
San Esteban Plain Incised	5
San Esteban Plain Impressed Fillet	3
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	10
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	85
Izalco Usulután Coarse Incised	1
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	1
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	320
Sherds Excavated	298
Sherds Discarded	90
Sherds Analyzed	208

UAPALA CERAMIC COMPLEX

San Esteban Plain	50
San Esteban Plain Incised	4
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	10
Placitas Red Incised	3
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	136
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	1
Izalco Usulután Coarse Variety	2
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Fine paste red	1

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	321
Sherds Excavated	251
Sherds Discarded	54
Sherds Analyzed	197

UAPALA CERAMIC COMPLEX

San Esteban Plain	64
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	18
Placitas Red Incised	1
Placitas Red Punctate Fillet	2
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	1
Izalco Usulután	108
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	2
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	322
Sherds Excavated	957
Sherds Discarded	132
Sherds Analyzed	825

UAPALA CERAMIC COMPLEX

San Esteban Plain	269
San Esteban Plain Incised	22
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	1
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	44
Placitas Red Incised	8
Placitas Red Punctate Fillet	1
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	457
Izalco Usulután Coarse Incised	3
Izalco Usulután Modeled	2
Izalco Usulután Impressed Fillet	1
Izalco Usulután Coarse Variety	8
Izalco Usulután Coarse Variety	3
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	1
Santa Tecla Red	
Minor Types	
Placitas Red Incised and Punctate	1
Double-slip Usulután	3

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	323
Sherds Excavated	348
Sherds Discarded	52
Sherds Analyzed	296

UAPALA CERAMIC COMPLEX

San Esteban Plain	97
San Esteban Plain Incised	9
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	1
Placitas Red	35
Placitas Red Incised	6
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	142
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	2
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Placitas Red Incised and Punctate	1
Izalco Usulután Red painted	1
Double-slip Usulután	1

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	324
Sherds Excavated	230
Sherds Discarded	28
Sherds Analyzed	202

UAPALA CERAMIC COMPLEX

San Esteban Plain	69
San Esteban Plain Incised	5
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	14
Placitas Red	3
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	104
Izalco Usulután	3
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	2
Izalco Usulután Impressed Fillet	1
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	325
Sherds Excavated	233
Sherds Discarded	23
Sherds Analyzed	210

UAPALA CERAMIC COMPLEX

San Esteban Plain	81
San Esteban Plain Incised	5
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	17
Placitas Red	2
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	101
Izalco Usulután	1
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	1
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	1
Red-on-orange	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	327
Sherds Excavated	5
Sherds Discarded	1
Sherds Analyzed	4

UAPALA CERAMIC COMPLEX

San Esteban Plain	3
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	1
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	350
Sherds Excavated	31
Sherds Discarded	16
Sherds Analyzed	15

UAPALA CERAMIC COMPLEX

San Esteban Plain	6
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	3
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	350
Sherds Excavated	31
Sherds Discarded	16
Sherds Analyzed	15

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	2
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	3
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	1
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES	Ceramic Lot	351
	Sherds Excavated	424
	Sherds Discarded	230
	Sherds Analyzed	194

UAPALA CERAMIC COMPLEX

San Esteban Plain	71
San Esteban Plain Incised	4
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	16
Placitas Red Incised	3
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	48
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	1
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	1
Minor Types	
Placitas Red Incised and Punctate	1
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	1
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	
.	
.	
.	

Ceramic Lot	351
Sherds Excavated	424
Sherds Discarded	230
Sherds Analyzed	194

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	19
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	3
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	12
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	10
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	1
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	3
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	352
Sherds Excavated	97
Sherds Discarded	52
Sherds Analyzed	45

UAPALA CERAMIC COMPLEX

San Esteban Plain	3
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	14
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	1
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	7
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	1
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	352
Sherds Excavated	97
Sherds Discarded	52
Sherds Analyzed	45

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	5
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	2
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	5
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	6
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	353
Sherds Excavated	171
Sherds Discarded	127
Sherds Analyzed	44

UAPALA CERAMIC COMPLEX

San Esteban Plain	4
San Esteban Plain Incised	1
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	5
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	2
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	3
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	353
Sherds Excavated	171
Sherds Discarded	127
Sherds Analyzed	44

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	4
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	1
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	11
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	11
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	1
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	1
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	354
Sherds Excavated	9
Sherds Discarded	5
Sherds Analyzed	4

UAPALA CERAMIC COMPLEX

San Esteban Plain	2
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	1
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	354
Sherds Excavated	9
Sherds Discarded	5
Sherds Analyzed	4

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	1
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	360
Sherds Excavated	561
Sherds Discarded	472
Sherds Analyzed	89

UAPALA CERAMIC COMPLEX

San Esteban Plain	1
San Esteban Plain Incised	6
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	4
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	43
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	9
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	11
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	360
Sherds Excavated	561
Sherds Discarded	472
Sherds Analyzed	89

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	3
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	2
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	6
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	2
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	1
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	361
Sherds Excavated	362
Sherds Discarded	132
Sherds Analyzed	220

UAPALA CERAMIC COMPLEX

San Esteban Plain	52
San Esteban Plain Incised	10
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	12
Placitas Red Incised	3
Placitas Red Punctate Fillet	1
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	126
Izalco Usulután Coarse Incised	1
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	1
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	11
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	361
Sherds Excavated	352
Sherds Discarded	132
Sherds Analyzed	220

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	
Sirama Red Zoned	1

CERAMIC TYPES

Ceramic Lot	362
Sherds Excavated	77
Sherds Discarded	45
Sherds Analyzed	32

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	1
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	2
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	362
Sherds Excavated	77
Sherds Discarded	45
Sherds Analyzed	32

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	15
Obrajuelo Plain Modeled	
Obrajuelo Plain Decorated Fillet	1
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	1
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	1
Guayabal White	4
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	5
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	
Quelepa Polychrome	
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	

CERAMIC TYPES

Ceramic Lot	400
Sherds Excavated	2596
Sherds Discarded	1804
Sherds Analyzed	792

UAPALA CERAMIC COMPLEX

San Esteban Plain	6
San Esteban Plain Incised	6
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	38
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	1
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	14
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	1
Sirama Red, Early Variety, Incised	1
Sirama Red, Early Variety, Punctate Fillet	1
Tongolona Orange	30
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	9
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	1
Zamorán Red-on-white	
Jute Stuccoed	13
Minor Types	

Ceramic Lot	400
Sherds Excavated	2596
Sherds Discarded	1804
Sherds Analyzed	792

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	339
Obrajuelo Plain Modeled	14
Obrajuelo Plain Decorated Fillet	4
Obrajuelo Plain Broad Incised	4
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	49
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	1
Lolotique Spiked	8
Guayabal White	71
Guayabal White Modeled	2
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	113
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	1
Taisihuat Orange-on-white	4
Quelepa Polychrome	26
Campana Fine-line Polychrome	1
Los Llanitos Polychrome	2
Chapeltique Orange-red	1
Chapeltique Orange-red Red Painted	1
Chapeltique Orange-red Incised	
Aramuaca Orange	6
Uluazapa Flaky Red	1
Yamabal Lustrous White-on-red	1
Yayantique Red and Black	4
Tecomatal Polychrome	12
Fine Paste Painted	1
Unnamed Ceramic Groups	
Minor Types	
Nicoya Polychrome (possible)	2
Chapeltique Orange-red, Incised, Red and White Painted	1

CERAMIC TYPES

Ceramic Lot	401
Sherds Excavated	3305
Sherds Discarded	2621
Sherds Analyzed	684

UAPALA CERAMIC COMPLEX

San Esteban Plain	2
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	3
Izalco Usulután	
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	1
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	8
Moncagua Plain Incised	1
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	11
Tongolona Orange	
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	2
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	1
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	1
Zamorán Red-on-white	
Jute Stuccoed	5
Minor Types	

Ceramic Lot	401
Sherds Excavated	3305
Sherds Discarded	2621
Sherds Analyzed	684

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	253
Obrajuelo Plain Modeled	5
Obrajuelo Plain Decorated Fillet	7
Obrajuelo Plain Broad Incised	2
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	3
Sirama Red	60
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	1
Sirama Red Modeled	1
Lolotique Spiked	
Guayabal White	75
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	126
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	1
Taisihuat Orange-on-white	12
Quelepa Polychrome	36
Campana Fine-line Polychrome	
Los Llanitos Polychrome	6
Chapeltique Orange-red	2
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	48
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	4
Yayantique Red and Black	1
Tecomatal Polychrome	5
Fine Paste Painted	
Unnamed Ceramic Groups	1
Minor Types	

CERAMIC TYPES

Ceramic Lot	402
Sherds Excavated	?
Sherds Discarded	1339
Sherds Analyzed	?

UAPALA CERAMIC COMPLEX Lot analyzed with 420

San Esteban Plain
 San Esteban Plain Incised
 San Esteban Plain Impressed Fillet
 San Esteban Plain Incised, Impressed Fillet
 San Esteban Plain Incised and Punctate
 San Esteban Plain Modeled
Placitas Red
 Placitas Red Incised
 Placitas Red Punctate Fillet
 Placitas Red Incised, Punctate Fillet
 Placitas Red Punctate
 Placitas Red Modeled
Izalco Usulután
 Izalco Usulután Coarse Incised
 Izalco Usulután Modeled
 Izalco Usulután Impressed Fillet
 Izalco Usulután Coarse Variety
Pinos Black-brown
 Canchón Fine-incised
 Pinos Black-brown Red-painted
Santa Tecla Red
Minor Types

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain
 Moncagua Plain Incised
 Moncagua Plain Impressed Fillet
 Moncagua Plain Punctate Rim
Sirama Red, Early Variety
 Sirama Red, Early Variety, Incised
 Sirama Red, Early Variety, Punctate Fillet
Tongolona Orange
 Tongolona Orange Incised
 Tongolona Orange Impressed Fillet
Chaparrastique Red-on-orange
 Chaparrastique Red-on-orange Incised
 Chaparrastique Red-on-orange Punctate Fillet
Comacarán Orange-on-white
Hato Nuevo Red-on-orange-on-white
Zamorán Red-on-white
Jute Stuccoed
Minor Types

CERAMIC TYPES

Ceramic Lot	410
Sherds Excavated	7785
Sherds Discarded	5573
Sherds Analyzed	2212

UAPALA CERAMIC COMPLEX

San Esteban Plain	29
San Esteban Plain Incised	7
San Esteban Plain Impressed Fillet	1
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	10
Placitas Red Incised	7
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	1
Placitas Red Punctate	1
Placitas Red Modeled	
Izalco Usulután	388
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	3
Canchón Fine-incised	1
Pinos Black-brown Red-painted	2
Santa Tecla Red	
Minor Types	2
Uapala Phase white	1
Izalco Usulután Red painted	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	88
Moncagua Plain Incised	8
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	4
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	1
Tongolona Orange	139
Tongolona Orange Incised	4
Tongolona Orange Impressed Fillet	1
Chaparrastique Red-on-orange	58
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	5
Zamorán Red-on-white	4
Jute Stuccoed	3
Minor Types	
Shila I Phase white	1

Ceramic Lot	410
Sherds Excavated	7785
Sherds Discarded	5573
Sherds Analyzed	2212

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	233
Obrajuelo Plain Modeled	11
Obrajuelo Plain Decorated Fillet	4
Obrajuelo Plain Broad Incised	2
Obrajuelo Plain Incised	1
Obrajuelo Plain Punctate	120
Sirama Red	8
Sirama Red Broad Incised	8
Sirama Red Broad Incised and Punctate	6
Sirama Red Modeled	106
Lolotique Spiked	278
Guayabal White	5
Guayabal White Modeled	5
Guayabal White Broad Incised	3
Guayabal White Incised	448
Delirio Red-on-white	5
Delirio Red-on-white Broad Incised	27
Delirio Red-on-white Modeled	7
Taisihuat Orange-on-white	42
Quelepa Polychrome	25
Campana Fine-line Polychrome	2
Los Llanitos Polychrome	5
Chapeltique Orange-red	54
Chapeltique Orange-red Red Painted	3
Chapeltique Orange-red Incised	9
Aramuaca Orange	4
Uluazapa Flaky Red	5
Yamabal Lustrous White-on-red	6
Yayantique Red and Black	15
Tecomatal Polychrome	1
Fine Paste Painted	1
Unnamed Ceramic Groups	
Minor Types	
Chapeltique Orange-red, Incised, Red-painted	1
Sirama Red Zoned	1

CERAMIC TYPES

Ceramic Lot	420
Sherds Excavated	19,862
Sherds Discarded	17,250
Sherds Analyzed	2612

UAPALA CERAMIC COMPLEX

San Esteban Plain	18
San Esteban Plain Incised	9
San Esteban Plain Impressed Fillet	3
San Esteban Plain Incised, Impressed Fillet	2
San Esteban Plain Incised and Punctate	1
San Esteban Plain Modeled	9
Placitas Red	5
Placitas Red Incised	5
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	264
Izalco Usulután Coarse Incised	5
Izalco Usulután Modeled	4
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	4
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	1
Minor Types	
Uapala fine-paste red	1
Tacuba Incised	1
.	
.	
.	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	18
Moncagua Plain Incised	15
Moncagua Plain Impressed Fillet	2
Moncagua Plain Punctate Rim	2
Sirama Red, Early Variety	12
Sirama Red, Early Variety, Incised	1
Sirama Red, Early Variety, Punctate Fillet	3
Tongolona Orange	119
Tongolona Orange Incised	2
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	61
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	3
Hato Nuevo Red-on-orange-on-white	4
Zamorán Red-on-white	
Jute Stuccoed	2
Minor Types	
.	
.	
.	

Ceramic Lot	420
Sherds Excavated	19,862
Sherds Discarded	17,250
Sherds Analyzed	2612

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	770
Obrajuelo Plain Modeled	13
Obrajuelo Plain Decorated Fillet	27
Obrajuelo Plain Broad Incised	13
Obrajuelo Plain Incised	1
Obrajuelo Plain Punctate	1
Sirama Red	147
Sirama Red Broad Incised	8
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	17
Lolotique Spiked	165
Guayabal White	225
Guayabal White Modeled	5
Guayabal White Broad Incised	2
Guayabal White Incised	1
Delirio Red-on-white	325
Delirio Red-on-white Broad Incised	1
Delirio Red-on-white Modeled	2
Taisihuat Orange-on-white	7
Quelepa Polychrome	102
Campana Fine-line Polychrome	6
Los Llanitos Polychrome	64
Chapeltique Orange-red	15
Chapeltique Orange-red Red Painted	5
Chapeltique Orange-red Incised	1
Aramuaca Orange	55
Uluazapa Flaky Red	1
Yamabal Lustrous White-on-red	5
Yayantique Red and Black	8
Tecomatal Polychrome	14
Fine Paste Painted	3
Unnamed Ceramic Groups	25
Minor Types	
Plumbate	1
Chapeltique Orange-red, Red variant	3
Obrajuelo Plain Broad Incised and Punctate	1
.	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	422
Sherds Excavated	3319
Sherds Discarded	2500
Sherds Analyzed	819

UAPALA CERAMIC COMPLEX

San Esteban Plain	20
San Esteban Plain Incised	7
San Esteban Plain Impressed Fillet	2
San Esteban Plain Incised, Impressed Fillet	1
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	12
Placitas Red Incised	5
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	198
Izalco Usulután Coarse Incised	1
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	5
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	
Ilopango Red-filled	1

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	41
Moncagua Plain Incised	4
Moncagua Plain Impressed Fillet	1
Moncagua Plain Punctate Rim	1
Sirama Red, Early Variety	4
Sirama Red, Early Variety, Incised	1
Sirama Red, Early Variety, Punctate Fillet	2
Tongolona Orange	74
Tongolona Orange Incised	4
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	22
Chaparrastique Red-on-orange Incised	1
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	1
Hato Nuevo Red-on-orange-on-white	8
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

	550
Ceramic Lot	422
Sherds Excavated	3319
Sherds Discarded	2500
Sherds Analyzed	819

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	82
Obrajuelo Plain Modeled	2
Obrajuelo Plain Decorated Fillet	2
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	1
Obrajuelo Plain Punctate	1
Sirama Red	75
Sirama Red Broad Incised	2
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	2
Lolotique Spiked	18
Guayabal White	47
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	62
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	1
Taisihuat Orange-on-white	4
Quelepa Polychrome	51
Campana Fine-line Polychrome	3
Los Llanitos Polychrome	11
Chapeltique Orange-red	3
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	4
Yamabal Lustrous White-on-red	5
Yayantique Red and Black	6
Tecomatal Polychrome	3
Fine Paste Painted	4
Unnamed Ceramic Groups	11
Minor Types	
Coarse white plate	1

CERAMIC TYPES

Ceramic Lot	430
Sherds Excavated	10,270
Sherds Discarded	8515
Sherds Analyzed	1755

UAPALA CERAMIC COMPLEX

San Esteban Plain	7
San Esteban Plain Incised	10
San Esteban Plain Impressed Fillet	2
San Esteban Plain Incised, Impressed Fillet	2
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	10
Placitas Red Incised	7
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	181
Izalco Usulután Coarse Incised	1
Izalco Usulután Modeled	2
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	3
Canchón Fine-incised	
Pinos Black-brown Red-painted	4
Santa Tecla Red	2
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	60
Moncagua Plain Incised	10
Moncagua Plain Impressed Fillet	3
Moncagua Plain Punctate Rim	3
Sirama Red, Early Variety	7
Sirama Red, Early Variety, Incised	1
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	121
Tongolona Orange Incised	5
Tongolona Orange Impressed Fillet	1
Chaparrastique Red-on-orange	77
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	3
Comacarán Orange-on-white	5
Hato Nuevo Red-on-orange-on-white	3
Zamorán Red-on-white	
Jute Stuccoed	1
Minor Types	
Hato Nuevo Red-on-orange-on-white Incised	2

Ceramic Lot	430
Sherds Excavated	10,270
Sherds Discarded	8515
Sherds Analyzed	1755

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	238
Obrajuelo Plain Modeled	13
Obrajuelo Plain Decorated Fillet	8
Obrajuelo Plain Broad Incised	4
Obrajuelo Plain Incised	1
Obrajuelo Plain Punctate	
Sirama Red	176
Sirama Red Broad Incised	15
Sirama Red Broad Incised and Punctate	3
Sirama Red Modeled	4
Lolotique Spiked	182
Guayabal White	112
Guayabal White Modeled	1
Guayabal White Broad Incised	1
Guayabal White Incised	
Delirio Red-on-white	254
Delirio Red-on-white Broad Incised	5
Delirio Red-on-white Modeled	1
Taisihuat Orange-on-white	8
Quelepa Polychrome	72
Campana Fine-line Polychrome	2
Los Llanitos Polychrome	44
Chapeltique Orange-red	14
Chapeltique Orange-red Red Painted	3
Chapeltique Orange-red Incised	
Aramuaca Orange	10
Uluazapa Flaky Red	1
Yamabal Lustrous White-on-red	9
Yayantique Red and Black	6
Tecomatal Polychrome	11
Fine Paste Painted	1
Unnamed Ceramic Groups	18
Minor Types	
Sirama Red Zoned	1
Obrajuelo Plain Reed Impressed	1
Nicoya Polychrome (possible)	3
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	431
Sherds Excavated	1247
Sherds Discarded	861
Sherds Analyzed	386

UAPALA CERAMIC COMPLEX

San Esteban Plain	3
San Esteban Plain Incised	2
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	6
Placitas Red Incised	1
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	52
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	2
Canchón Fine-incised	
Pinos Black-brown Red-painted	1
Santa Tecla Red	
Minor Types	
Uapala fine-paste red	1

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	24
Moncagua Plain Incised	1
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	1
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	41
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	18
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	5
Zamorán Red-on-white	
Jute Stuccoed	2
Minor Types	

Ceramic Lot	431
Sherds Excavated	1247
Sherds Discarded	861
Sherds Analyzed	386

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	47
Obrajuelo Plain Modeled	2
Obrajuelo Plain Decorated Fillet	1
Obrajuelo Plain Broad Incised	1
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	27
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	1
Sirama Red Modeled	1
Lolotique Spiked	13
Guayabal White	19
Guayabal White Modeled	
Guayabal White Broad Incised	
Guayabal White Incised	
Delirio Red-on-white	54
Delirio Red-on-white Broad Incised	1
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	12
Quelepa Polychrome	26
Campana Fine-line Polychrome	1
Los Llanitos Polychrome	12
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	1
Yayantique Red and Black	1
Tecomatal Polychrome	
Fine Paste Painted	2
Unnamed Ceramic Groups	3
Minor Types	

CERAMIC TYPES

Ceramic Lot	440
Sherds Excavated	1215
Sherds Discarded	972
Sherds Analyzed	243

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	1
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	2
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

CERAMIC TYPES

Ceramic Lot	440
Sherds Excavated	1215
Sherds Discarded	972
Sherds Analyzed	243

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	1
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	2
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	440
Sherds Excavated	1215
Sherds Discarded	972
Sherds Analyzed	243

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	98
Obrajuelo Plain Modeled	5
Obrajuelo Plain Decorated Fillet	1
Obrajuelo Plain Broad Incised	2
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	26
Sirama Red Broad Incised	
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	1
Lolotique Spiked	
Guayabal White	46
Guayabal White Modeled	2
Guayabal White Broad Incised	
Guayabal White Incised	1
Delirio Red-on-white	48
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	
Taisihuat Orange-on-white	2
Quelepa Polychrome	6
Campana Fine-line Polychrome	
Los Llanitos Polychrome	
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	1
Fine Paste Painted	
Unnamed Ceramic Groups	
Minor Types	
Obrajuelo Plain Reed Impressed	1
.	
.	
.	
.	
.	

CERAMIC TYPES

Ceramic Lot	441
Sherds Excavated	2758
Sherds Discarded	2181
Sherds Analyzed	577

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	1
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	4
Izalco Usulután Coarse Incised	1
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	1
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	1
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	3
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	1
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	
Minor Types	

Ceramic Lot	441
Sherds Excavated	2758
Sherds Discarded	2181
Sherds Analyzed	577

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	168
Obrajuelo Plain Modeled	9
Obrajuelo Plain Decorated Fillet	5
Obrajuelo Plain Broad Incised	
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	46
Sirama Red Broad Incised	1
Sirama Red Broad Incised and Punctate	
Sirama Red Modeled	
Lolotique Spiked	3
Guayabal White	115
Guayabal White Modeled	3
Guayabal White Broad Incised	
Guayabal White Incised	2
Delirio Red-on-white	135
Delirio Red-on-white Broad Incised	1
Delirio Red-on-white Modeled	1
Taisihuat Orange-on-white	6
Quelepa Polychrome	41
Campana Fine-line Polychrome	1
Los Llanitos Polychrome	1
Chapeltique Orange-red	3
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	1
Aramuaca Orange	5
Uluazapa Flaky Red	7
Yamabal Lustrous White-on-red	1
Yayantique Red and Black	
Tecomatal Polychrome	3
Fine Paste Painted	5
Unnamed Ceramic Groups	2
Minor Types	

CERAMIC TYPES

Ceramic Lot	442
Sherds Excavated	3451
Sherds Discarded	2455
Sherds Analyzed	996

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	2
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	4
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	2
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	1*
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	2
Tongolona Orange	8
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	2
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	11
Minor Types	

*probably a trade sherd

Ceramic Lot	442
Sherds Excavated	3451
Sherds Discarded	2455
Sherds Analyzed	996

SHILA II AND LEPA CERAMIC COMPLEX

Obrajuelo Plain	326
Obrajuelo Plain Modeled	6
Obrajuelo Plain Decorated Fillet	3
Obrajuelo Plain Broad Incised	4
Obrajuelo Plain Incised	
Obrajuelo Plain Punctate	
Sirama Red	43
Sirama Red Broad Incised	1
Sirama Red Broad Incised and Punctate	1
Sirama Red Modeled	
Lolotique Spiked	
Guayabal White	140
Guayabal White Modeled	1
Guayabal White Broad Incised	
Guayabal White Incised	1
Delirio Red-on-white	164
Delirio Red-on-white Broad Incised	
Delirio Red-on-white Modeled	2
Taisihuat Orange-on-white	29
Quelepa Polychrome	127
Campana Fine-line Polychrome	1
Los Llanitos Polychrome	4
Chapeltique Orange-red	
Chapeltique Orange-red Red Painted	
Chapeltique Orange-red Incised	
Aramuaca Orange	
Uluazapa Flaky Red	66
Yamabal Lustrous White-on-red	
Yayantique Red and Black	
Tecomatal Polychrome	6
Fine Paste Painted	
Unnamed Ceramic Groups	12
Minor Types	
Obrajuelo Plain Broad Incised and Punctate	1

CERAMIC TYPES

Ceramic Lot	443
Sherds Excavated	631
Sherds Discarded	479
Sherds Analyzed	152

UAPALA CERAMIC COMPLEX

San Esteban Plain	
San Esteban Plain Incised	
San Esteban Plain Impressed Fillet	
San Esteban Plain Incised, Impressed Fillet	
San Esteban Plain Incised and Punctate	
San Esteban Plain Modeled	
Placitas Red	
Placitas Red Incised	
Placitas Red Punctate Fillet	
Placitas Red Incised, Punctate Fillet	
Placitas Red Punctate	
Placitas Red Modeled	
Izalco Usulután	1
Izalco Usulután Coarse Incised	
Izalco Usulután Modeled	
Izalco Usulután Impressed Fillet	
Izalco Usulután Coarse Variety	
Pinos Black-brown	
Canchón Fine-incised	
Pinos Black-brown Red-painted	
Santa Tecla Red	
Minor Types	

SHILA I AND II CERAMIC COMPLEX

Moncagua Plain	1
Moncagua Plain Incised	
Moncagua Plain Impressed Fillet	
Moncagua Plain Punctate Rim	
Sirama Red, Early Variety	2
Sirama Red, Early Variety, Incised	
Sirama Red, Early Variety, Punctate Fillet	
Tongolona Orange	6
Tongolona Orange Incised	
Tongolona Orange Impressed Fillet	
Chaparrastique Red-on-orange	2
Chaparrastique Red-on-orange Incised	
Chaparrastique Red-on-orange Punctate Fillet	
Comacarán Orange-on-white	
Hato Nuevo Red-on-orange-on-white	
Zamorán Red-on-white	
Jute Stuccoed	4
Minor Types	

APPENDIX IV. SHERD DISCS AND MODELED CLAY DISCS:
 LOT NUMBERS, DIAMETERS AND CERAMIC TYPE

A. SHERD DISCS

<u>Lot</u>	<u>Diameter</u> (cm.)	<u>Ceramic Type</u>
82	8	Chaparrastique Red-on-orange
119	4 1/2	San Esteban Plain
152	12	Tongolona Orange
200	3 3/4	Moncagua Plain
200	2 3/4	Moncagua Plain
201	7	San Esteban Plain
230	7	Obrajuelo Plain
250	4 1/2	Sirama Red (probable)
250	4	Tongolona Orange
311	12	San Esteban Plain
361*	4 1/2	Tongolona Orange
400	4 1/2	Obrajuelo Plain
401	4	Obrajuelo Plain
410	10	Tongolona Orange
410	4 3/4	Obrajuelo Plain
410	9	Obrajuelo Plain
420	7	Aramuaca Orange
420	10	Obrajuelo Plain
420	4 1/2	Obrajuelo Plain
420	9	Sirama Red
420	7 1/2	Obrajuelo Plain
430	7	Guayabal White
441	3 1/2	Obrajuelo Plain
442	6	Quelepa Polychrome
443	12	Obrajuelo Plain
Cache 22	8 1/2	Obrajuelo Plain
Cache 22	9 1/2	Obrajuelo Plain
Cache 22	17	Obrajuelo Plain

* This is the only sherd with a central perforation.

B. MODELED CLAY DISCS

<u>Lot</u>	<u>Diameter</u> (cm.)	<u>Thickness</u> (cm.)	<u>Paste</u>
142	9	1.5	unknown
152	10	0.8	probably Shila I
200	6	1.2	unknown
410	10	2.3	probably Lepa

APPENDIX V. OBSIDIAN BLADES AND FLAKES

1. <u>Prismatic Blades</u>				2. <u>Retouched Flakes</u>		3. <u>Unretouched Flakes</u>	
<u>Lot</u>	<u>Total</u>	<u>Lot</u>	<u>Total</u>	<u>Lot</u>	<u>Total</u>	<u>Lot</u>	<u>Total</u>
27	1	301	2	46	1	31	1
31	1	306	1	85	1	41	1
33	1	307	1	103	1	111	1
41	1	308	1	118	1	113	1
43	5	309	1	154	1	140	2
46	2	310	2	200	3	141	1
71	1	314	1	201	1	170	1
80	2	320	4	202	1	200	5
81	10	325	1	230	3	201	2
82	4	326	1	250	4	250	1
83	3	351	5	301	1	306	1
101	1	352	1	313	1	351	1
104	1	353	1	360	1	400	2
105	2	360	2	400	3	410	2
110	2	362	3	402	1	420	7
111	1	400	7	410	2	422	1
113	1	401	6	420	6	430	1
114	1	402	3	422	1	441	1
116	1	410	25	430	2	442	3
140	6	420	95	431	1	Cache	22 2
141	7	422	26	441	1		
142	1	430	17	442	5		
148	1	431	15	443	1		
149	1	441	14				37
150	1	442	37				
151	1	443	2				
152	2	Cache 22	41		43		
171	4						
200	57						
201	18		501				
202	2						
230	14						
231	3						
250	27						

FIGURES AND PLATES

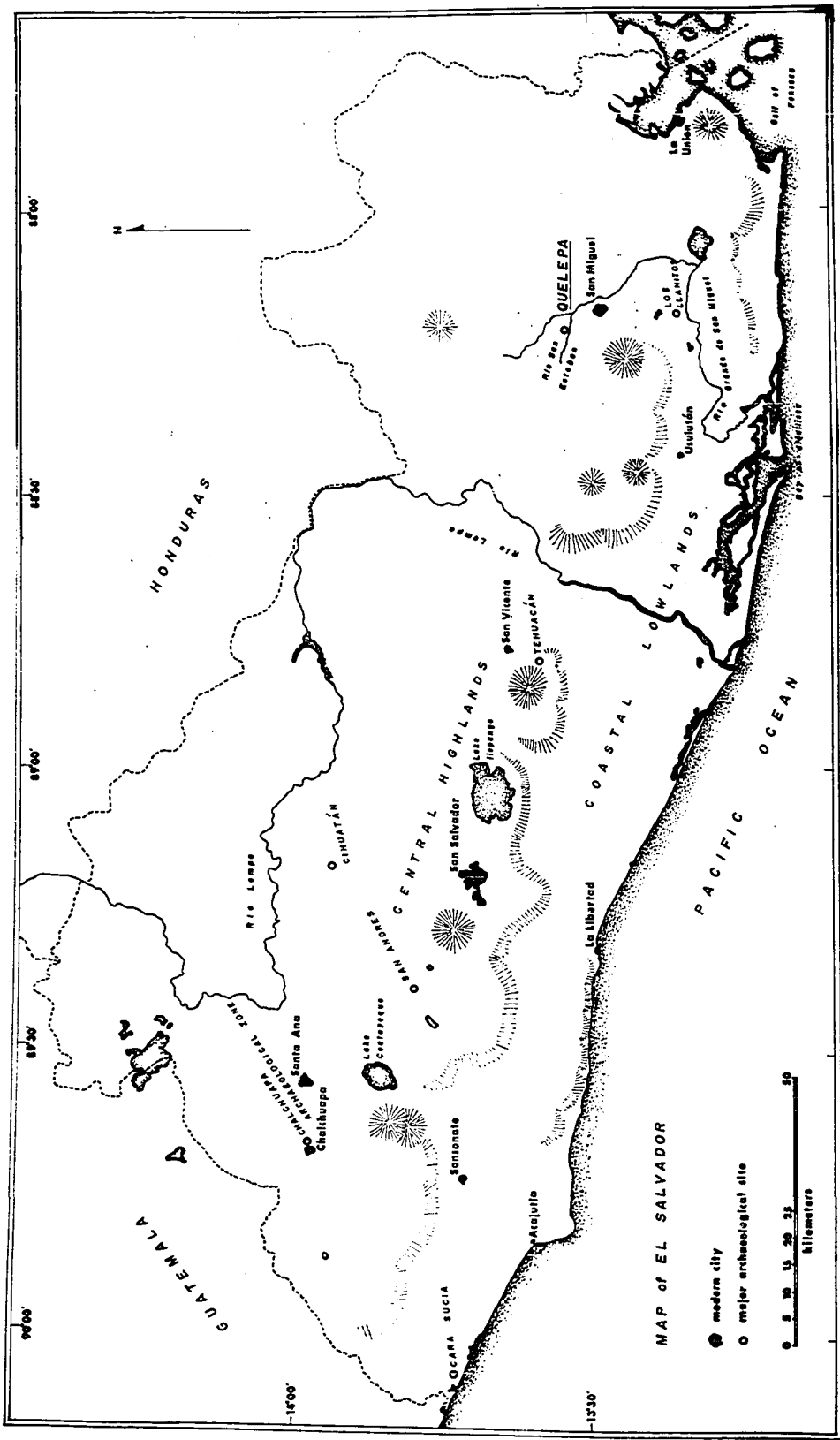


Figure 1. Archaeological Map of El Salvador

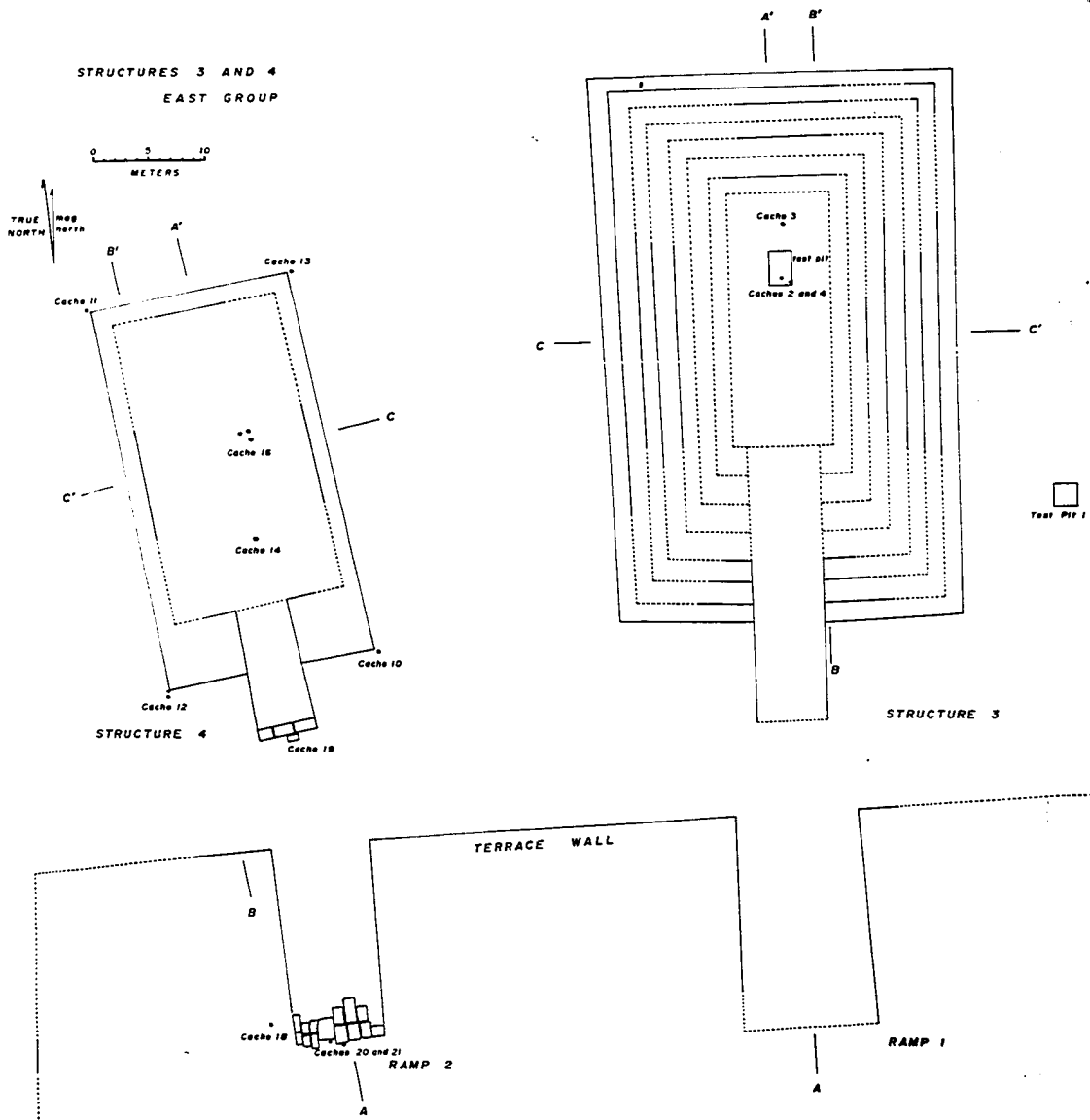


Figure 2. Plan of Structures 3 and 4 with Ramps 1 and 2

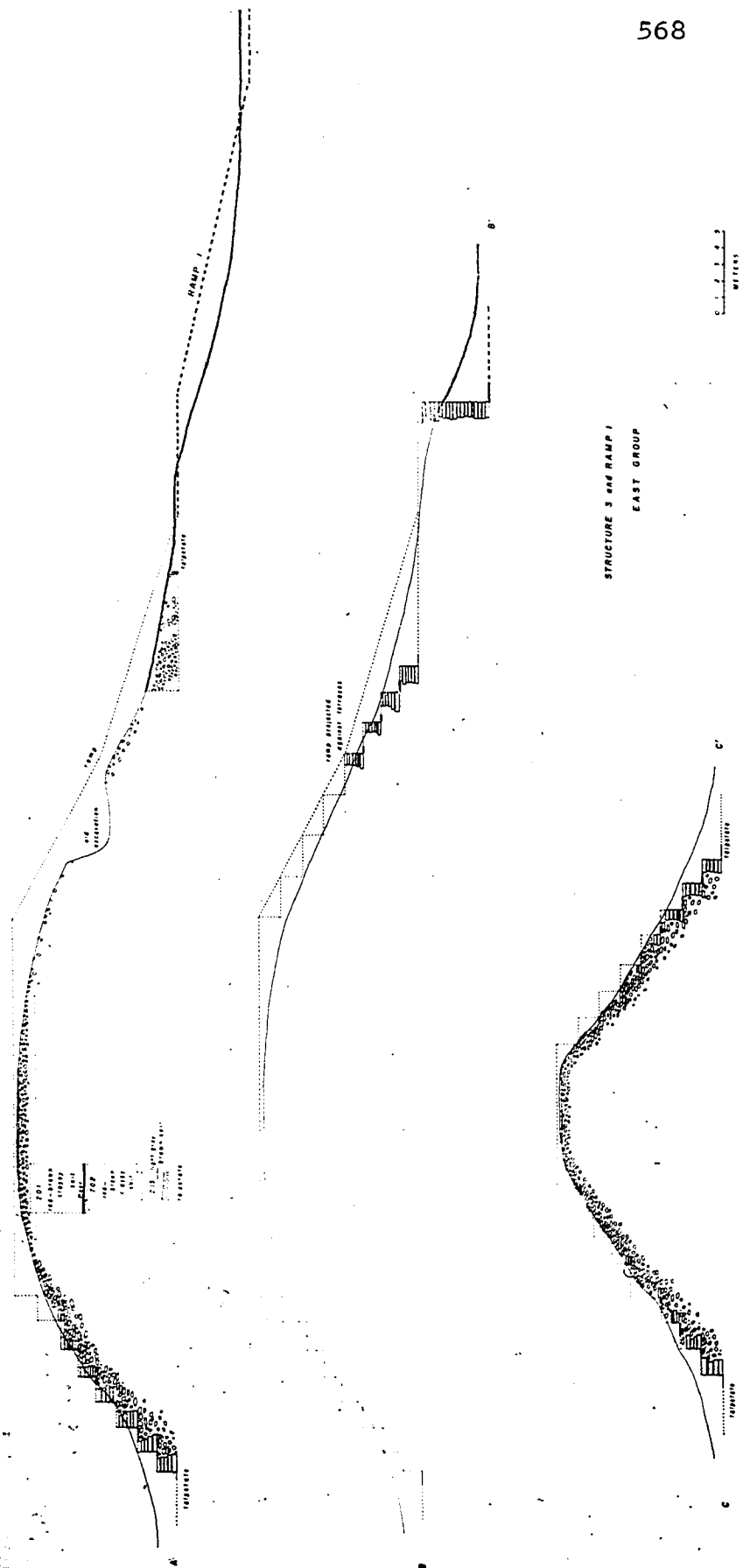


Figure 3. Sections of Structure 3 and Ramp 1

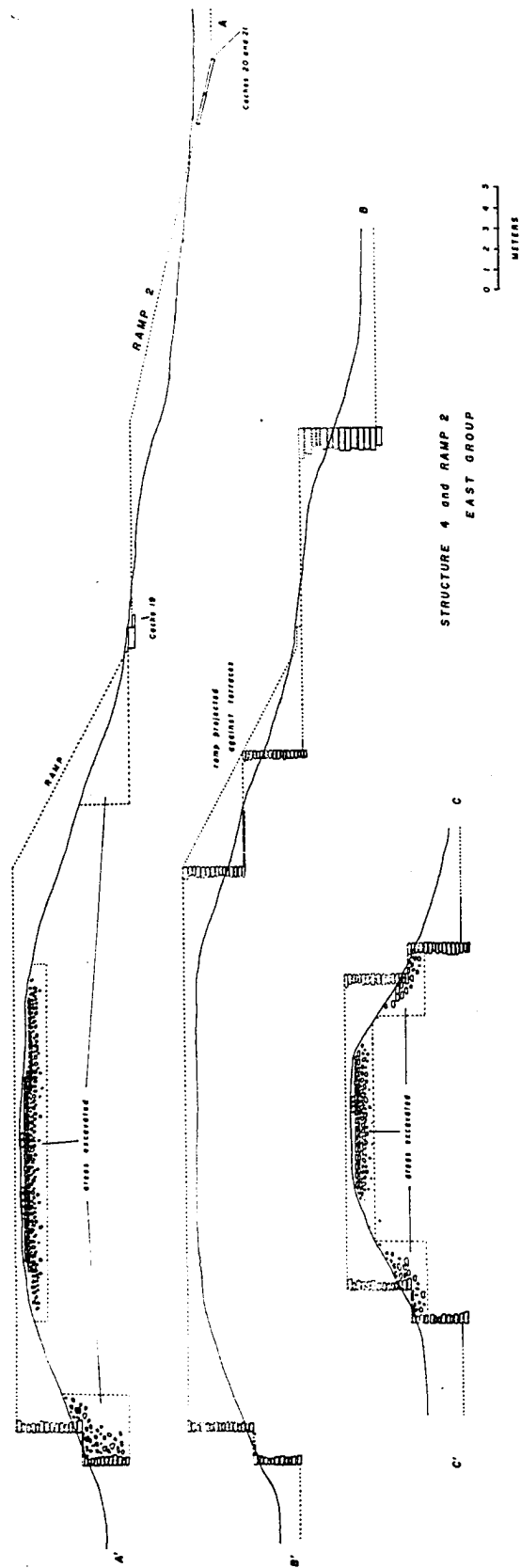


Figure 4. Sections of Structure 4 and Ramp 2

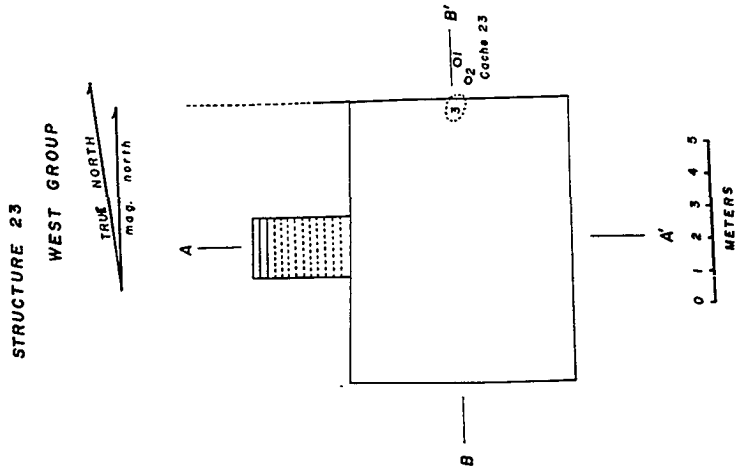
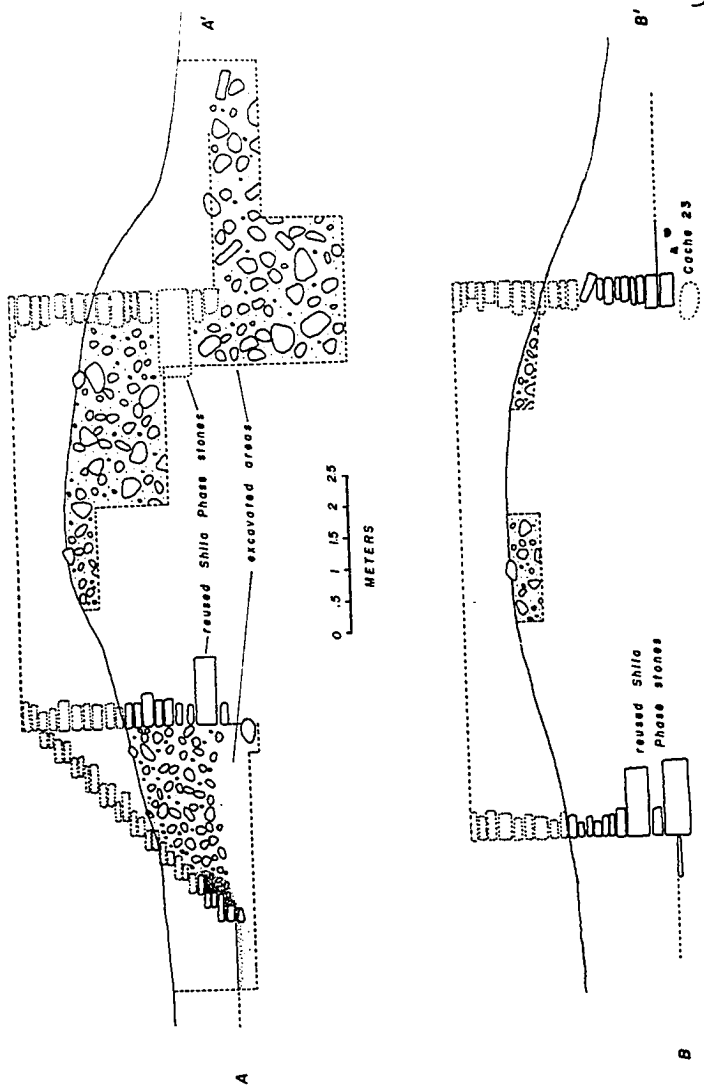


Figure 5. Structure 23. Plan and Sections

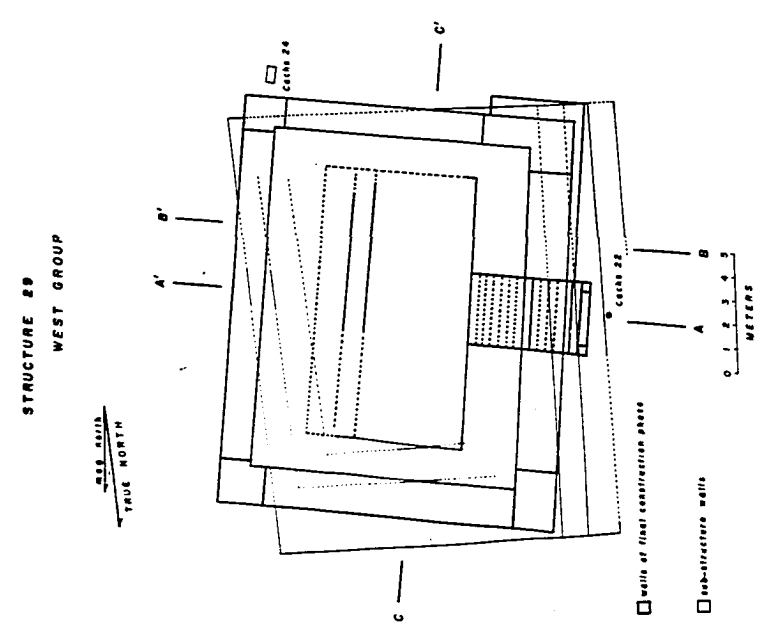
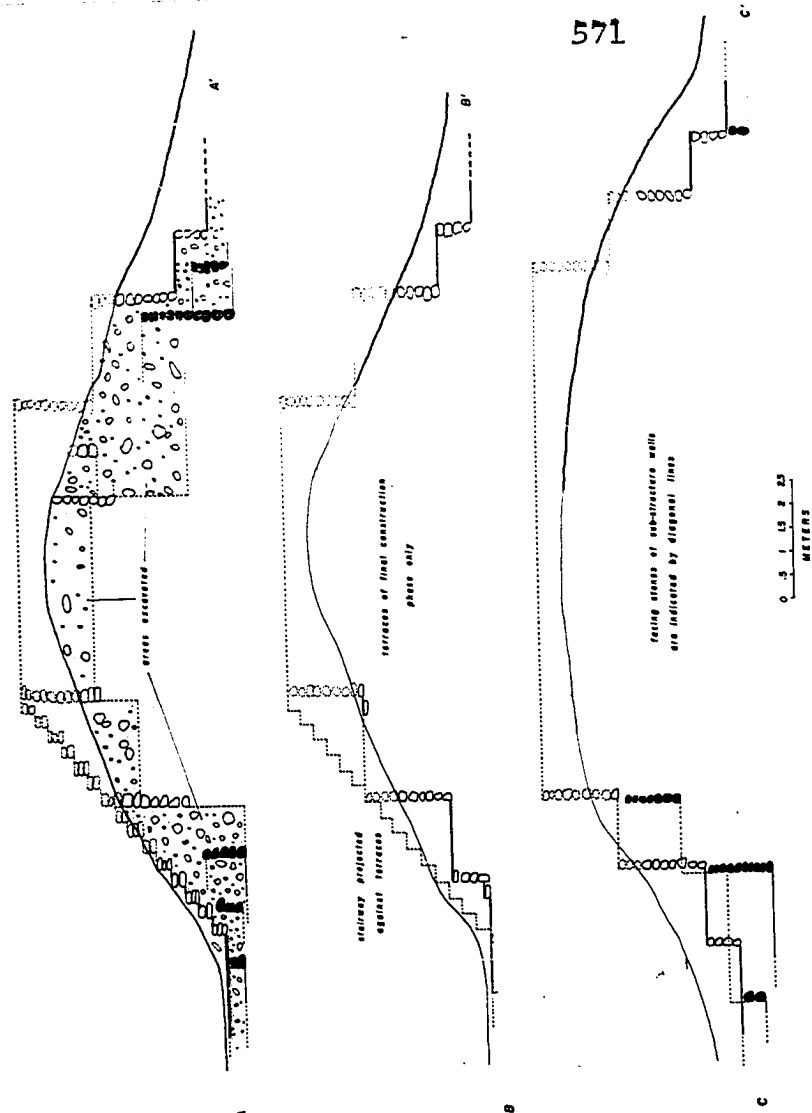
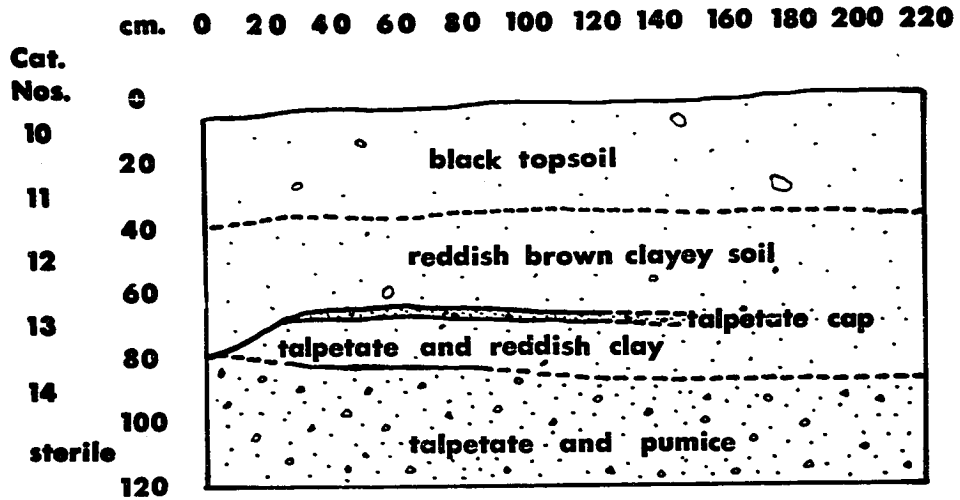


Figure 6. Structure 29. Plan and Sections.

TEST PIT 1

WEST WALL



TEST PIT 2

EAST WALL

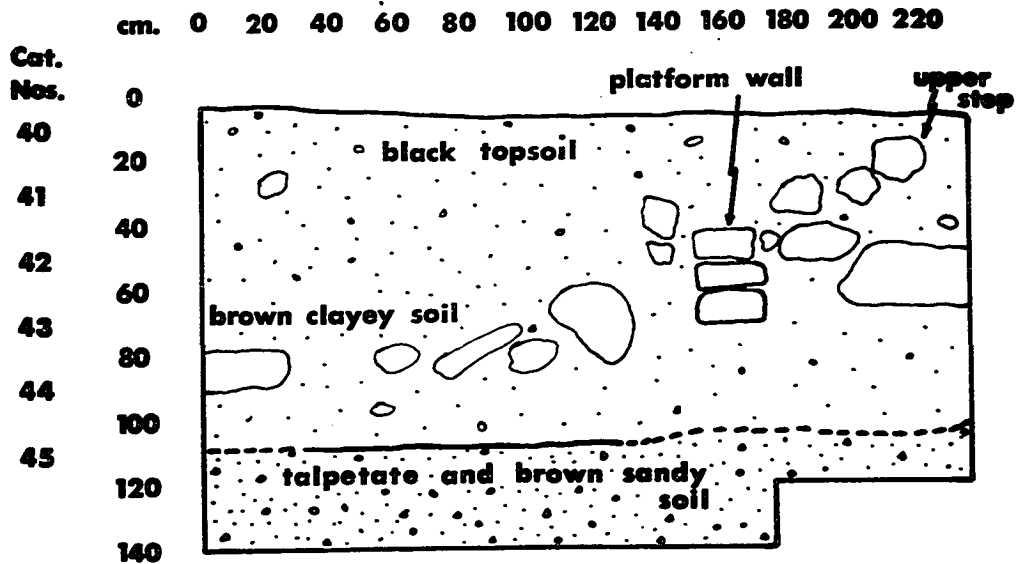


Figure 7. Test Pits 1 and 2. Profiles

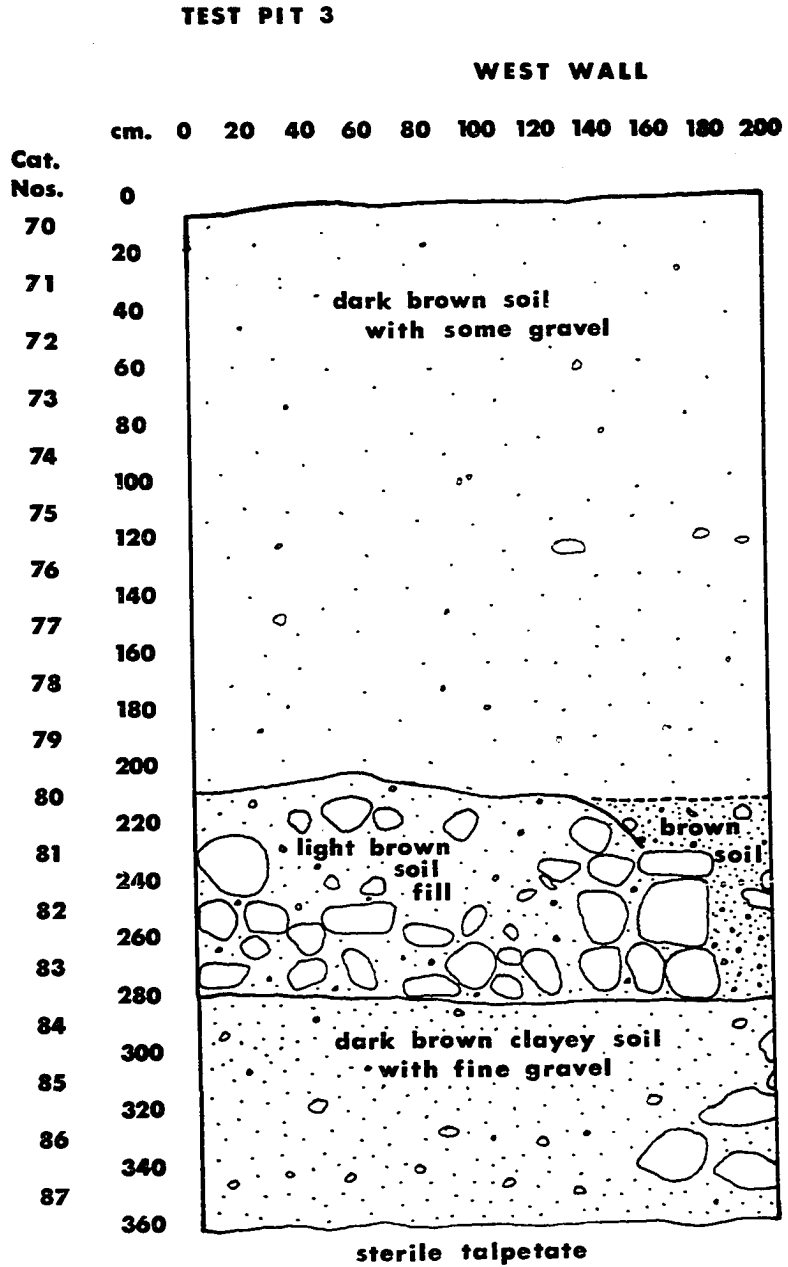


Figure 8. Test Pit 3. Profile

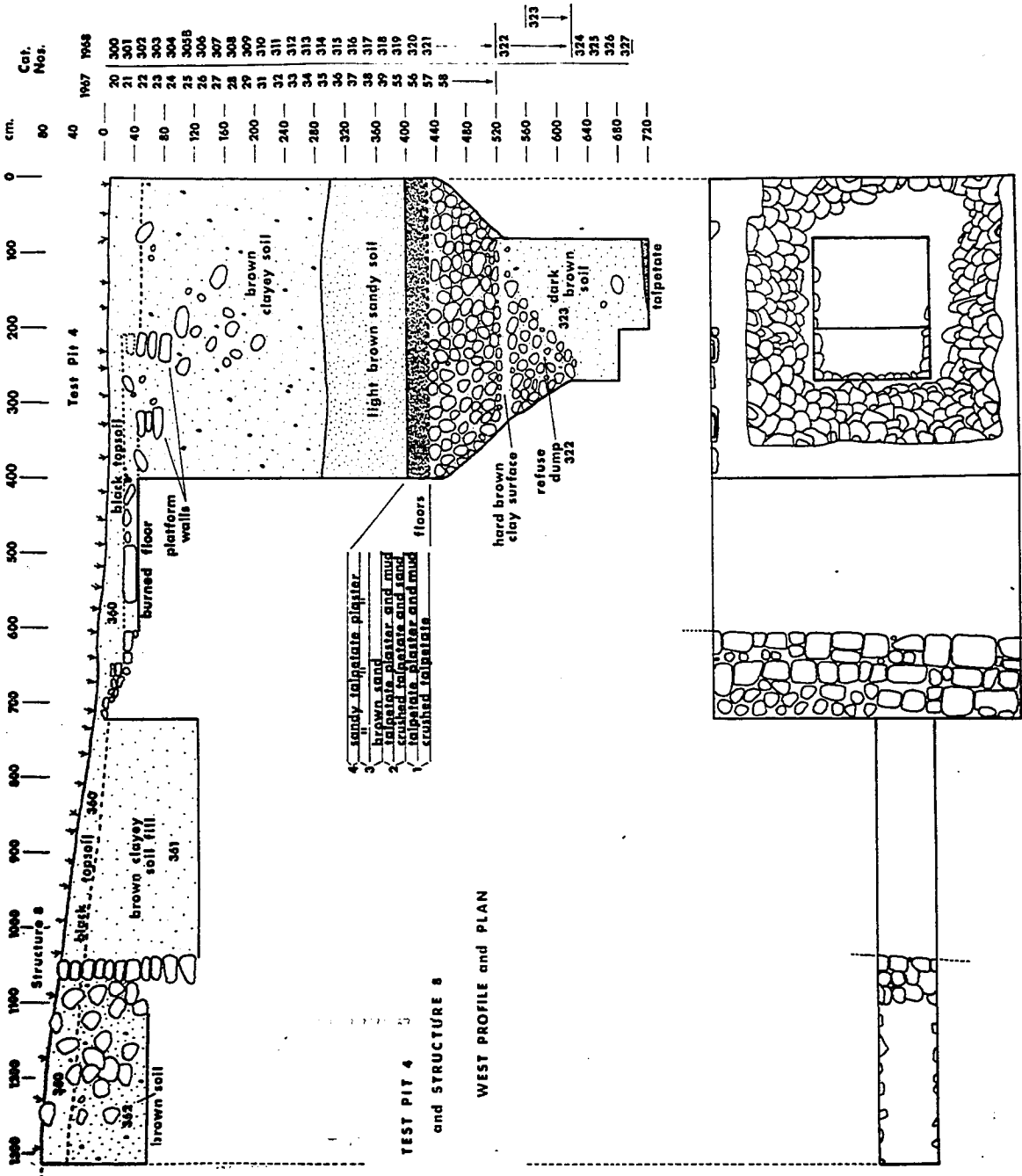


Figure 9. Test Pit 4 and Structure 8. Profile and Plan.

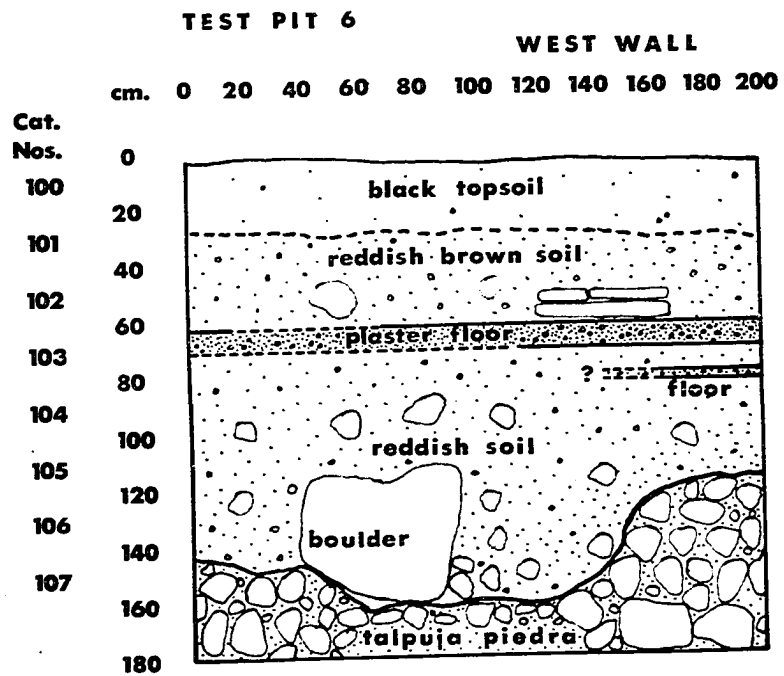
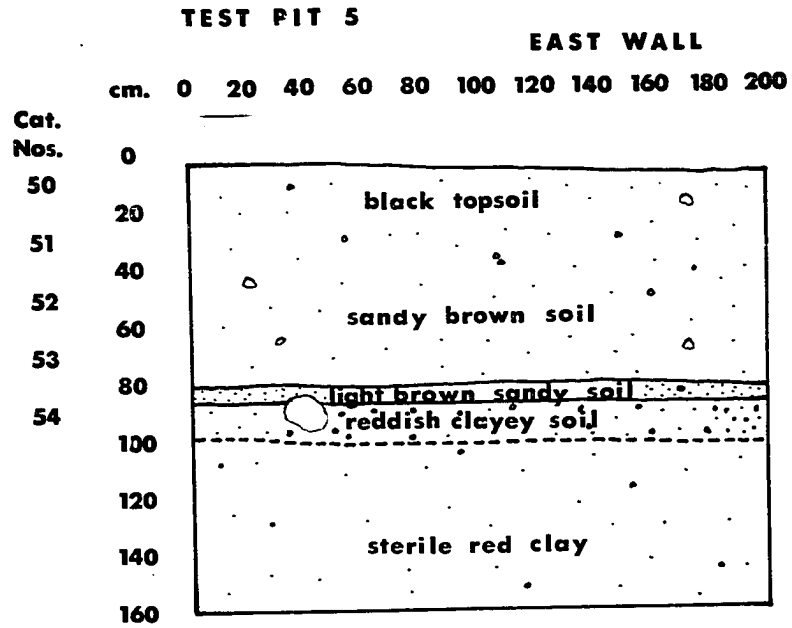


Figure 10. Test Pits 5 and 6. Profiles

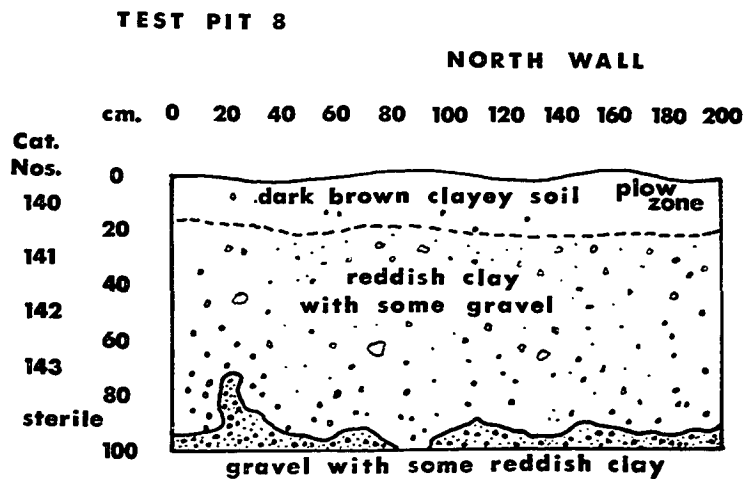
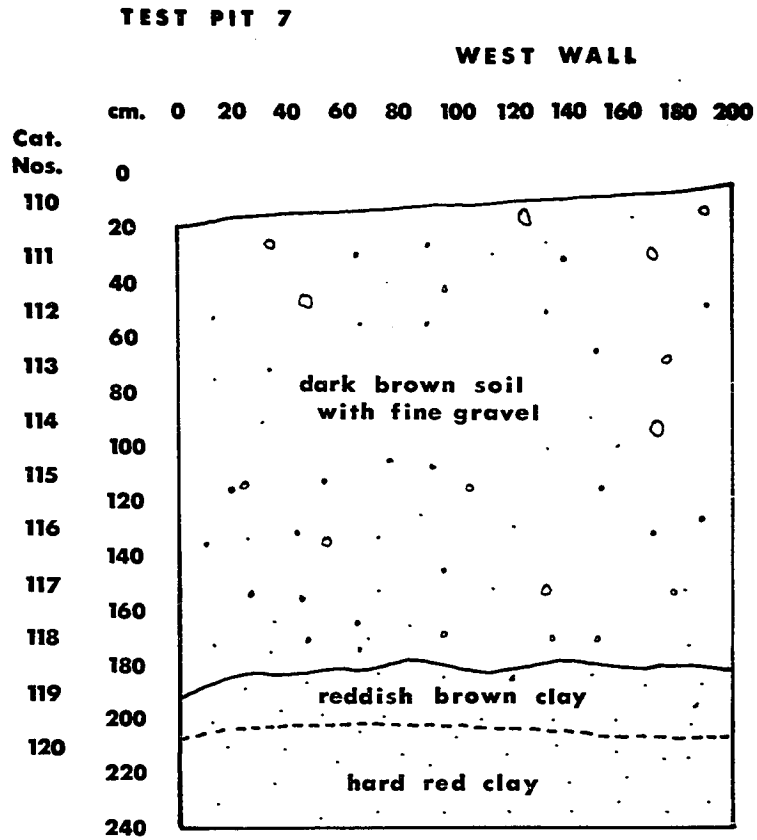
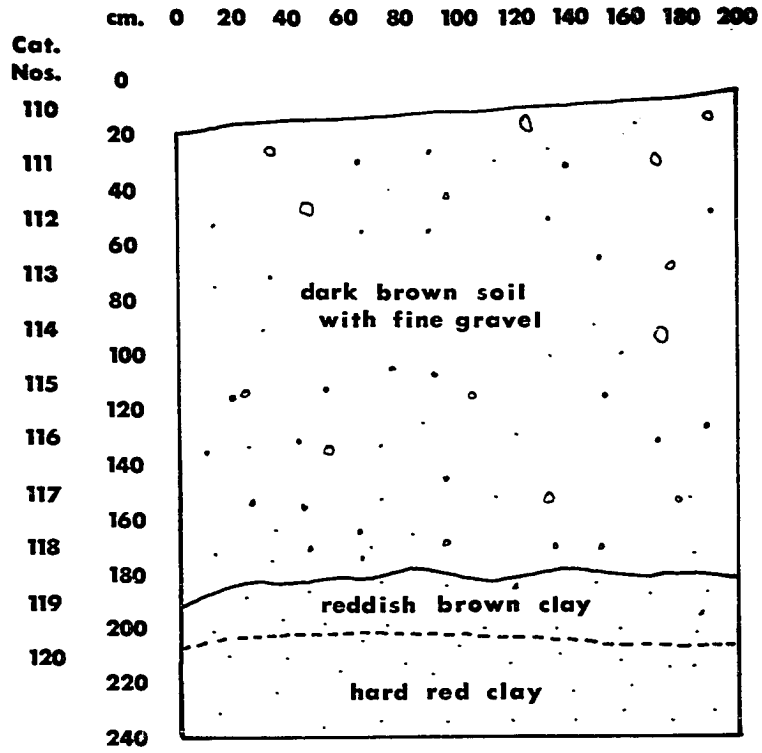


Figure 11. Test Pits 7 and 8. Profiles

TEST PIT 7

WEST WALL



TEST PIT 8

NORTH WALL

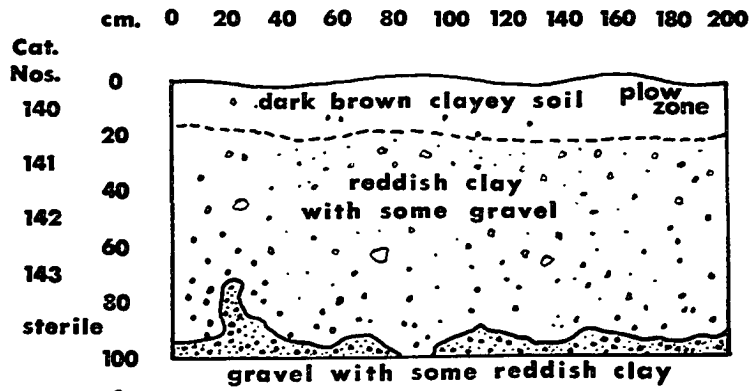


Figure 11. Test Pits 7 and 8. Profiles

TEST PIT 9

SOUTH WALL

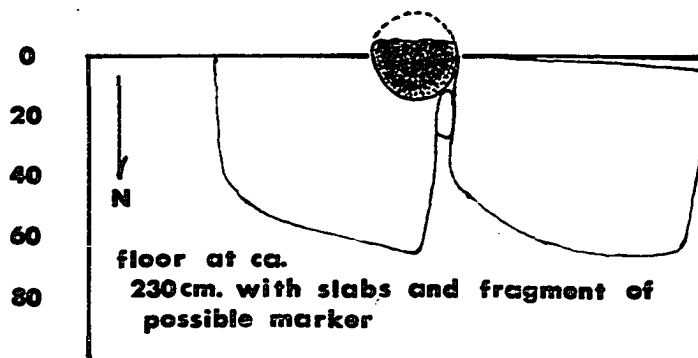
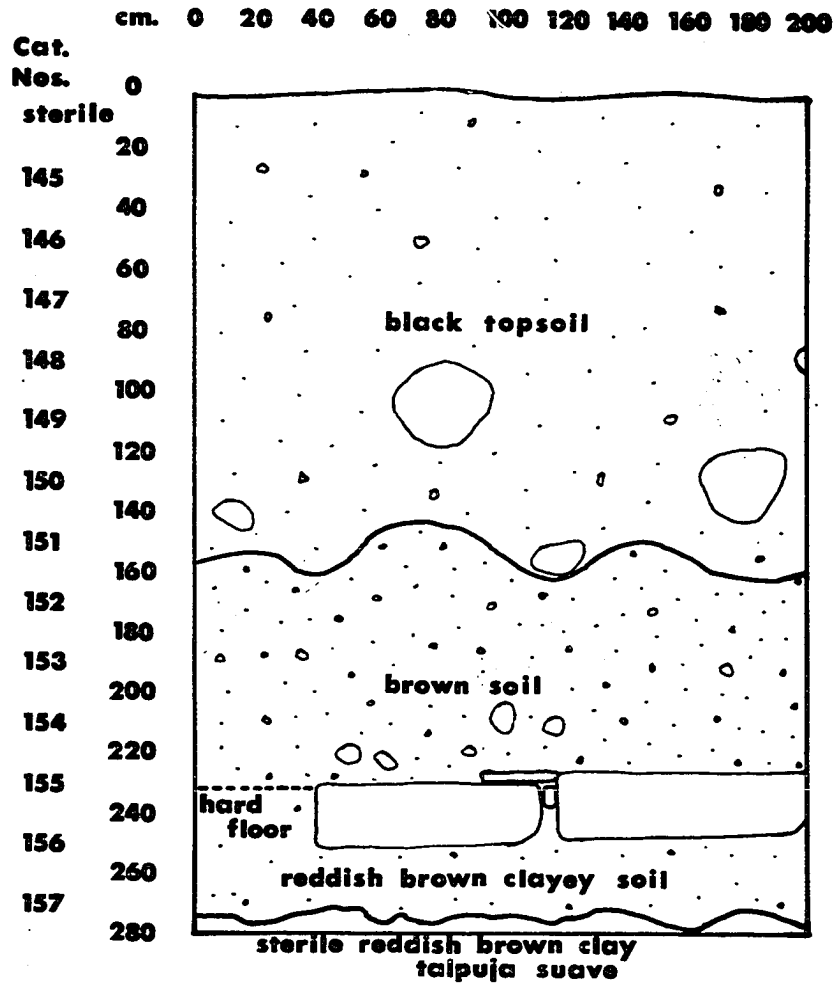
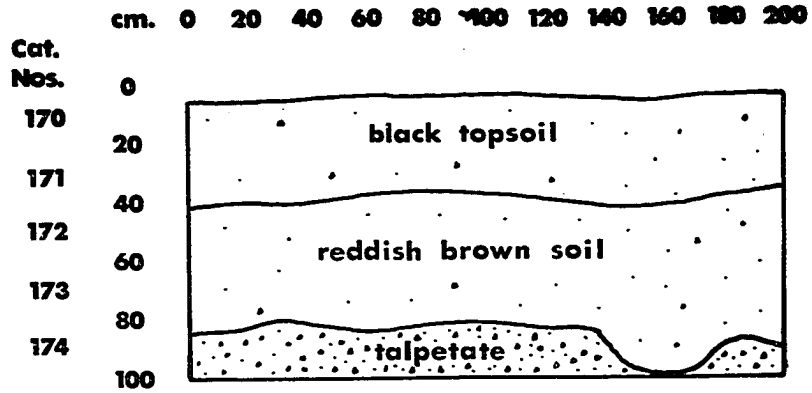


Figure 12. Test Pit 9. Profile

TEST PIT 10

WEST WALL



TEST PIT 11

SOUTH WALL

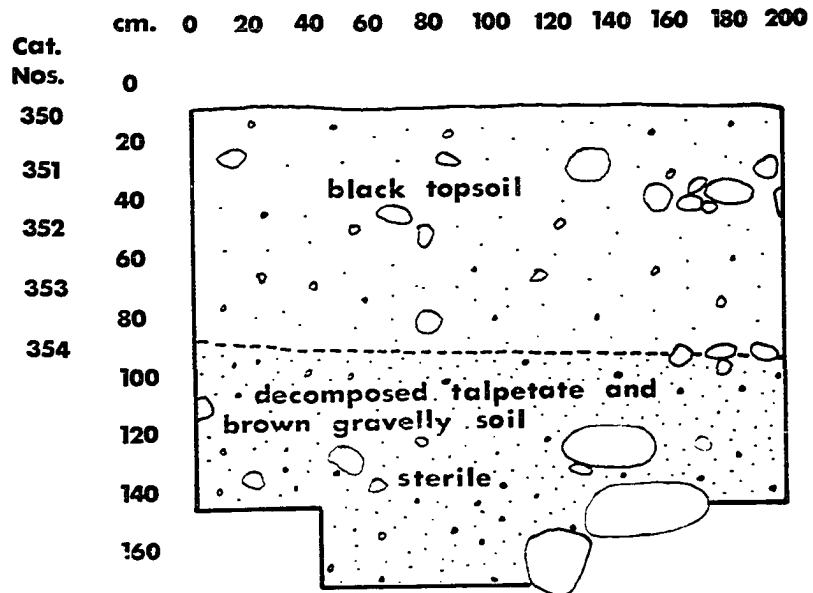


Figure 13. Test Pits 10 and 11. Profiles.

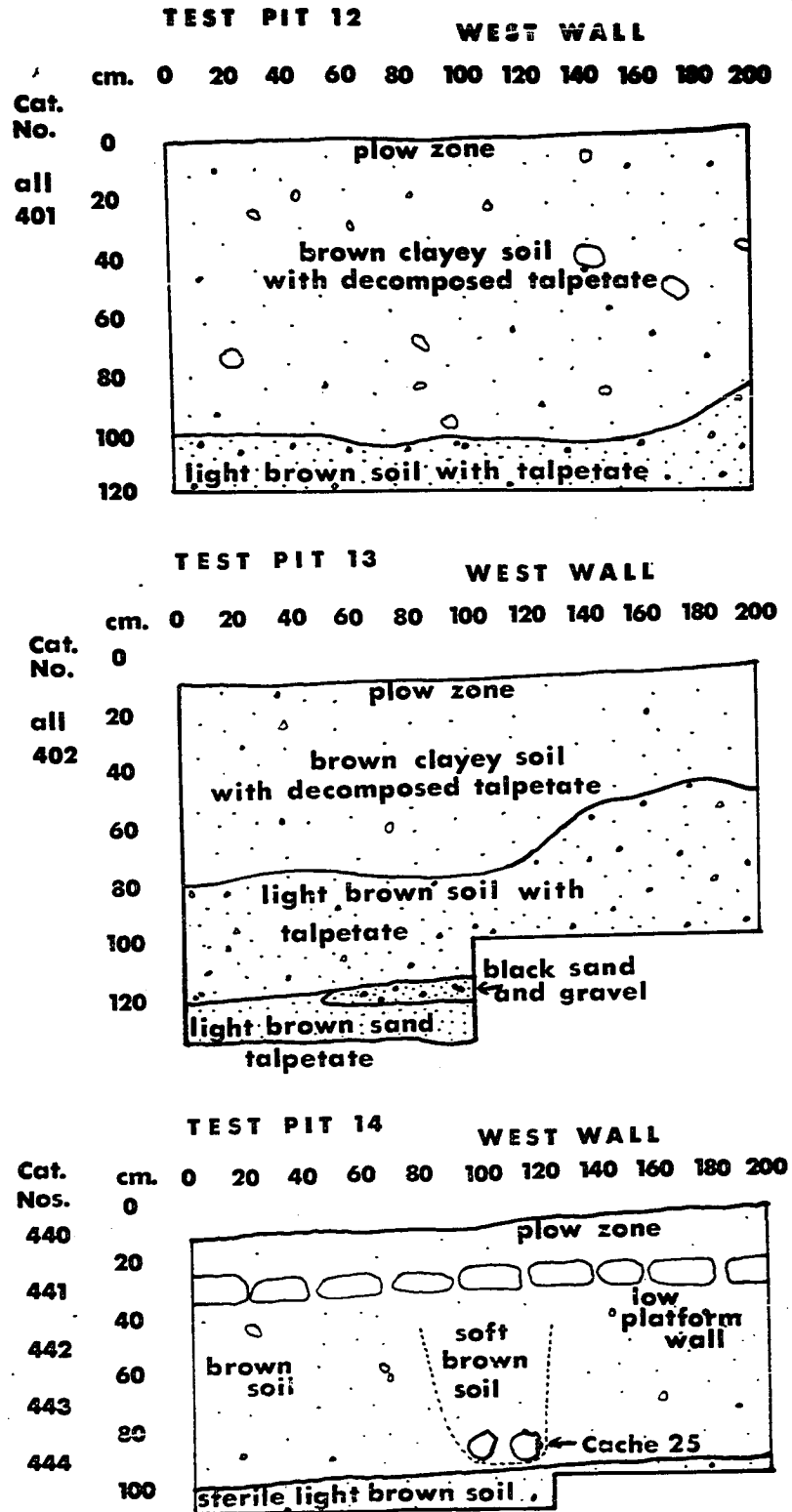


Figure 14. Test Pits 12, 13 and 14. Profiles

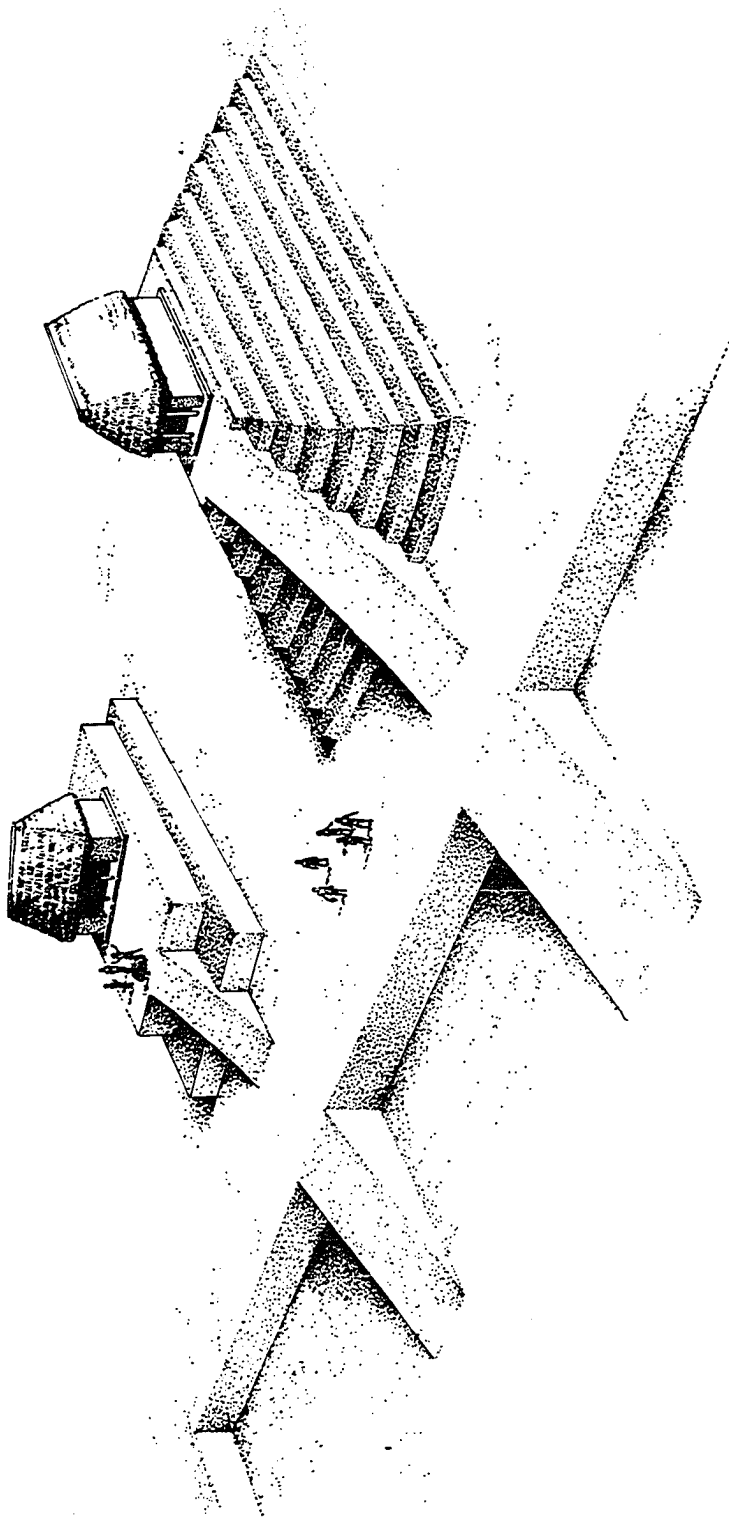


Figure 15. Structures 3 and 4. Restoration drawing

Figure 16. Cache vessels of the Uapala and Shila I and II Ceramic Complexes.

- a: Cache 7, Vessel 6 (Izalco Usulután)
- b: Cache 7, Vessel 7 (Izalco Usulután)
- c: Cache 1, Vessel 1 (Izalco Usulután)
- d: Cache 1, Vessel 2 (Izalco Usulután)
- e: Cache 12, Vessel 4 (Moncagua Plain)
- f: Cache 14, Vessel 5 (Chaparrastique Red-on-orange)
- g: Cache 19, Vessel 7 (Moncagua Plain)
- h: Cache 19, Vessel 8 (Moncagua Plain)
- i: Cache 14, Vessel 4 (Chaparrastique Red-on-orange)
- j: Cache 19, Vessel 1 (Tongolona Orange Incised)

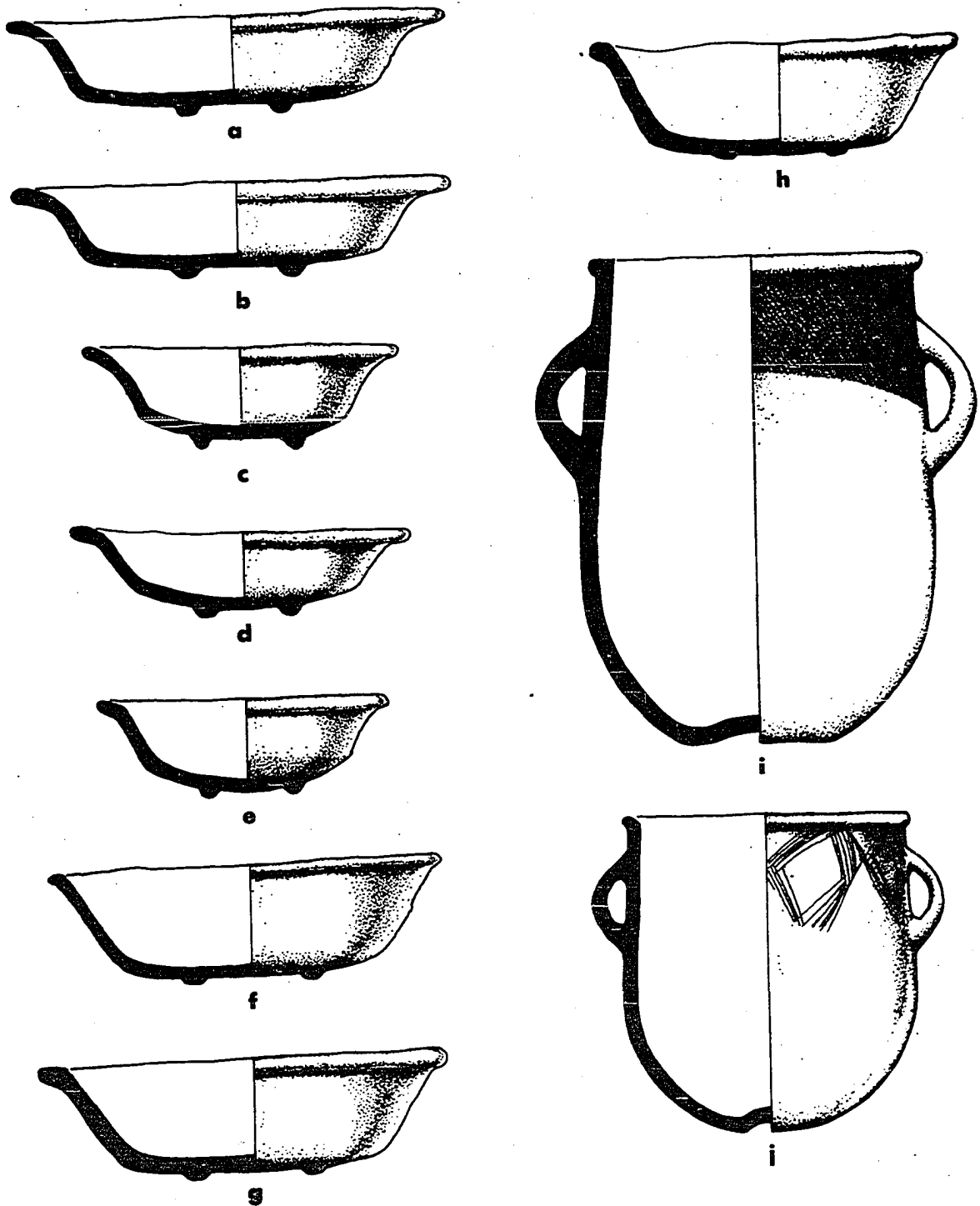


Figure 16. Cache vessels of the Uapala and Shila I Phases.
(scale 1/6)

Figure 17. Vessels of the Shila I and II Ceramic Complex

- a: Cache 19, Vessel 2 (Sirama Red, Early Variety, Incised)
- b: Cache 19, Vessel 3 (Tongolona Orange)
- c: Cache 12, Vessel 3 (Moncagua Plain Incised)
- d: 250 (Comacarán Orange-on-white)
- e: Cache 12, Vessel 1 (Chaparrastique Red-on-orange)
- f: Cache 19, Vessel 6 (Tongolona Orange)
- g: Cache 19, Vessel 4 (marble onyx tripod bowl)

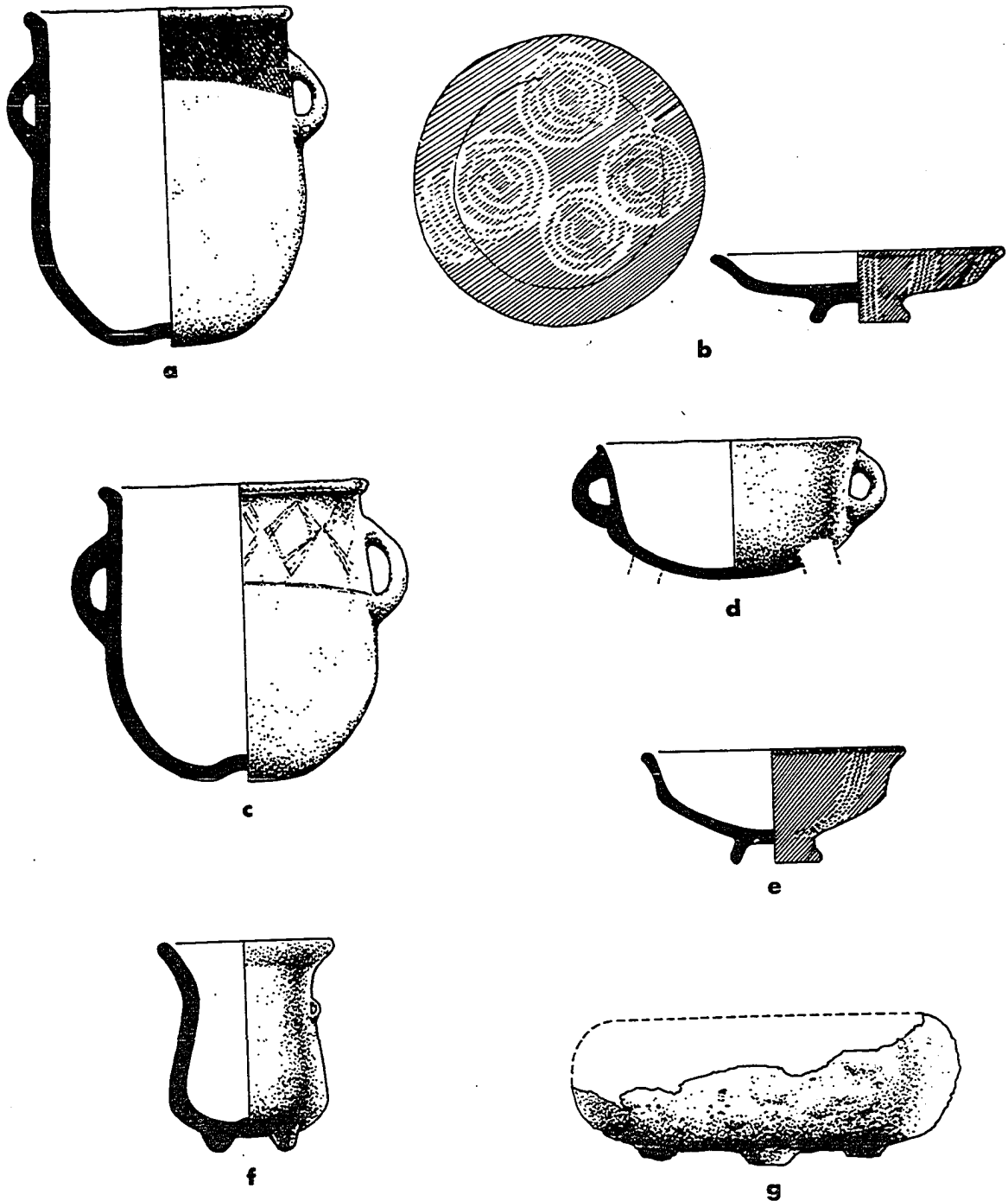


Figure 17. Vessels of the Shila Phase (scale a-e: $1/6$,
f-g: $1/3$)

Figure 18. Vessels of the Shila I and II Ceramic Complex
and the Shila II and Lepa Ceramic Complex

- a: Cache 3, Vessel 3 and lid (Moncagua Plain)
- b: Cache 3, Vessel 4 and lid (Moncagua Plain)
- c: Cache 4, Vessel 1 (Quelepa Polychrome)
- d: 200 (Guayabal White)
- e: Cache 20, Vessel 1 (Tongolona Orange)
- f: 200 (Moncagua Plain)
- g: Cache 18, Vessel 1 (Tongolona Orange)
- h: Cache 21, Vessel 1 (Chaparrastique Red-on-orange)
- i: Cache 18, Vessel 2 (Moncagua Plain)

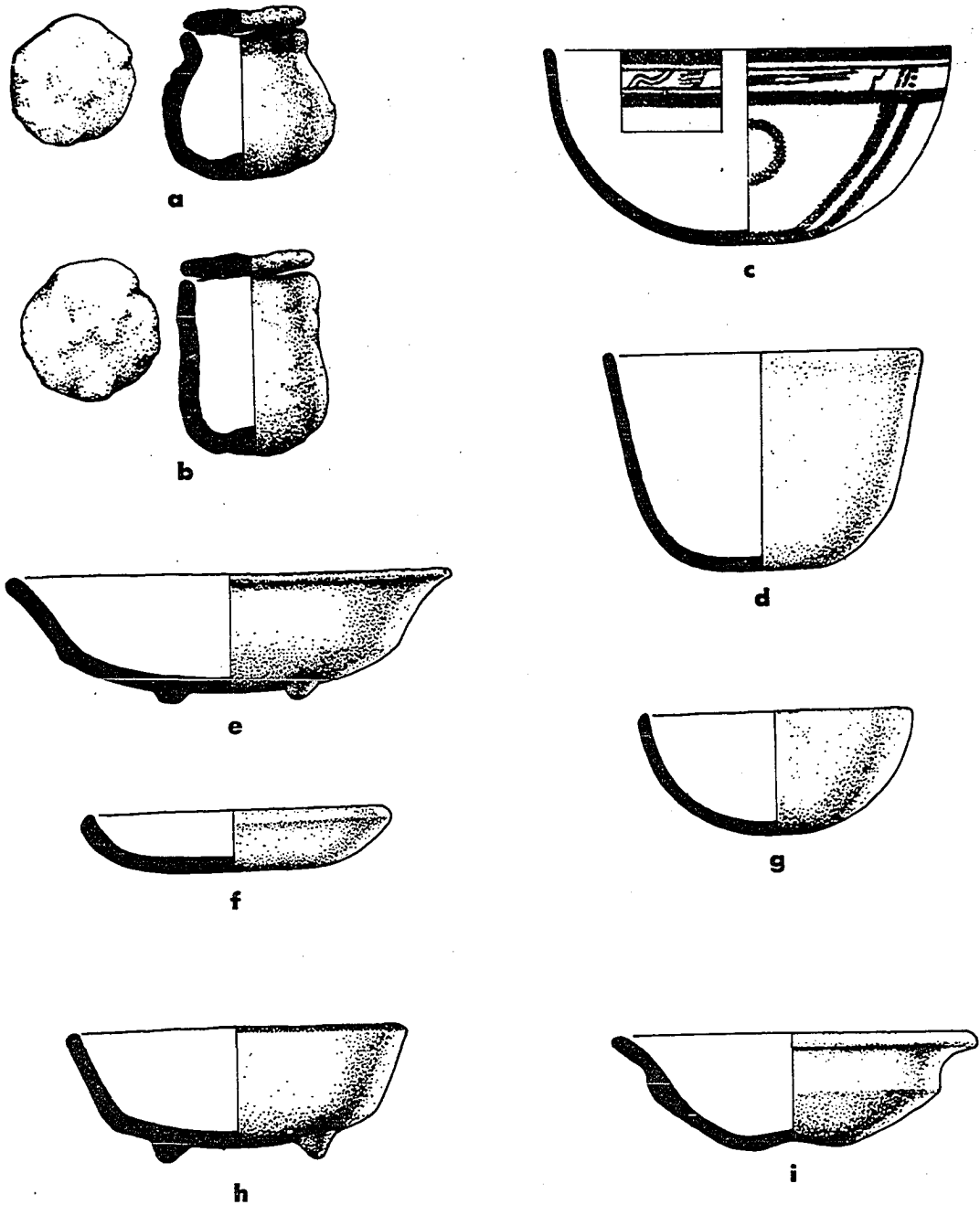


Figure 18. Vessels of the Shila Phase (scale 1/3)

Figure 19. Vessels of the Shila II and Lepa Ceramic Complex

- a: 250 (Campana Fine-line Polychrome)
- b: 442 (Fine paste painted ware)
- c: Cache 25, Vessel 1 (Delirio Red-on-white)
- d: 401 (Obrajuelo Plain)
- e: 443 (Obrajuelo Plain)
- f: Cache 25, Vessel 2 (Obrajuelo Plain)
- g: Cache 23, Vessel 3 (Sirama Red)
- h: Cache 23, Vessel 1 (Quelepa Polychrome)
- i: West Group, Prieto Collection (Deliro Red-on-white)
- j: 420 (Delirio Red-on-white)
- k: West Group, Prieto Collection (Guayabal White)

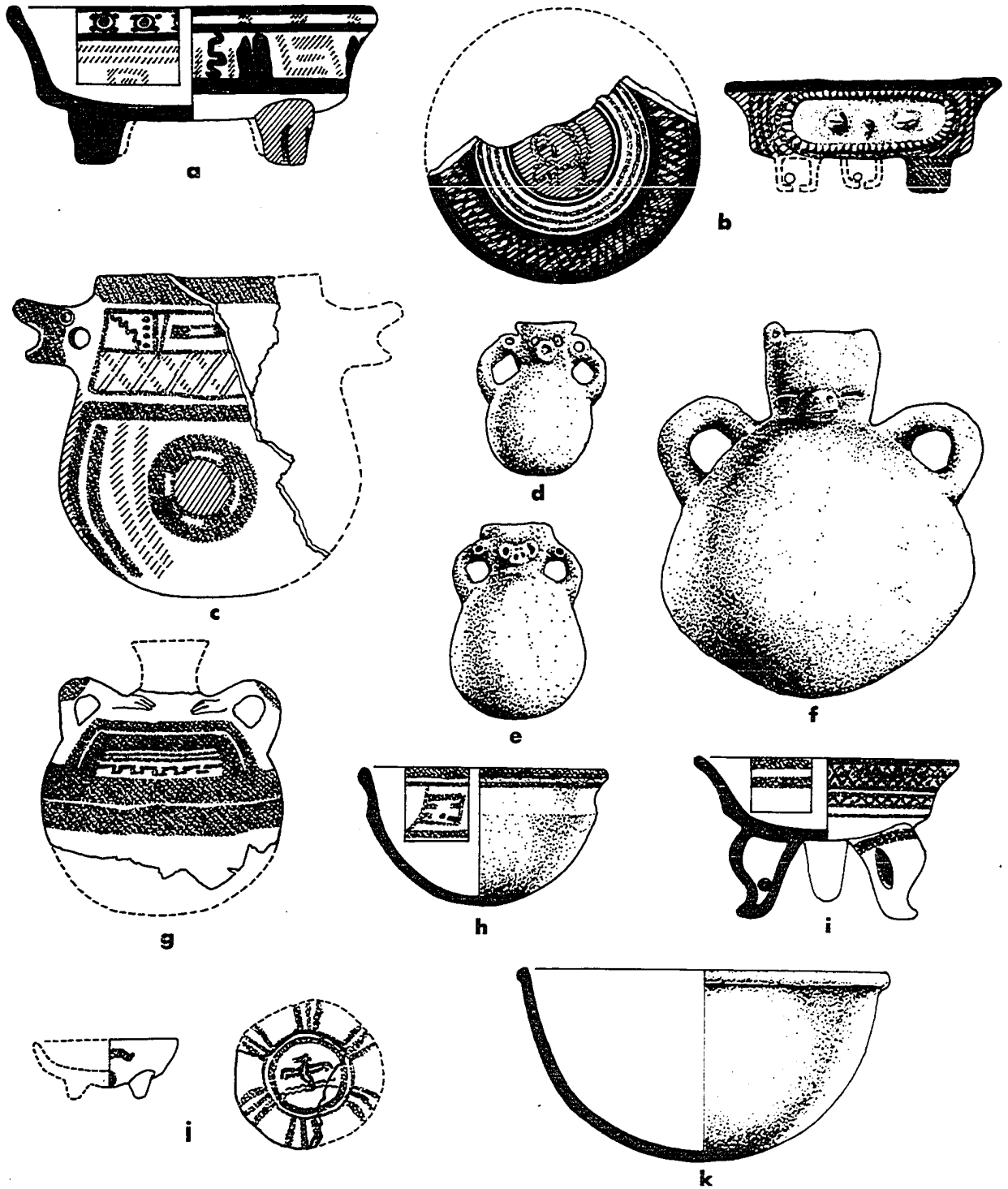


Figure 19. Vessels of the Lepa Phase (scale 1/3)

Figure 20. Vessels of the Shila II and Lepa Ceramic Complex.

- a: 430 (Lolotique Spiked)
- b: 430 (Lolotique Spiked)
- c: 420 (Lolotique Spiked)
- d: 430 (Lolotique Spiked)
- e: 420 (Lolotique Spiked)
- f: Cache 23, Vessel 2 (Lolotique Spiked)
- g: 410 (unnamed dark orange and black on orange polychrome)
- h: 420 (Los Llanitos Polychrome)
- i: 442 (Quelepa Polychrome)

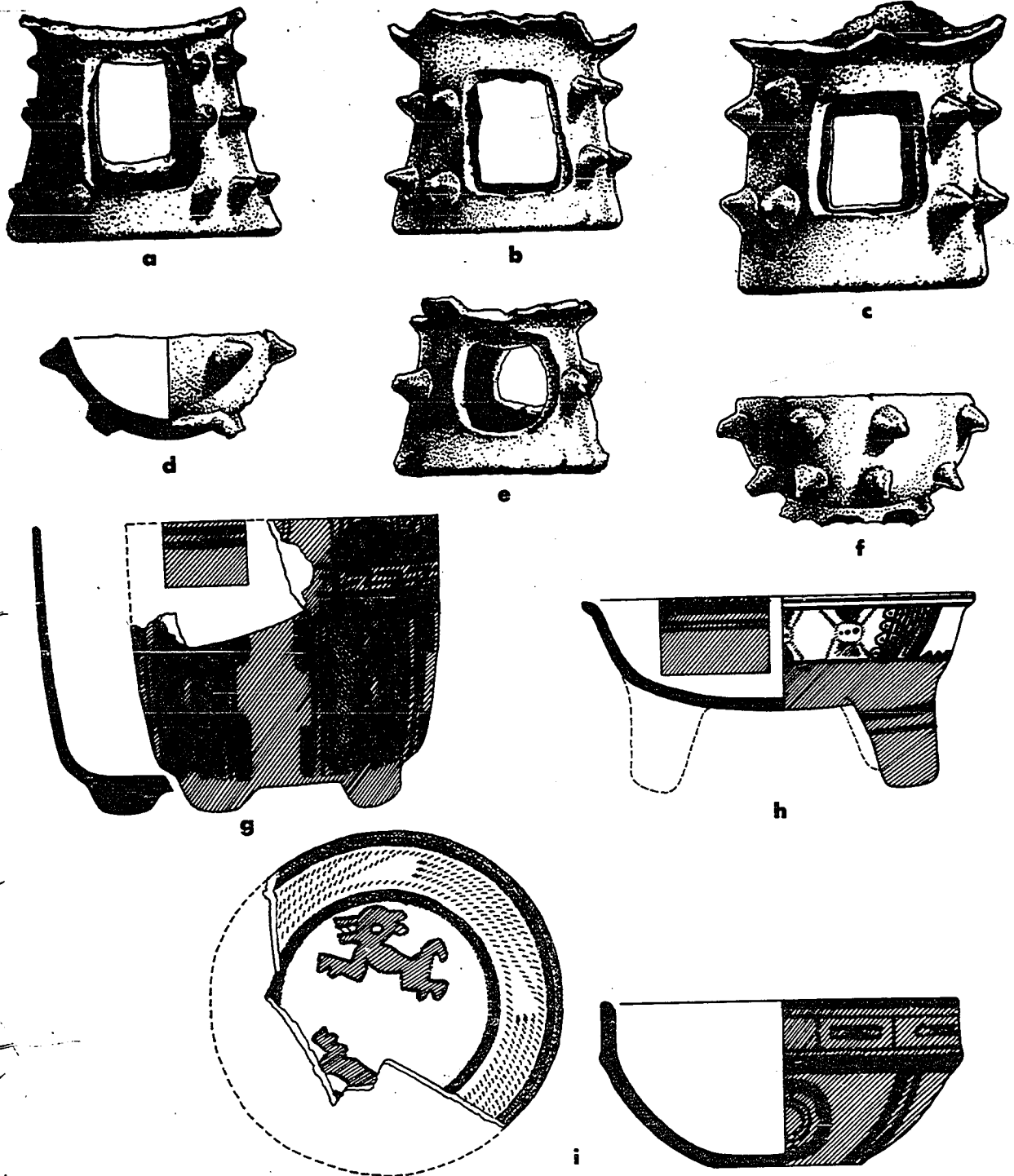


Figure 20. Vessels of the Lepa Phase (scale a-b: 1/6, c-i: 1/3)

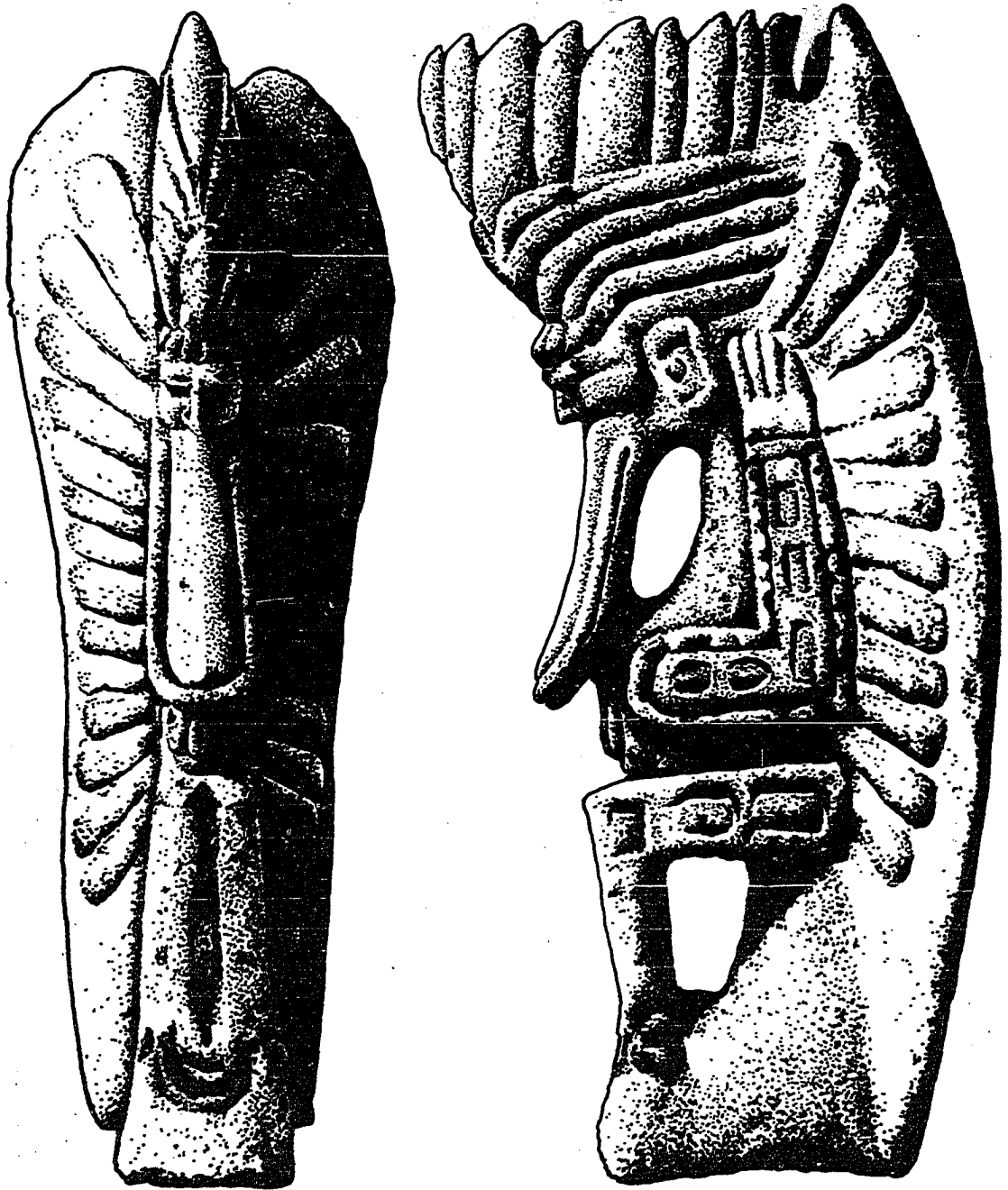


Figure 21. Cache 24, Palmate Stone (scale 1/3)

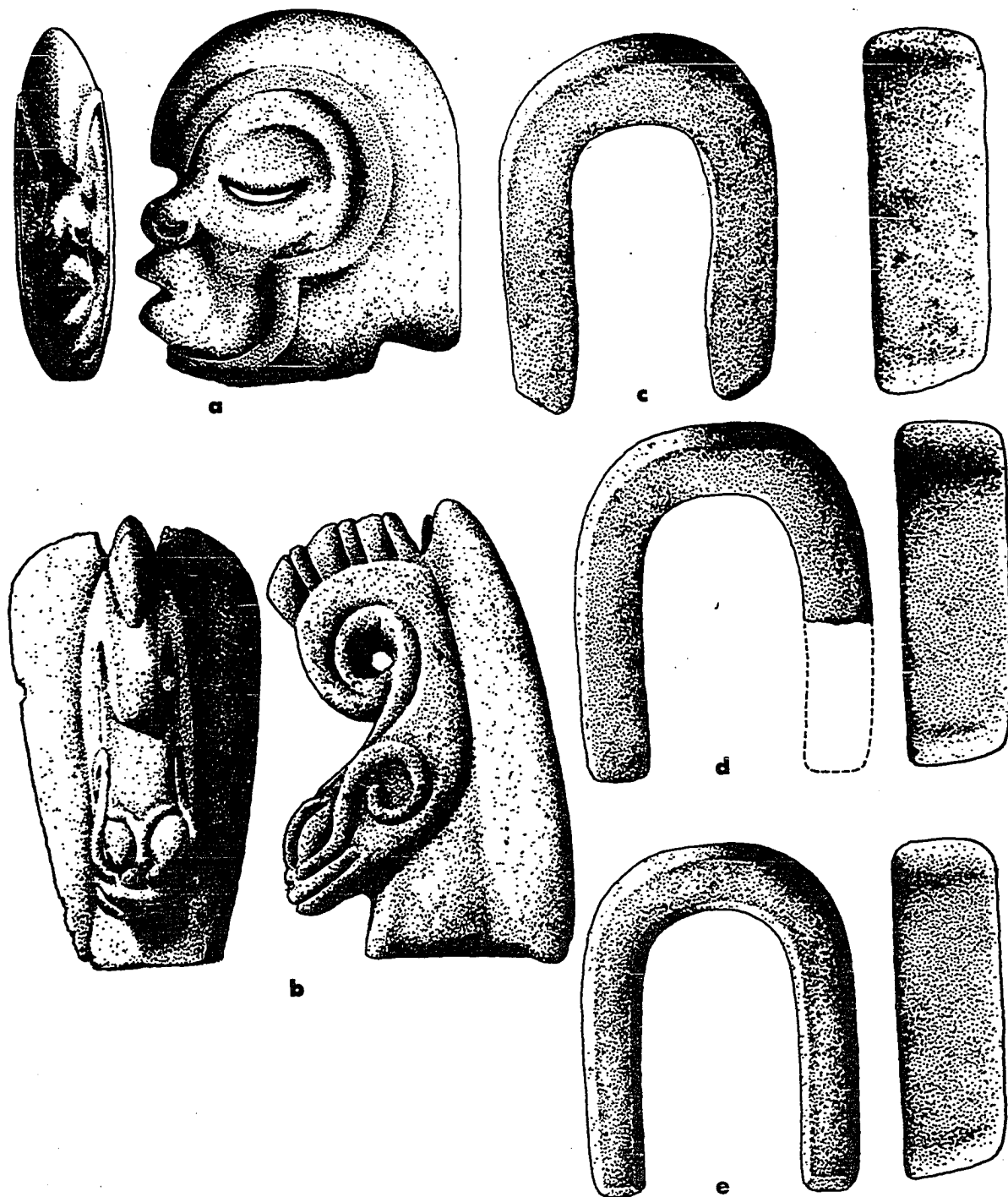


Figure 22. Cache 24. (scale a-b: 1/3, c-e: 1/6) a: hacha,
 b: small palmate stone, c: Yoke 3, d: Yoke 2, e: Yoke 1.

Figure 23. Miscellaneous objects of stone and shell

- a,b: 250, stela fragment
- c: West Group, surface, carved mano
- d: 431, metate fragment
- e-j: Cache 19, problematical shell objects

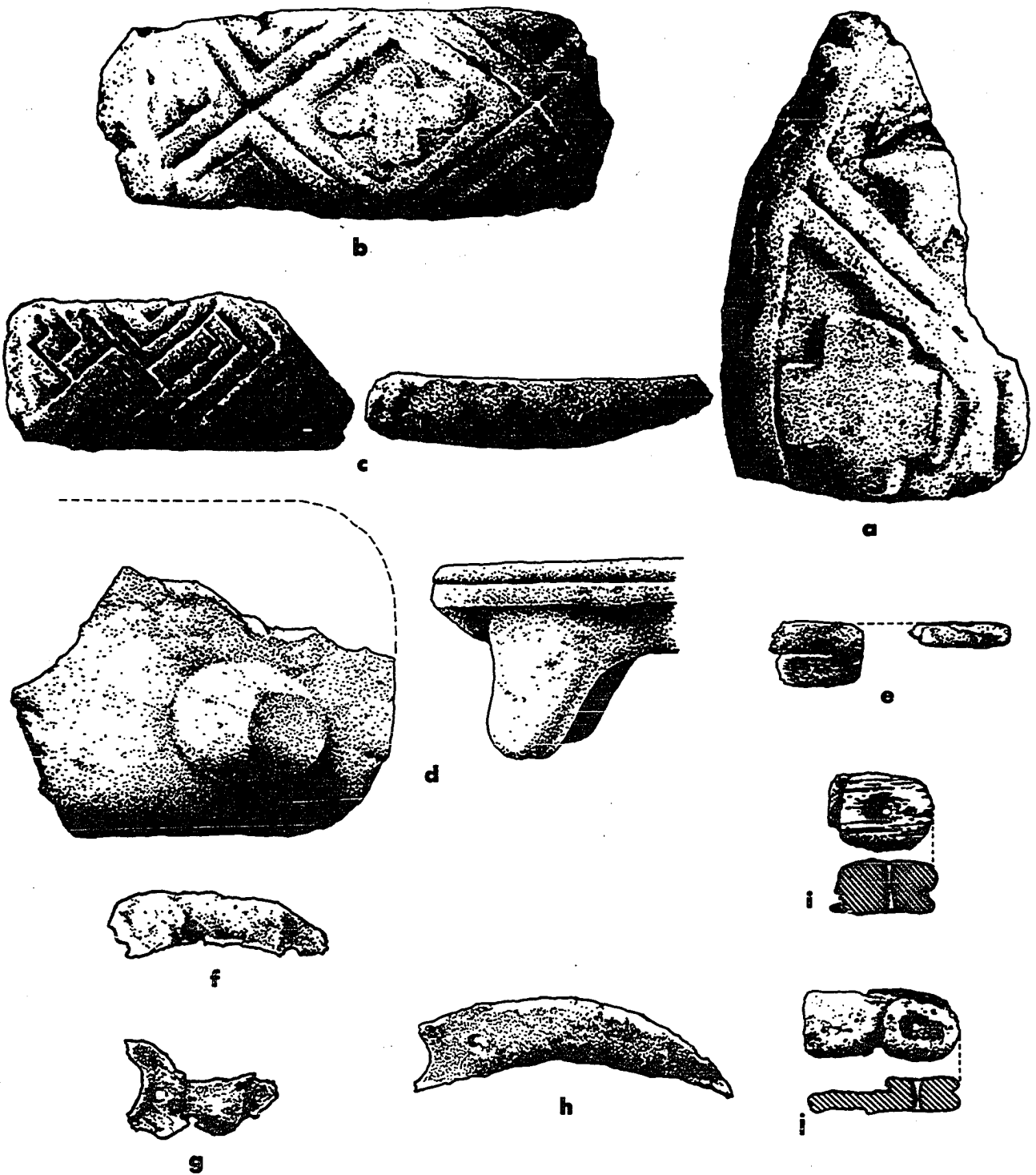


Figure 23. Miscellaneous objects of stone and shell. (scale: a-b: not to scale, c-d: $1/3$, e-j: $1/2$)

Figure 25. Miscellaneous stone, bone and ceramic artifacts

- a: 420, blue-black fragment of polished celt
- b: 150, miniature stone bowl (mortar?)
- c: 422, blue-grey fragment of celt (?)
- d: 420, problematical object of dark stone
- e: 401, polished bone point
- f: 442, problematical ceramic object (Obrajuelo Plain)
- g: 420, burned bone hook (atlatl hook?)
- h: problematical ceramic object (Moncagua Plain)
- i: Cache 2, stone disc

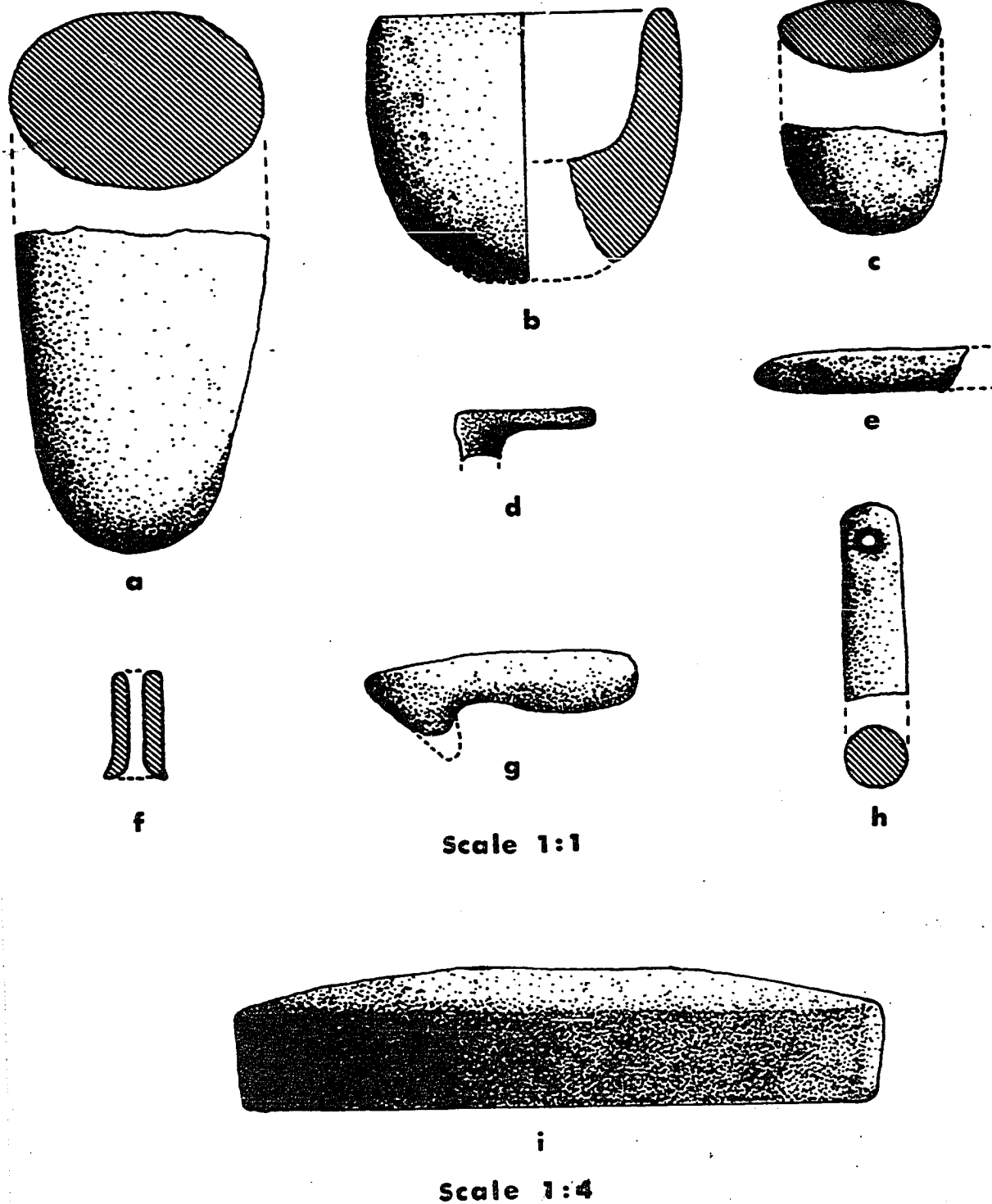


Figure 25. Miscellaneous stone, bone, and ceramic artifacts

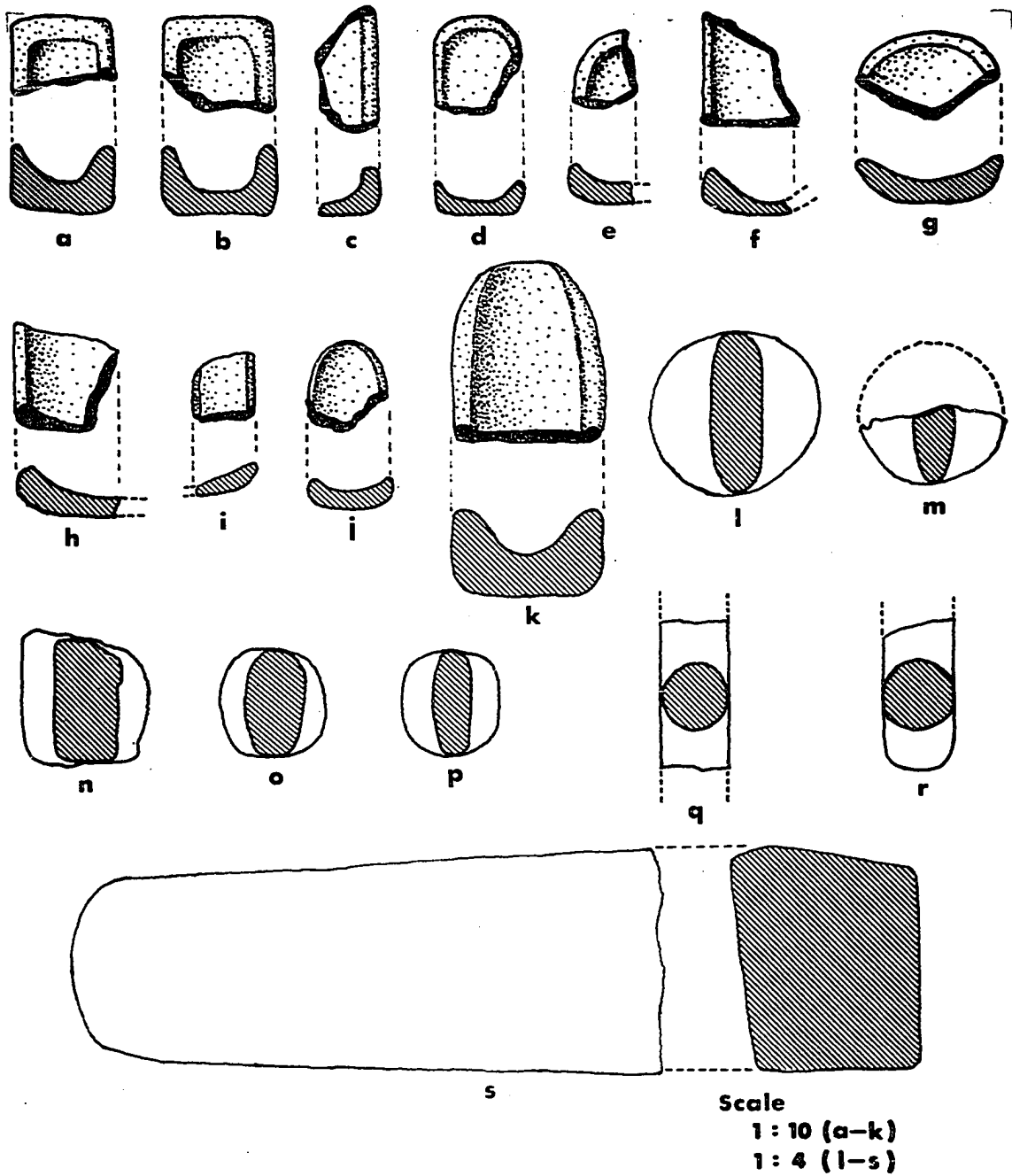


Figure 26. Metates (a-k), Manos (l-r), and Stone Tenon (s).
 a: 200, b:43, c:230, d:33, e:107, f:81, g:200, h:322 (has red
 ochre inside), i:410, j:200, k:83, l:23, m:250, n:80, o:440,
 p:420, q:410, r:200, s: West Group, surface, east of Structure
 28.

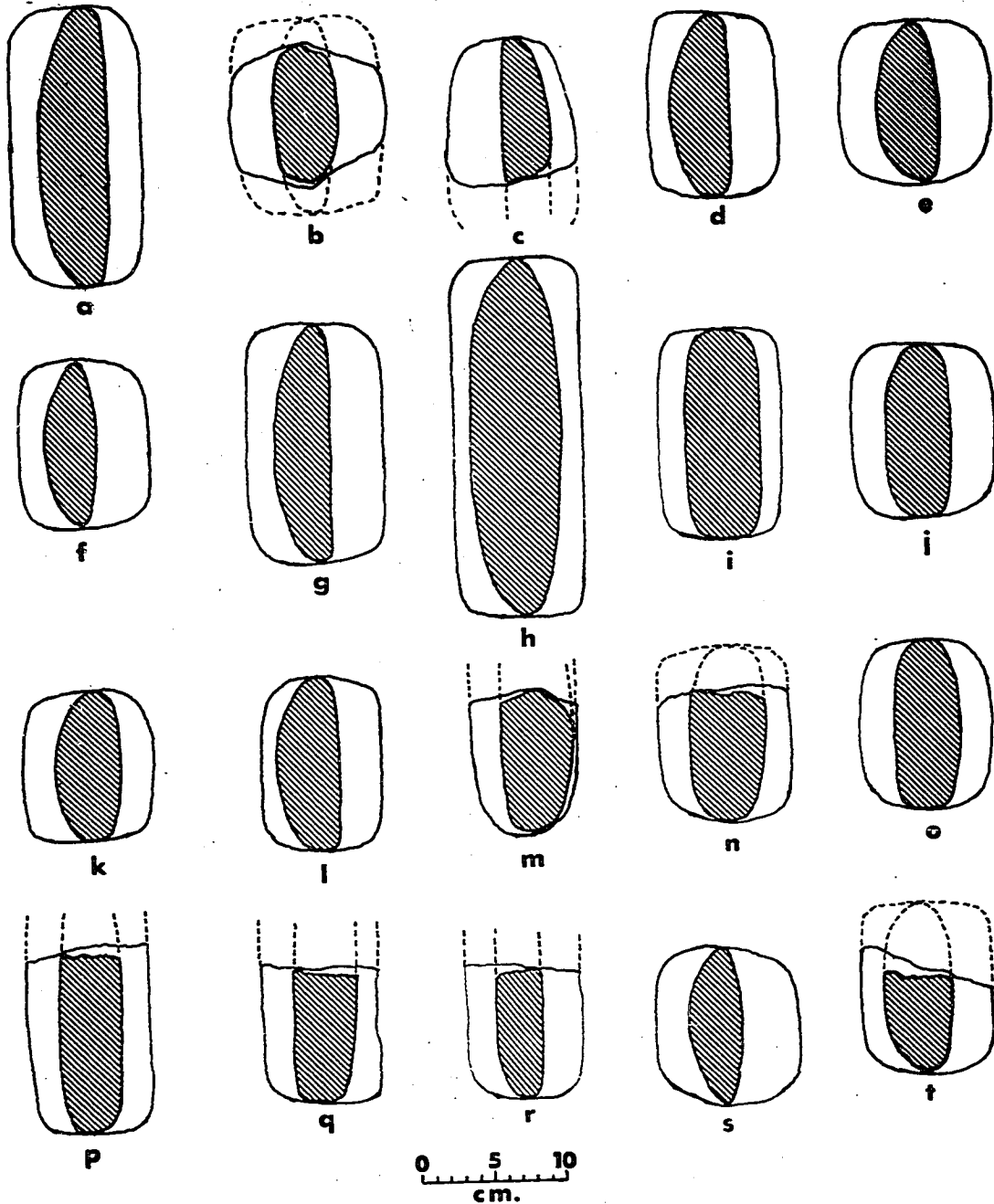


Figure 27. Manos. a: 250, b: 250, c: 443, d: 442, e: 230, f: 200, g: 400, h: 400, i: 400, j: 400, k: 200, l: 400, m: 200 (all sides used), n: 250 (all sides used), o: surface, p: 200, q: 200, r: 250, s: 250, t: 410.

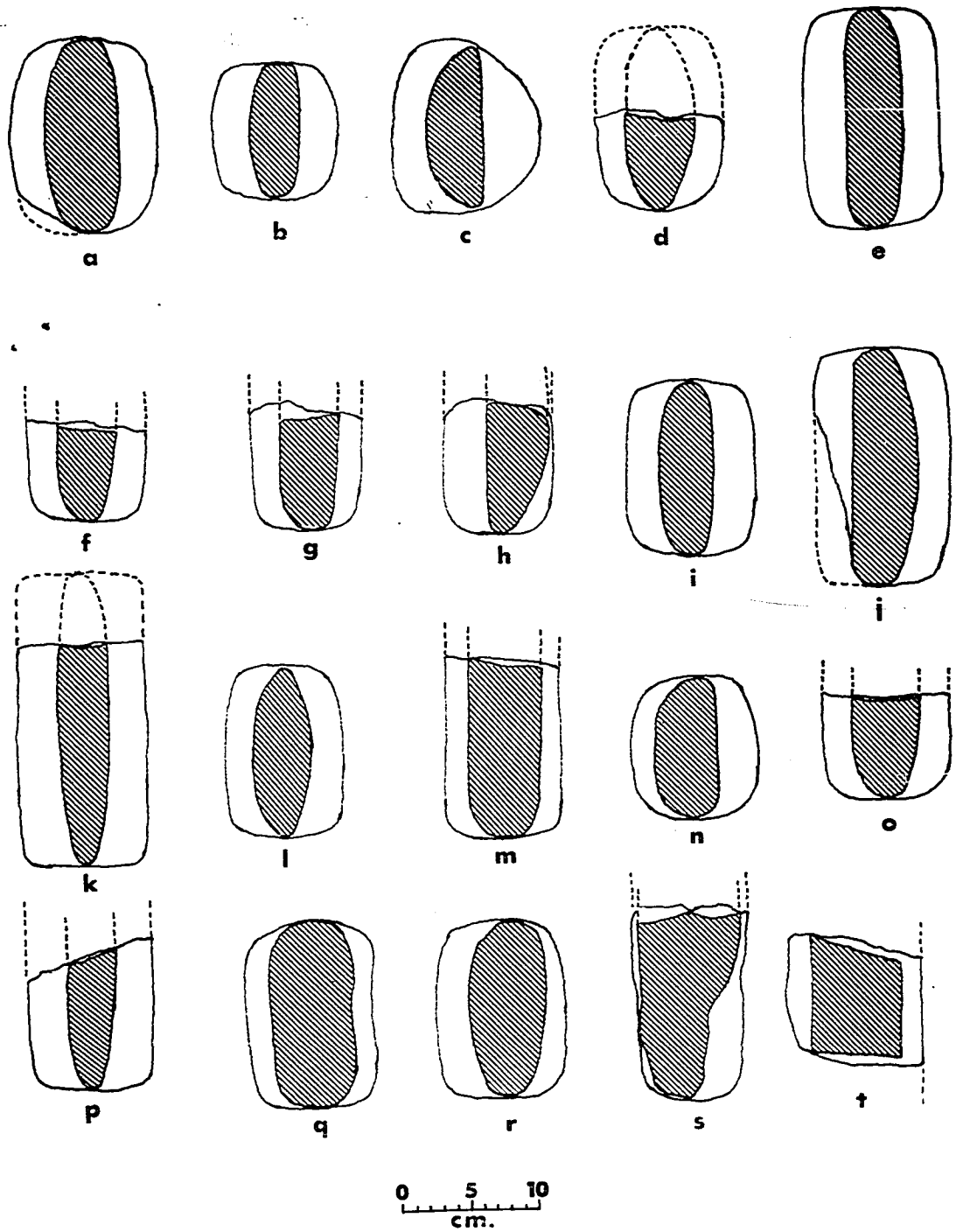


Figure 28. Manos. a:200, b: 200, c: 200, d: 200, e: 400,
 f: 200, g: 250, h: 250, i: 250, j: 400, k: 400, l: 250, m:
 442, n: 23, o: 250, p: 442, q: 322, r: surface, s: 250, t: 85.

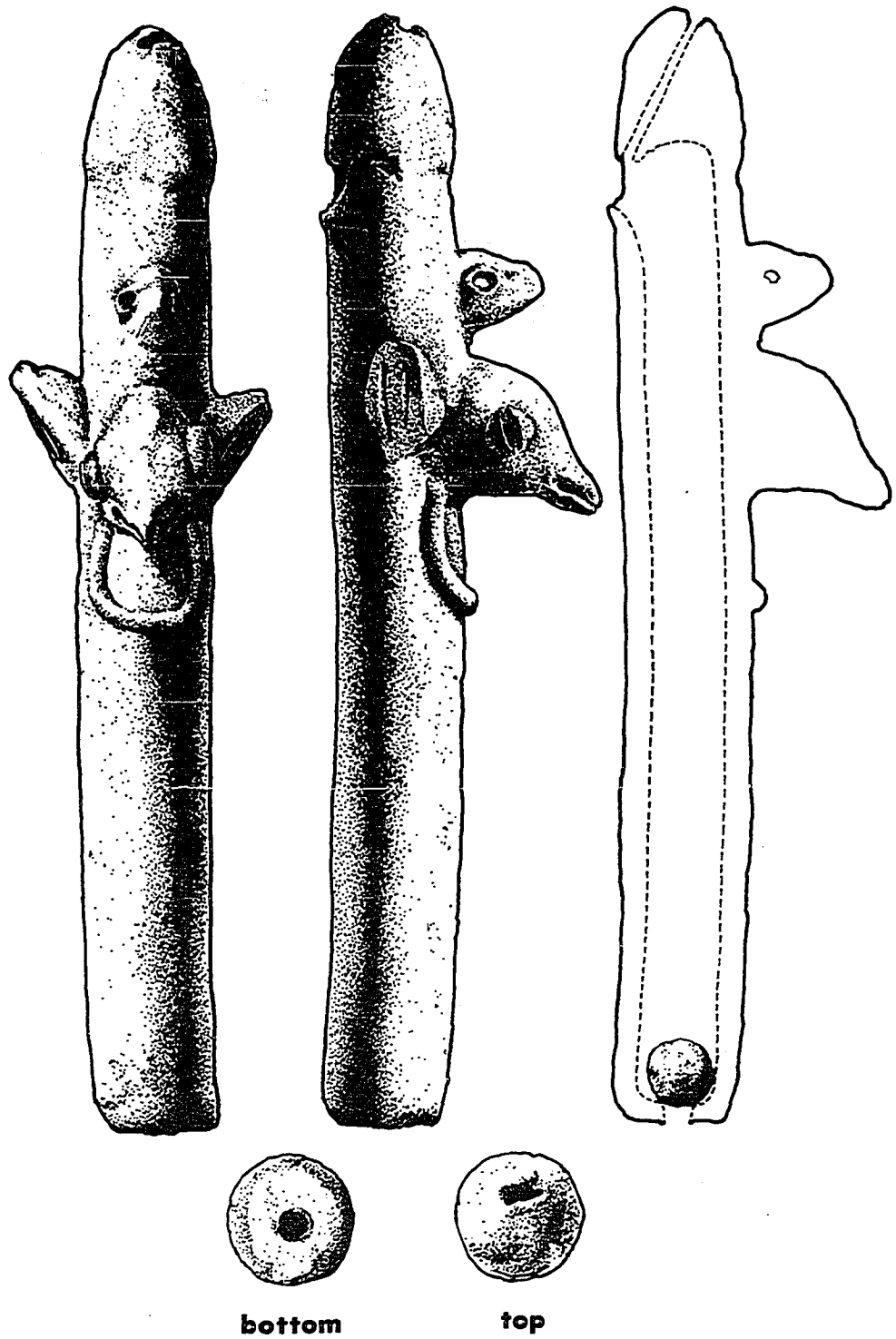


Figure 29. Ceramic Flute. (Obrajuelo Plain paste)
Height 18 cm., Width of shaft 2.3 cm. T. Foley Collection.
Found about 100 m. south of West Group, across Río San
Esteban.

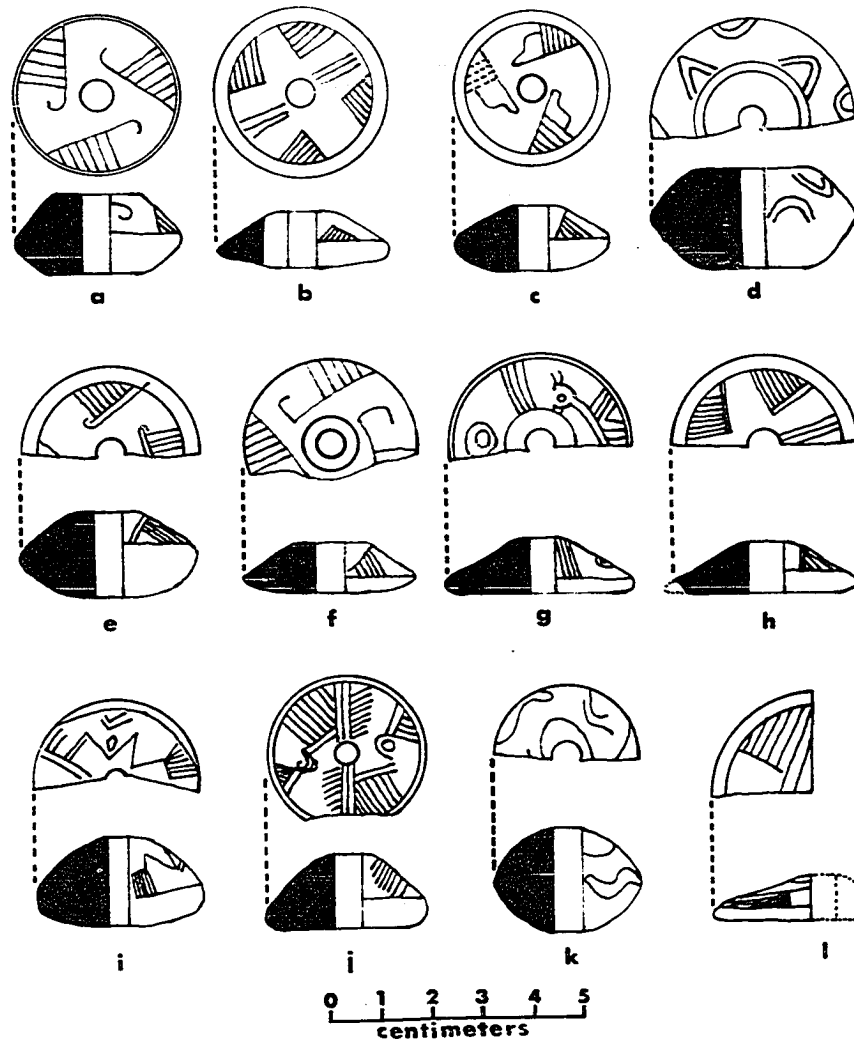


Figure 30. Ceramic spindle whorls. a: 250, b: 250, c: 250, d: 420, e: 400, f: 420, g: 441, h: 410, i: 441, j: 422, k: 141, l: 443.

Figure 31. San Esteban Plain

a-i: San Esteban Plain, flaring-wall bowls
 j-u: San Esteban Plain, high-neck jars
 v: San Esteban Plain Modeled, high-neck jar
 w-a': San Esteban Plain Incised, high-neck jars

a: 200, b: 116, c: 307, d: 321, e: 410, f: 36, g: 200,
 h: 201, i: 313, j: 322, k: 200, l: 155, m: 201, n: 322,
 o: 303, p: 148, q: 200, r: 200, s: 312, t: 201, u: 200,
 v: 85, w: 153, x: 201, z: 201, a': 312, y: 200

Figure 32. San Esteban Plain

a-h: San Esteban Plain, low-neck jars
 i: San Esteban Plain Incised, low-neck jar
 j-n: San Esteban Plain, tecomates
 o: San Esteban Plain, comal
 p-q: San Esteban Plain, convex-wall bowls
 r: San Esteban Plain, dish
 s: San Esteban Plain Incised and Punctate
 t: San Esteban Plain, spout
 u: San Esteban Plain Incised and Punctate

a: 200, b: 32, c: 422, d: 400, e: 309, f: 200, g: 400,
 h: 420, i: 400, j: 200, k: 320, l: 311, m: 200, n: 351,
 o: 320, p: 422, q: 312, r: 321, s: 32, t: 173, u: 106

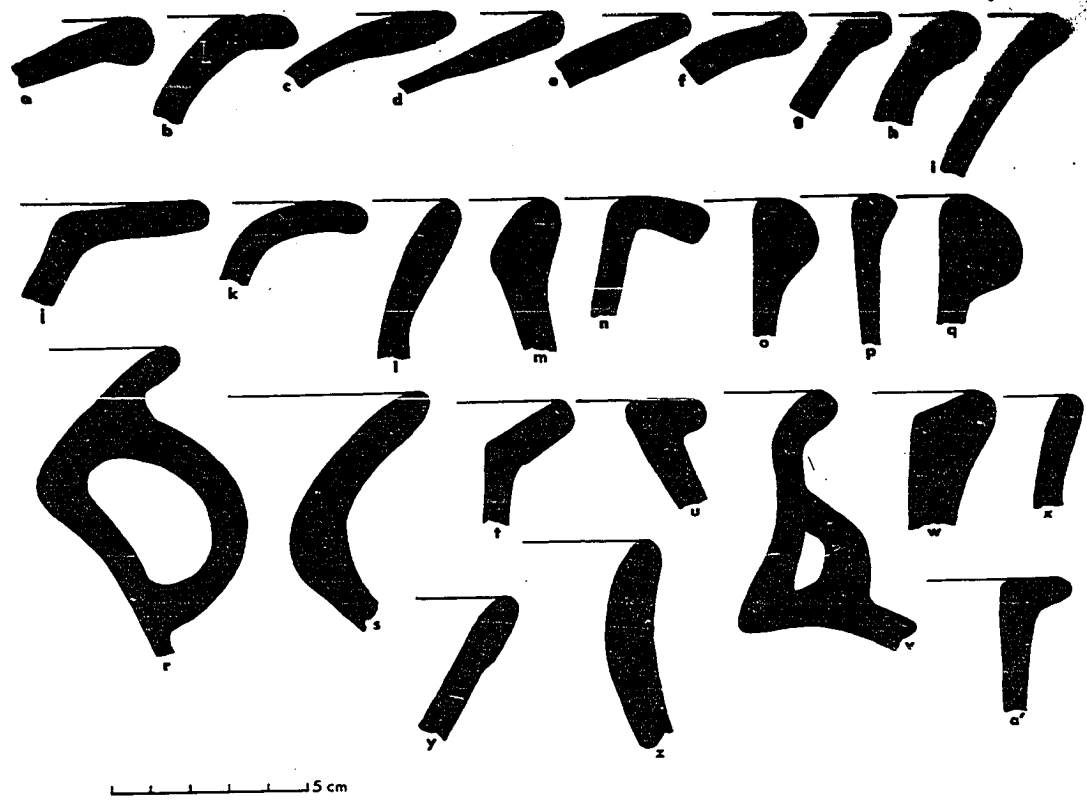


Figure 31. San Esteban Plain

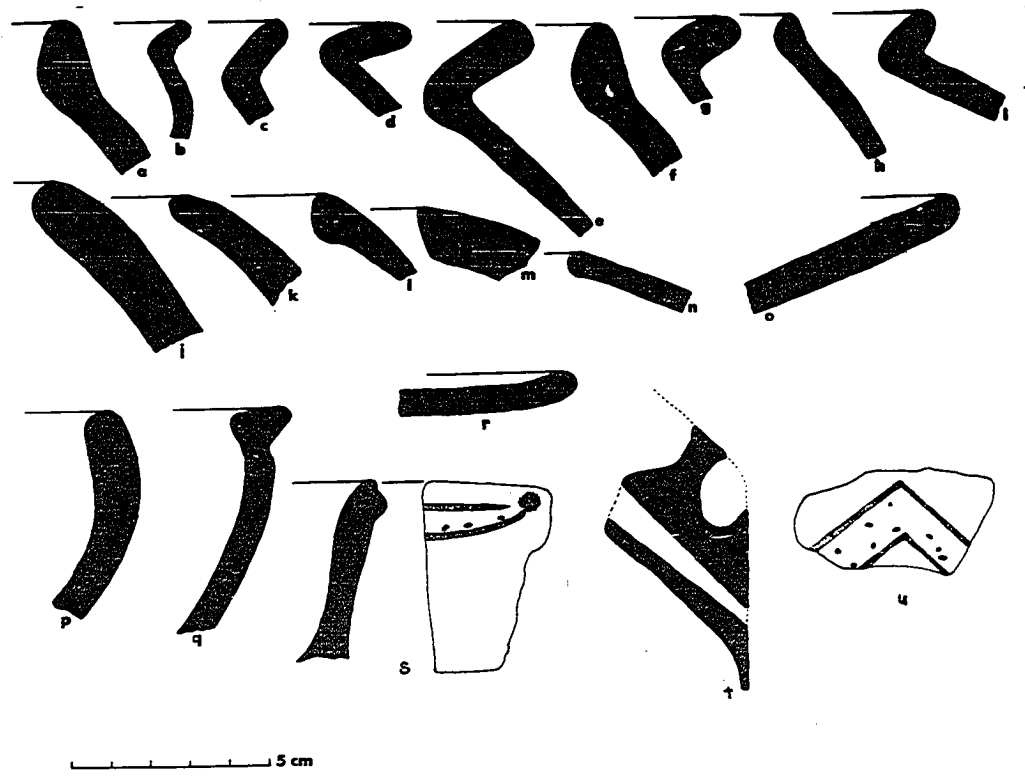


Figure 32. San Esteban Plain

Figure 33. San Esteban Plain Incised, tecomates

a: 325, b: 32, c: 201, d: 200, e: 307, f: 322, g: 312,
h: 308

Figure 34. Placitas Red

a-i: Placitas Red Incised, high-neck jars
j: Placitas Red Incised, Punctate Fillet, high-neck jar
k-m: Placitas Red Punctate Fillet, high-neck jars
n-s: Placitas Red, high-neck jars
t: Placitas Red, low-neck jar
u: Placitas Red, probable high-neck jar
v-x: Placitas Red bowls
y: Placitas Red, low-neck jar
z-b': Placitas Red, tecomates

a: 314A, b: 86, c: 201, d: 313, e: 20, f: 27, g: 420,
h: 322, i: 201, j: 410, k: 33, l: 325, m: 307, n: 312,
o: 360, p: 201, q: 307, r: 321, s: 85, t: 201, u: 431,
v: 201, w: 308, x: 87, y: 201, z: 361, a': 202, b': 200

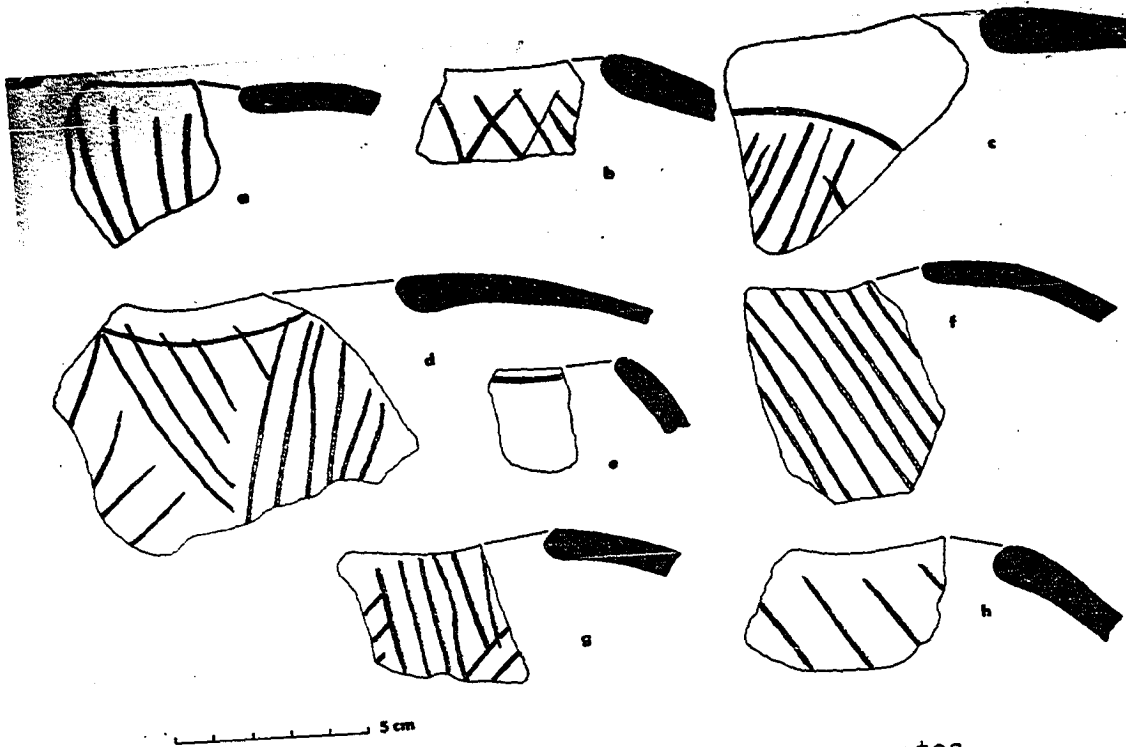


Figure 33. San Esteban Plain, Incised, tecomates

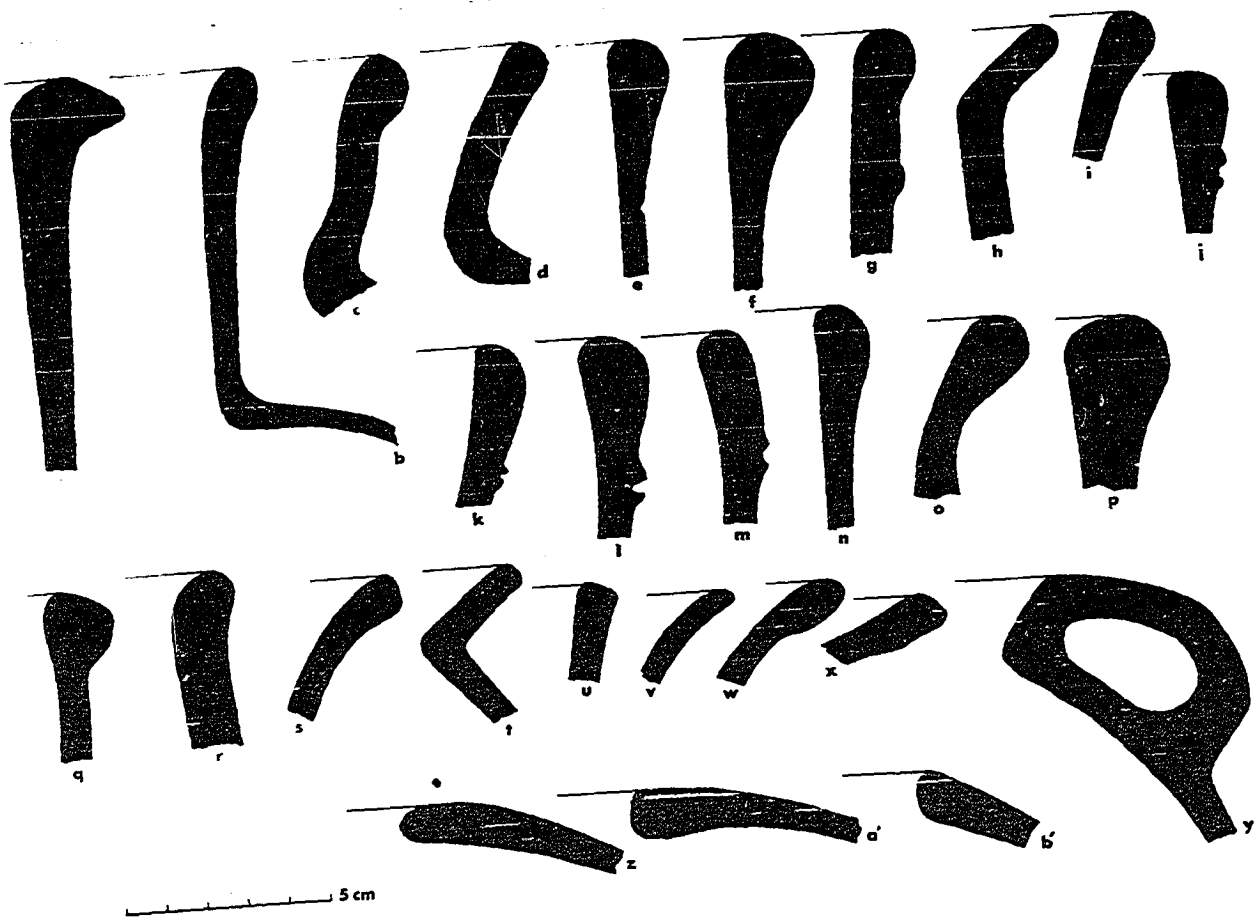


Figure 34. Placitas Red

Figure 35. Placitas Red

a-c: Placitas Red
 d-e: Placitas Red Incised, tecomates
 f-g: Placitas Red Incised and Punctate
 h-o: Placitas Red Incised
 p: Placitas Red, spout

a: 325, b: 323, c: 420, d: 312, e: 153, f: 26, g: 306,
 h: 201, i: 83, j: 39, k: 323, l: 430, m: 31, n: 201,
 o: 201, p: 201

Figure 36. Izalco Usulután

a-d: flat-base bowls
 e-h: ring-base bowls
 i-k: dimple bases
 l-o: hollow and solid mammiform supports
 p-r: spouts
 s-t: Izalco Usulután Incised
 u: flaring-wall bowl with fish (?) design on rim

a: 319, b: 85, c: 201, d: 319, e: 85, f: 322, g: 422,
 h: 322, i: 325, j: 312, k: 325, l: 322, m: 307, n: 28,
 o: 309, p: 202, q: 420, r: 422, s: 410, t: 201, u: 57

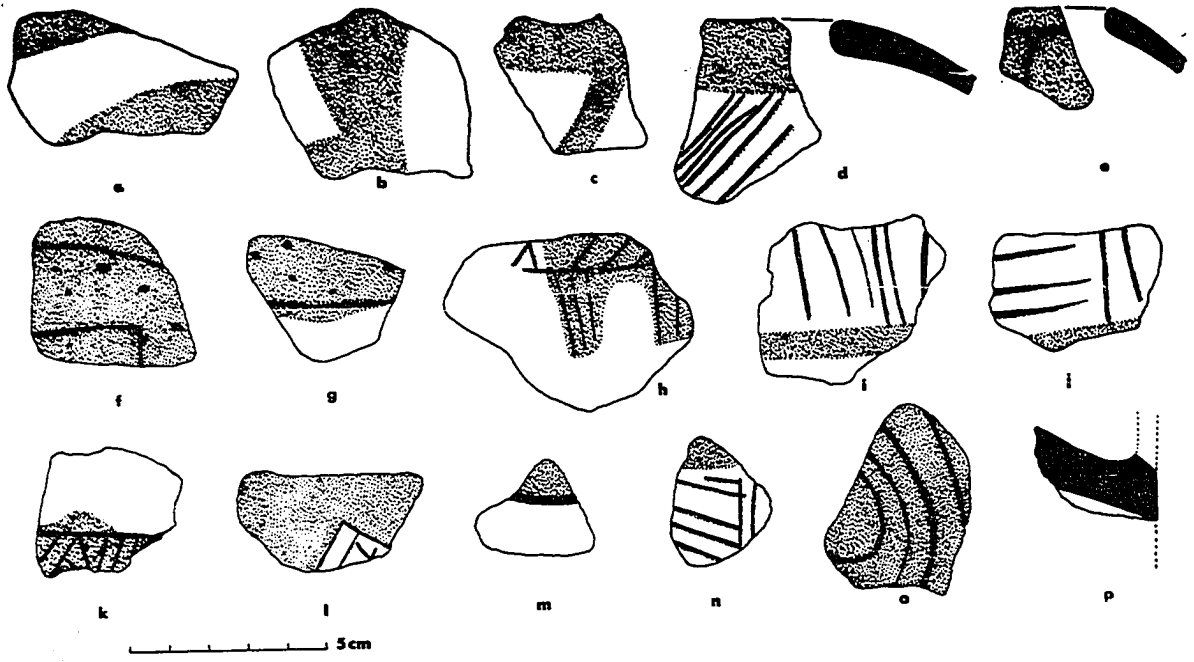


Figure 35. Placitas Red

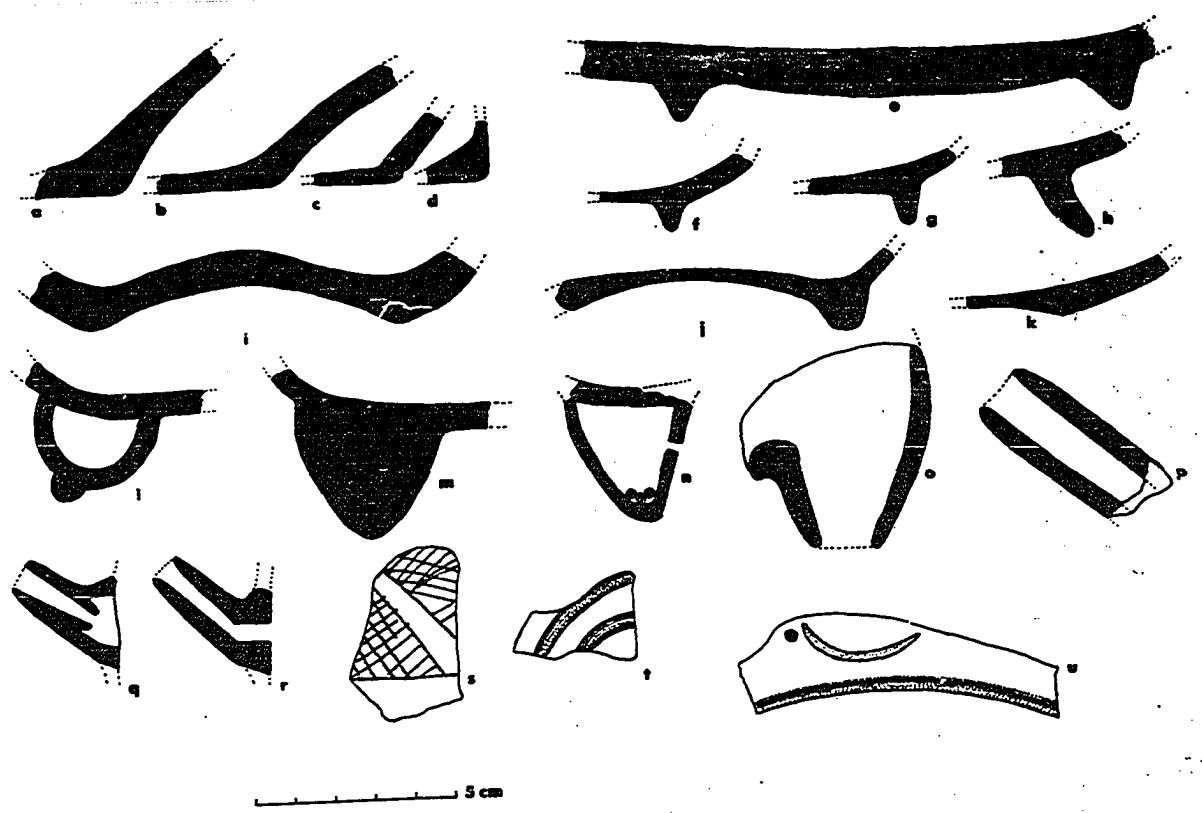


Figure 36. Izalco Usulután



Figure 37. Izalco Usulután bowls. a-m: flaring-wall bowls, wide-everted rims; n-w: flaring-wall bowls; x-j': S-Z angle bowls.
 a: 201, b: 322, c: 430, d: 120, e: 323, f: 200, g: 410, h: 200, i: 325, j: 322, k: 420, l: 200, m: 311, n: 322, o: 84, p: 112, q: 38, r: 154, s: 322, t: 155, u: 201, v: 323, w: 308, x: 420, y: 323, z: 320, a': 361, b': 351, c': 201, d': 201, e': 106, f': 320, g': 305B, h': 202, i': 201, j': 410.



Figure 38. Izalco Usulután bowls.

a-e: S-Z angle bowls; f,g,i: flaring-wall bowls; h: S-Z angle bowl; j-o: flanged bowls; p-s: grooved bowls; t-v: faceted-flange bowls.

a: 324, b: 152; c: 250, d: 106, e: 322, f: 56, g: 322, h: 140, i: 140, j: 140, k: 361, l: 325, m: 84, n: 157, o: 305B, p: 410, q: 420, r: 200, s: 200, t: 84, u: 202, v: 313

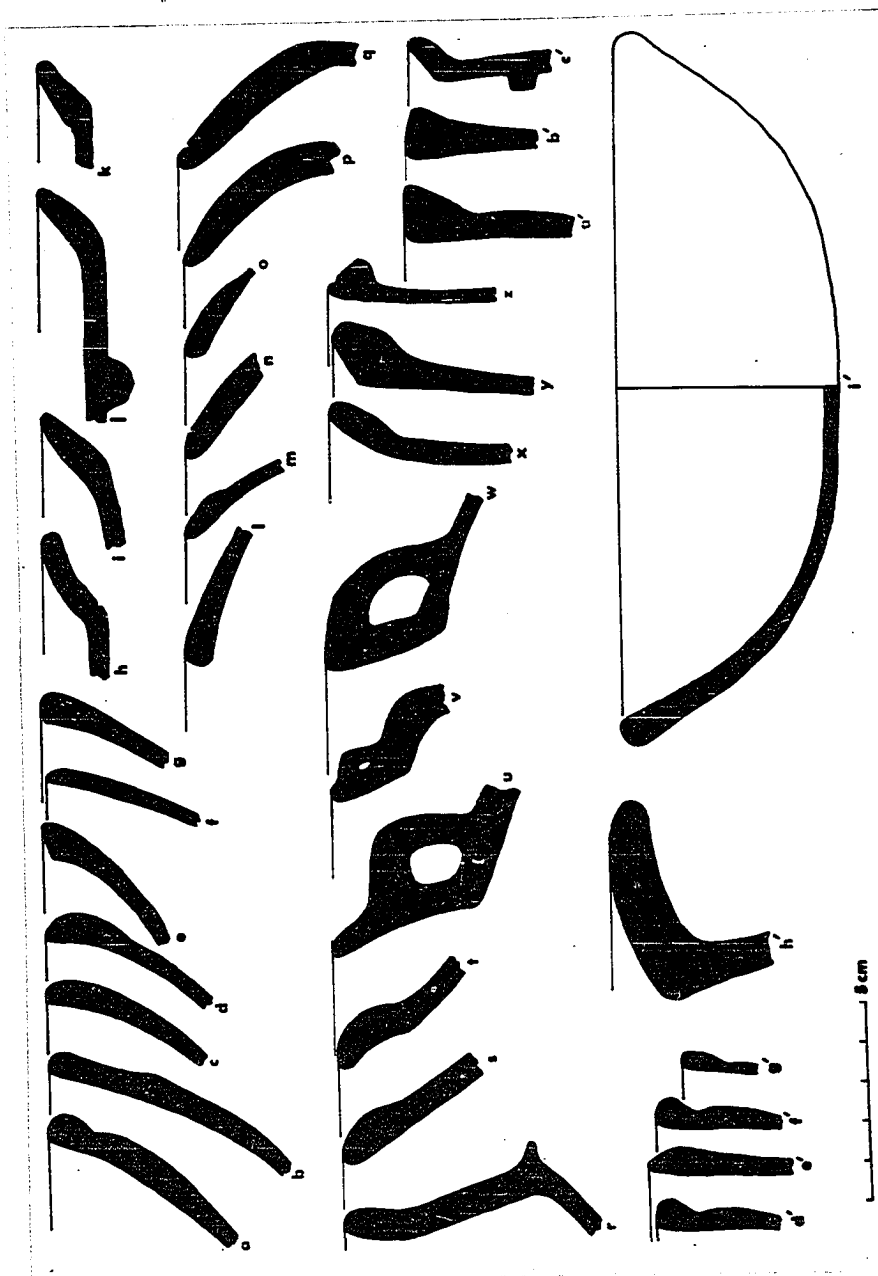


Figure 39. Izalco Usulután
 a-g: convex-wall bowls; h-k: dishes; l-q: tecomates,
 r: flanged jar; s-w: restricted-neck jars; x-g':
 vertical-wall vessels; h': Coarse Variety, jar; i':
 flaring-wall bowl
 a: 44, b: 230, c: 323, d: 310, e: 321, f: 310, g: 320,
 h: 420, i: 119, j: 352, k: 422, l: 410, m: 420, n: 76,
 o: 200, p: 312, q: 361, r: surface, East Group, s: 201,
 t: 352, u: 308, v: 201, w: 324, x: 111, y: 410, z: 201,
 a': 200, b': 410, c': 319, d': 152, e': 430, f': 153,
 g': 410, h': 55, i': 322

Figure 40. Izalco Usulután

a-l: low-neck jars
m-q: high-neck jars
r-s: Coarse Incised, high-neck jars

a: 200, b: 304, c: 312, d: 320, e: 201, f: 29, g: 200,
h: 324, i: 410, j: 27, k: 87, l: 430, m: 202, n: 201,
o: 11, p: 202, q: 106, r: 309, s: 201

Figure 41. Pinos Black-brown

a: 201, b: 304, c: 312, d: 420, e: 422, f: 30, g: 231,
h: 324, i: 201, j: 430, k: 322, l: 430, m: 431, n: 430,
o: 76, p: ?, q: 313, r: 410, s: 201, t: 422

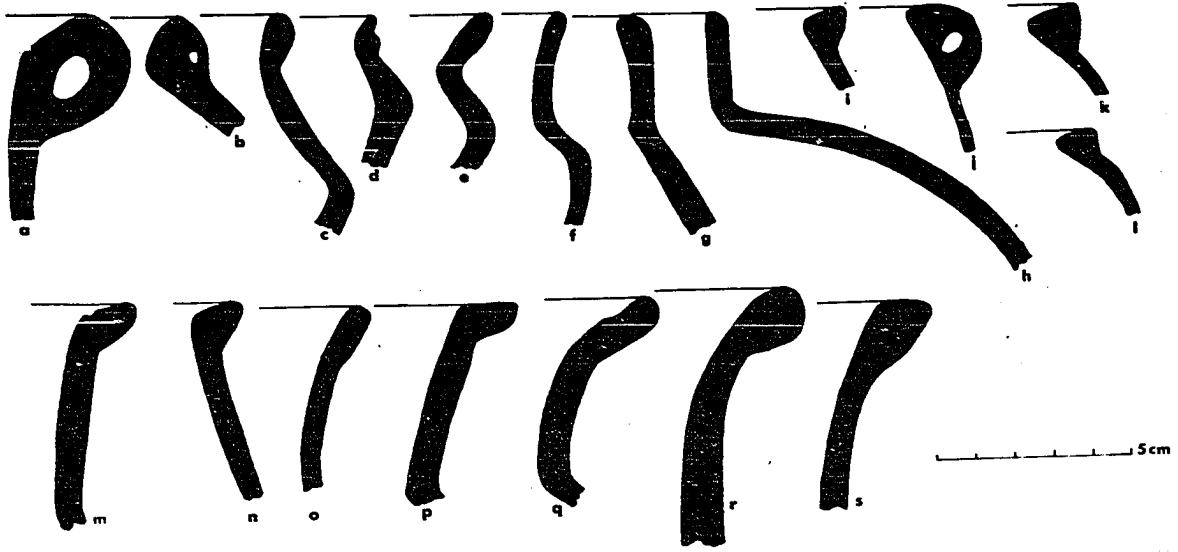


Figure 40. Izalco Usulután jars

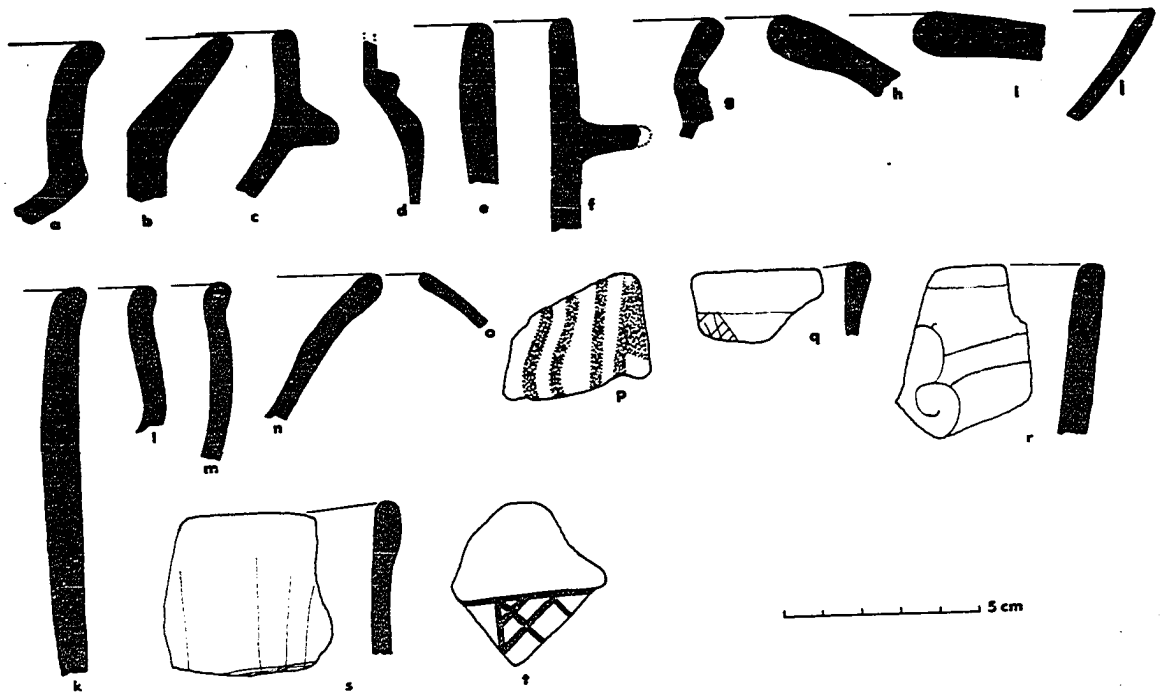


Figure 41. Pinos Black-brown (a-j), Pinos Black-brown, Red Painted Variety (k-p), Canchón Fine-incised (q-s), Ilopango Red-filled (t)



Figure 42. Moncagua Plain.

a-h: flaring-wall bowls; i: Incised, flaring-wall bowl;
 j-n: convex-wall bowls; o-p: S-Z angle bowls; q-r:
 restricted shallow bowls; s-u: vertical-wall vessels;
 v-y: restricted-neck jars; z-a': low-neck jars; b'-e':
 Punctate Rim (area between arrows is punctated)

a: 410, b: 230, c: 250, d: 230, e: 360, f: 422, g: 230,
 h: 82, i: 231, j: 301, k: 230, l: 200, m: 430, n: 230,
 o: 230, p: 420, q: 21, r: 230, s: 410, t: 200, u: 200,
 v: 430, w: 430, x: 230, y: 301, z: 410, a': 230, b': 431,
 c': 422, d': 200, e': 420

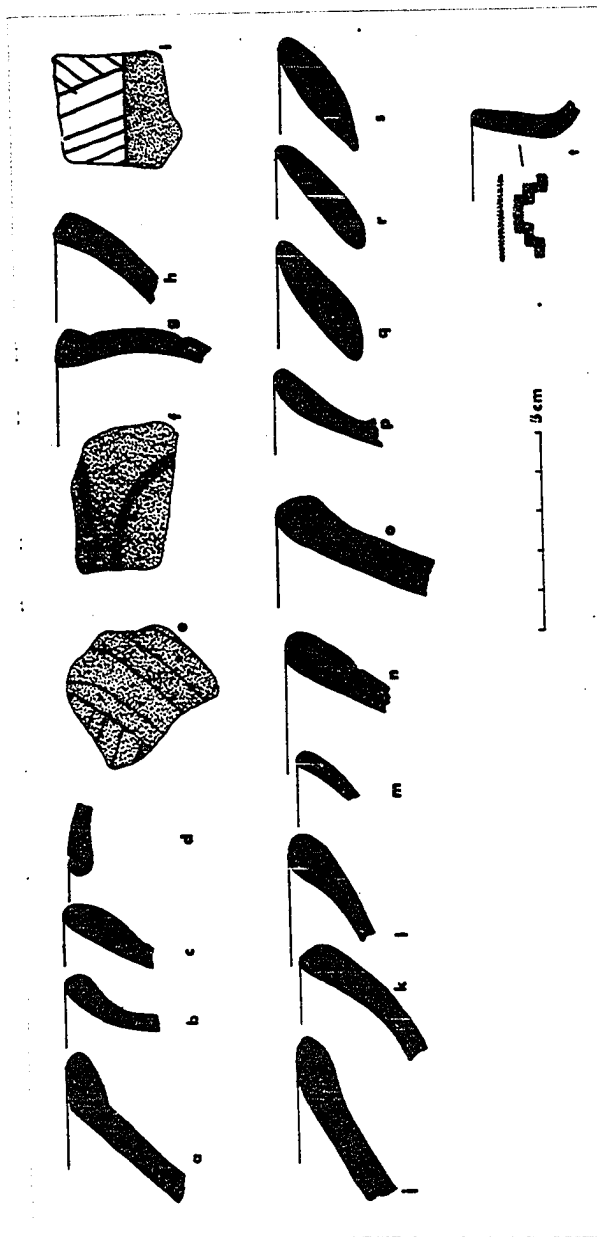


Figure 43. Uapala Ceramic Complex Minor Types
 a-d: Santa Tecla Red; e: Tacuba Incised; f: Copinula
 Graphite-painted; g-i: Izalco Usulután, Red painted,
 j-m: Fine paste red sherds; n: Red-on-white, o=p:
 Double-slip Usulután, q-s: Uapala White ware, prob-
 lematical objects; t: Fine paste red sherd with step
 design.

a: 33, b: 202, c: 430, d: 201, e: 420, f: 201, g: 323,
 h: 230, i: 410, j: 84, k: 83, l: 317, m: 431, n: 318,
 o: 323, p: 201, q: 311, r: 309, s: 200, t: 420

Figure 44. Moncagua Plain

a-d: high-neck jars
 e: Incised, high-neck jar
 f-i: tecomates
 j-l: Incised, tecomates
 m: spout
 n-o: solid tubular problematical objects
 p-q: potstands
 r-t: solid supports
 u: hollow animal head effigy support

a: 149, b: 200, c: 410, d: 82, e: 420, f: 44, g: 230,
 h: 230, i: 41, j: 231, k: 231, l: 200, m: 250, n: 250,
 o: 250, p: 250, q: 115, r: 230, s: 302, t: 101, u: 401

Figure 45. Sirama Red, Early Variety

a-d: high-neck jars
 e-g: flaring-wall bowls
 h-i: convex-wall bowls
 j: ring base (probably trade)
 k: Incised and Punctate

a: 141, b: 200, c: 420, d: 71, e: 77, f: 420, g: 430,
 h: 250, i: 250, j: 442, k: 420

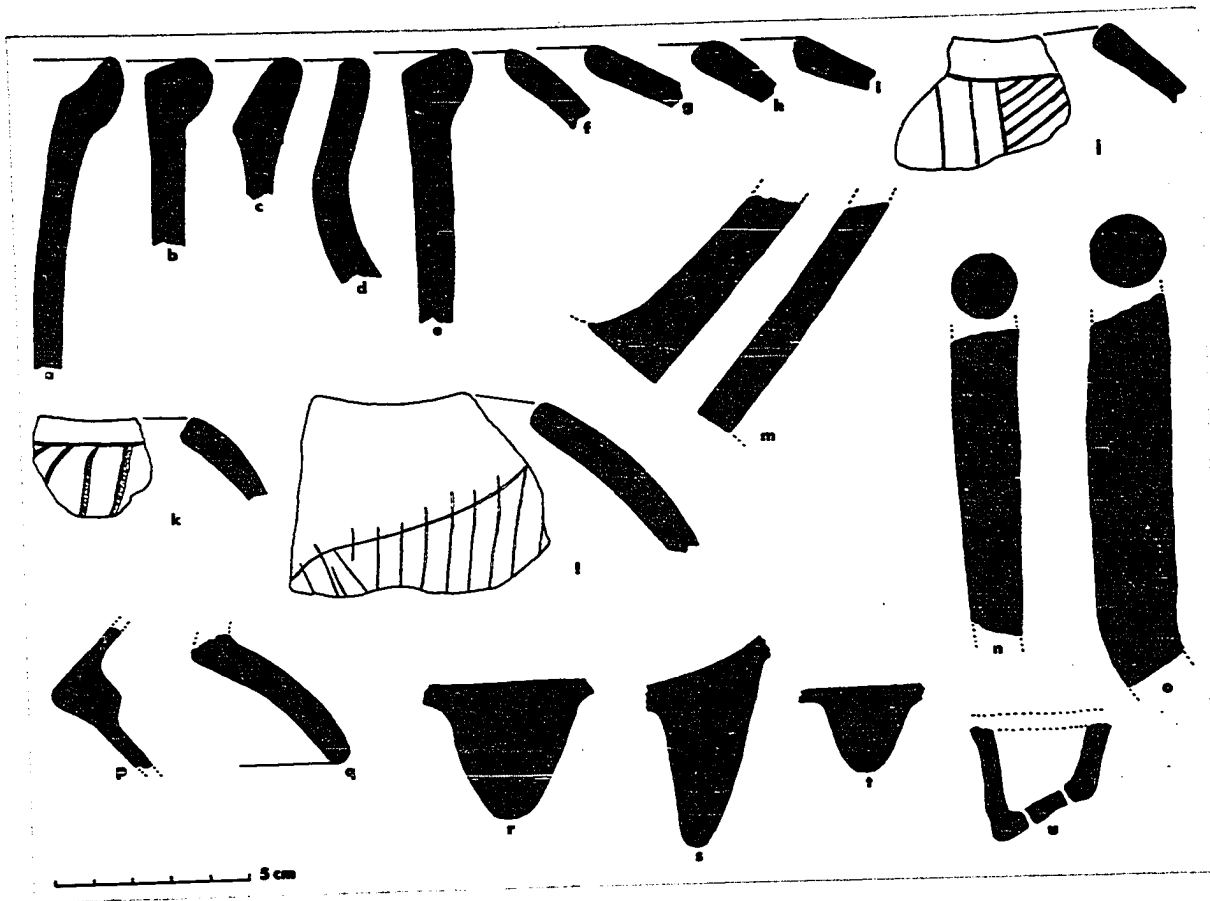


Figure 44. Moncagua Plain

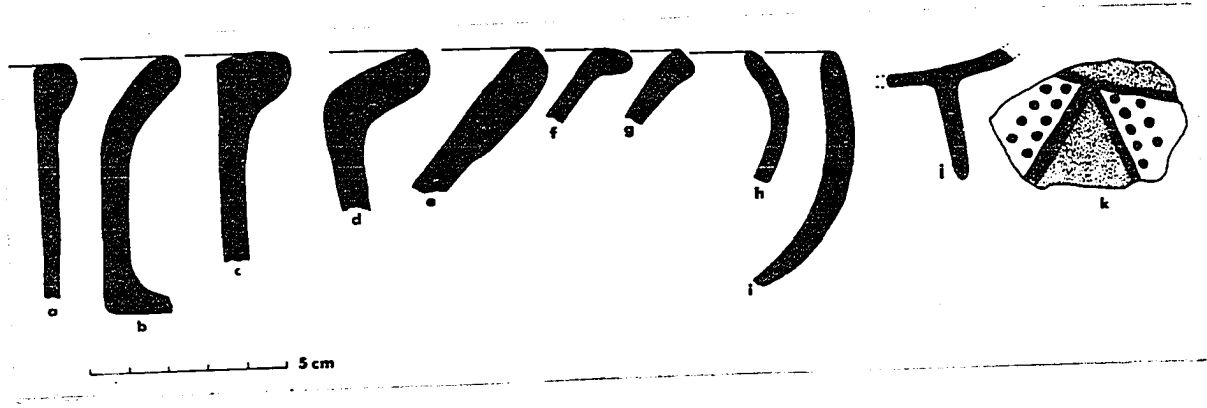


Figure 45. Sirama Red, Early Variety

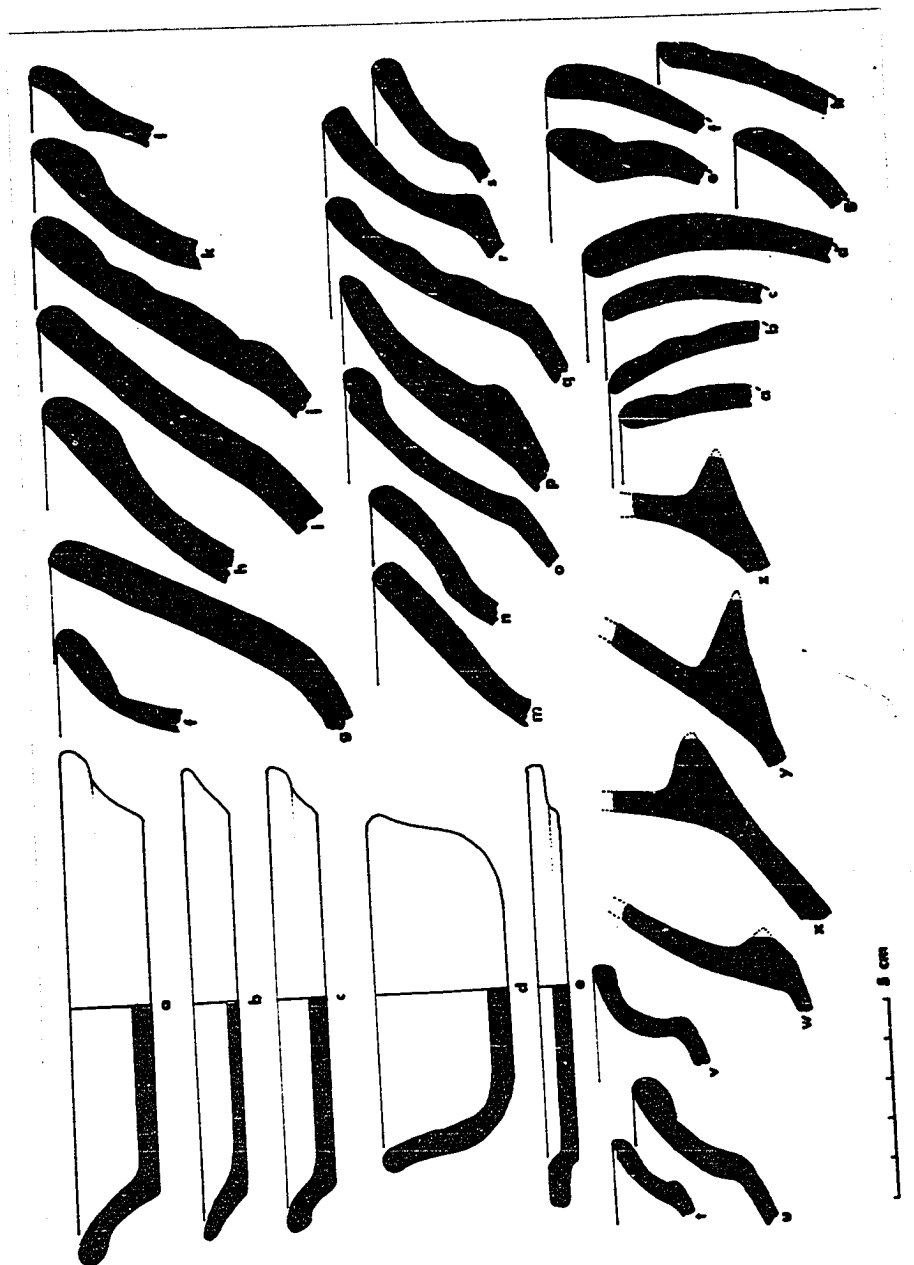


Figure 46. Tongolona Orange bowl and palette
 a-d: flaring-wall bowls; e: palette; f-n: flaring-wall
 bowls; o-v: S-Z angle bowls; w-z: faceted-flange bowls;
 a'-d': restricted shallow bowls; e'-h': convex-wall bowls
 a: 230, b: 230, c: 230, d: 82, e: 158, f: 201, g: 250,
 h: 82, i: 80, j: 420, k: 52, l: 430, m: 420, n: 410,
 o: 250, p: 422, q: 410, r: 82, s: 230, t: 200, u: 200,
 v: 231, w: 230, x: 200, y: 250, z: 200, a': 230, b': 420,
 c': 82, d': 430, e': 230, f': 250, g': 410, h': 420

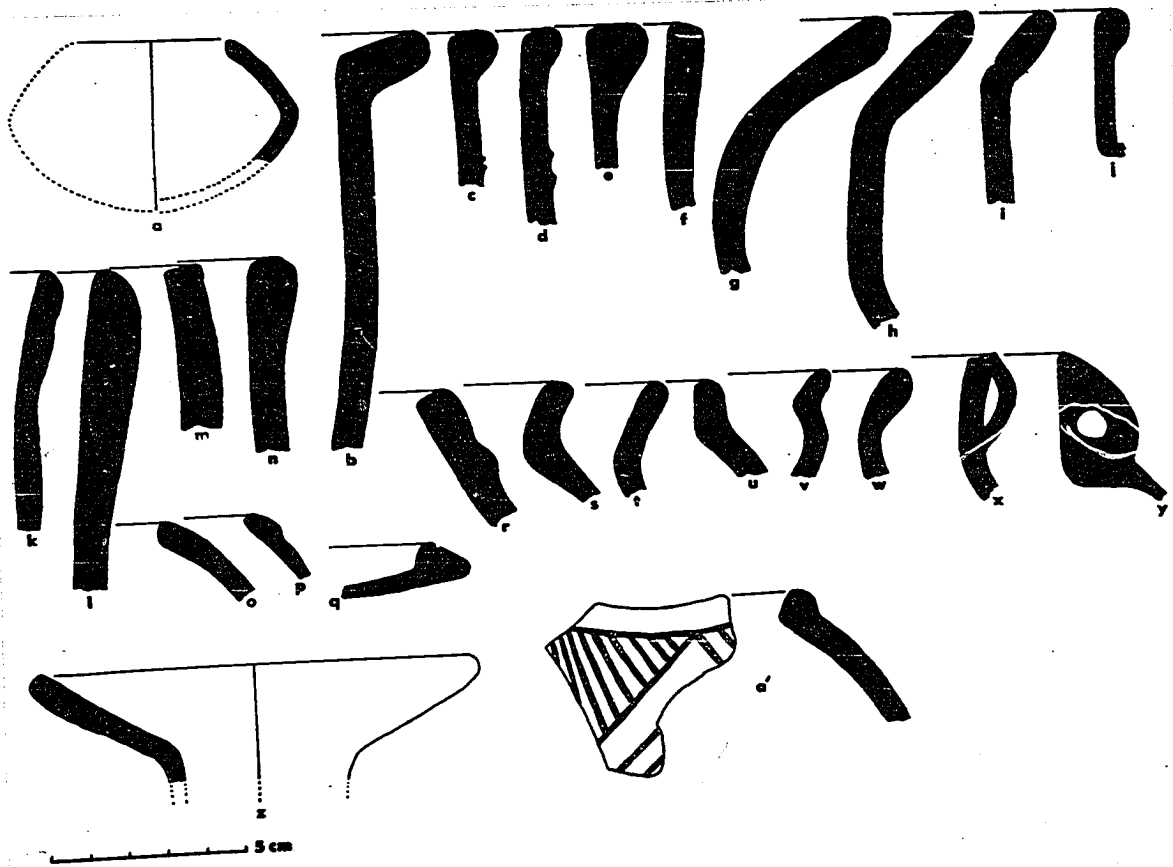


Figure 47. Tongolona Orange

a: miniature restricted-neck jar; b: Incised, high-neck jar; c-d: Impressed Fillet, high-neck jars; e-j: high-neck jars; k-n: vertical-wall vessels; o-p: tecomates; q: small dish; r: restricted-neck jar; s-y: low-neck jars; z: potstand; a': Incised, tecomate

a: ?, b: 107, c: 200, d: 430, e: 200, f: 81, g: 152, h: 81, i: 46, j: 106, k: 230, l: 410, m: 80, n: 430, o: 200, p: 304, q: 200, r: 231, s: 230, t: 82, u: 83, v: 200, w: 84, x: 230, y: 422, z: 304, a': 200

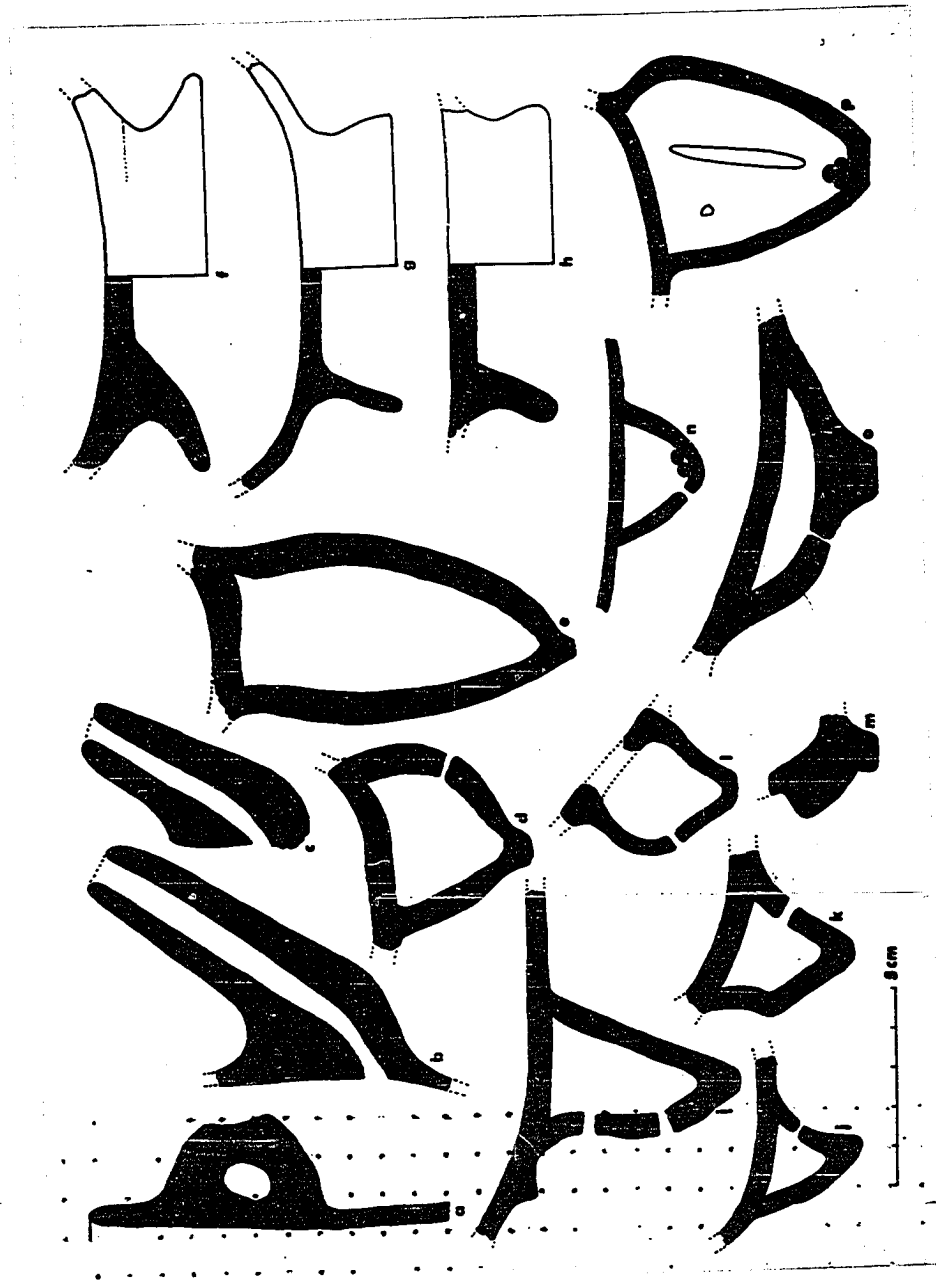


Figure 48. Tongolona Orange
 a: vertical-wall vessel with modeled animal head; b-c:
 spouts; d-e: supports; f-h: ring bases; i-p: supports.
 a: 200, b: 200, c: 230, d: 250, e: 230, f: 81, g: 250,
 h: 230, i: 200, j: 250, k: 302, l: 250, m: 410, n: 111,
 o: 200, p: 81



Figure 49. Chaparrastique Red-on-orange (a-x),
Comacarán Orange-on-white (y-z)

a-b: vertical-wall vessels; c: high-neck jar; d-f: low-neck jars; g-k: convex-wall and restricted bowls; l: flanged bowl; m-t: flaring-wall bowls; u-v: S-Z angle bowls; w: red design on outside wall of S-Z angle bowl; x: Punctate Fillet, high-neck jar; y: low-neck jar; z: support

a: 87, b: 250, c: 420, d: 201, e: 430, f: 420, g: 200, h: 420, i: 420, j: 82, k: 200, l: 400, m: 82, n: 81, o: 230, p: 420, q: 250, r: 250, s: 82, t: 200, u: 250, v: 82, w: 250, x: 250, y: 200, z: 250



Figure 50. Hato Nuevo Red-on-orange-on-white (a-i),
 zamorán Red-on-white (j-k)
 a: ring base, b-f: convex-wall bowls; g-h: supports,
 i-j: red designs; low-neck jar, k
 a: 250, b: 410, c: 200, d: 431, e: 400, f: 422, g:200,
 h: 430, i: 200, j: 200, k: 200



Figure 51. Obrajuelo Plain
 a-n: flaring-wall and S-Z angle bowls; o-s: vertical-wall
 vessels; t-x: restricted bowls; y-b': convex-wall bowls
 a: 420, b: 200, c: 400, d: 200, e: 442, f: 200, g: 41,
 h: 200, i: 442, j: 430, k: 200, l: 400, m: 400, n: 250,
 o: 420, p: 420, q: 250, r: 410, s: 430, t: 410, u: 250,
 v: 442, w: 250, x: 420, y: 430, z: 200, a': 442, b': 420



Figure 52. Obrajuelo Plain

a-g: convex-wall bowls; h-u: low-neck and restricted-neck jars; v: high-neck jar; w-x: low-neck jars; y-e': high-neck jars

a: 410, b: 441, c: 250, d: 410, e: 200, f: 420, g: 442, h: 442, i: 200, j: 441, k: 442, l: 410, m: 442, n: 410, o: 442, p: 430, q: 200, r: 430, s: 420, t: 400, u: 420, v: 250, w: 430, x: 410, y: 410, z: 420, a': 400, b': 420, c': 400, d': 442, e': 140



Figure 53. Obrajuelo Plain

a-d: tecomates; e: large dish; f-g: Decorated Fillet, convex-wall bowls; h: Decorated Fillet, restricted-neck jar or tecomate; i-j: Decorated Fillet, low-neck jars; k-l: comals; m-r: supports

a: 401, b: 430, c: 420, d: 420, e: 420, f: 400, g: 420, h: 431, i: 401, j: 401, k: 420, l: 200, m: 200, n: 400, o: 400, p: 148, q: 200, r: 200

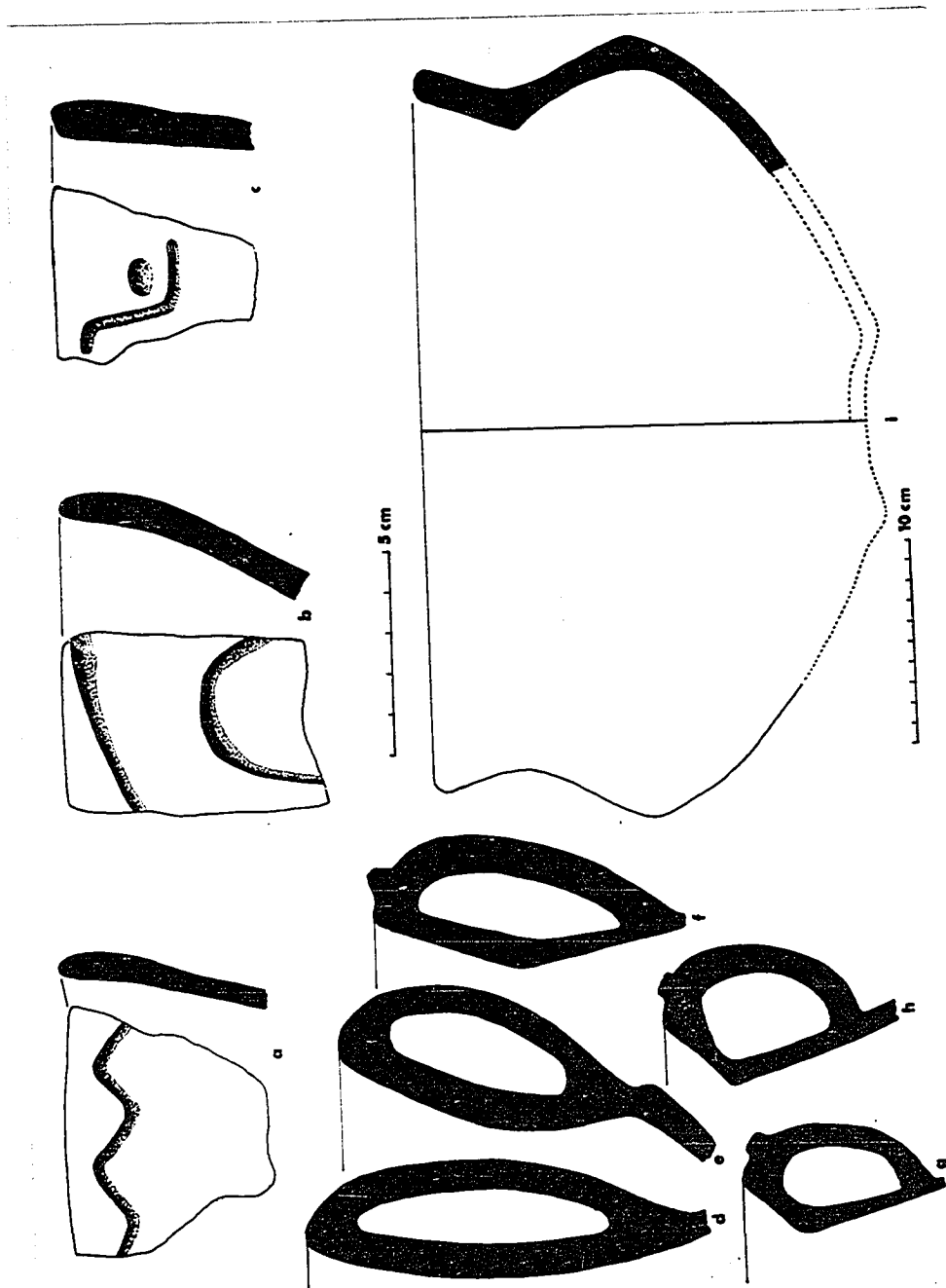


Figure 54. Obrajuelo Plain (a-c, 5 cm. scale; d-i, 10 cm. scale)
 a-b: Broad Incised, flaring-wall bowls; c: Broad Incised and Punctate, vertical-wall vessel; d: high-neck jar; e: S-Z angle bowl; f-i: low-neck jars
 a: 200, b: 250, c: 20, d: 422, e: 420, f: 420, g: 430, h: 420, i: 140

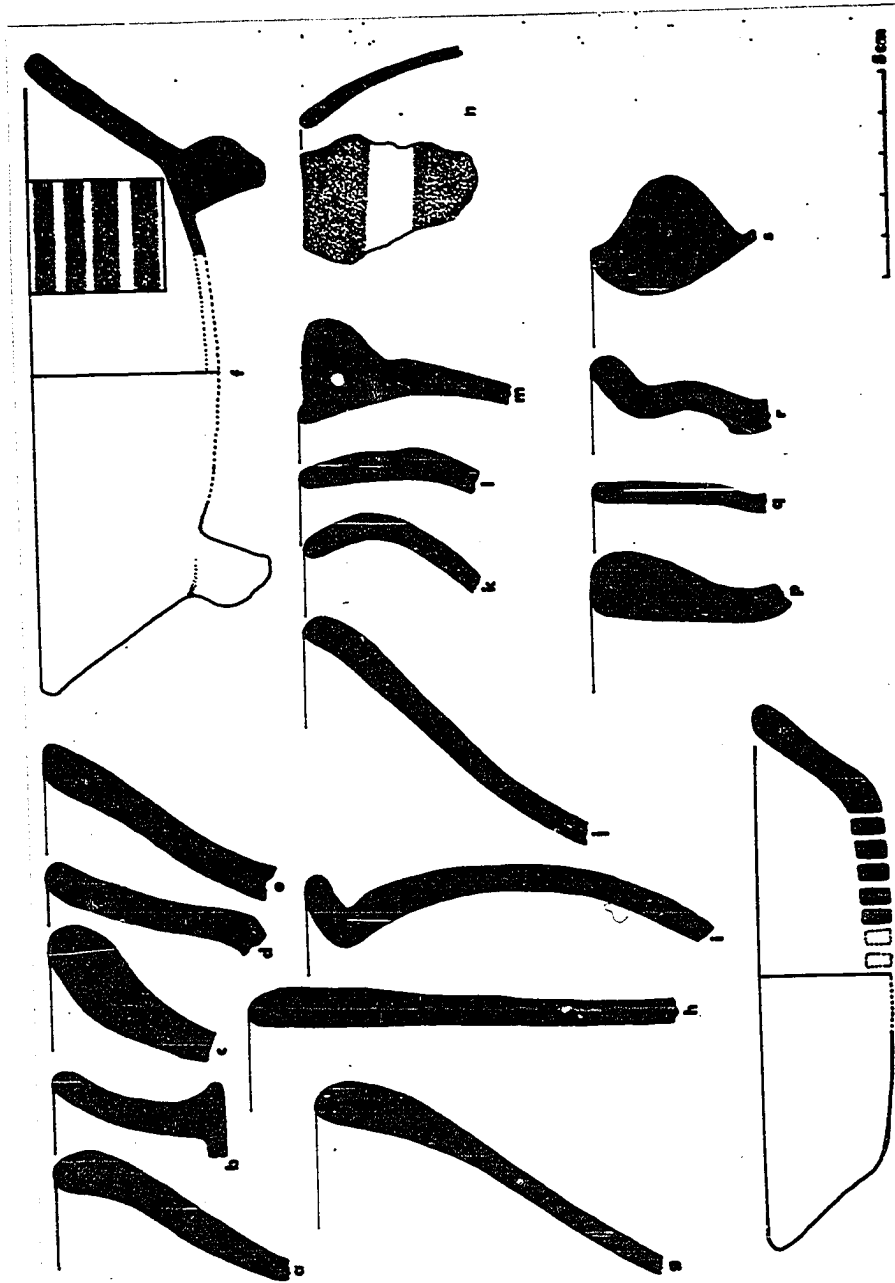


Figure 55. Sirama Red
 a-f: flaring-wall bowls; g: Broad Incised, flaring-wall bowl; h: Broad Incised, vertical-wall vessel; i: Broad Incised and Punctate, low-neck jar; j: Broad Incised and Punctate, flaring-wall bowl; k-n: convex-wall and restricted bowls; o: strainer; p-s: low-neck jars
 a: 441, b: 200, c: 250, d: 410, e: 420, f: 230, g: 420, h: 200, i: 430, j: 431, k: 200, l: 442, m: 430, n: 230, o: cemetery, p: 422, q: 400, r: 250, s: 420

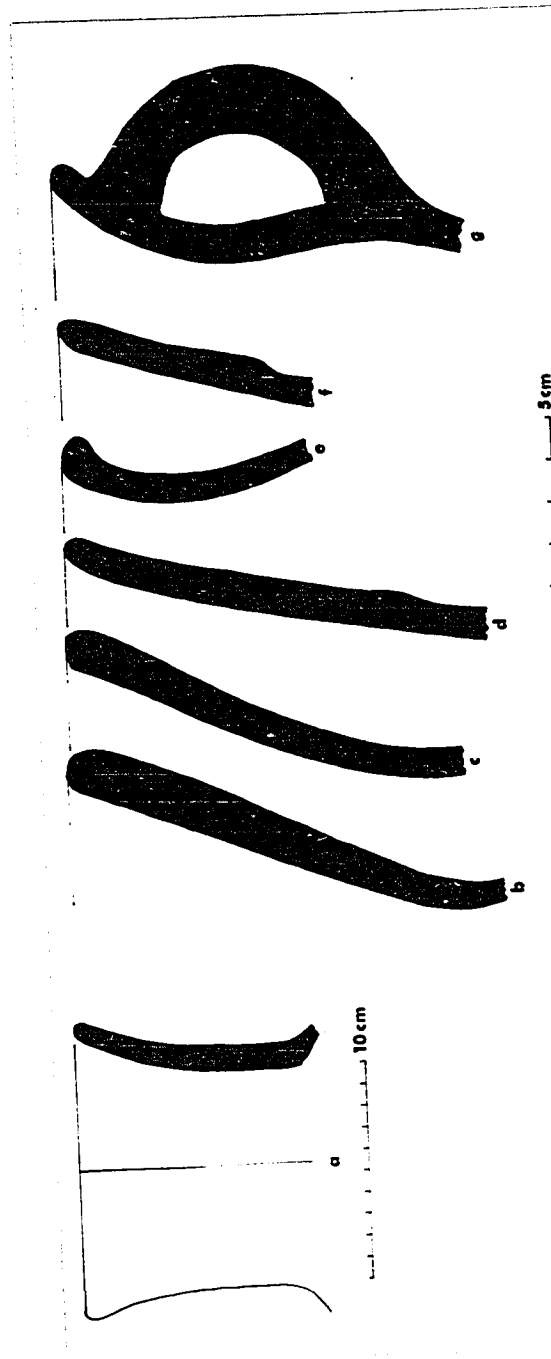


Figure 56. Sirama Red
 a-f: high-neck jars; g: S-Z angle bowl
 a: 420, b: 430, c: 420, d: 400, e: 420, f: 430, g: 250

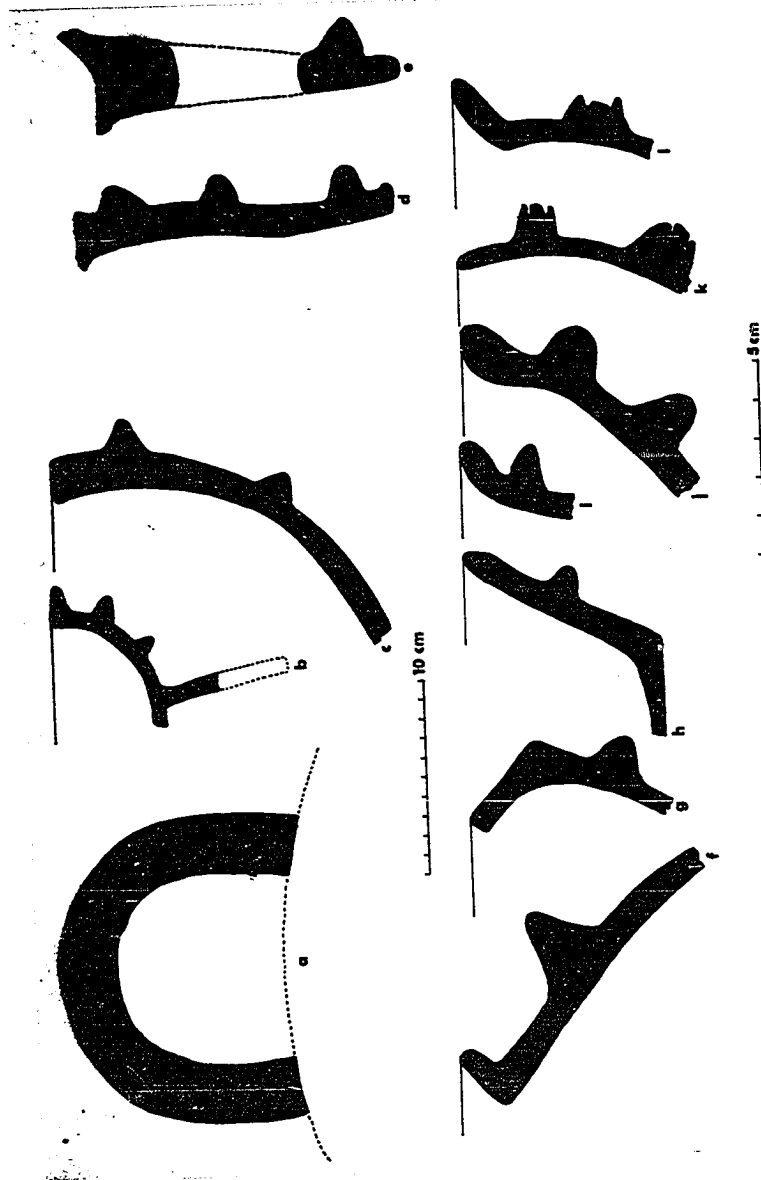


Figure 57. Lolotique Spiked
 a: loop handle; b-c: incensario upper portions; d-e:
 incensario bases; f: low-neck jar; g: constricted
 orifice vessel; h-i: flaring-wall bowls; k-l: unusual
 spike type
 a: 430, b: 420, c: 430, d: 400, e: 420, f: 430,
 g: 430, h: 200, i: 200, j: 420, k: 422, l: 410



Figure 58. Guayabal White

a-l: bowls; m: Broad Incised, flaring-wall bowl; n: flaring-wall bowl; o: Broad Incised, vertical-wall vessel; p-r: low-neck jars; s: dish; t-u: tecomates or restricted-neck jars; v: high-neck jar; w: ring-base bowl; x: spout; y-a': hollow supports (bowls); b': vertical-wall vessel with ring base

a: 420, b: 420, c: 410, d: 420, e: 420, f: 250, g: 410, h: 442, i: 250, j: 420, k: 410, l: 430, m: 200, n: 442, o: 200, p: 430, q: 441, r: 420, s: 200, t: 410, u: 410, v: 430, w: 250, x: 442, y: 250, z: 430, a': 400, b': 420



Figure 59. Delirio Red-on-white
 a-f: bowls; g-i: vertical-wall vessels; j-m: low-neck jars;
 n: miniature jar; o: high-neck jar; p-q: tecomates; r-a':
 flaring-wall bowls
 a: 442, b: 443, c: 443, d: 401, e: 410, f: 431, g: 141,
 h: 230, i: 400, j: 400, k: 250, l: 410, m: 431, n: 442,
 o: 431, p: 430, q: 200, r: 442, s: 230, t: 410, u: 420,
 v: 420, w: 250, x: 410, y: 410, z: 250, a': 410

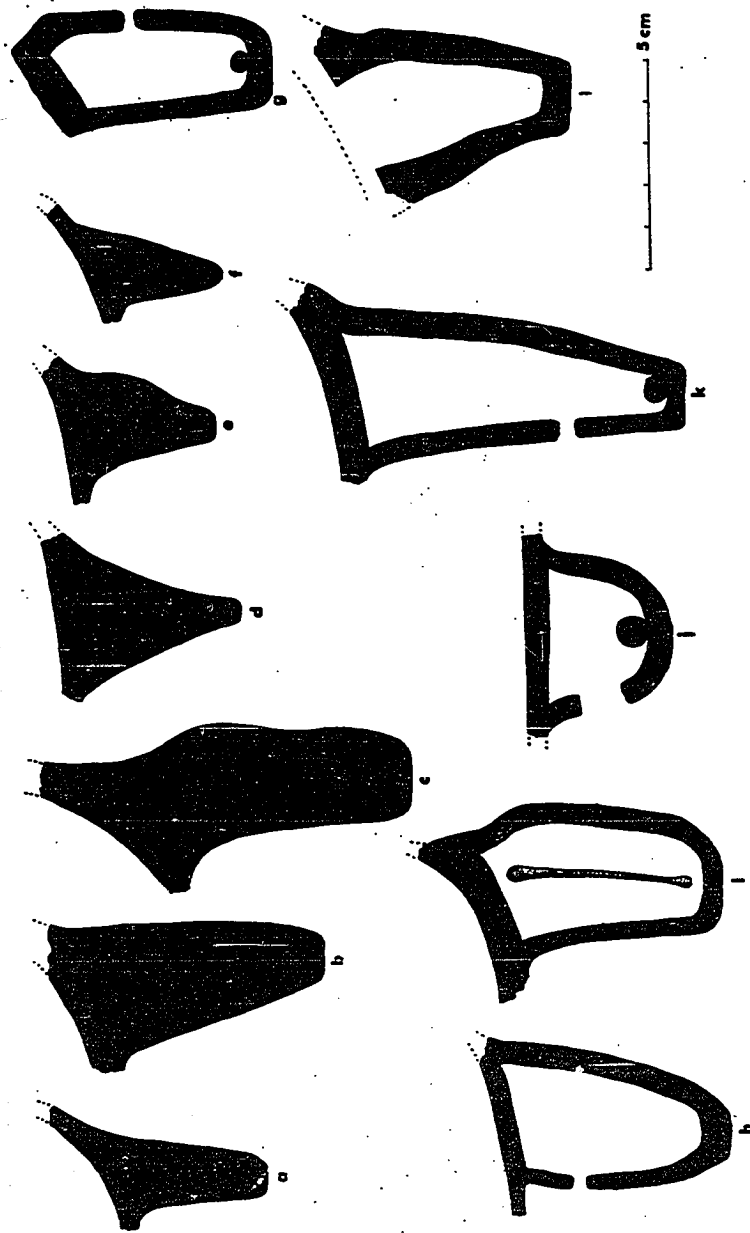


Figure 60. Shila II and Lepa Ceramic Complex fine paste supports.
 a: 351, b: 200, c: 250, d: 200, e: 410, f: 200, g: 401,
 h: ?, i: 200, j: 420, k: 250, l: 400



Figure 61. Quelepa Polychrome

a: vertical-wall vessel; b-e: convex-wall bowls;
 f: flaring-wall bowl; g-h: S-Z angle bowls; i-j:
 flaring-wall bowls; k: convex-wall bowl with everted
 rim; l-p: low-neck jars; q-r: flanged bowls; s-t:
 supports

a: 400, b: 410, c: 200, d: 442, e: 200, f: 420,
 g: 200, h: 400, i: 440, j: 400, k: 440, l: 442,
 m: 442, n: 420, o: 410, p: 430, q: 441, r: 430,
 s: 410, t: ?

Figure 62. Los Llanitos Polychrome

a-c: flaring-wall bowls
 d: characteristic five-tongued "flame" design
 e: characteristic red design, outer wall of vessel,
 below rim

a: 420, b: 420, c: 420

Figure 63. Minor Types of the Shila II and Leba Ceramic Complex

a-c: Chapeltique Orange-red, low-neck jars
 d-f: Chapeltique Orange-red, bowls
 g: Chapeltique Orange-red, restricted bowl
 h-i: Chapeltique Orange-red Incised
 j: Chapeltique Orange-red Incised, Red and White Painted,
 high-neck jar
 k-m: Aramuaca Orange, bowls
 n-o: Uluazapa Flaky Red, bowls
 p: Chapeltique Orange-red, Red variant, Incised

a: 410, b: 420, c: 400, d: 410, e: 430, f: 430, g: 420,
 h: 441, i: 410, j: 400, k: 250, l: 420, m: 442, n: 400,
 o: 441, p: 420

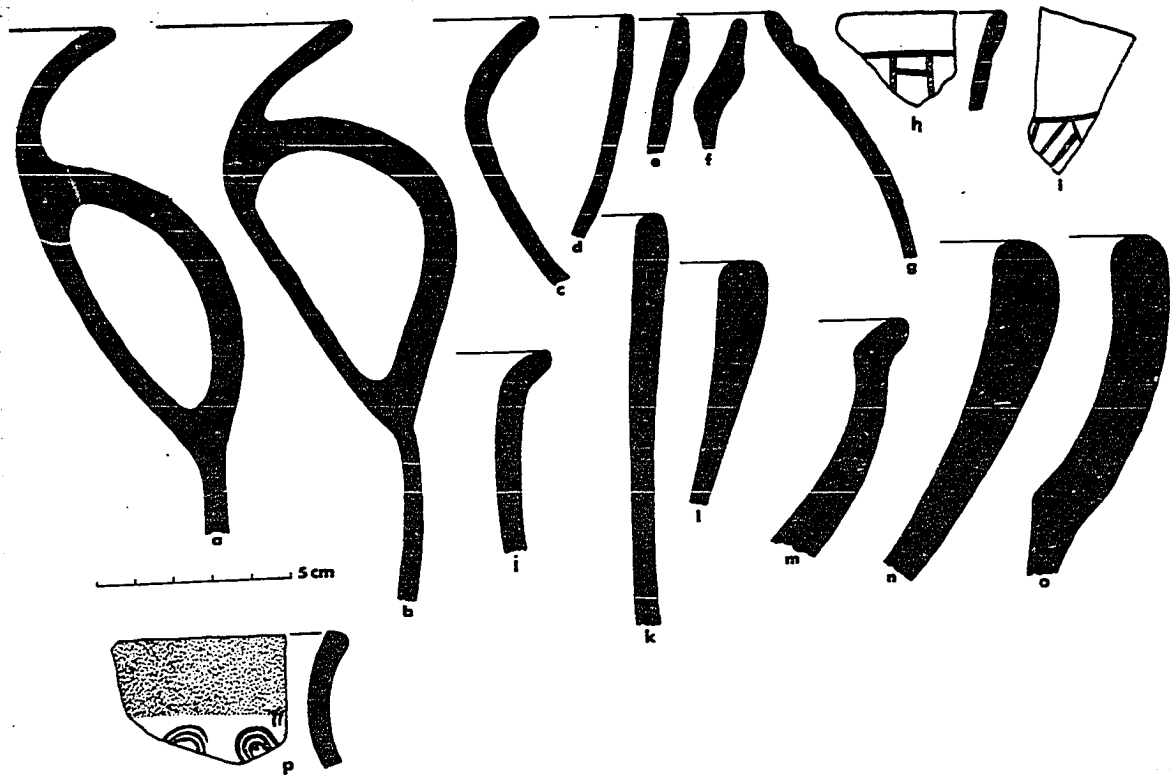
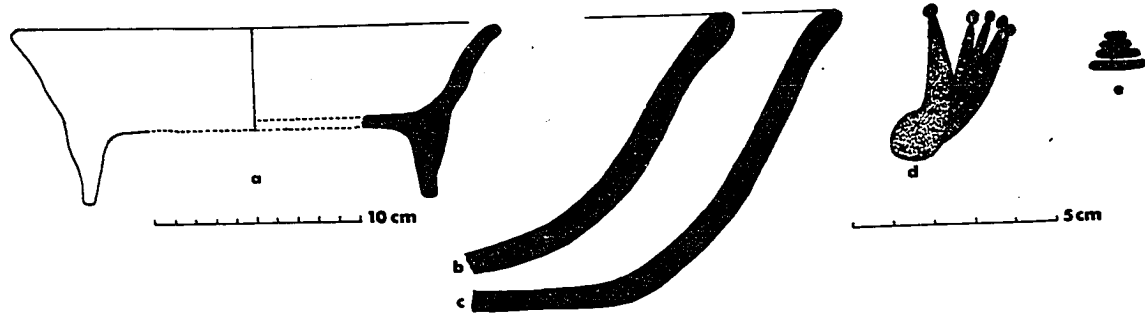


Figure 62. Los Llanitos Polychrome

Figure 63. Minor Shila II and Lepa Ceramic Complex Types (a-j, p: Chapeltique Orange-red; k-m: Aramuaca Orange; n-o: Uluazapa Flaky Red)

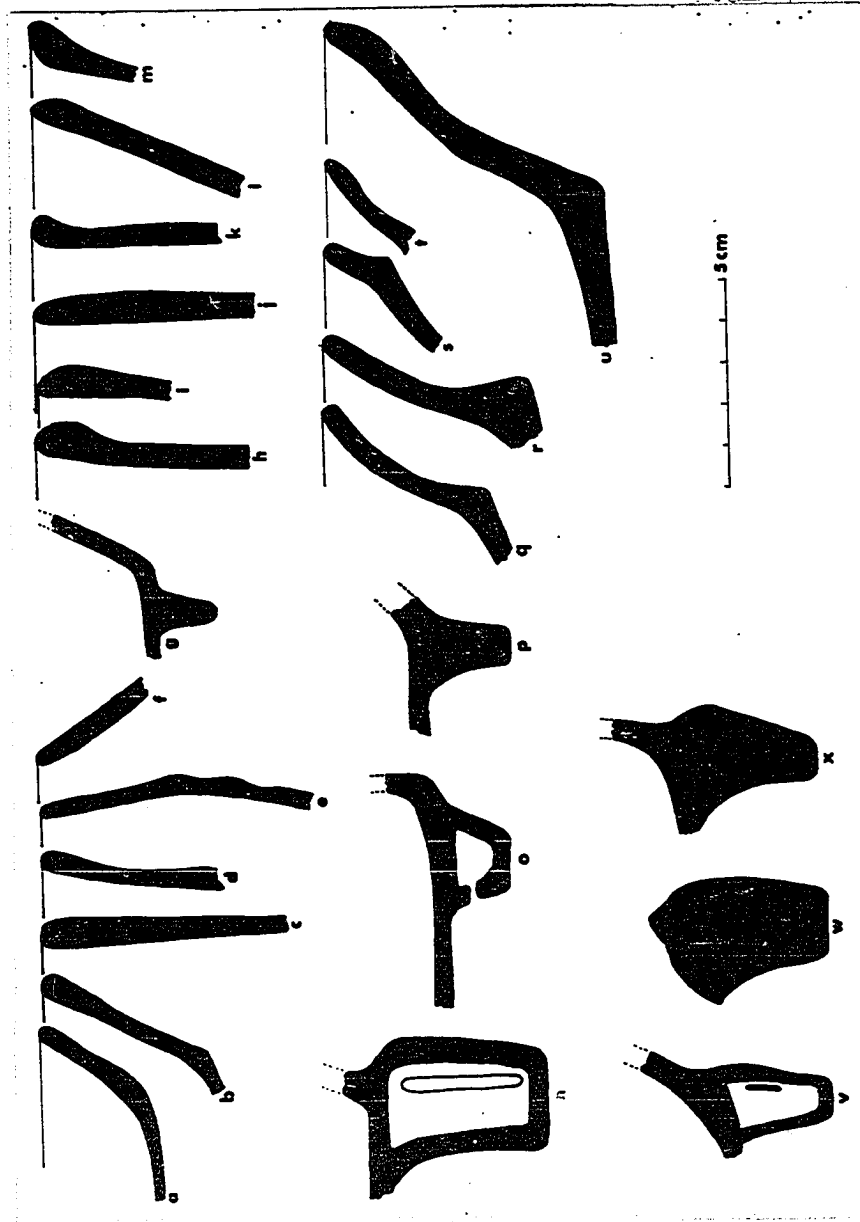


Figure 64. a-b: Jute Stuccoed, flaring-wall bowls; c-e: Jute Stuccoed, vertical-wall vessels; f: Jute Stuccoed, restricted bowl; g: Jute Stuccoed; h-k: Tecomatal Polychrome, vertical-wall vessels; l-m: Tecomatal Polychrome, flaring-wall bowls; n-p: Tecomatal Polychrome, supports; q-u: Campana Fine-line Polychrome, flaring-wall bowls; v-x: Campana Fine-line Polychrome, supports
 a: 401, b: 420, c: 431, d: 400, e: 442, f: 430, g: 443,
 h: 420, i: 400, j: 430, k: 422, l: 442, m: 420, n: 250,
 o: 442, p: 400, q: 250, r: 200, s: 420, t: 410, u: 200,
 v: ?, w: ?, x: 200

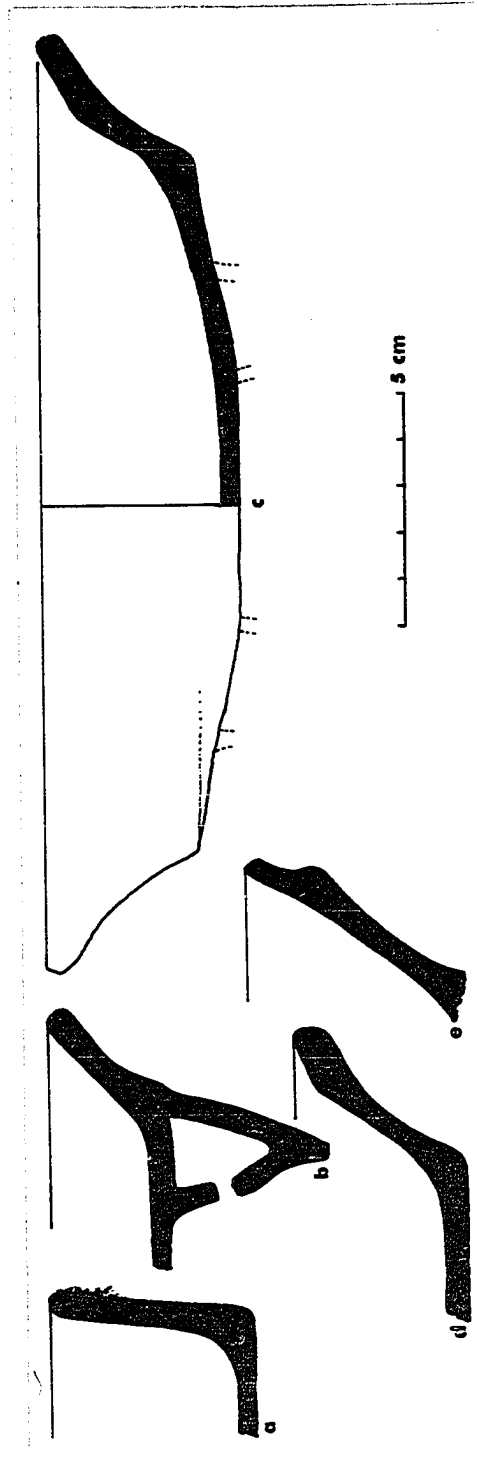


Figure 65. Los Llanitos Polychrome
 a: vertical-wall vessel; b-e: flaring-wall bowls
 a: 442, b: 200, c: 401, d: 430, e: 442

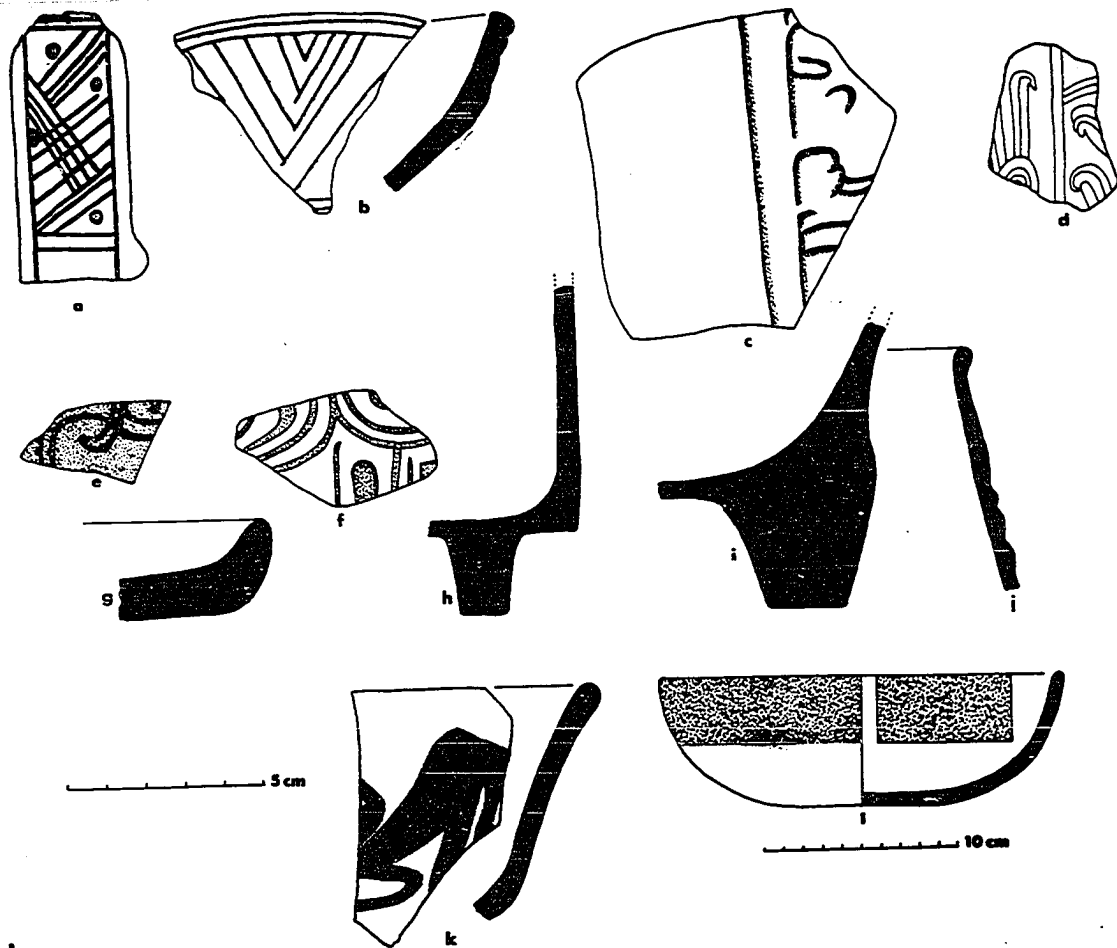
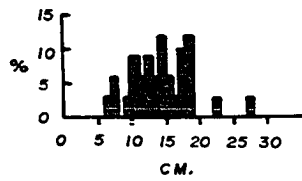


Figure 66. Minor Types of the Shila II and Lepa Ceramic Complex.

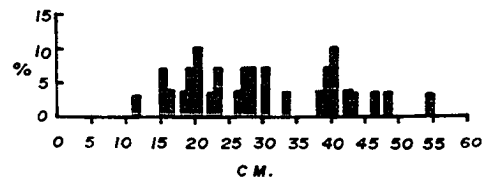
a-d: unclassified incised and engraved sherds; e: red-on-white, incised, related to sherds from Lo de Vaca, Comayagua Valley; f: black-on-yellow, incised, related to sherds from Lo de Vaca, Comayagua Valley; g: dish, painted white (paste and paint are identical to those of Lolotique Spiked); h: Fine paste painted ware (red on polished orange), vertical-wall vessel; i: support, red, black and orange on thick, white slip, probably related to Comayagua Valley polychromes; j: Plumbate; k: red-brown and orange on white (monkey design); l: specular red grater bowl
a: 442, b: 410, c: 443, d: 420, e: 420, f: 420, g: 422, h: cemetery, i: 250, j: 420, k: 410, l: 420

Figure 67. Uapala Ceramic Complex and Shila I and II Ceramic Complex. Histograms of vessel rim diameters

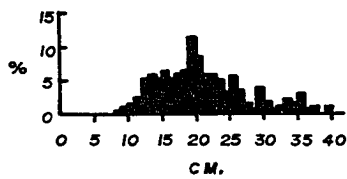
- a: San Esteban Plain, undecorated and incised tecomates (N=30)
- b: San Esteban Plain, flaring-wall bowls (N=32)
- c: San Esteban Plain and Placitas Red, high-neck jars (N=276)
- d: Izalco Usulután, all flaring-wall bowls (N=263)
- e: Izalco Usulután, convex-wall bowls (N=57)
- f: Izalco Usulután, low-neck jars (N=58)
- g: Moncagua Plain, undecorated and incised high-neck jars (N=29)
- h: Moncagua Plain, undecorated and incised flaring-wall bowls (N=115)
- i: Tongolona Orange, incised and impressed fillet, high-neck jars (N=26)
- j: Tongolona Orange and Chaparrastique Red-on-orange, flaring-wall bowls (N=207)



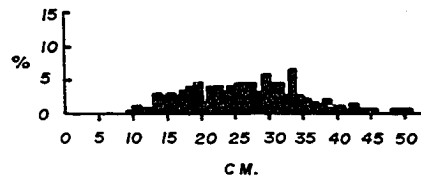
a



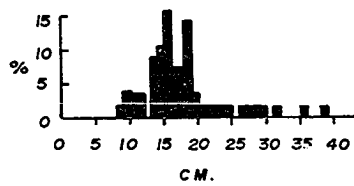
b



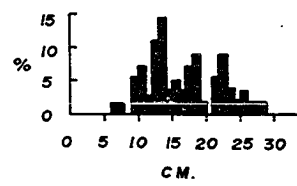
c



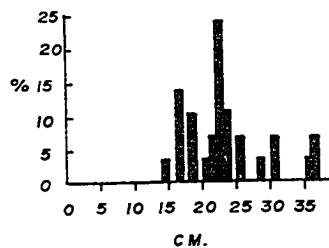
d



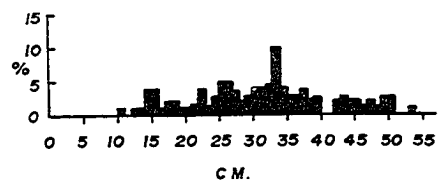
e



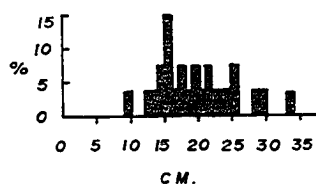
f



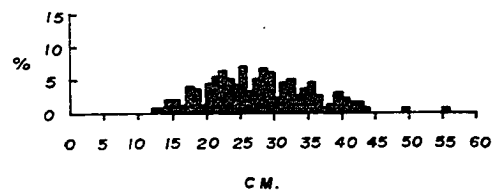
g



h



i



j

Figure 67. Upala and Shila Phases. Histograms of vessel rim diameters

Figure 68. Shila II and Lepa Ceramic Complex. Histograms of vessel rim diameters

- a: Obrajuelo Plain, flaring-wall bowls (N=55)
- b: Obrajuelo Plain, low-neck jars (N=101)
- c: Obrajuelo Plain, high-neck jars (N=67)
- d: Obrajuelo Plain, convex-wall bowls (N=58)
- e: Guayabal White, vertical-wall vessels (N=18)
- f: Guayabal White, Delirio Red-on-white and Quelepa Polychrome convex-wall to straight-flaring-wall bowls (N=172)
- g: Los Llanitos Polychrome, flaring-wall bowls (N=44)
- h: Lolotique Spiked, incensarios (upper portions) (N=52)
- i: Delirio Red-on-white and Quelepa Polychrome, flaring-wall bowls (N=81)

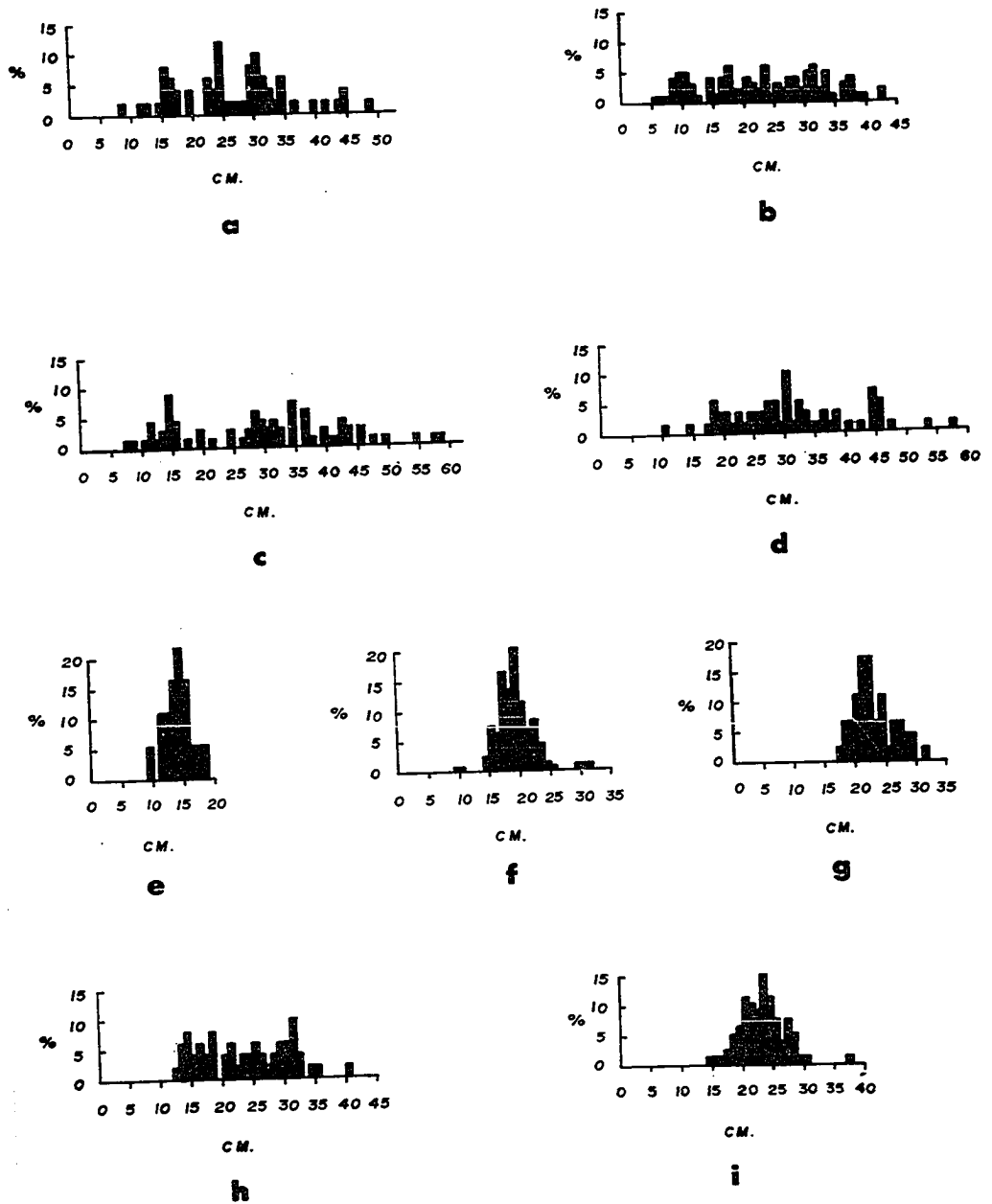


Figure 68. Shila II and Lepa Phases. Histograms of vessel rim diameters.

THE RUINS OF QUELEPA
EASTERN EL SALVADOR

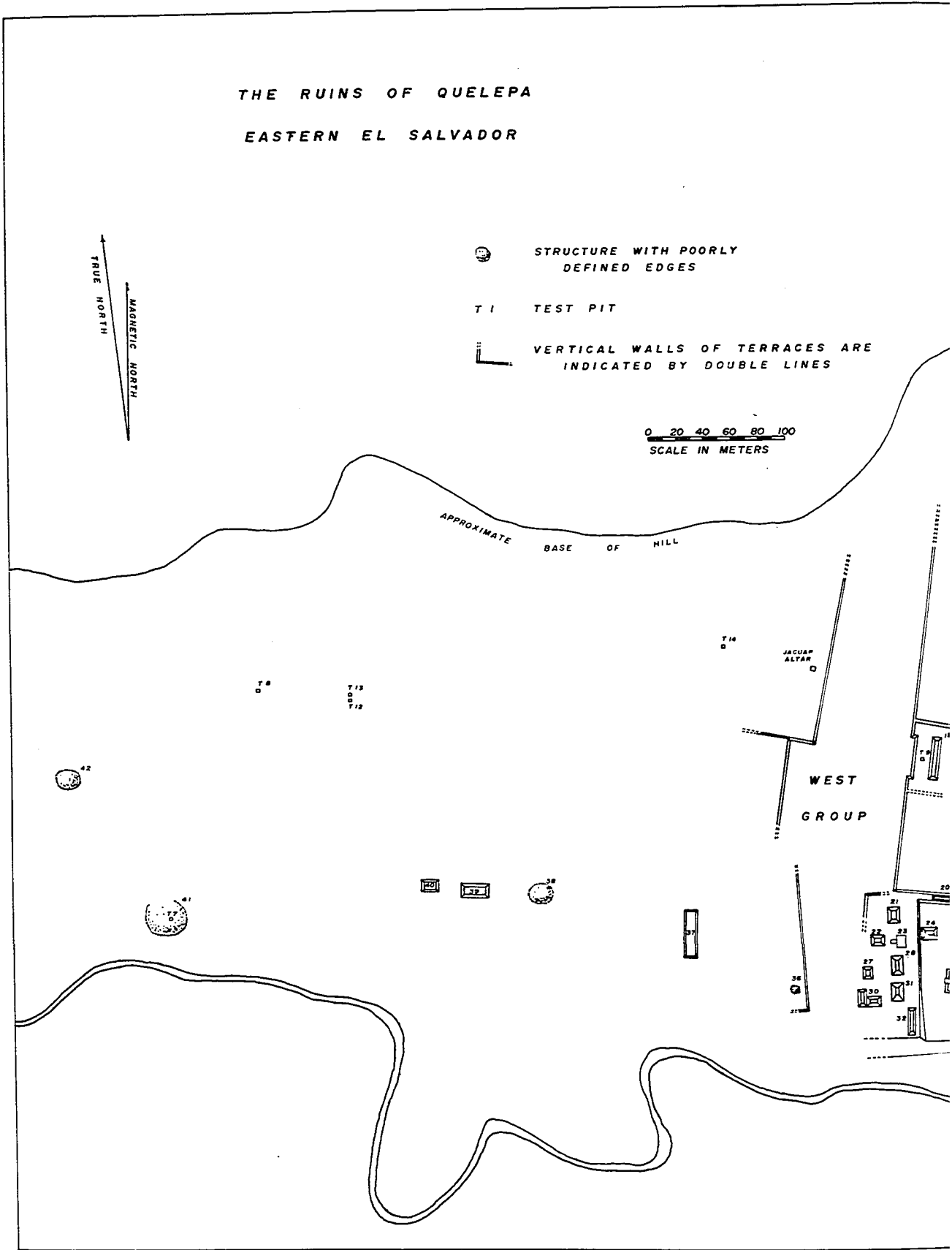
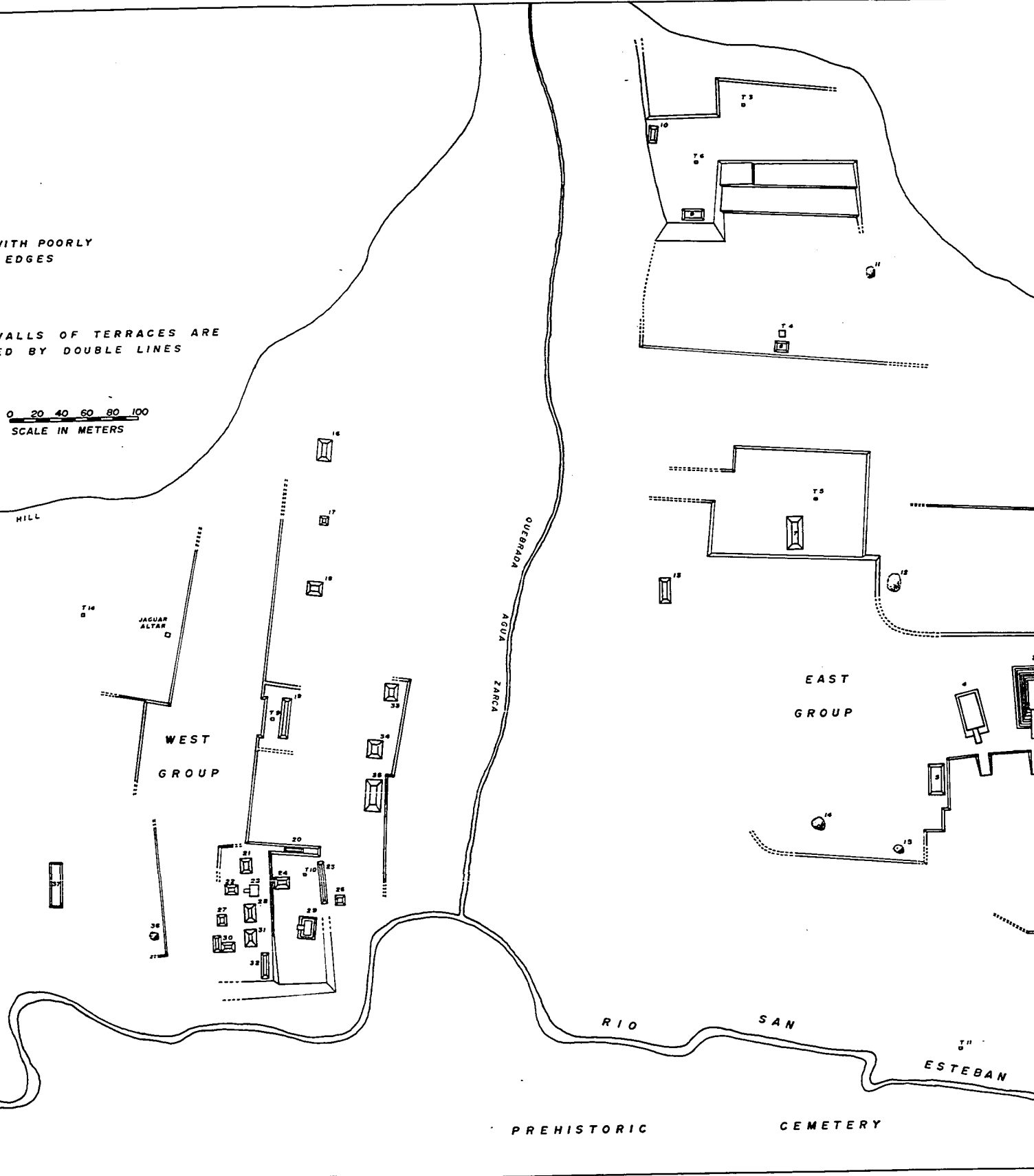


Figure 69. The Ruins of Quelepa

WITH POORLY
EDGES

WALLS OF TERRACES ARE
ED BY DOUBLE LINES

0 20 40 60 80 100
SCALE IN METERS



PREHISTORIC

CEMETERY

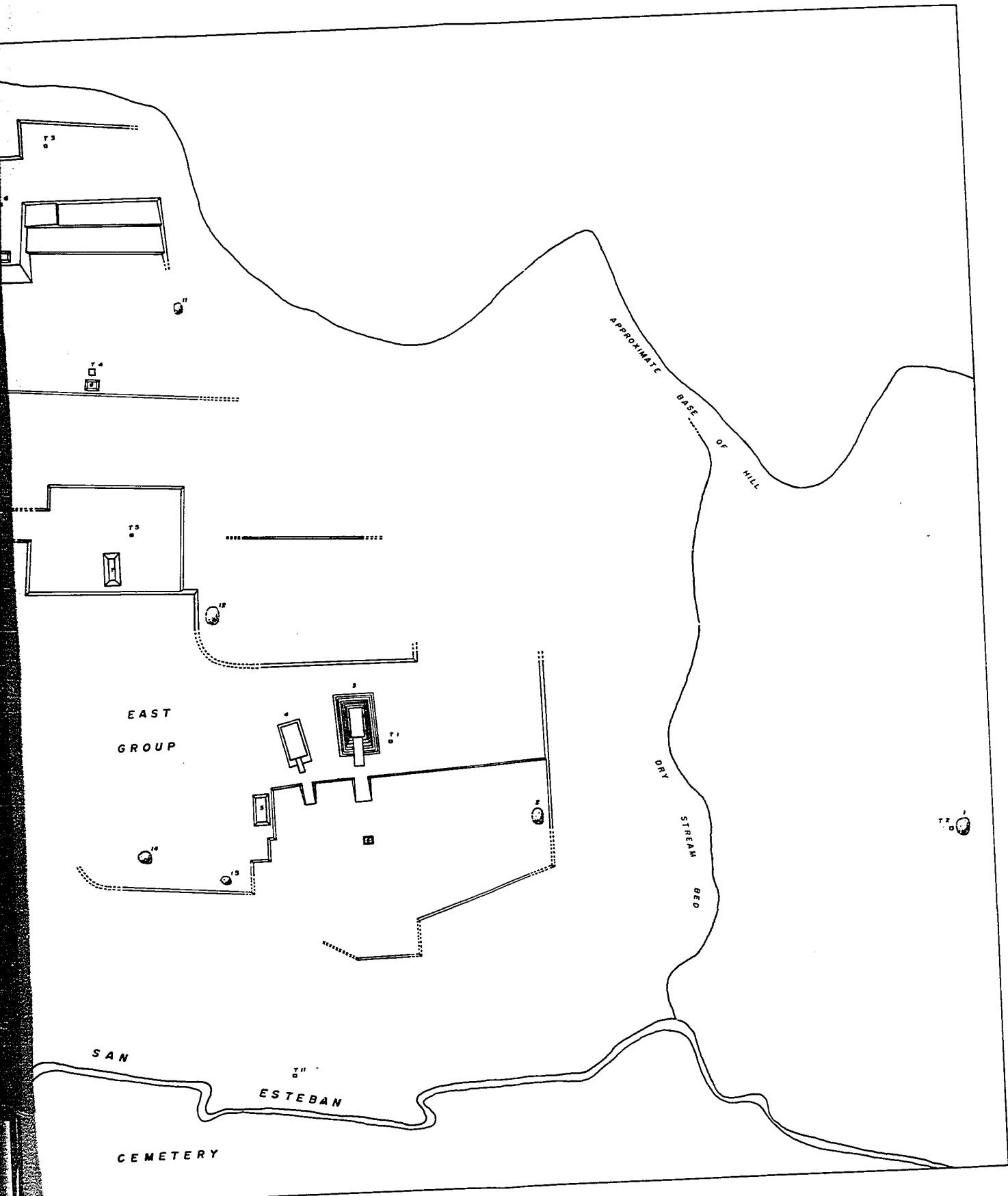
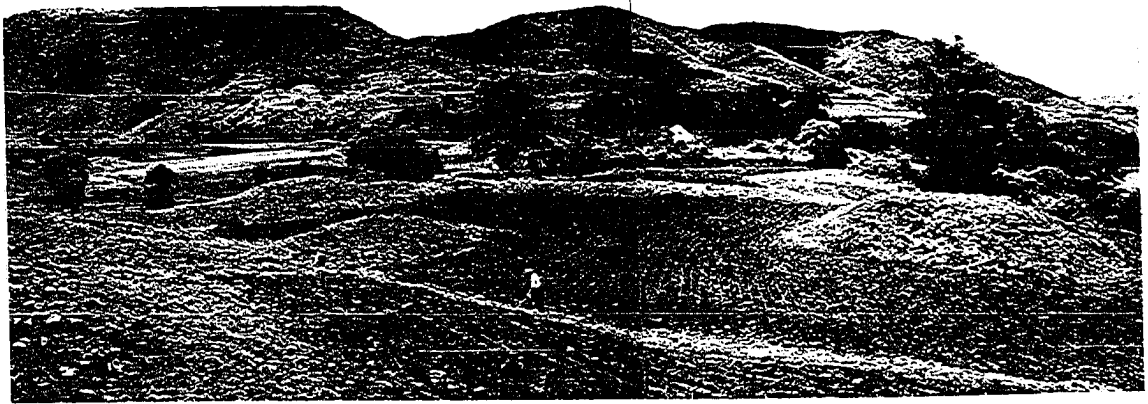




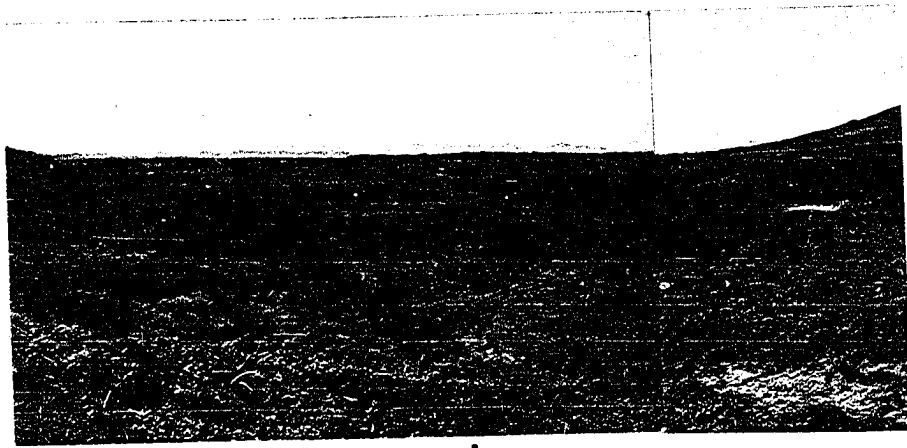
Plate 1. Panoramic view of Quelepa from the southwest. (The line of trees follows the Rio San Esteban.)

Plate 2. General Views of Quelepa

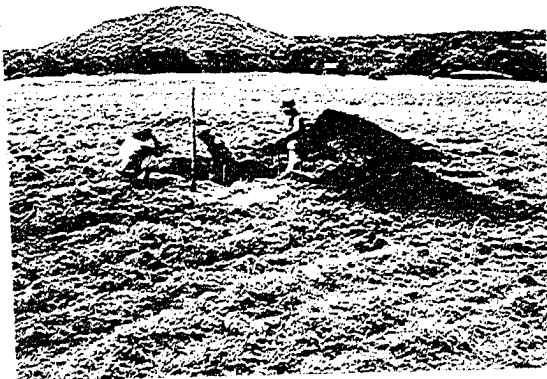
- a: View of the Lepa Phase ceremonial group in the West Group. Structure 29, before excavations, is to the right.
- b: Panoramic view of the East Group from the north.
- c: Test Pit 8, West Group.
- d: Telephoto view from north of the Lepa Phase ceremonial center in the West Group.



a



b



c



d

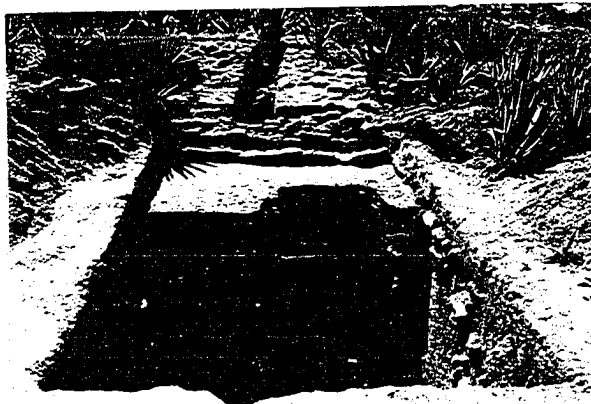
Plate 2. General Views of Quelepa

Plate 3. Test Pit 4 and Structure 8, East Group

- a: Test Pit 4 and stairway to Structure 8 to south.
- b: View to south across Test Pit 4, with stairway to Structure 8 in background.
- c: North wall of Structure 8-sub.



a



b



c

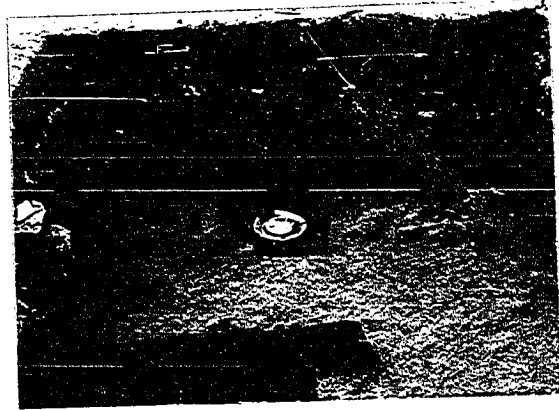
Plate 3. Test Pit 4 and Structure 8, East Group

Plate 4. Test Pit 4, excavation details

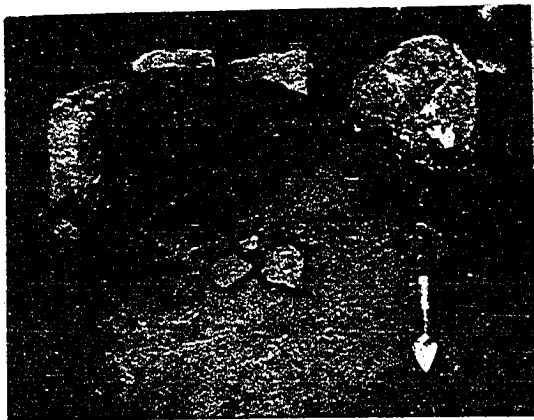
- a: Cache 5, Vessels 1 and 2. View to south.
- b: Cache 6, Vessels 1 and 2, in south wall of test pit.
- c: Stone-lined pit, base at 290 cm. below the surface.
- d: Cache 1, Vessels 1 and 2.
- e: Intrusive pit in south wall, after excavation. Base of pit is 390 cm. below the surface.
- f: Intrusive pit in south wall, with platform floor about 10 cm. below its base.



a



b



c



d



e

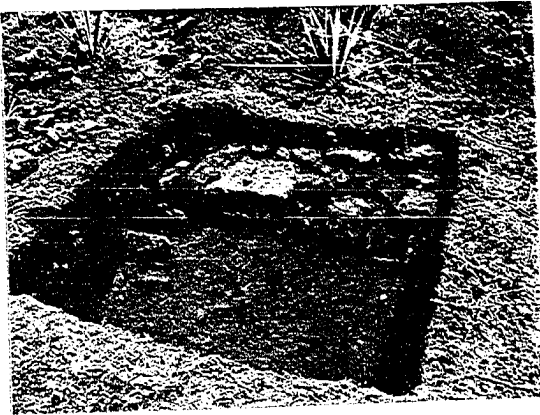


f

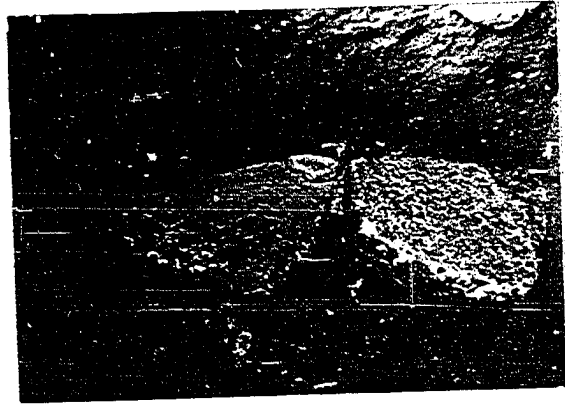
Plate 4. Test Pit 4, Excavation Details

Plate 5. Test Pits

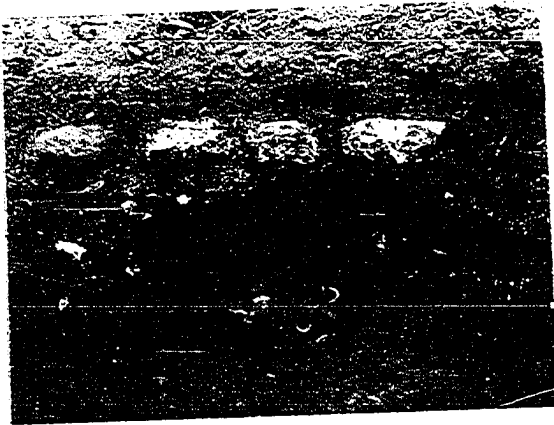
- a: Test Pit 2, platform wall. View to south.
- b: Test Pit 9, in ballcourt, West Group. Two slabs at floor level, 226 cm. below the surface, with possible marker at edge of east slab. View to south.
- c: Test Pit 14. Cache 25, Vessels 1 and 2, 82 cm. below the surface and 32 cm. below the north-south line of stones. View to west.
- d: Test Pit 3, scaffolding.
- e: Test Pit 4, east-west platform, base 100-120 cm. below the surface. Platform is the northern extension of Structure 8.
- f: Test Pit 4, east-west platform. View to west, showing two construction periods of platform.



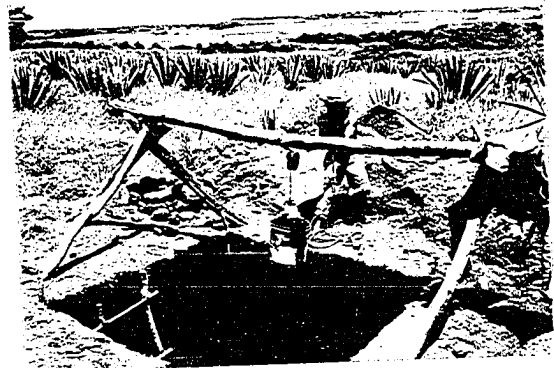
a



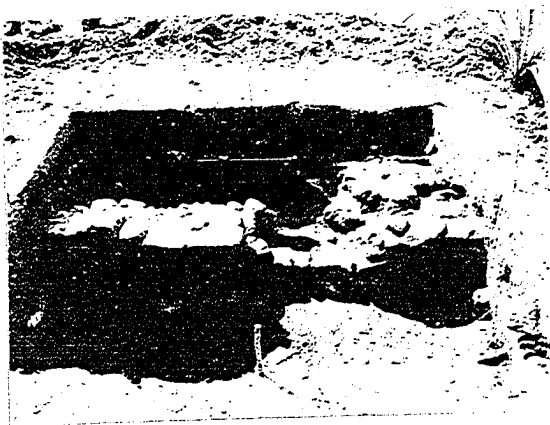
b



c



d



e



f

Plate 6. Structure 3

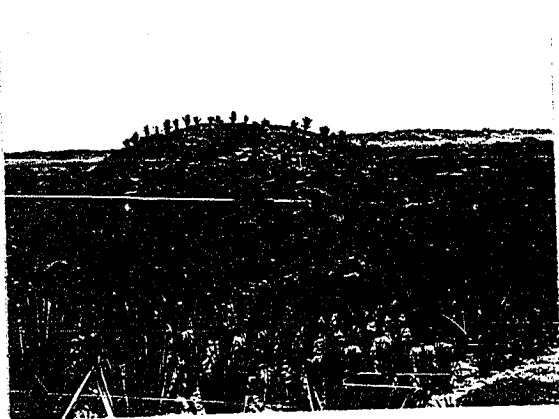
- a: Telephoto view of Structure 3 from the southwest.
- b: Structure 3 from the east. Backdirt on top of structure is from test pit.
- c: Structure 3 from the northwest.
- d: Structure 3, ramp, from above.
- e: Structure 3, pit from summit to bedrock.
- f: Structure 3-sub, plaster floors at about 350 cm. below surface.



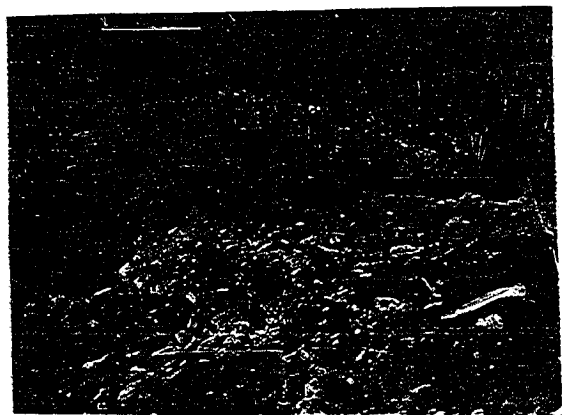
a



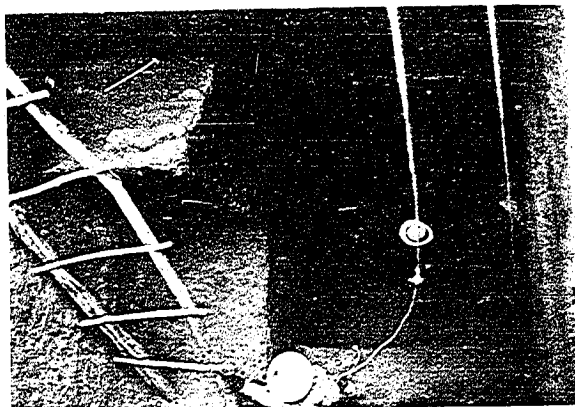
b



c



d



e



f

Plate 7. Structure 3

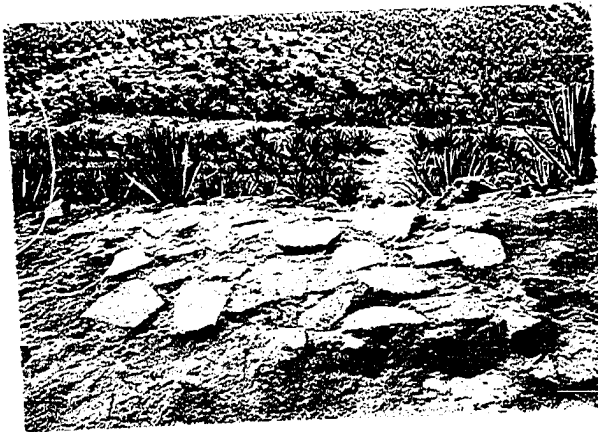
- a: East side, lowest four terraces.
- b: North side, terraces.
- c: Top, remains of paved floor. View to west.
- d: Top, remains of paved floor. Note circular arrangement of stones. View to north.
- e: Cache 4, Vessel 1.
- f: Cache 3, Vessels 1-4.



a



b



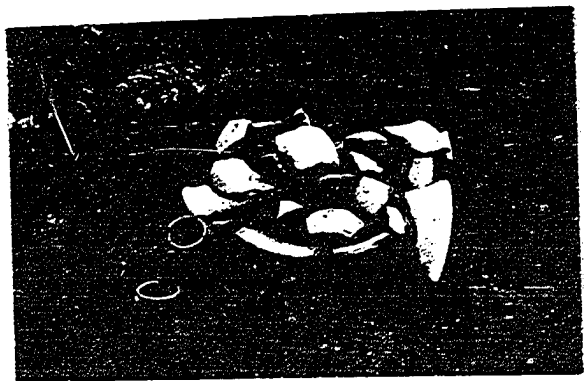
c



d



e



f

Plate 8. Structure 3

- a: East side, base of fourth terrace.
- b: Facing stones resting on top of second terrace,
west side.
- c: West side, base of fourth terrace.
- d: West side, basal terrace.
- e: South side, junction of lower terraces and east side
of ramp.
- f: South side, junction of lower terraces and west side
of ramp.



a



b



c



d



e



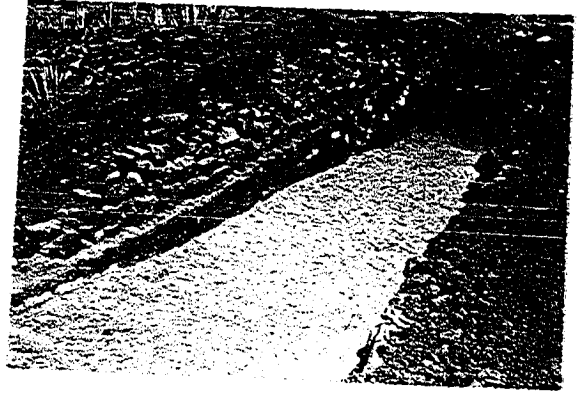
f

Plate 9. Structure 3

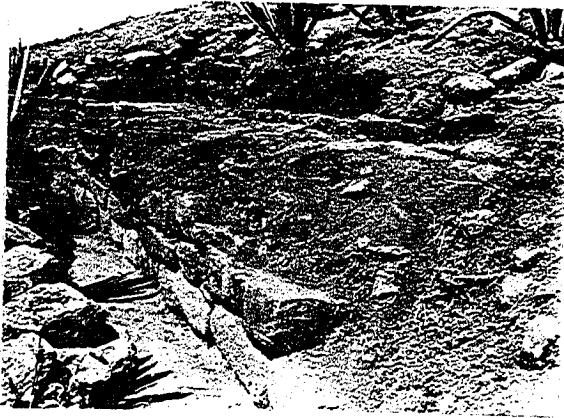
- a: Trench into ramp, showing single line of retaining stones.
- b: Trench into ramp, completed.
- c: Basal terrace, south side. View west to ramp.
- d: Basal terrace, northeast corner.
- e: Basal terrace, east side. View to north.
- f: Basal terrace, south side. View east to ramp.



a



b



c



d



e



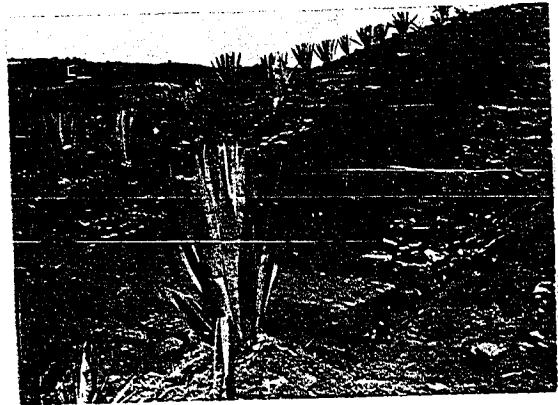
f

Plate 10. Structure 4

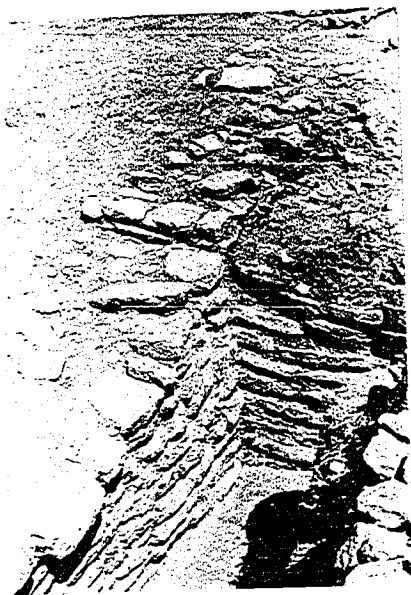
- a: East side. View from Structure 3.
- b: Ramp, partially excavated. View from southeast.
- c: Corner of east side of ramp and basal terrace.
- d: Corner of east side of ramp and second terrace, showing paved floor.
- e: Corner of west side of ramp and second terrace, showing paved floor.
- f: East side of ramp.



a



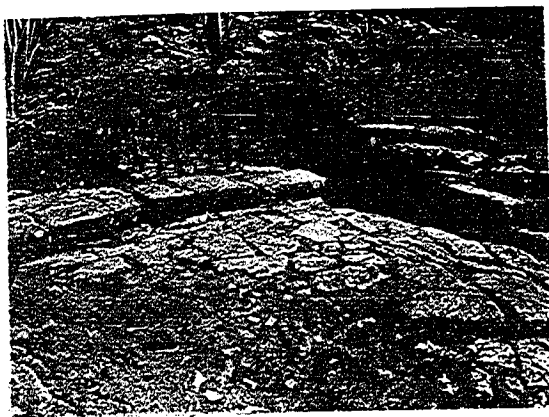
b



c



d



e



f

Plate 11. Structure 4, top.

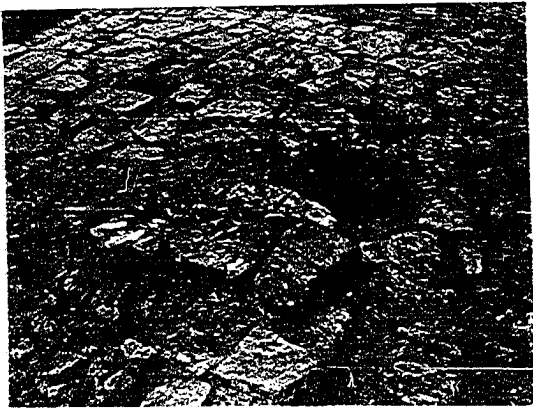
- a: Remains of paved floor. View to south. Cache 14 in center.
- b: Remains of paved floor. View to north, showing successive layers of floor construction.
- c: Paved floor and Cache 14, Vessels 1-5.
- d: Paved floor and Cache 14, Vessels 1-5.
- e: Cache 16, Vessels 1-4.
- f: Cache 14, Vessels 6 and 7.



a



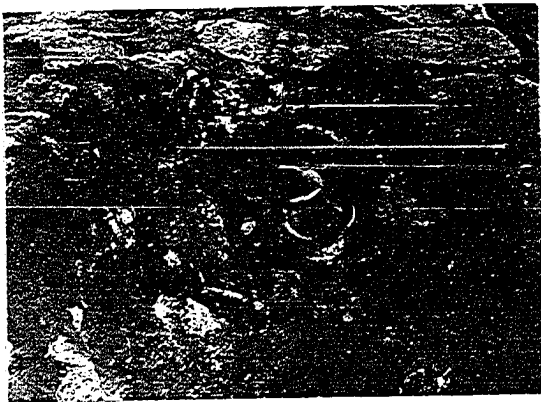
b



c



d



e



f

Plate 11. Structure 4, top

Plate 12. Structure 4

- a: Basal terrace, southeast corner.
- b: Basal terrace, southeast corner, with Cache 10.
- c: Basal terrace, northwest corner.
- d: Basal terrace, northeast corner, with Cache 13.
- e: Basal terrace, west side.
- f: Basal terrace, east side.



a



b



c



d



e



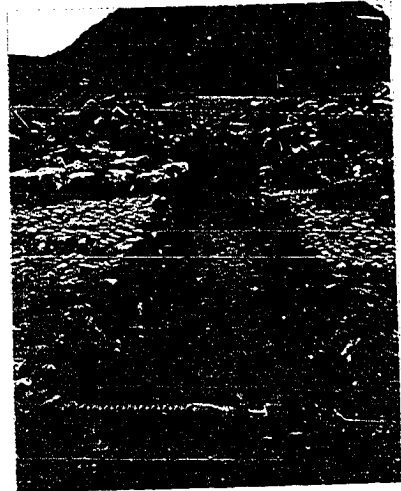
f

Plate 13. Structure 4.

- a: Cache 16, Vessel 2, with greenstone celt and jade bead.
- b: Trench through top, view to north.
- c: Base of ramp, with cut stone slab overlying Cache 19.
- d: Cache 19, under base of ramp.
- e: Cache 19, Vessel 2, with marble onyx bowl, jade beads, and shell objects.
- f: Cache 19, Vessel 2, close-up of marble onyx bowl.



a



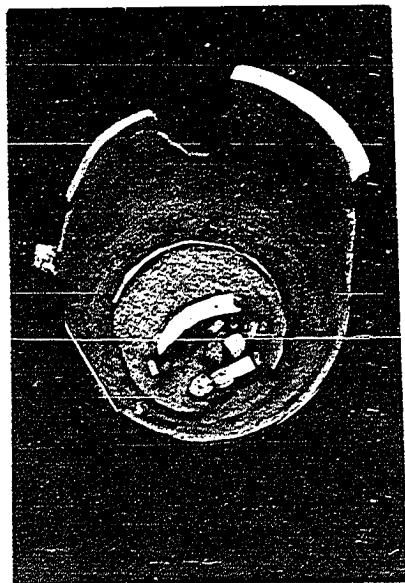
b



c



d



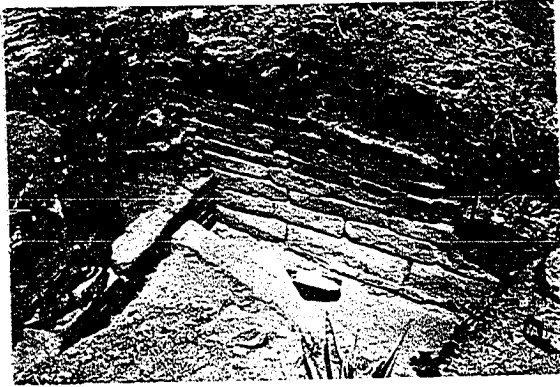
e



f

Plate 14. Shila II terraces and ramps

- a: East Group. Corner of east side of Ramp 1 and terrace, south of Structure 3.
- b: East Group. Corner of east side of Ramp 2 and terrace, south of Structure 4.
- c: East Group. Base of Ramp 2 with Caches 20 and 21.
- d: East Group. Paved base of Ramp 2.
- e: West Group. North-south terrace and associated floor under Structure 28.
- f: West Group. North-south terrace and associated floor under Structure 28.



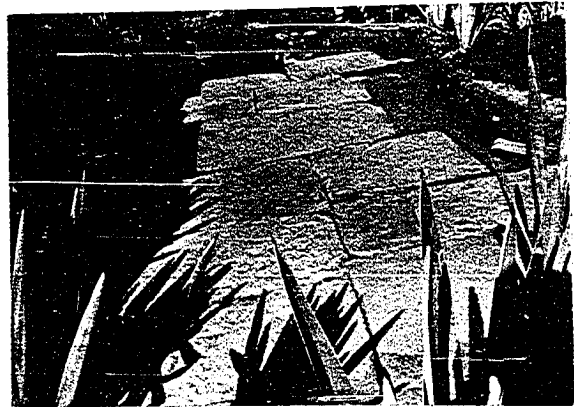
a



b



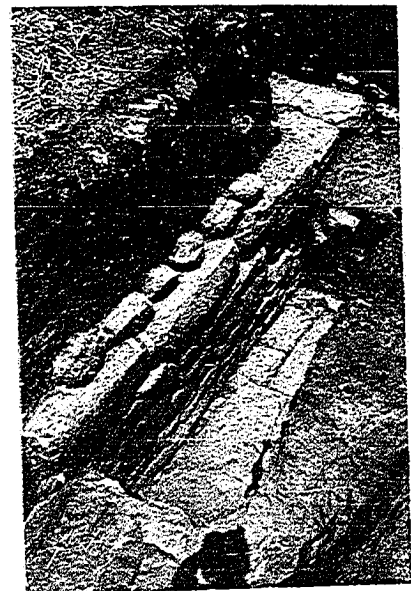
c



d



e



f

Plate 14. East Group, Terraces and Ramp

Plate 15. Structures 23 and 28

- a: Structure 28 (right) and 31. View from east.
- b: Structure 28, basal terrace, west side.
- c: Structure 23, south side of stairway.
- d: Structure 23, south side of stairway.
- e: Structure 23, west wall, behind stairway.
- f: Structure 23, stairway, after trenching.



a



b



c



d



e



f

Plate 15. Structures 23 and 28

Plate 16. Structures 23 and 29.

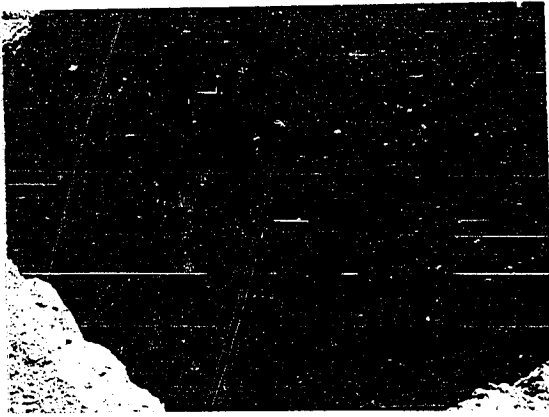
- a: Structure 23, south side, showing reused Shila II stone. View to west.
- b: Structure 23, south side, showing paved floor. View to east.
- c: Structure 23. Altar (?) in corner of south side of stairway and west wall.
- d: Structure 23. Altar (?) in corner of south side of stairway and west wall.
- e: Structure 29 from west. Stairway has been trenched.
- f: Structure 29, stairway.



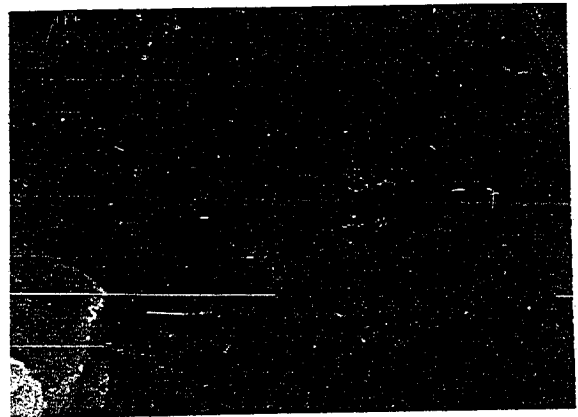
a



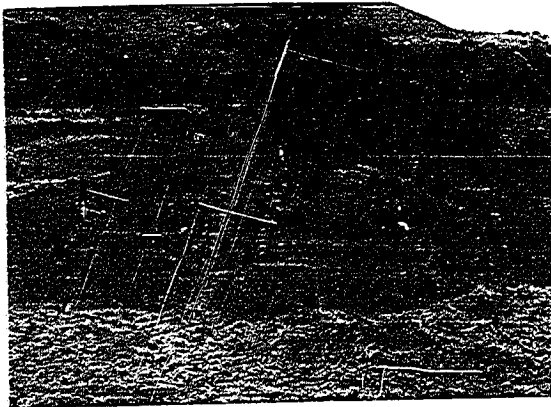
b



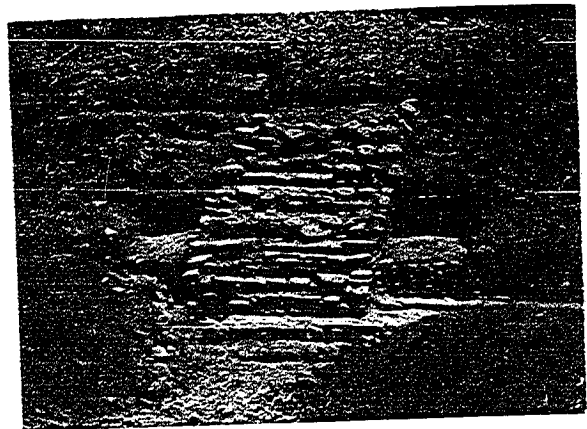
c



d



e



f

Plate 16. Structure 23 (a-d) and Structure 29 (e-f)

Plate 17. Structure 29, west side

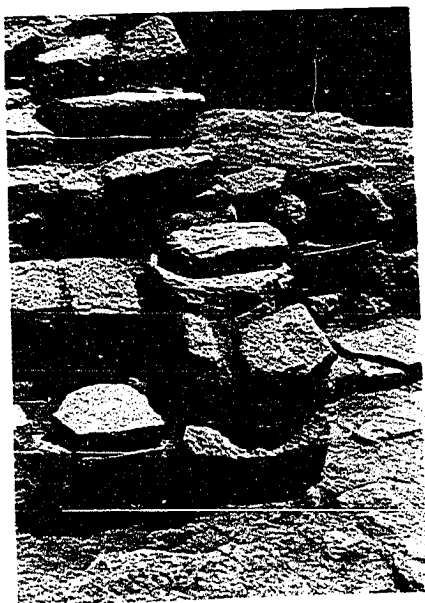
- a: Stairway, from south.
- b: Stairway, from west.
- c: Base of stairway, south side, showing rectangular projection on top of first step.
- d: Stairway from north, after trenching.
- e: Stairway and terraces. Lowest visible terrace belongs to Structure 29-sub.
- f: Stairway and terraces. Lowest two visible terraces belong to Structure 29-sub.



a



b



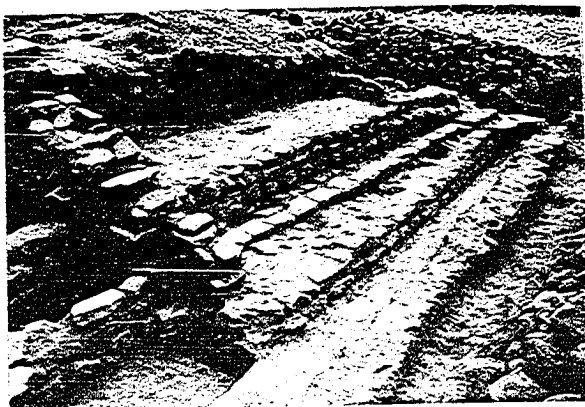
c



d



e



f

Plate 17. Structure 29, west side

Plate 18. Structure 29

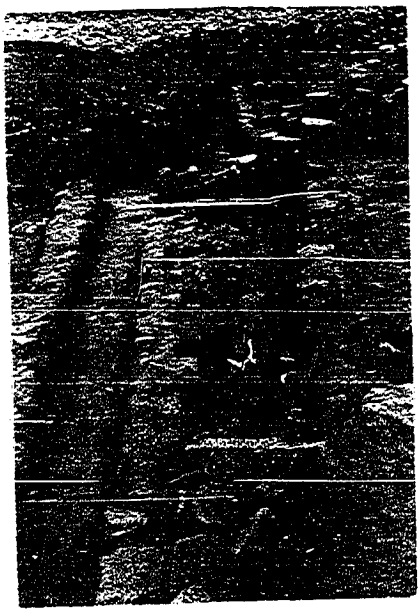
- a: West side, view to south, terrace.
- b: North side, view to west, showing basal terraces of final structure and of Structure 29-sub.
- c: West side, view to north, showing terraces of final structure and of Structure 29-sub.
- d: Basal terrace, southeast corner, with rectangular platform.
- e: South side, view to east, showing terraces of final structure and of Structure 29-sub.
- f: North-south wall of unknown function atop Structure 29.



a



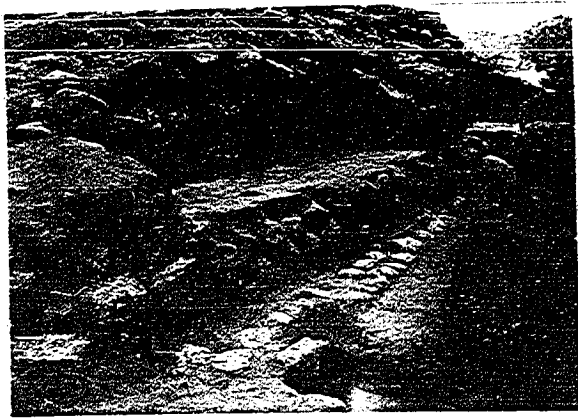
b



c



d



e



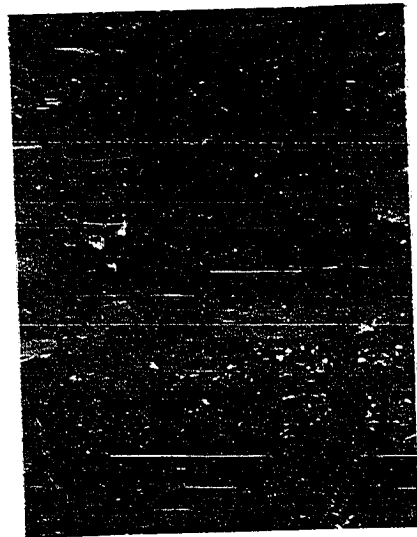
f

Plate 19. Structure 29 and Cache 24

- a: North side, trench showing terraces of Structure 29-sub.
- b: Trench into stairway, showing terraces of Structure 29-sub.
- c: Trench into Stairway, showing terraces of Structure 29-sub.
- d: Corner of south side of stairway and second terrace with pile of broken vessels.
- e: Cache 24, near southeast corner of Structure 29, covered by cut stone slab.
- f: Cache 24 with slab removed. Three yokes, two palmas and one hacha are visible.



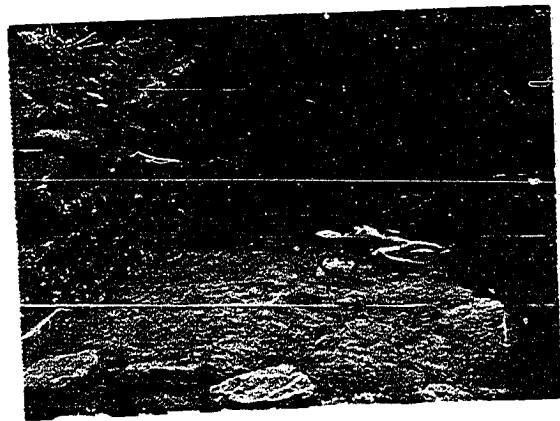
a



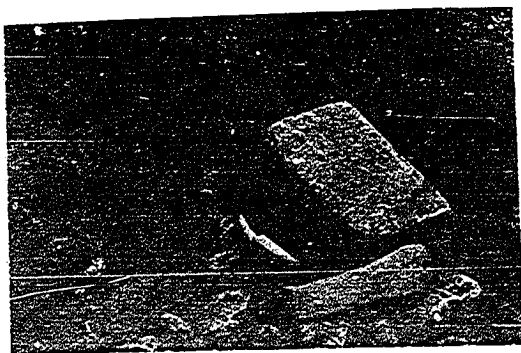
b



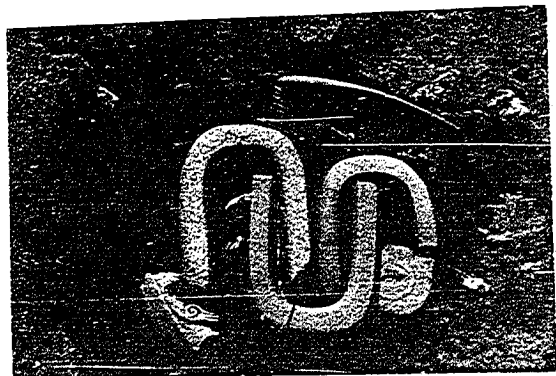
c



d



e



f

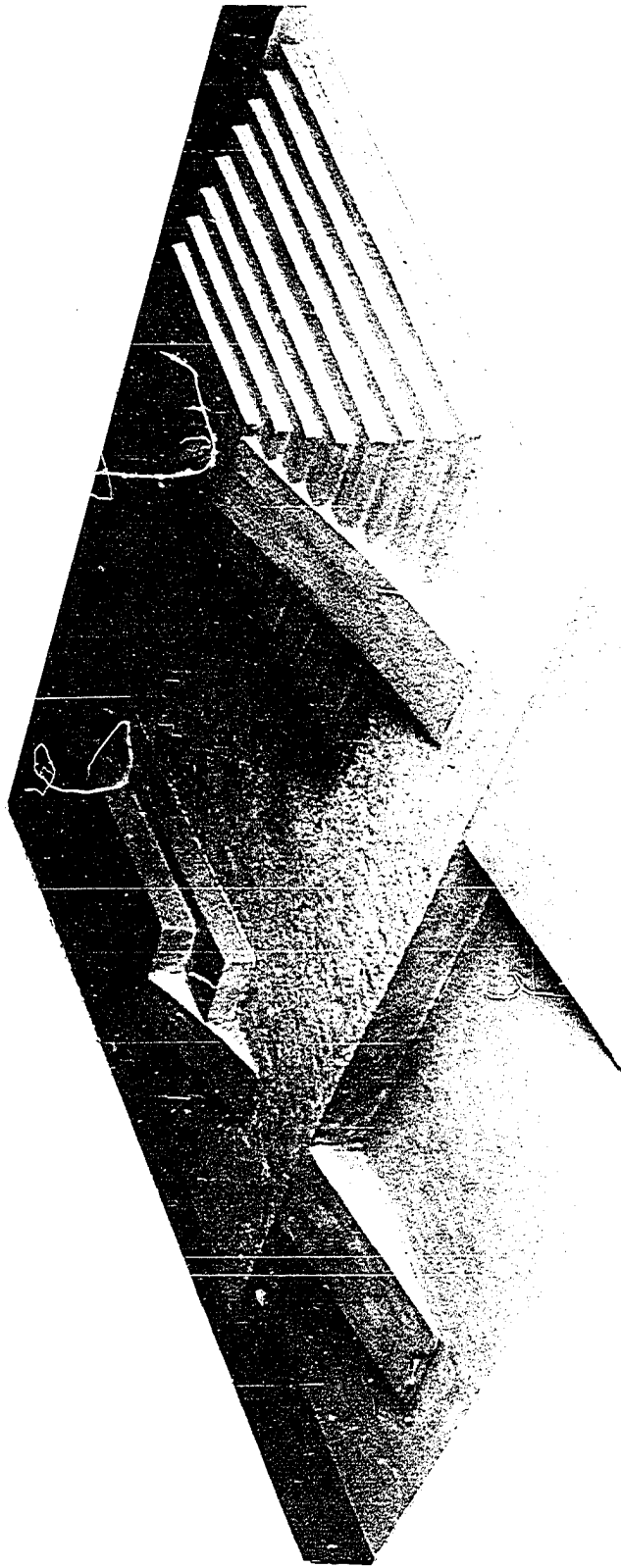
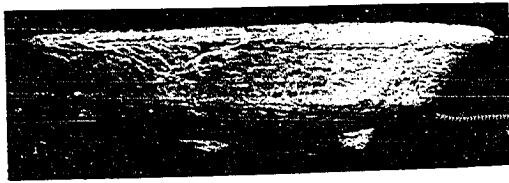


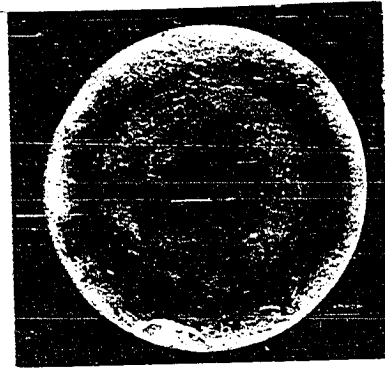
Plate 20. Scale model in plaster-of-paris of Structures 3 and 4, East Group

Plate 21. Uapala Ceramic Complex. Izalco Usulután
cache bowls

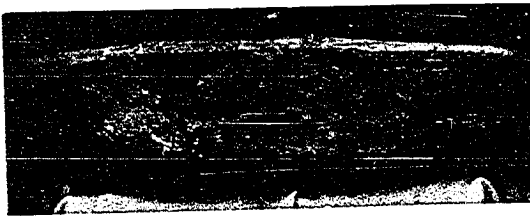
- a-b: Cache 5, Vessel 1. Ht. $7 \frac{3}{4}$ cm., Rim diam. $30 \frac{3}{4}$ cm.
c-d: Cache 7, Vessel 3. Ht. $11 \frac{1}{4}$ cm., Rim diam. $41 \frac{1}{2}$ cm.
e-f: Cache 7, Vessel 6. Ht. 11 cm., Rim diam. 45 cm.
g: Cache 1, Vessel 2. Ht. 9 cm., Rim diam. 38 cm.
h: Cache 7, Vessel 7. Ht. $7 \frac{1}{2}$ cm., Rim diam. $42 \frac{1}{4}$ cm.



a



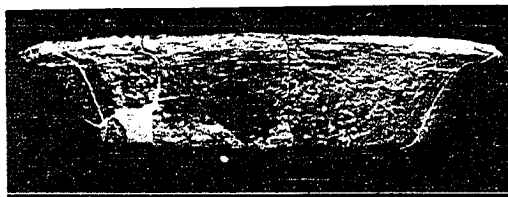
b



c



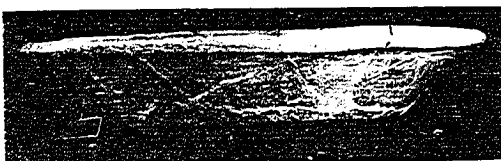
d



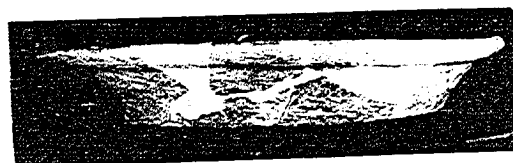
e



f



g

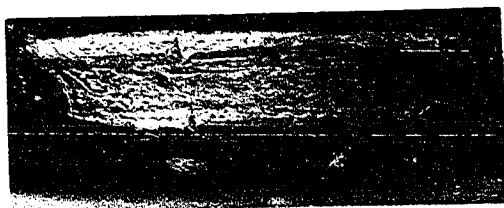


h

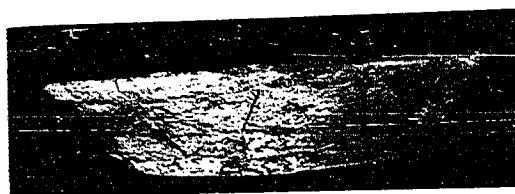
Plate 21. Uapala Ceramic Complex. Izalco Usulután

Plate 22. Uapala Ceramic Complex. Izalco Usulután
cache bowls

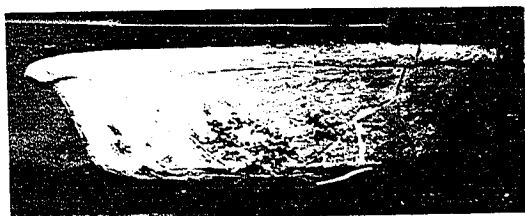
- a: Cache 8, Vessel 1. Ht. 7 cm., Rim diam. 25 1/4 cm.
b: Cache 7, Vessel 1. Ht. 11 1/2 cm., Rim diam. 43
1/2 cm.
c: Cache 7, Vessel 5. Ht. 12 cm., Rim diam. 39 cm.
d: Cache 6, Vessel 4. Ht. 10 1/4 cm., Rim diam. 38
1/4 cm.
e: Cache 6, Vessel 3. Ht. 11 1/4 cm., Rim diam. 37
3/4 cm.
f: Cache 6, Vessel 2. Ht. 10 1/2 cm., Rim diam. 41
1/2 cm.
g: Cache 5, Vessel 2. Ht. 10 1/2 cm., Rim diam. 40 cm.
h: Cache 7, Vessel 2. Ht. 11 cm., Rim diam. 45 cm.



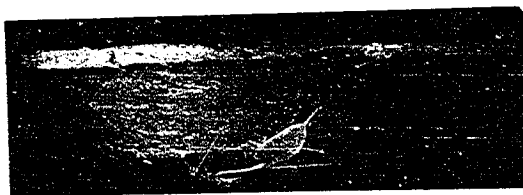
a



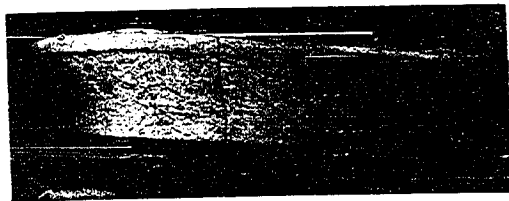
b



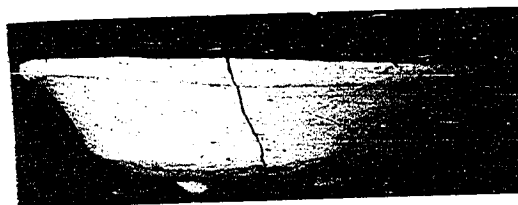
c



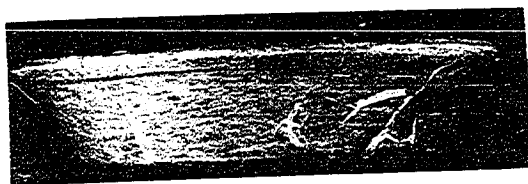
d



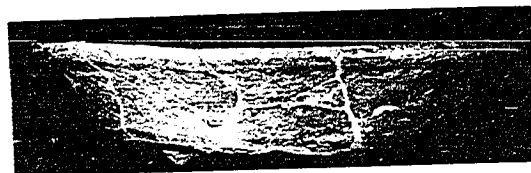
e



f



g



h

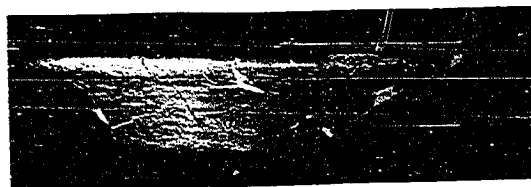
Plate 22. Uapala Ceramic Complex. Izalco Usulután

Plate 23. Uapala Ceramic Complex

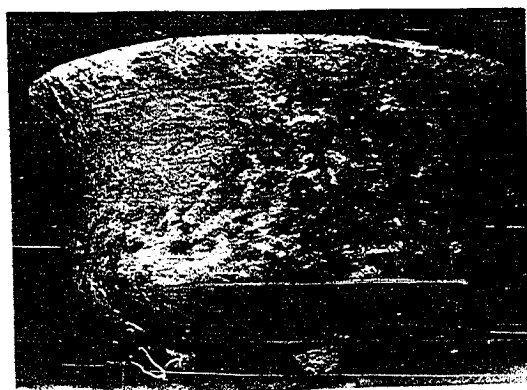
- a: Cache 1, Vessel 1. Ht. 11 cm., Rim diam. 35 1/2 cm.
- b: Cache 6, Vessel 1. Ht. 10 cm., Rim diam. 41 cm.
- c: Cache 7, Vessel 1. Ht. 16 1/2 cm., Rim diam. 28 cm.
S-Z angle bowl; four nubbin feet.
- d: Cache 7, Vessel 8. Ht. 6 cm., Rim diam. 19 cm.
Flaring-wall bowl, four nubbin feet.
- e: 322. Present ht. 21 cm. Jar with strap handles.



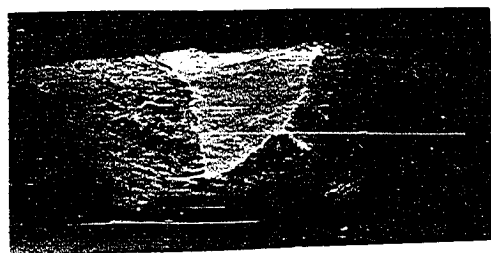
a



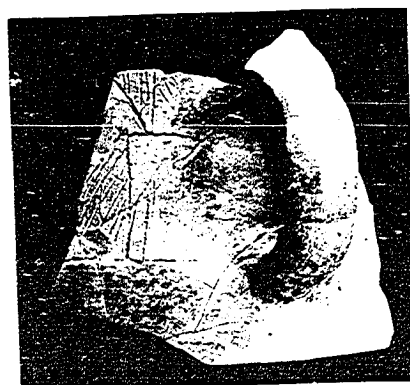
b



c



d

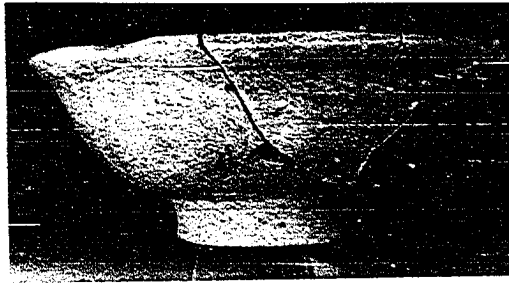


e

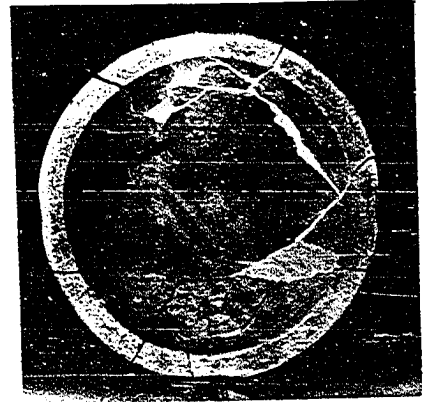
Plate 23. Uapala Phase ceramics. Izalco Usulután (a-c), San Esteban Plain (d), Izalco Usulután, Coarse Incised (e).

Plate 24. Shila I and II Ceramic Complex. Structure 4

- a-b: Cache 14, Vessel 7. Ring-base bowl. Ht. $7 \frac{1}{2}$ cm., Rim diam. $18 \frac{1}{2}$ cm.
- c: Cache 16, Vessel 3. Flaring-wall bowl, grooved sides, four nubbin feet. Ht. 6 cm., Rim diam. 25 cm.
- d: Cache 14, Vessel 3. Ring-base bowl. Ht. $7 \frac{1}{2}$ cm., Rim diam. $18 \frac{1}{4}$ cm.
- e-f: Cache 19, Vessel 7. Cache bowl, four nubbin feet. Ht. 13 cm., Rim diam. 43 cm.
- g: Cache 19, Vessel 8. Cache bowl, four nubbin feet. Ht. 12 cm., Rim diam. 42 cm.
- h: 231. Flaring-wall bowl, four nubbin feet. Ht. $12 \frac{1}{2}$ cm.



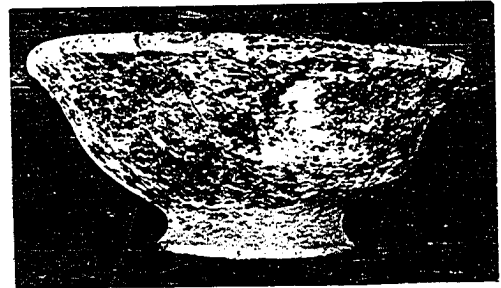
a



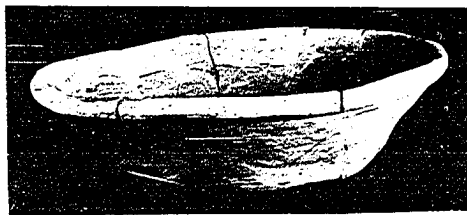
b



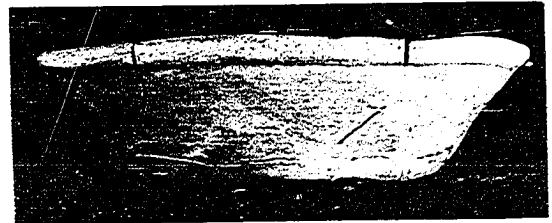
c



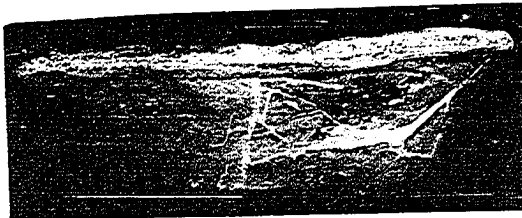
d



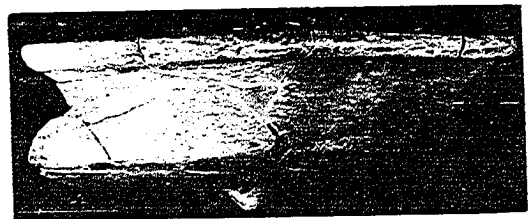
e



f



g

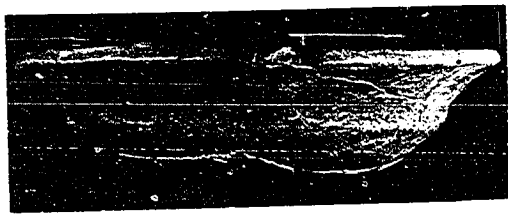


h

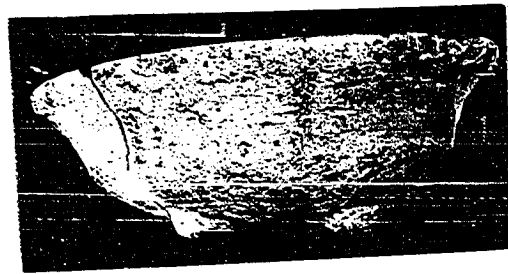
Plate 24. Shila I ceramics. Structure 4. Tongolona Orange (a-d,h), Moncagua Plain (e-g)

Plate 25. Shila I and II Ceramic Complex

- a: Cache 18, Vessel 2. Flaring-wall bowl. Ht. 5 cm.,
Rim diam. 18 1/4 cm.
- b: Cache 16, Vessel 4. Flaring-wall bowl, four nubbin
feet. Ht. 7 cm., Rim diam. 17 1/2 cm.
- c-d: Cache 19, Vessel 5. Dish, four nubbin feet. Ht.
3 1/4 cm., Rim diam. 17 1/2 cm.
- e-f: Cache 14, Vessel 5. Cache bowl, four nubbin feet.
Ht. 12 3/4 cm., Rim diam. 42 cm.
- g: Cache 20, Vessel 1. Flaring-wall bowl, four nubbin
feet. Ht. 6 1/2 cm., Rim diam. 22 cm.
- h: Cache 21, Vessel 1. Flaring-wall bowl. Ht. 7 cm.,
Rim diam. 18 cm.



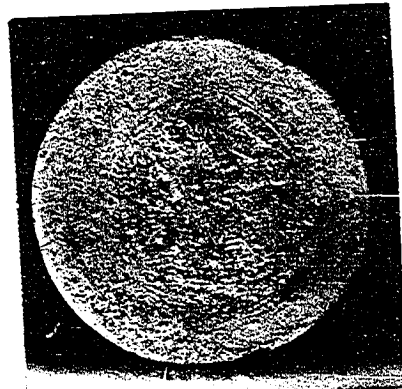
a



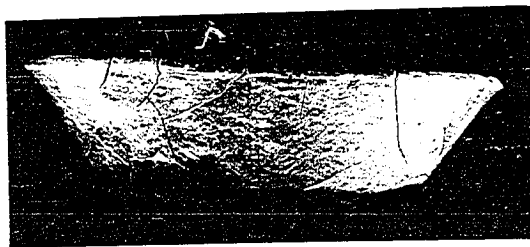
b



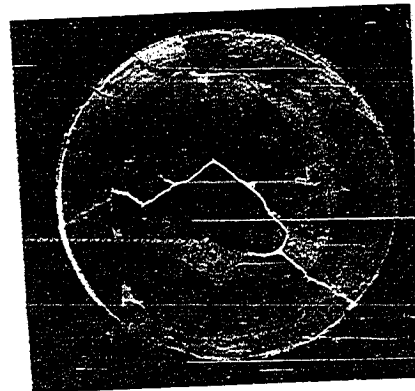
c



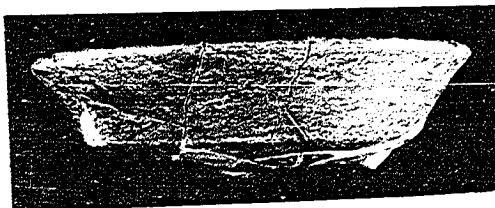
d



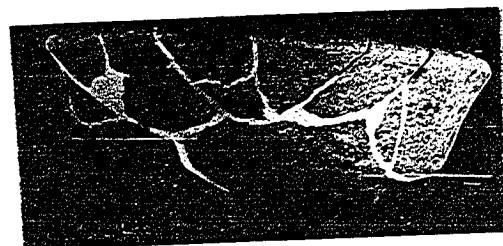
e



f



g

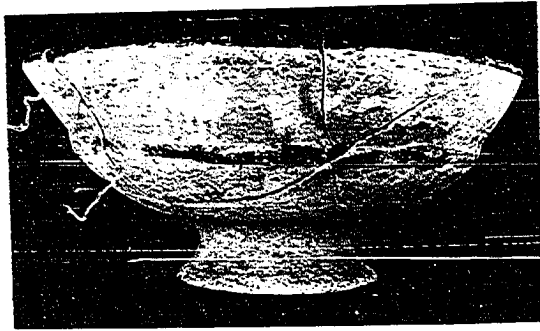


h

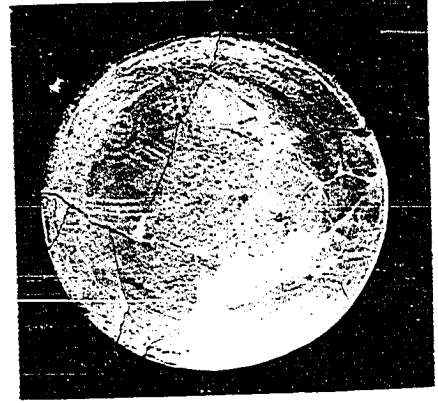
Plate 25. Shila I and II Ceramic Complex. Moncagua Plain (a), Moncagua Plain with white slip (c-d), Tongolona Orange (b,g), Chaparrastique Red-on-orange (e-f,h)

Plate 26. Shila I and II Ceramic Complex

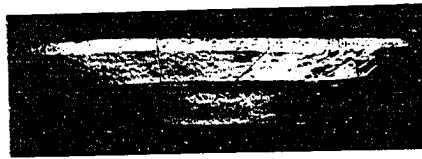
- a-b: Cache 10, Vessel 1. Ring-base S-Z angle bowl.
Ht. 11 cm., Rim diam. 25 1/2 cm.
- c-d: Cache 19, Vessel 3. Ring-base dish. Ht. 6 3/4
cm., Rim diam. 31 cm.
- e: Cache 13, Vessel 1. Ring-base S-Z angle bowl.
Ht. 12 cm., Rim diam. 31 1/2 cm.
- f: Cache 12, Vessel 1. Ring-base S-Z angle bowl.
Ht. 11 1/2 cm., Rim diam. 28 1/4 cm.
- g: Cache 11, Vessel 1. Ring-base S-Z angle bowl.
Ht. 10 1/2 cm., Rim diam. 31 1/2 cm.
- h: 250. Ring-base S-Z angle bowl. Ht. 10 cm., Rim
diam. 25 cm.



a



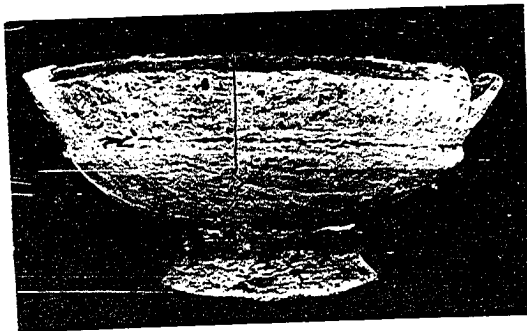
b



c



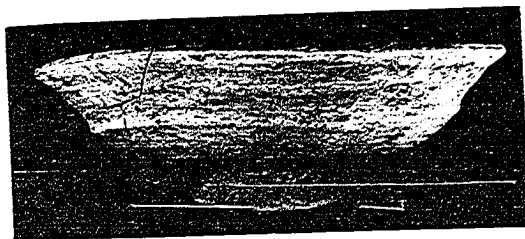
d



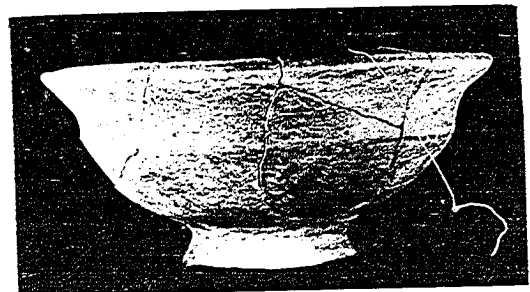
e



f



g

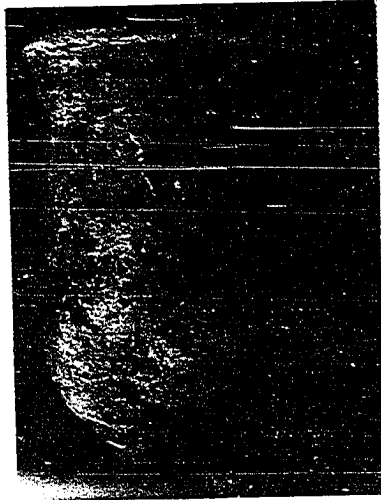


h

Plate 26. Shila Phase ceramics. Structure 4, caches. Chaparrastique Red-on-Orange (a-b,e-h), Tongolona Orange (c-d)

Plate 27. Shila I and II Ceramic Complex. Structure 4,
caches

- a: Cache 14, Vessel 1. Vertical-wall vessel, four nubbin supports. Ht. 20 cm., Rim diam. 16 $\frac{3}{4}$ cm.
- b: Cache 16, Vessel 1. High-neck jar, four nubbin supports. Ht. 14 $\frac{1}{2}$ cm., Rim diam. 16 $\frac{1}{2}$ cm.
- c: Cache 14, Vessel 6. Low-neck ring-base jar. Ht. 18 $\frac{1}{2}$ cm., Rim diam. 15 $\frac{1}{2}$ cm.
- d: Cache 19, Vessel 6. Vertical-wall vessel, four nubbin supports. Ht. 11 $\frac{1}{2}$ cm., Rim diam. 11 cm.
- e: Cache 19, Vessel 1. Storage jar. Ht. 34 cm., Rim diam. 30 cm.
- f: Cache 16, Vessel 2. High-neck jar, four nubbin supports. Ht. 28 $\frac{3}{4}$ cm., Rim diam. 28 cm.



a



b



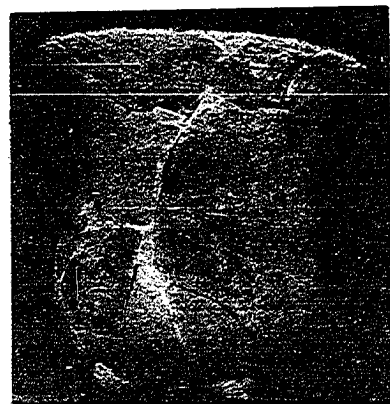
c



d



e



f

Plate 27. Shila I ceramics. Structure 4, caches. Moncagua Plain (a), Tongolona Orange (b,c,d,f), Tongolona Orange Incised (e)

Plate 28. Shila I and II Ceramic Complex

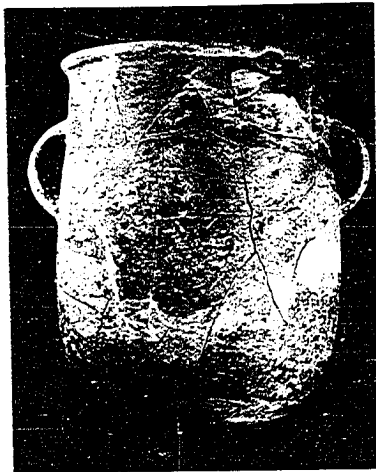
- a: Cache 20, Vessel 2. Vertical-wall vessel, four hollow mammiform supports. Ht. 19 cm., Rim diam. 16 cm.
- b: Cache 19, Vessel 2. Storage jar, incised. Ht. 34 1/2 cm., Rim diam. 28 cm.
- c: Cache 3, Vessel 1. Cache bowl, r nubbin supports. Ht. 12 1/2 cm., Rim diam. 46 cm
- d: Cache 14, Vessel 4. Large storage jar. Ht. 51 1/2 cm., Rim diam. 37 cm.
- e: Cache 3, Vessel 2. Cache bowl, four nubbin supports. Ht. 12 1/2 cm., Rim diam. 46 cm.
- f: Cache 18, Vessel 1. Convex-wall bowl. Ht. 6 cm., Rim diam. 14 cm.
- g: 200. Dish. Present ht. 2 3/4 cm., Rim diam. 16 cm.



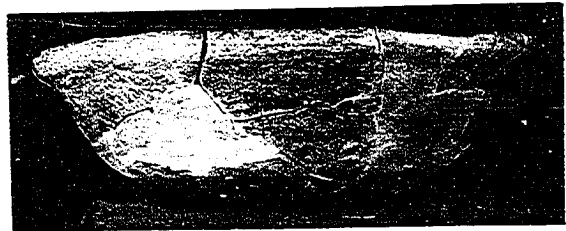
a



b



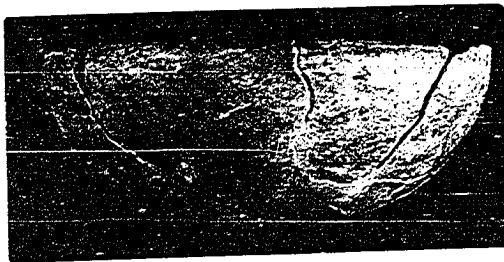
d



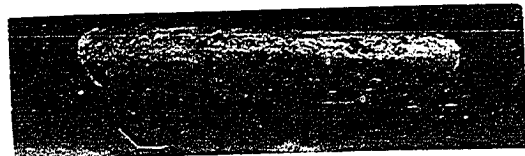
c



e



f

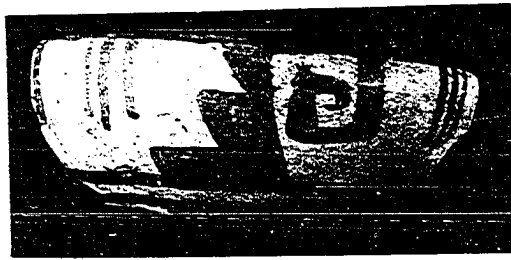


g

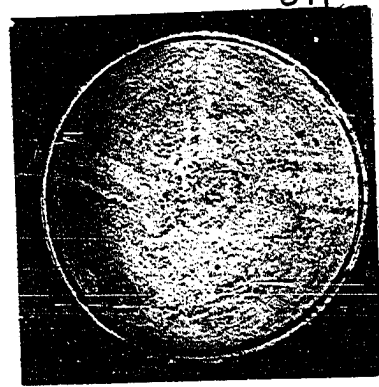
Plate 28. Shila Phase ceramics. Tongolona Orange (a,f), Sirama Red, Early Variety (b), Moncagua Plain (c,e,g), Chaparrastique Red-on-Orange (d)

Plate 29. Shila I and II Ceramic Complex.

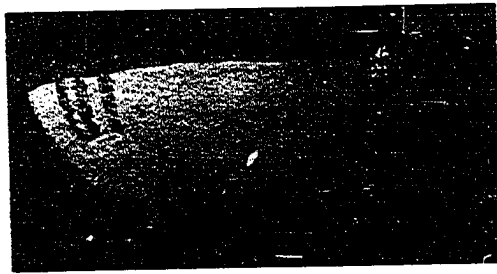
- a-b: Cache 13, Vessel 2. Convex-wall bowl. Ht. 5 1/2 cm.,
Rim diam. 14 1/4 cm.
- c-d: Cache 10, Vessel 2. Convex-wall bowl. Ht. 5 3/4 cm.,
Rim diam. 16 cm.
- e: Cache 12, Vessel 3. Storage jar. Ht. 29 1/2 cm.,
Rim diam. 15 3/4 cm.
- f: Cache 21, Vessel 2. Storage jar. Ht. 18 cm., Rim
diam. 16 cm.
- g: Cache 12, Vessel 2. Flaring-wall bowl. Ht. 6 cm.,
Rim diam. 16 cm.
- h: Cache 11, Vessel 2. Convex-wall bowl. Ht. 5 1/4 cm.,
Rim diam. 13 1/2 cm.



a



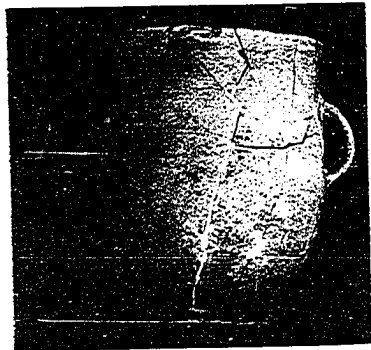
b



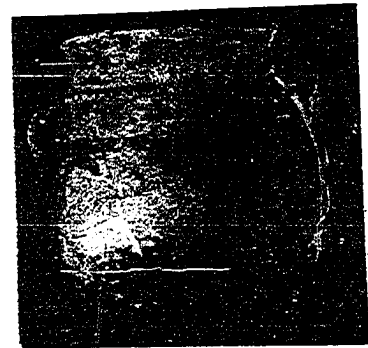
c



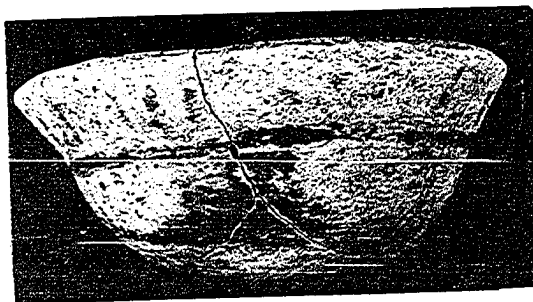
d



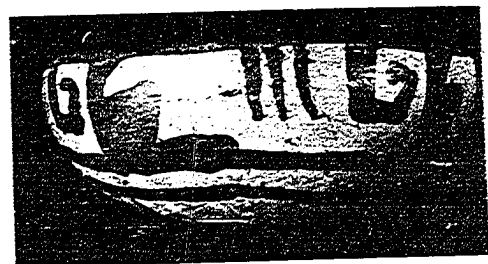
e



f



g

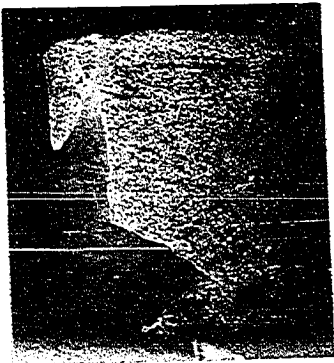


h

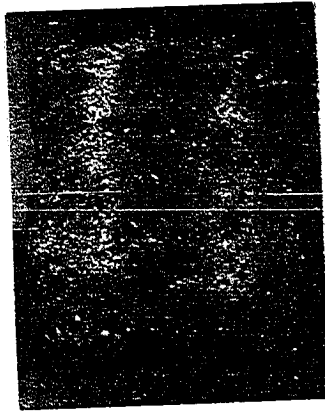
Plate 29. Shila I and II Ceramic Complex. Chaparrastique red-on-orange (a-d,g,h), Chaparrastique Red-on-orange Punctate Fillet (f), Moncagua Plain Incised (e)

Plate 30. Shila I and II Ceramic Complex and Shila II
and Lepa Ceramic Complex.

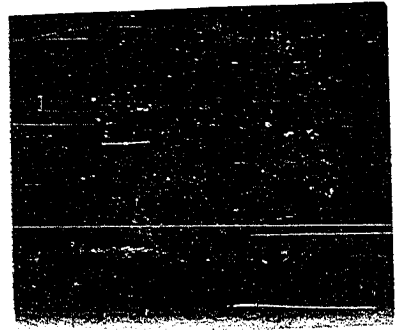
- a: Cache 3, Vessel 6. Miniature vertical-wall vessel.
Ht. 8 1/2 cm., Rim diam. 8 cm.
- b: Cache 3, Vessel 4. Miniature low-neck jar. Ht. 9
1/2 cm., Rim diam. 7 3/4 cm.
- c: Cache 3, Vessel 3. Miniature low-neck jar. Ht. 7
1/4 cm., Rim diam. 7 1/4 cm.
- d: Cache 3, Vessel 5. Miniature low-neck jar. Ht. 7
1/2 cm., Rim diam. 7 1/2 cm.
- e: Cache 3, Lid to Vessel 4, 5 or 6. Diam. 7 1/4 cm.,
Thickness 1 cm.
- f: Cache 3, Lid to Vessel 3. Diam. 7 1/2 cm., Thickness
3/4 cm.
- g: 200. (Possibly was a cache below floor of highest
terrace of Structure 3, but was not excavated as such.)
Vertical-wall vessel. Ht. 11 cm., Rim diam. 16 3/4 cm.
- h: 250. Flaring-wall bowl, probably two strap handles;
four supports, probably hollow. Present ht. 13 cm.,
Rim diam. 29 cm.



a



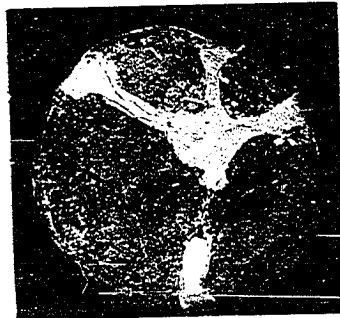
b



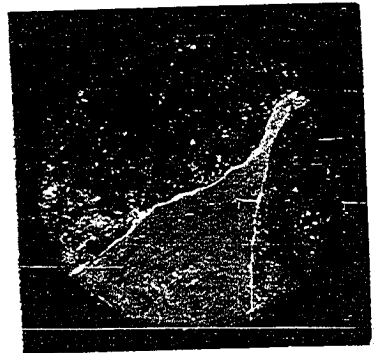
c



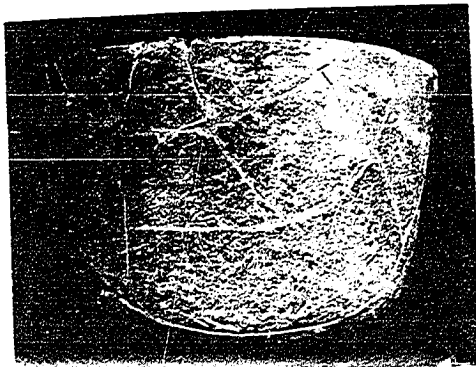
d



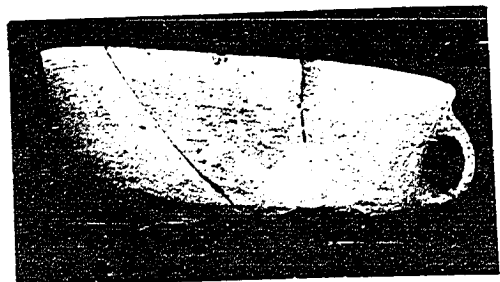
e



f



g



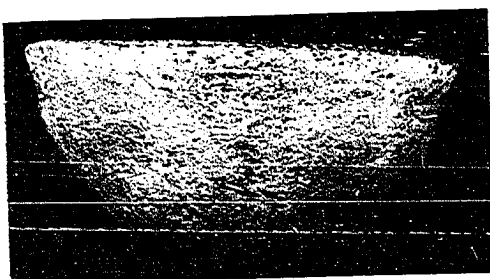
h

Plate 30. Shila Phase ceramics. Moncagua Plain (a-f),
Guayabal White (g), Comacarán Orange-on-White (h)

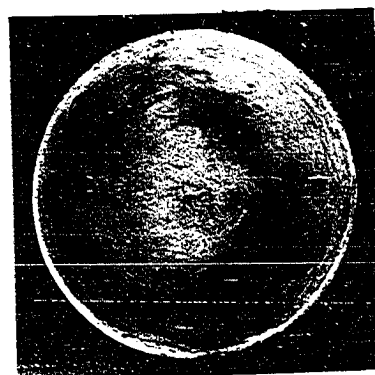
Plate 31. Shila II and Lepa Ceramic Complex

- a-b: Cache 23, Vessel 1. Bowl. Ht. 7 cm., Rim diam.
15 cm.
- c-d: Cache 4, Vessel 1. Bowl. Ht. 9 cm., Rim diam.
20 1/2 cm.
- e-f: 442. Bowl. Ht. 8 1/2 cm., Rim diam. 19 cm.

703



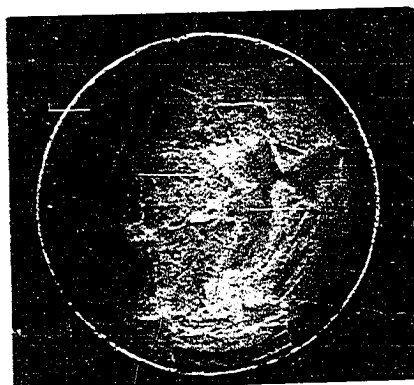
a



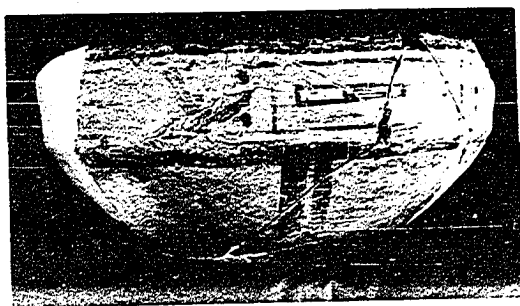
b



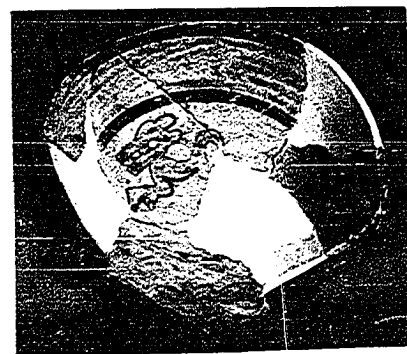
c



d



e



f

Plate 31. Shila II and Lepa Phase ceramics.
Quelepa Polychrome (a-f)

Plate 32. Shila II and Lepa Ceramic Complex

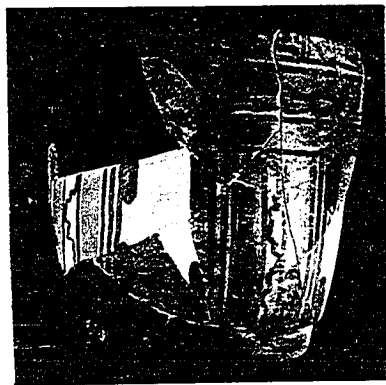
- a-b: Cache 25, Vessel 1. Tapered or pyriform vessel.
Ht. 16 cm., Max. diam. 14 1/2 cm.
- c: 410. Polychrome cylindrical vessel, three low, solid, slab supports, probably had effigy head below rim. Dark orange and black on orange. Ht. 17 1/4 cm., Rim diam. 18 cm.
- d: 420. Fragment of specular red grater bowl with post-firing incision. Originally three large supports. Ht. 6 1/2 cm., without feet.
- e: 422. Dish (flaring-wall bowl), three slab supports. Ht. 7 3/4 cm., Rim diam. 26 1/2 cm.
- f: 420. Dish (flaring-wall bowl), three slab supports. Ht. 10 cm., Rim diam. 23 1/2 cm.



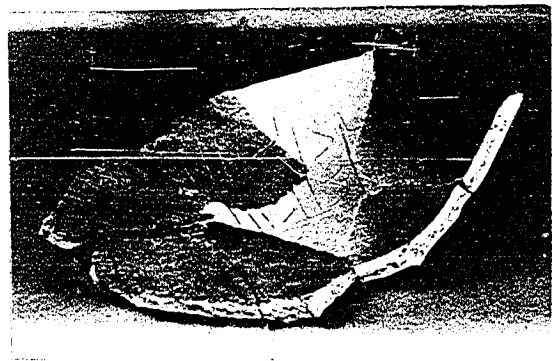
a



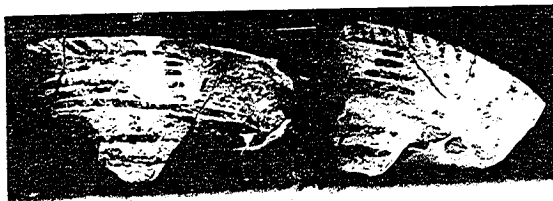
b



c



d



e

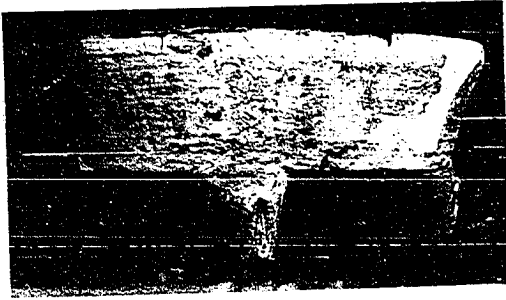


f

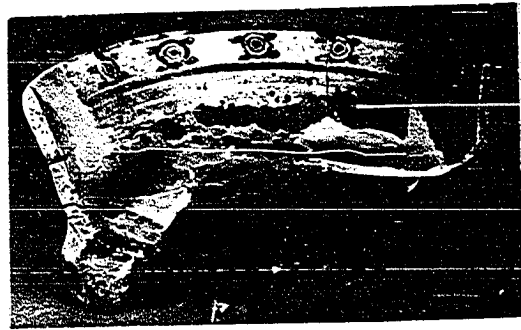
Plate 32. Lepa Phase ceramics. Delirio Red-on-White (a-b),
 Unclassified polychrome cylindrical vessel (c),
 Specular red grater bowl (d), Los Llanitos
 Polychrome (e-f)

Plate 33. Shila II and Lepa Ceramic Complex

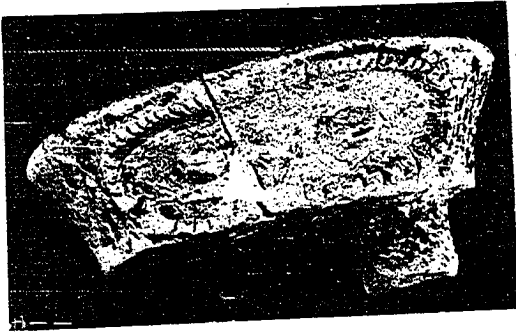
- a-b: 250. Dish (flaring-wall bowl), four solid feet.
Ht. $7 \frac{3}{4}$ cm., Rim diam. 19 cm.
- c-d: 442. Dish (flaring-wall bowl), three hollow feet.
Ht. $6 \frac{1}{2}$ cm., Rim diam. $14 \frac{1}{2}$ cm.
- e-f: 420. Small dish, four nubbin supports. Ht. $3 \frac{1}{4}$
cm., Rim diam. 10 cm.
- g: Cache 22 (discs on right), 420 (discs on left). Diam.
of disc on upper left $10 \frac{1}{4}$ cm. All Obrajuelo Plain
paste.



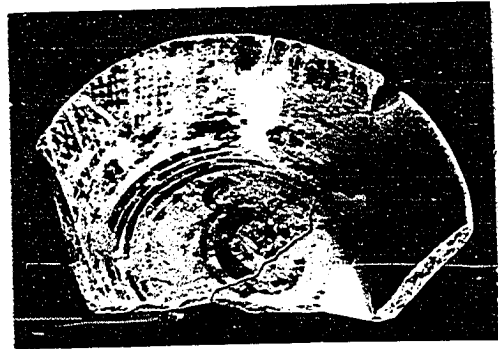
a



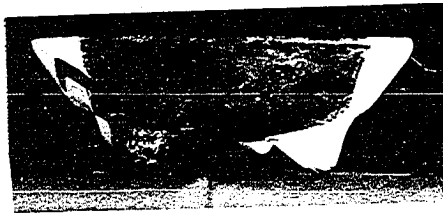
b



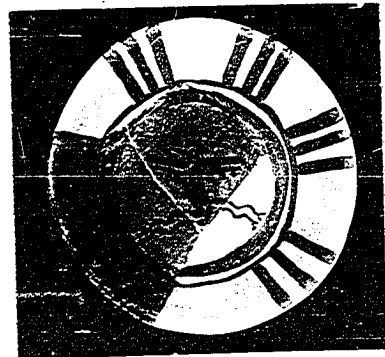
c



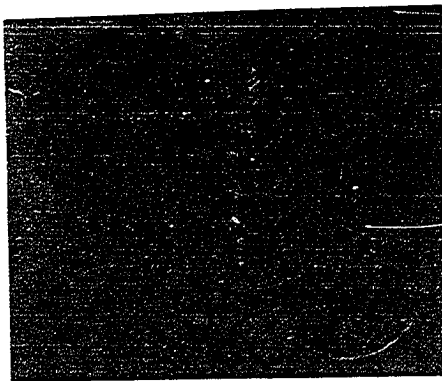
d



e



f

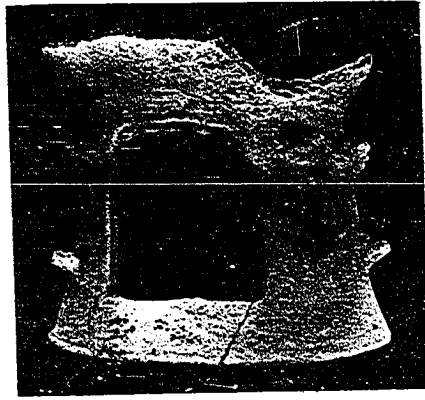


g

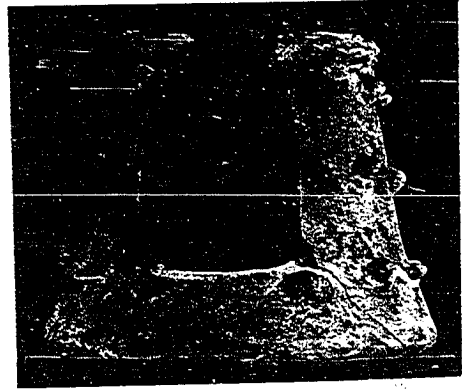
Plate 33. Campana Fine-line Polychrome (a-b),
 Fine paste painted ware (c-d), Delirio Red-on-white
 (e-f), pottery discs (g)

Plate 34. Shila II and Lepa Ceramic Complex. Lolotique
Spiked incensarios

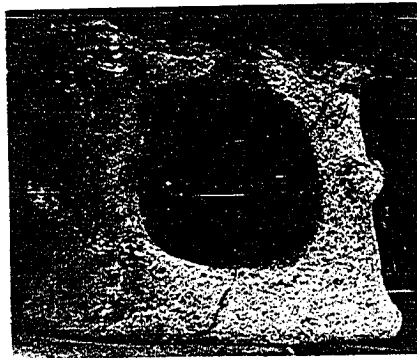
- a: 430. Base. Ht. $15 \frac{1}{2}$ cm., Base diam. 23 cm.
b: 430. Base. Ht. 23 cm., Base diam. 28 cm.
c: 420. Base. Ht. 7 cm., Base diam. 11 cm.
d: 420. Base. Ht. $14 \frac{1}{2}$ cm., Base diam. $13 \frac{1}{2}$ cm.
e-f: 430. Top. Ht. $4 \frac{3}{4}$ cm., Rim diam. $10 \frac{1}{2}$ cm.



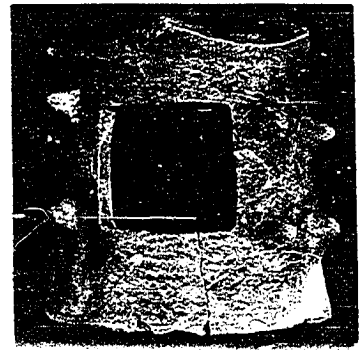
a



b



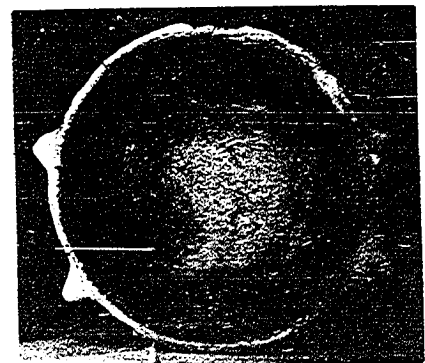
c



d



e

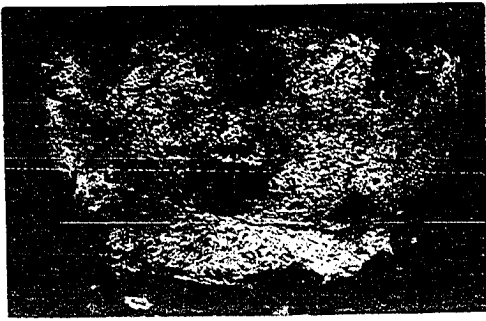


f

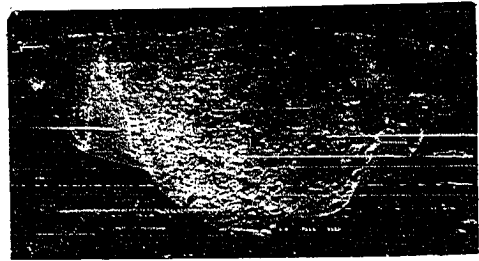
Plate 34. Lepa Phase incensarios. Lolotique Spiked.

Plate 35. Shila II and Lepa Ceramic Complex

- a: Cache 23, Vessel 2. Incensario top. Ht. 7 cm.,
Rim diam. 12 1/2 cm.
- b: 430. Fragment of incensario top. Ht. 16 cm., Rim
diam. 30 cm.
- c: 443. Small effigy jar. Ht. 10 3/4 cm., Max. diam.
8 cm.
- d: Cache 23, Vessel 3. Fragment of effigy jar. Present
ht. 15 1/2 cm., Max. diam. 22 1/2 cm.
- e: 401. Miniature effigy jar. Ht. 8 cm., Max. diam.
5 1/2 cm.
- f-g: Cache 25, Vessel 2. Effigy jar. Ht. 18 cm., Rim
diam. 15 1/2 cm.
- h: 420. Low-neck jar. Ht. from rim to shoulder 8 3/4 cm.



a



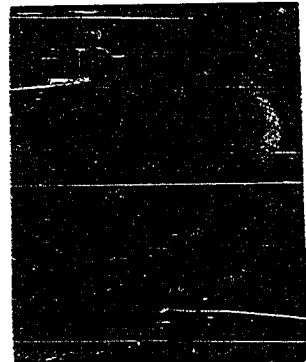
b



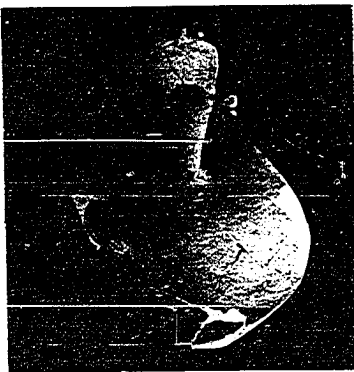
c



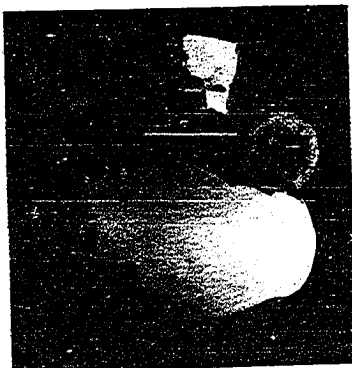
d



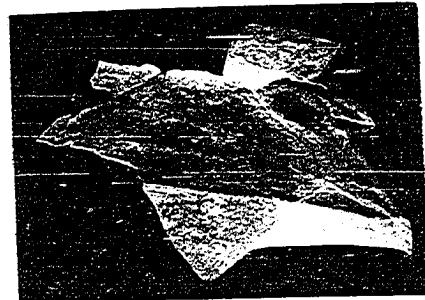
e



f



g



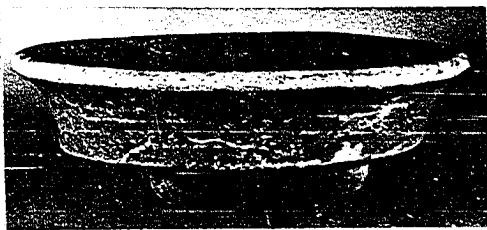
h

Plate 35. Lepa Phase ceramics. Lolotique Spiked (a-b), Obrajuelo Plain (c,e,f,g), Sirama Red (d), Chapeltique Orange-red (h)

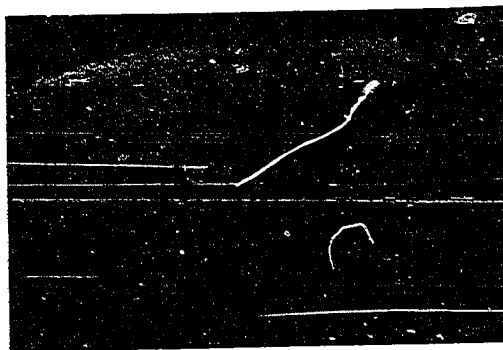
Plate 36. Uapala Ceramic Complex and Shila I and II Ceramic Complex. Vessels in the F. Prieto Collection, all from prehistoric cemetery south of the Río San Esteban

Izalco Usulután (a); Tongolona Orange (b,d,h); Chaparrastique Red-on-orange (c); Moncagua Plain with a heavy white stucco coat inside (e); Comacarán Orange-on-white (f,g)

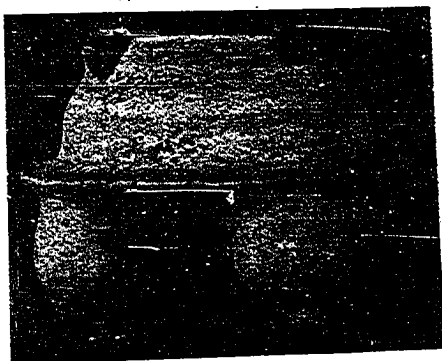
- a: Dish (flaring-wall bowl). Ht. $5 \frac{3}{4}$ cm., Rim diam. $17 \frac{1}{2}$ cm.
- b: Bowl. Ht. 7 cm., Rim diam. $14 \frac{1}{2}$ cm.
- c: Small restricted bowl, basal flange, four hollow mammiform supports. Ht. 7 cm., Rim diam. 9 cm.
- d: Flaring-wall, ring-base bowl. Ht. 7 cm., Rim diam. 18 cm.
- e: Flaring-wall, ring-base bowl. Ht. 5 cm., Rim diam. $12 \frac{1}{2}$ cm.
- f: Turtle (?) effigy bowl, four nubbin supports. Ht. 6 cm., Rim diam. 9 cm.
- g: Flaring-wall bowl, four hollow mammiform supports. Ht. $9 \frac{1}{2}$ cm., Rim diam. $19 \frac{1}{2}$ cm.
- h: Flaring-wall, ring-base bowl. Ht. $7 \frac{1}{2}$ cm., Rim diam. 21 cm.



a



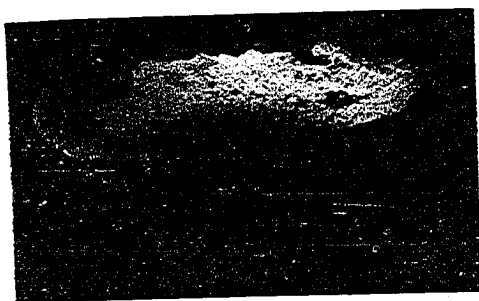
b



c



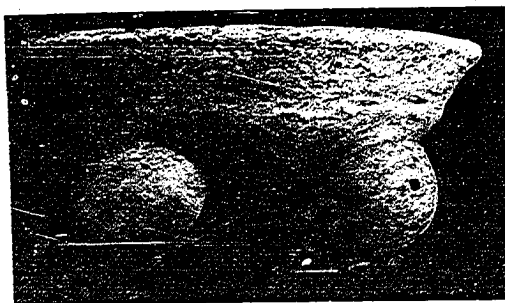
d



e



f



g



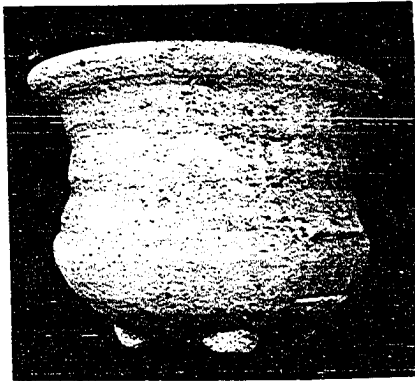
h

Plate 36. Uapala and Shila I and II Ceramic Complex.
 Izalco Usulután (a), Tongolona Orange (b,d,h), Chaparras-
 tique Red-on-orange (c), Moncagua Plain with white stucco
 (e), Comacarán Orange-on-white (f,g)

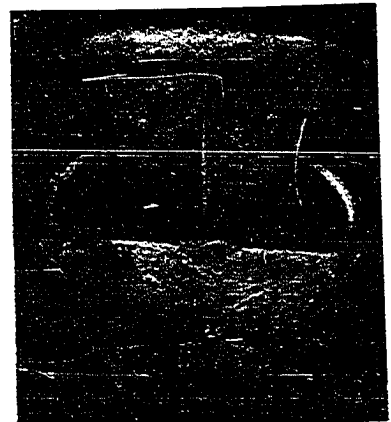
Plate 37. Shila I and II Ceramic Complex. Vessels in the F. Prieto Collection, all from prehistoric cemetery south of the Río San Esteban

Tongolona Orange (a-d,f); Chaparrastique Red-on-orange (e).

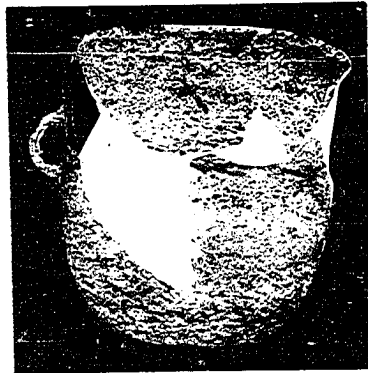
- a: S-Z angle bowl, four nubbin supports. Ht. 13 cm.,
Rim diam. 17 1/2 cm.
- b: High-neck jar with faceted shoulder. Ht. 12 cm., Rim
diam. 16 cm.
- c: High-neck jar. Ht. 16 cm., Rim diam. 16 1/2 cm.
- d: Low-neck jar with spout. Ht. 13 cm., Rim diam. 9 1/2
cm.
- e: Small vessel with four hollow mammiform supports.
Ht. 6 cm., Rim diam. 6 1/2 cm.
- f: Small dish (flaring-wall bowl), ring-base. Ht. 4 1/2
cm., Rim diam. 8 1/2 cm.



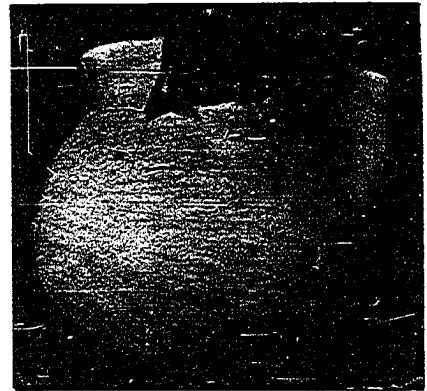
a



b



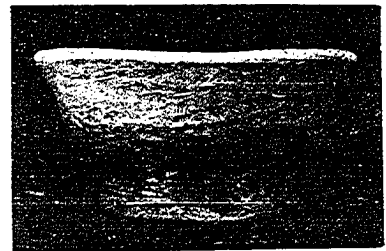
c



d



e



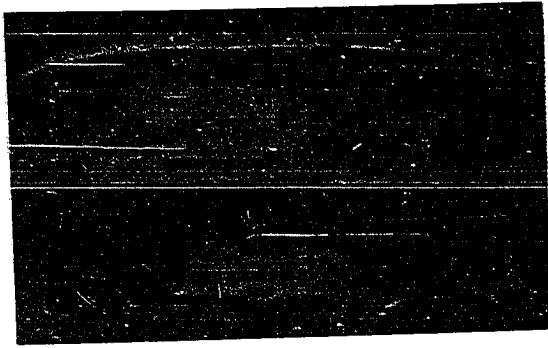
f

Plate 37. Shila Phase ceramics

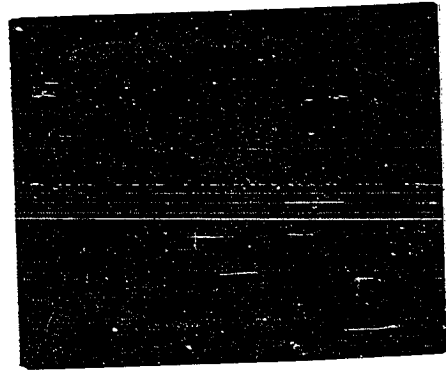
Plate 38. Shila I and II Ceramic Complex and Shila II and Lepa Ceramic Complex. Vessels from F. Prieto Collection, a-d,f,h from cemetery south of Río San Esteban and e,g probably from cemetery

Tongolona Orange (a,b,d,g); Tongolona Orange with coat of white stucco (c); Vessel with paste intermediate between Moncagua Plain and Obrajuelo Plain, traces of white slip on base, and a punctate fillet necklace (e); Moncagua Plain, unusually well-polished surface (f); Moncagua Plain paste and a thick, dark orange slip (not a Tongolona Orange slip) (h)

- a: S-Z angle bowl, ring-base. Ht. 8 1/2 cm., Rim diam. 14 1/2 cm.
- b: Potstand. Ht. 8 1/2 cm., Rim diam. 11 1/2 cm.
- c: Potstand. Ht. 10 1/2 cm., Rim diam. 12 cm.
- d: Bowl, four nubbin supports. Ht. 9 cm., Rim diam. 22 cm.
- e: Effigy container with orifice on top of head. Body suggests turtle or armadillo effigy. Ht. 9 1/2 cm., Length 21 cm.
- f: Miniature low-neck jar, one protuberance on body break. Ht. 4 cm., Rim diam. 4 1/2 cm.
- g: Miniature dish, four nubbin supports. Ht. 2 1/2 cm., Rim diam. 9 cm.
- h: Hollow support. Diam. 6 cm., Present ht. 2 1/2 cm.



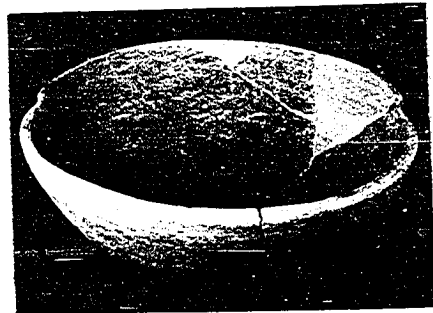
a



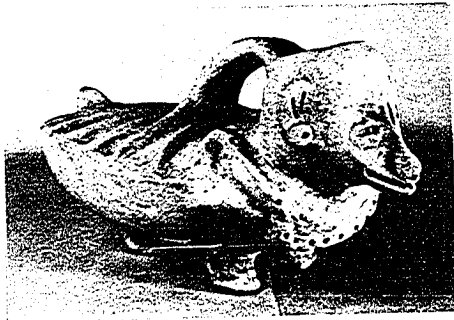
b



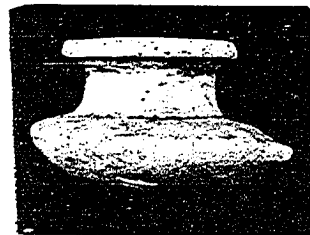
c



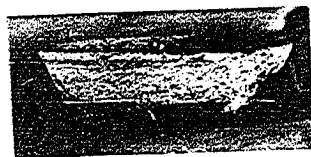
d



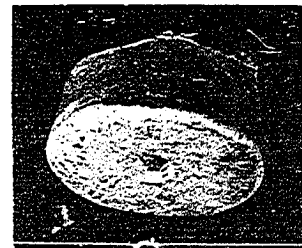
e



f



g



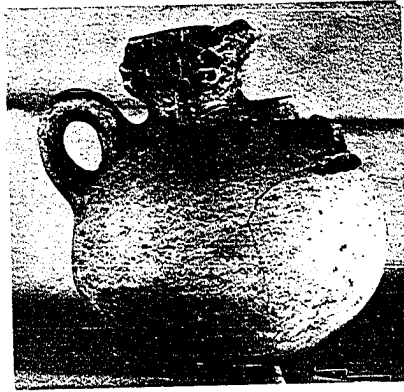
h

Plate 38. Shila I and II and Shila II and Lepa Ceramic Complexes

Plate 39. Shila II and Lepa Ceramic Complex. Vessels in the F. Prieto Collection, all probably from the prehistoric cemetery south of the Río San Esteban.

Obrajuelo Plain (a-d,h,j); Obrajuelo Plain (probable) (e); Taisihuat Orange-on-white, with traces of shiny white paint of Yamabal Lustrous White-on-red (f); Jute Stuccoed (red stucco only) (g); Fine paste ware (Quelepa Polychrome paste) (i)

- a: Low-neck effigy jar. Ht. 15 cm., Rim diam. 6 cm.
- b: Low-neck jar. Ht. 14 cm., Rim diam. 12 cm.
- c: Low-neck jar (neck missing), two strap handles. Ht. 12 cm., Max. diam. 14 1/2 cm.
- d: Effigy jar, neck missing. Present ht. 6 1/4 cm., Max. diam. 8 1/4 cm.
- e: Low-neck jar. Ht. 7 cm., Rim diam. 3 1/2 cm.
- f: Low-neck effigy jar, two bird heads. Ht. 8 1/2 cm., Rim diam. 7 1/2 cm.
- g: Restricted bowl. Ht. 5 1/4 cm., Rim diam. 9 1/4 cm.
- h: Low-neck effigy jar. Ht. 7 1/2 cm., Rim diam. 3 3/4 cm.
- i: Miniature dish. Ht. 1 1/2 cm., Rim diam. 6 1/2 cm.
- j: Miniature jar with strap handles, top missing. Ht. 3 3/4 cm., Max. diam. 6 cm.



a



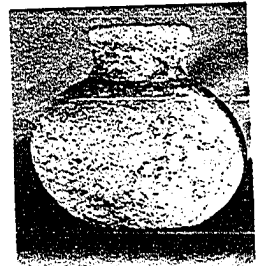
b



c



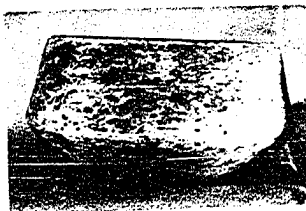
d



e



f



g



h



i



i

Plate 39. Shila and Lepa Phase ceramics

Plate 40. Uapala Ceramic Complex (probable) and Shila II and Lepa Ceramic Complex. F. Prieto Collection, from West Group (a-c); F. Prieto Collection, from Quelepa, surface (f); L. Guevara Collection, from West Group (d-e); T. Vilanova Collection, probably from Quelepa (g)

Guayabal White (a-b); Delirio Red-on-white (c-f); unslipped grey-brown ware, probably Uapala Ceramic Complex (g)

a-b: Convex-wall bowl. Ht. $9 \frac{1}{2}$ cm., Rim diam. $24 \frac{3}{4}$ cm.

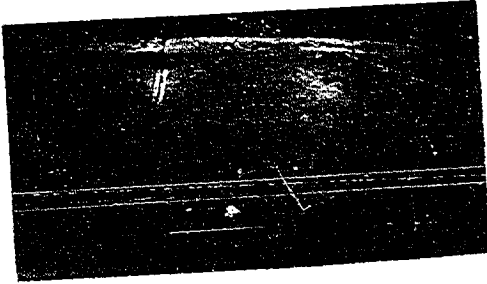
c: Tripod dish (flaring-wall bowl). Ht. 9 cm., Rim diam. $16 \frac{1}{2}$ cm.

d: Low-neck effigy jar. Ht. $10 \frac{1}{2}$ cm., Rim diam. $7 \frac{1}{2}$ cm.

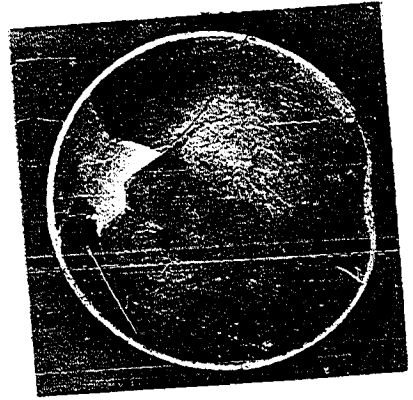
e: Bowl. Ht. 6 cm., Rim diam. 15 cm.

f: Hollow effigy supports. Ht. of support on left 10 cm.

g: Low-neck effigy jar, with spout. Ht. $9 \frac{3}{4}$ cm., Max. diam. $9 \frac{1}{2}$ cm.



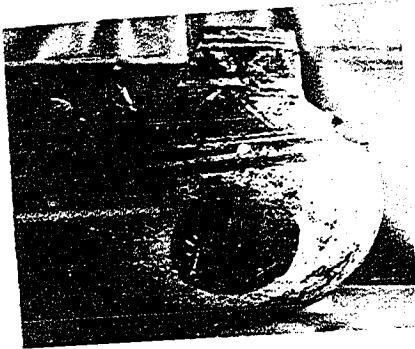
a



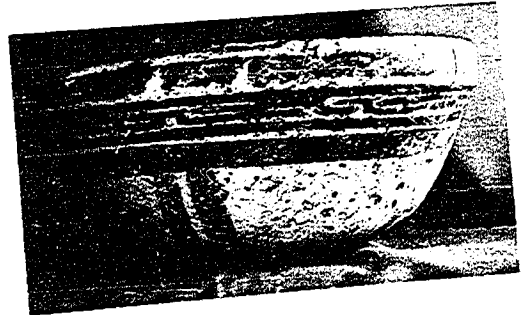
b



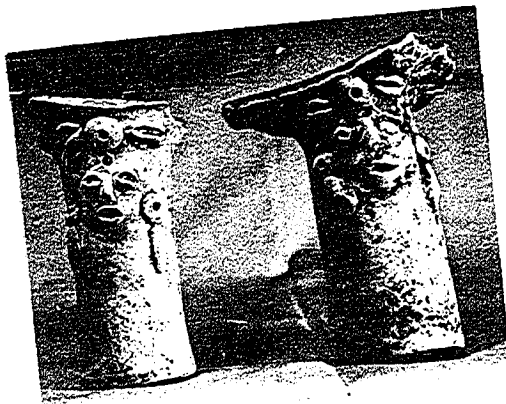
c



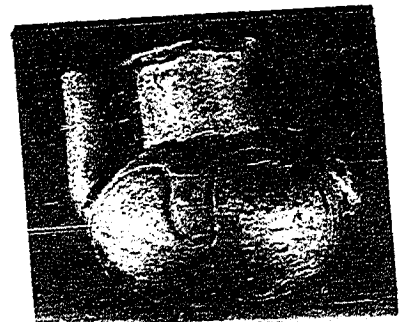
d



e

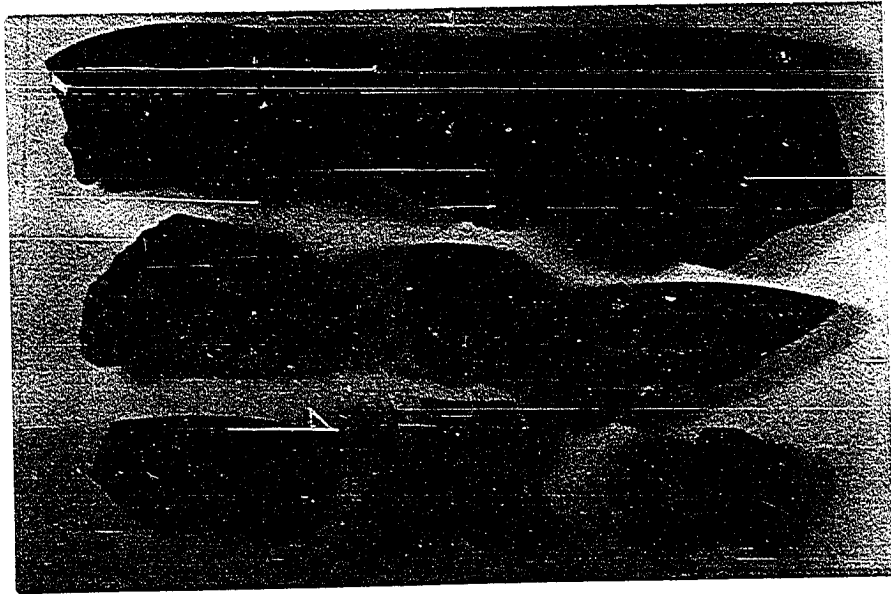


f

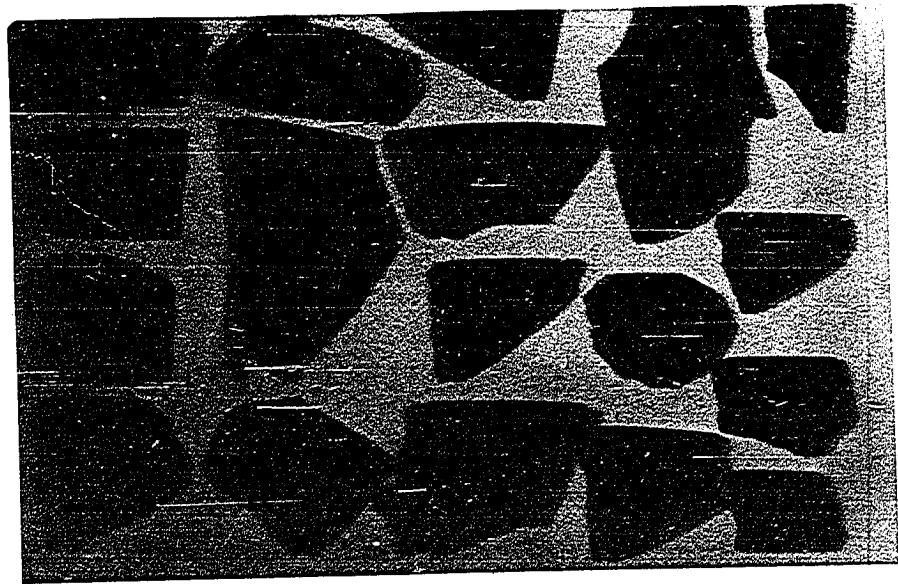


g

Plate 40. Uapala and Lepa Phase ceramics.



a



b

Plate 41. a: Izalco Usulután, b: Delirio Red-on-White.
Scale 1:2 1/2

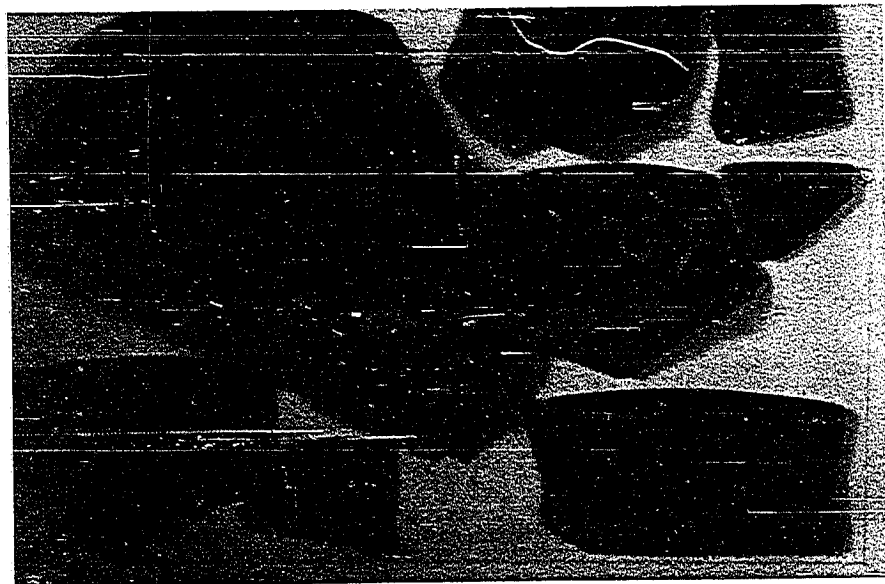
**a****b**

Plate 42. a: Delirio Red-on-White, b: Los Llanitos Polychrome. Scale 1:2 1/2

Plate 43.

a: Minor Shila II and Lepa Ceramic Complex polychromes, probably all trade.

- 1 (420), 4 (410): probably from cylindrical vessel of type shown in Plate 32,c.
- 2 (442), 8 (410): probably Los Llanitos Polychrome.
- 3 (410): probably same group as sherds in Plate 43,b.
- 5 (420), 6 (422), 7 (420), 9 (250), 10 (250), 11 (431): unclassified polychromes, probably all related to Honduran ceramics.

b: Minor Lepa II and Lepa Ceramic Complex polychrome group, probably all related to Nicoya Polychrome

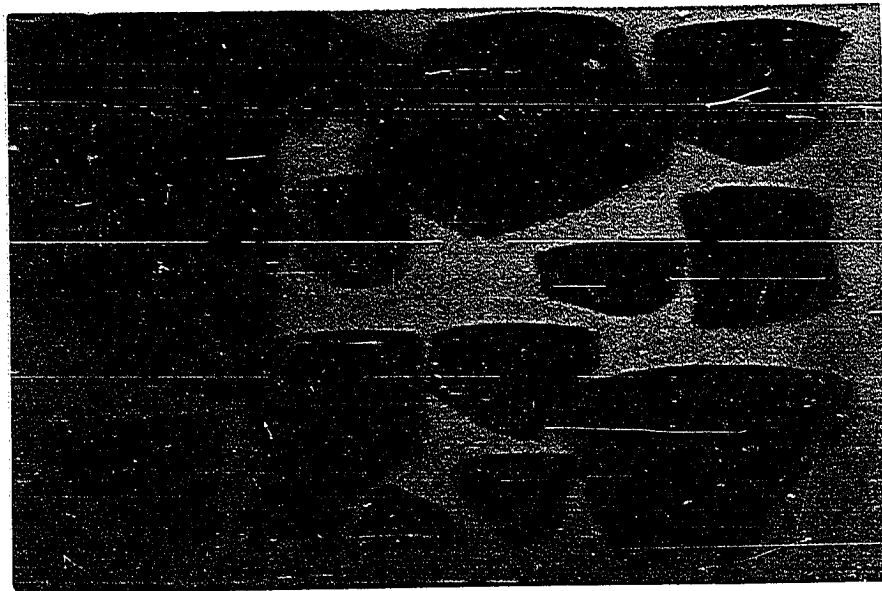


a

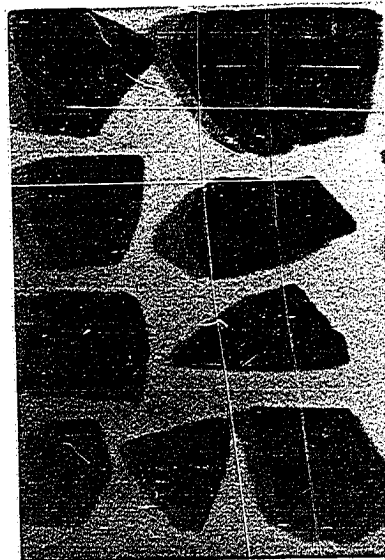


b

Plate 43. a: Minor Lepa Phase polychromes, probably all trade, b: Minor Lepa Phase polychrome group, possibly related to Nicoya Polychrome. Scale 1:2 1/2



a



b

Plate 44. a: Los Llanitos Polychrome
b: Tecomatal Polychrome. Scale 1:2 1/2

Plate 45. Uapala Ceramic Complex. Izalco Usulután.

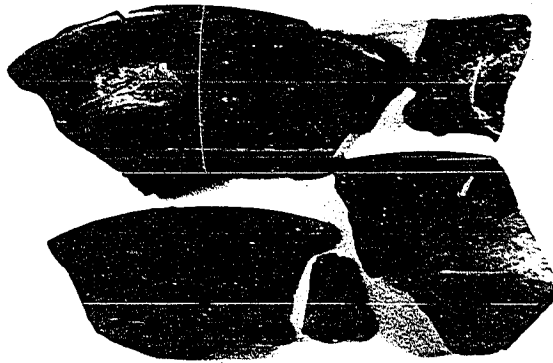
a,b: Izalco Usulután.

c: Izalco Usulután, flaring-wall bowls with everted and decorated rims.

d: Izalco Usulután Impressed Fillet; Izalco Usulután. Coarse Incised, Impressed Fillet; Izalco Usulután Modeled.

e: Izalco Usulután, flaring-wall bowls with everted rims.

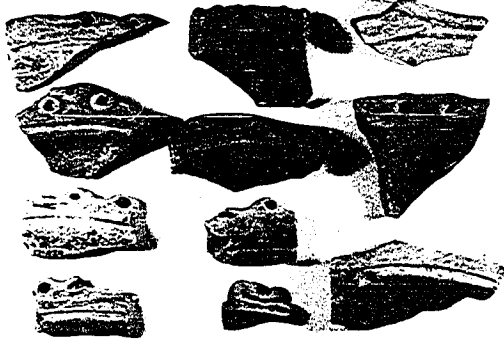
f: Izalco Usulután, Coarse Incised.



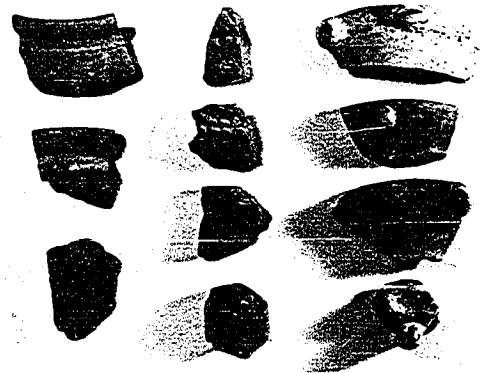
a



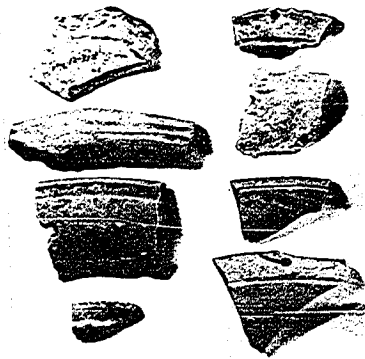
b



c



d



e

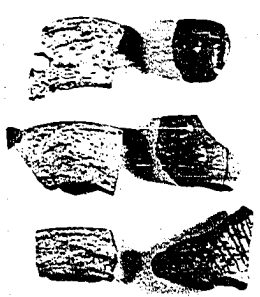


f

Plate 45. Uapala Phase ceramics. Izalco Usulután.
Scale 1:3 1/2

Plate 46. Uapala Ceramic Complex. San Esteban Plain
and minor groups

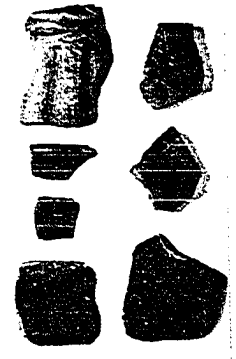
- a: Uapala Phase white.
- b: Fine paste red (left column); Izalco Usulután Red-painted (right column, top two); Uapala Phase white (right column, bottom).
- c: Pinos Black-brown (left column, top); Canchón Fine-incised (left column, bottom three; right column, top); Ilopango Red-filled (right column, center); Pinos Black-brown Red-painted (right column, bottom).
- d: Copinula Graphite-painted (left column, top two); Tacuba Incised (left column, second from bottom); Pinos Black-brown Red-painted (left column, bottom); Santa Tecla Red (right column).
- e: San Esteban Plain Impressed Fillet (left two columns); San Esteban Plain Incised and Punctate (column second from right); San Esteban Plain Incised, Impressed Fillet (right column).
- f: San Esteban Plain Incised (center column, bottom, and right column are tecomate rims).
- g: San Esteban Plain Modeled.



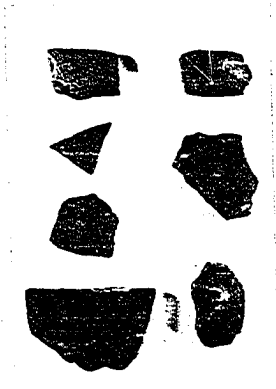
a



b



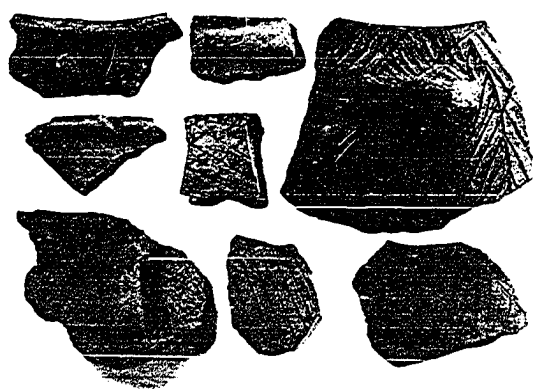
c



d



e



f

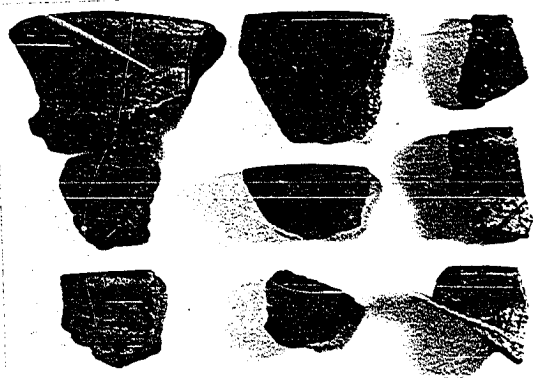


g

Plate 46. Uapala Phase ceramics. San Esteban Plain and minor groups. Scale 1:3 1/2

Plate 47. Uapala Ceramic Complex and Shila I and II
Ceramic Complex.

- a: Placitas Red Incised.
- b: Placitas Red Incised, Punctate Fillet (left column);
Placitas Red Punctate Fillet (second column from left);
Placitas Red Incised and Punctate (second column from
right); Placitas Red Punctate (right column).
- c: Placitas Red Modeled.
- d: Moncagua Plain, sherd sections.
- e: Izalco Usulután, sherd sections.
- f: Moncagua Plain Incised (left two columns; second
column from right, bottom); Moncagua Plain (second
column from right, top; right column).
- g: Moncagua Plain Incised, Impressed Fillet (left column,
top two); Moncagua Plain Modeled (left column, bottom;
second column from left); Moncagua Plain Punctate Rim
(second column from right, top three); Moncagua Plain
Impressed Fillet (second column from right, bottom;
right column).



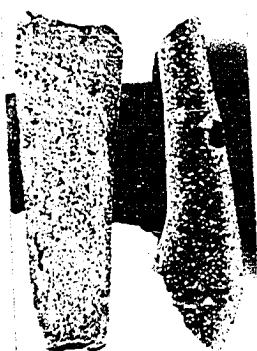
a



b



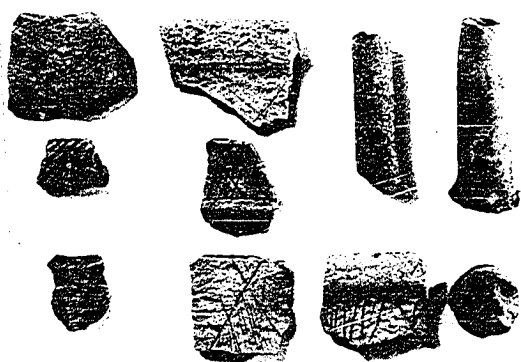
c



d



e



f

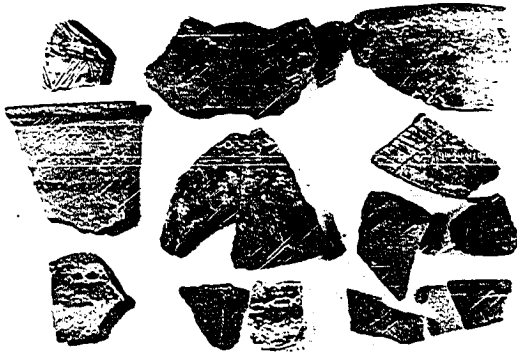


g

Plate 47. Uapala and Shila I and II Ceramic Complexes.
 Placitas Red (a-c); Moncagua Plain (d,f,g); Izalco
 Usulután (e). Scale 1:3 1/2

Plate 48. Shila I and II Ceramic Complex and Shila II and Lepa Ceramic Complex.

- a: Sirama Red, Early Variety, Incised, Punctate Fillet (left column, top); Sirama Red, Early Variety, Punctate Fillet (left column, bottom two; center column, bottom three); Sirama Red, Early Variety, Notched Fillet (center column, top); Sirama Red, Early Variety, Incised (right column).
- b: Chaparrastique Red-on-orange.
- c: Tongolona Orange Incised (four on left); Tongolona Orange Impressed Fillet (four on upper right); Tongolona Orange Imitation Usulután (bottom right).
- d: Tongolona Orange.
- e: Hato Nuevo Red-on-orange-on-white Incised (left column); Zamorán Red-on-white (center column); Hato Nuevo Red-on-orange-on-white (right column).
- f: Obrajuelo Plain Incised and Broad Incised.



a



b



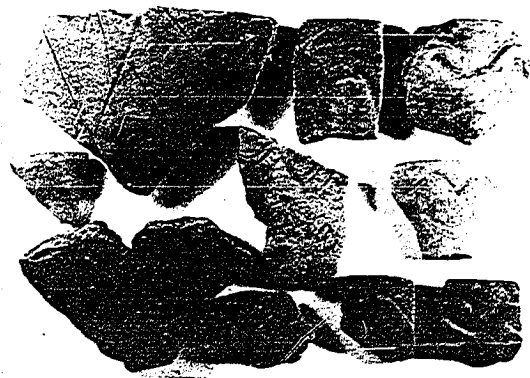
c



d



e



f

Plate 48. Shila and Lepa Phase ceramics. Scale 1:3 1/2

Plate 49. Shila II and Lepa Ceramic Complex

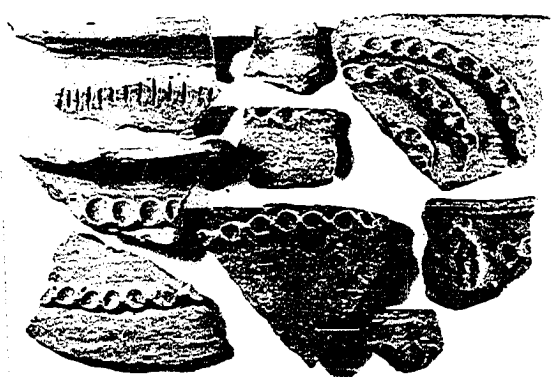
- a: Obrajuelo Plain Notched (left column, top); Obrajuelo Plain, possible handle of a ladle censer; Obrajuelo Plain Reed-impressed (second column from left); Obrajuelo Plain Broad Incised and Punctate (second column from right); Obrajuelo Plain Punctate (right column).
- b: Obrajuelo Plain Modeled.
- c: Obrajuelo Plain Decorated Fillet.
- d: Obrajuelo Plain Modeled.
- e: Lolotique Spiked.
- f: Lolotique Spiked, complex spiked variety.



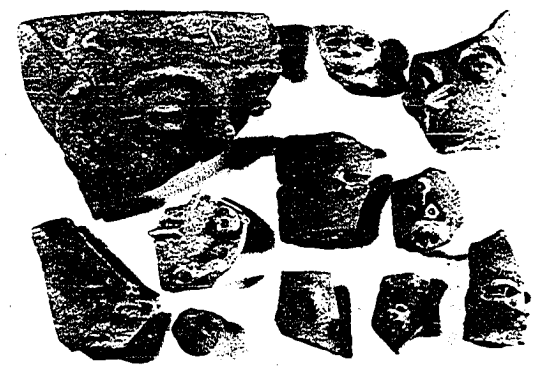
a



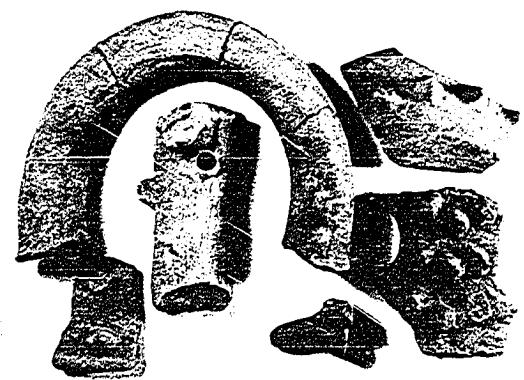
b



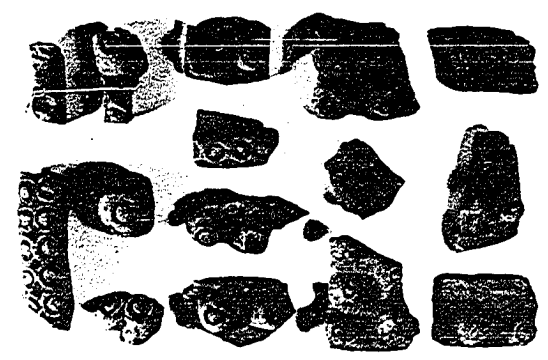
c



d



e

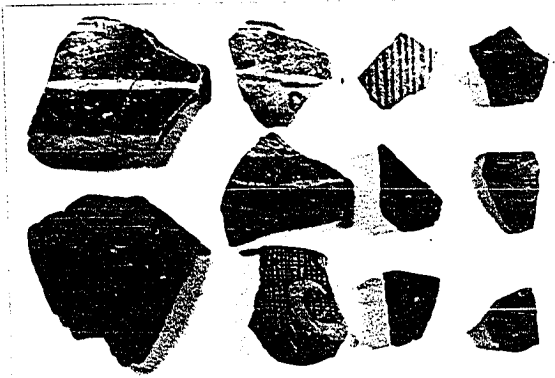


f

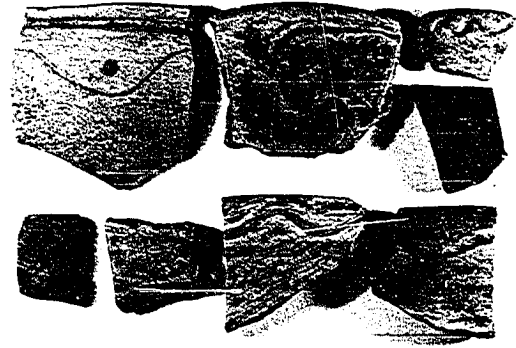
Plate 49. Lepa Phase ceramics. Obrajuelo Plain (a-d), Lolotique Spiked (e-f). Scale 1:3 1/2

Plate 50. Shila II and Lepa Ceramic Complex.

- a: Sirama Red (left two columns; second column from right; top two); Sirama Red Zoned (second column from right, bottom; right column).
- b: Sirama Red Broad Incised and Punctate (left column); Sirama Red Broad Incised (right two columns).
- c: Sirama Red Modeled.
- d: Guayabal White (left, top three); Guayabal White Incised (bottom seven); Guayabal White Broad Incised (right column).
- e: Guayabal White Modeled.
- f: Delirio Red-on-white.



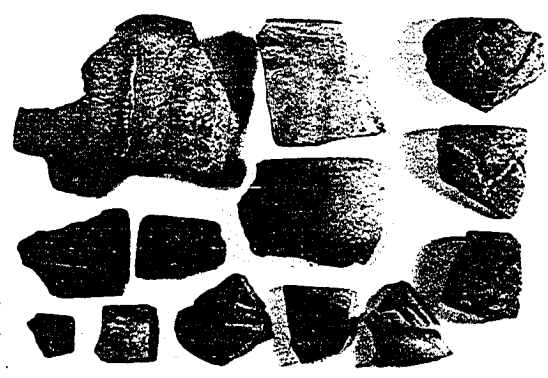
a



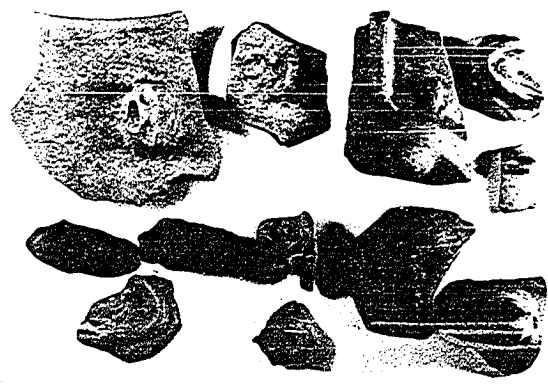
b



c



d



e

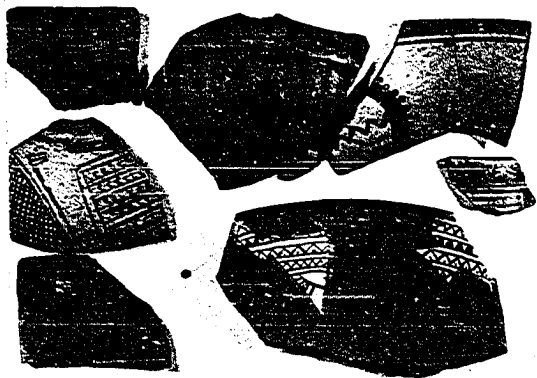


f

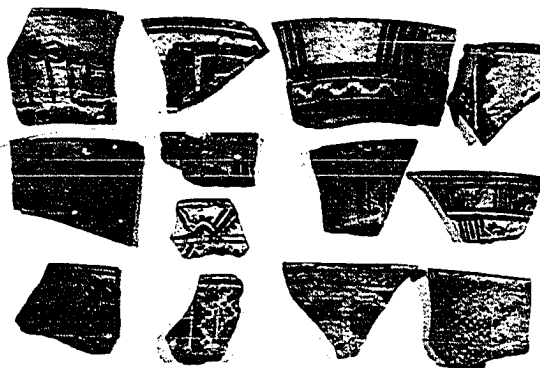
Plate 50. Shila II and Lepa Ceramic Complex.
 Sirama Red (a-c); Guayabal White (d-e); Delirio
 Red-on-white (f) Scale 1:3 1/2

Plate 51. Shila II and Lepa Ceramic Complex

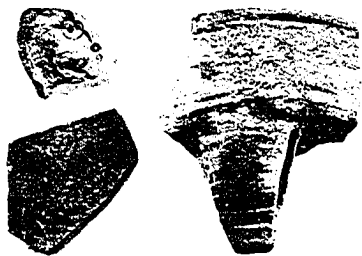
- a: Delirio Red-on-white.
- b: Delirio Red-on-white.
- c: Delirio Red-on-white (sherd on lower left has paste transitional between Moncagua Plain and Delirio Red-on-white).
- d: Delirio Red-on-white.
- e: Delirio Red-on-white Broad Incised (two sherds, upper left corner); Delirio Red-on-white Modeled.
- f: Quelepa Polychrome.



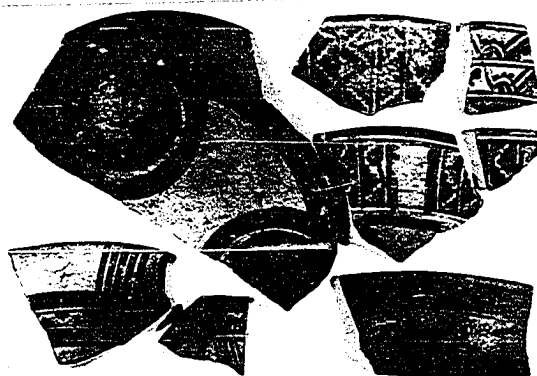
a



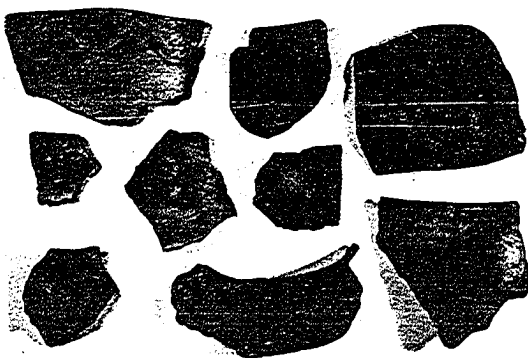
b



c



d



e



f

Plate 51. Shila II and Lepa Ceramic Complex. Delirio Red-on-white (a-e); Quelepa Polychrome (f) Scale 1:3 1/2

Plate 52. Shila II and Lepa Ceramic Complex

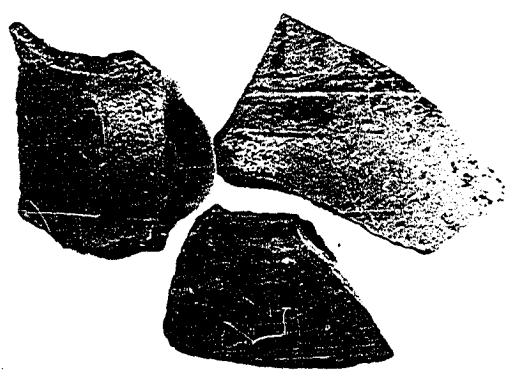
- a: Quelepa Polychrome (black-on-white) (left column, top); Taisihuat Orange-on-white (left column, bottom three); Quelepa Polychrome (all remaining sherds).
- b: Aramuaca Orange (lustrous white and red on orange) (left and center); Aramuaca Orange (black on orange, broad incised) (right).
- c: Aramuaca Orange (black and red on orange).
- d: Aramuaca Orange (orange, red on orange, black on orange, and orange incised).
- e: Uluazapa Flaky Red.
- f: Jute Stuccoed.
- g: Chapeltique Orange-red Incised, Red and White Painted (left column, top); Chapeltique Orange-red Incised (left column, bottom three; second column from left); Chapeltique Orange-red, Red-painted (second column from right; right column, top two); Chapeltique Orange-red (right column, bottom).



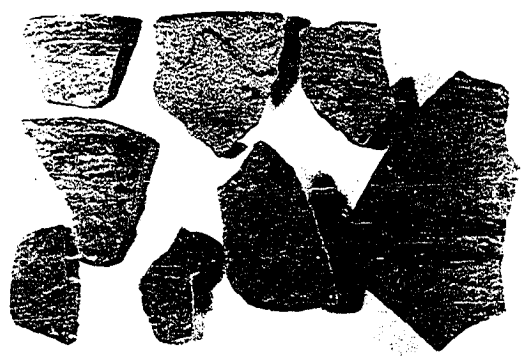
a



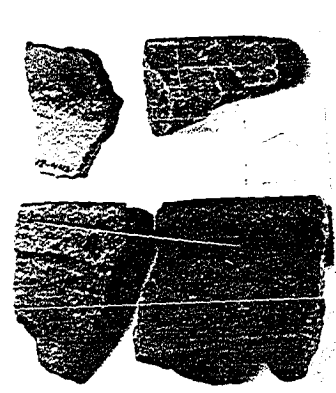
b



c



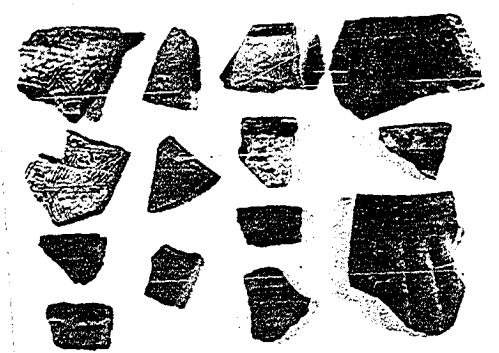
d



e



f



g

Plate 52. Lepa Phase ceramics. Scale 1:3 1/2

Plate 53. Shila II and Lepa Ceramic Complex

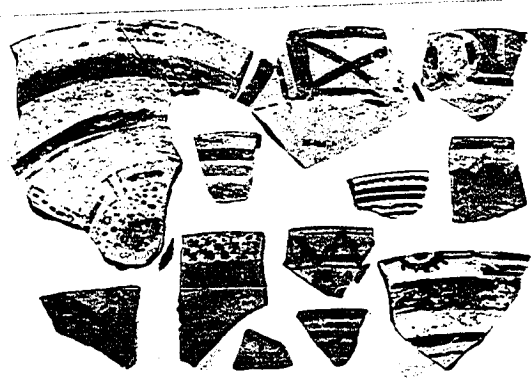
- a-c: Los Llanitos Polychrome (c includes sherds which are probably Los Llanitos Polychrome).
- d: Campana Fine-line Polychrome.
- e: Tecomatal Polychrome.
- f: Minor Shila II and Lepa Ceramic Complex polychromes (see Plate 43a).
- g: Minor Shila II and Lepa Ceramic Complex group (see Plate 43b).



a



b



c



d



e



f



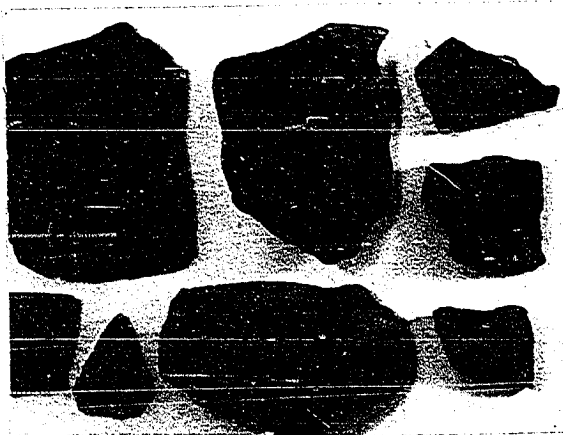
g

Plate 53. Shila II and Lepa Ceramic Complex. Various types. Scale 1:3 1/2

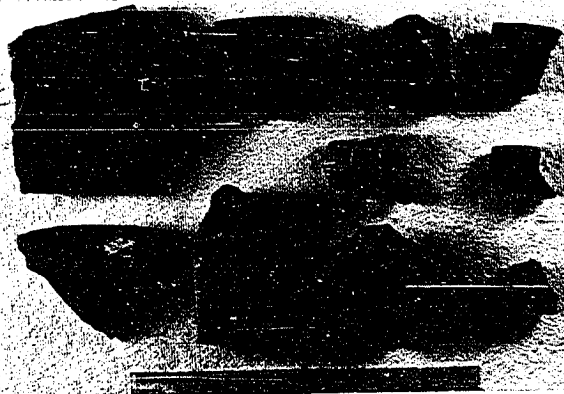
Plate 54. Shila II and Lepa Ceramic Complex

- a: Yayantique Red and Black.
- b: Unclassified incised and engraved sherds.
- c: Unclassified bichromes and polychromes.
- d: Fine paste painted ware.
- e: Los Llanitos Polychrome.
- f: Unclassified polychrome sherds with Usulután technique (1-3); sherds possibly related to Tegucigalpa Polychrome (4,8); sherds possibly related to Bold Animalistic (5-7); red on orange sherds with monkey designs (?) (9,10); Red on white engraved sherd similar to engraved sherds from Lo de Vaca, Comayagua Valley (11); Black on white sherd similar to engraved sherds from Lo de Vaca, Comayagua Valley (12)

1: 200; 2: 250, 3: 422, 4: 250, 5: 410, 6: 431, 7: 410,
8: 250, 9: 410, 10: 422, 11: 422, 12: 420



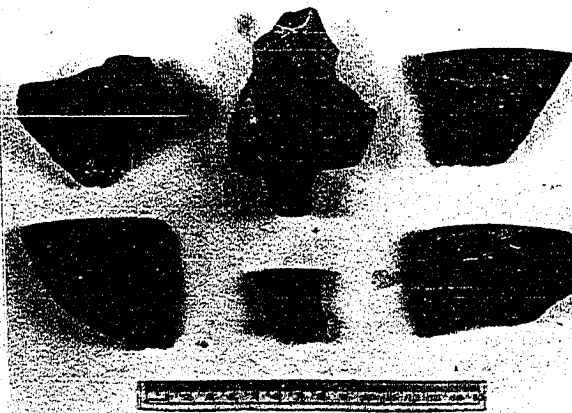
a



b



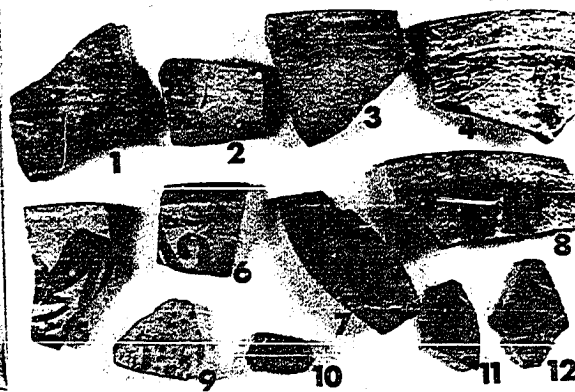
c



d



e



f

Plate 54. Shila II and Lepa Ceramic Complex. Scale 1:3 1/2

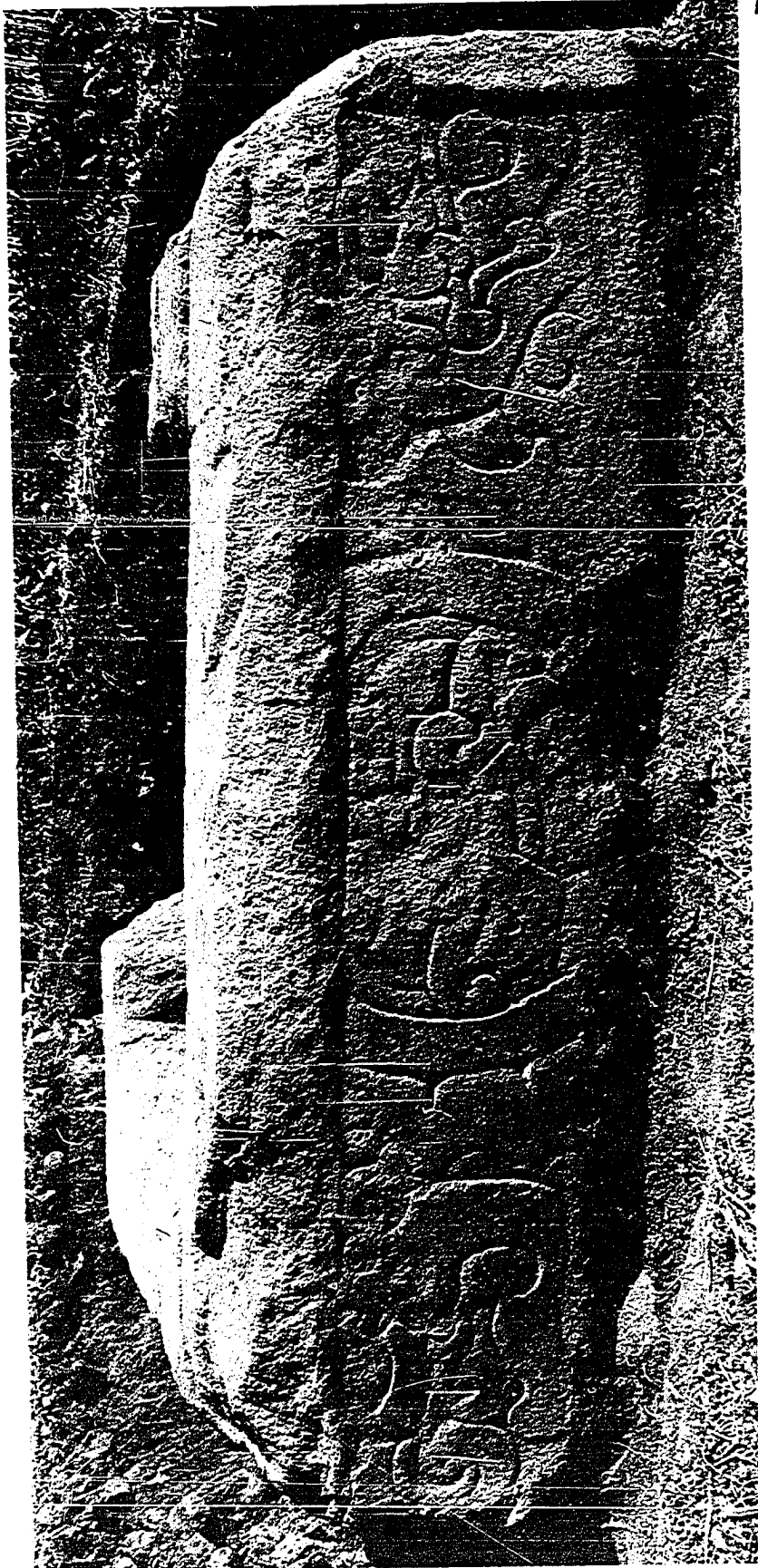


Plate 55. Jaguar Altar, south side



Plate 56. Plain altar or basin

Plate 57. Cache 24. Carved stone objects

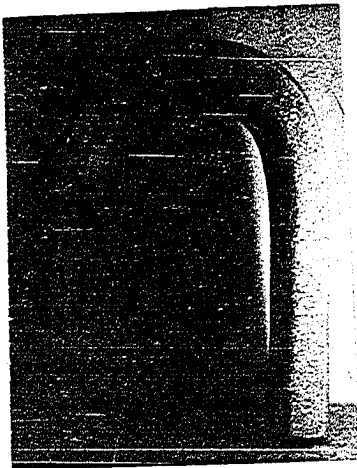
- a: Hacha. Ht. 19 cm., Max. length (at upper lip) 17 cm., Max. thickness (at base) 4 cm.
- b: Large palma. Ht. 49 cm., Max. length (at top of headdress) 18 cm., Max. width at back (near top) 16 1/2 cm.
- c: Yoke 1. Ht. 40 cm., Max. width 31 cm., Front-back thickness of sides 11 1/2 cm., Max. width of sides 5 1/2 cm.
- d: Yoke 3. Ht. 47 1/2 cm., Max. width 33 cm., Front-back thickness of sides 13 cm., Max. width of sides 6 cm.
- e: Yoke 2. Ht. 38 1/2 cm., Max. width 31 cm., Front back thickness of sides 11 1/2 cm., Max. width of sides 5 1/2 cm.



a



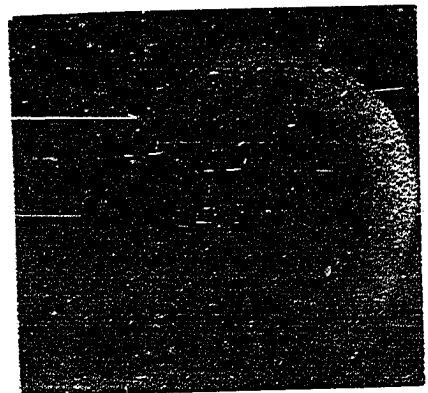
b



c



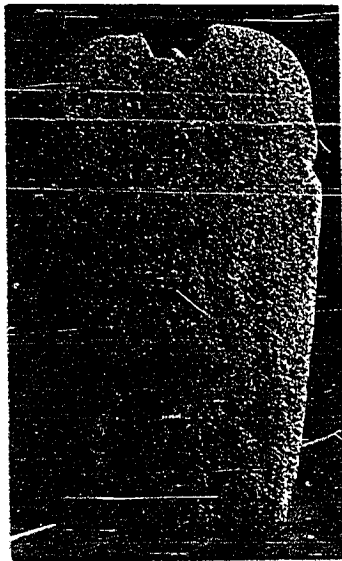
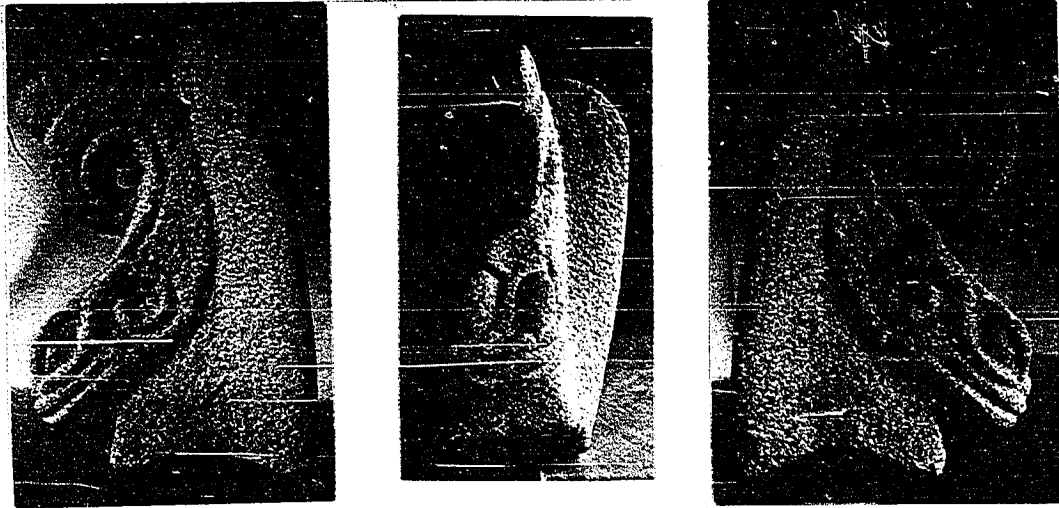
d



e

Plate 58. Small palmas

- a: Cache 24, small palma. Ht. 23 1/2 cm., Max. length (at nose) 13 1/2 cm., Max. width of back 13 1/4 cm.
- b: Small palma, National Museum, San Salvador. No provenience given. Ht. 20 cm., Max. length 12 1/4 cm., Max. width of back 9 1/2 cm.



a

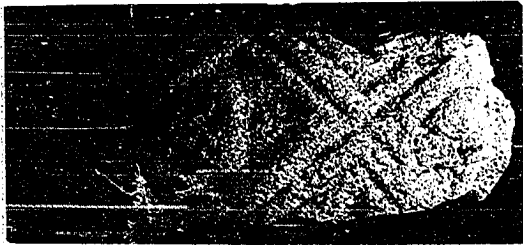


b

Plate 58. a: Cache 24, small palma; b: Small palma,
National Museum, San Salvador

Plate 59. Stone artifacts and daub fragments

- a,b: 250. Fragment of stela (?), similar carving on both sides. Found in East Group, at base of terrace near Ramp 2. Present ht. 48 cm., Thickness 19 cm.
- c: Surface, West Group, near base of Structure 23. Fragment of carved stone, original use unknown, reused as a mano. Length 16 1/2 cm., Width 8 1/2 cm. Thickness (max.) 4 cm.
- d: 431. Below base of Structure 23, in fill. Metate fragment. Ht. 11 3/4 cm., Present length 19 cm.
- e: Surface, West Group, on slope of terrace forming the west edge of the ceremonial plaza, east of Structure 31. Possible tenon. Present length 42 cm., Max. thickness 17 cm.
- f: Cache 2. Stone disc. Diameter 42 1/2 cm., Center ht. 9 1/4 cm.
- g: Daub. 1: Wall cross-section with well-smoothed and roughly-smoothed surfaces, 9 cm. thick; 2: Wall surface with three plaster coats; 3: Outside corner; 4: Rounded fragment of unknown function; 5: Well-smoothed surface; 6: Acute angle corner; 7: Corner
8,9: Incised wall surfaces; 10,11: Corners.
1: 23, 2: 200, 3: 420, 4: 200, 5: 420, 6: 362, 7: 420
8: 230, 9: 200, 10: 420, 11: 420
- h: Daub. 1: Wall section showing use of vertical poles (length 19 cm.); 2: Wall section with pole impression and red paint on one surface; 3: outside corner, poorly smoothed; 4: fragment with unidentified inclusions; 5: Inside corner; 6: Wall cross-section with two rows of vertical poles
1: 24, 2: 230, 3: 420, 4: 23, 5: 200, 6: 24



a



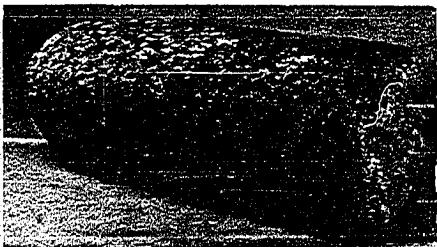
b



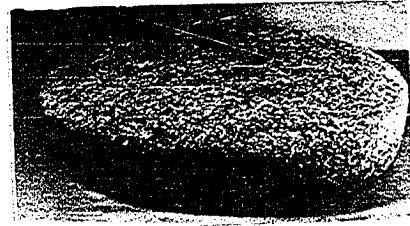
c



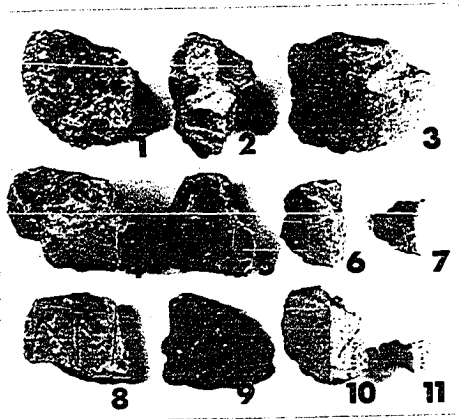
d



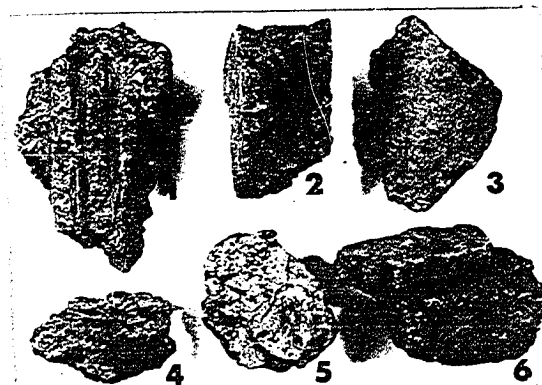
e



f



g

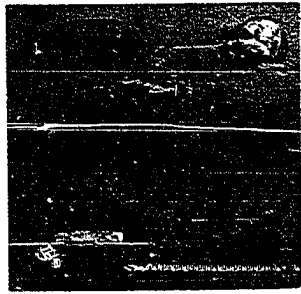


h

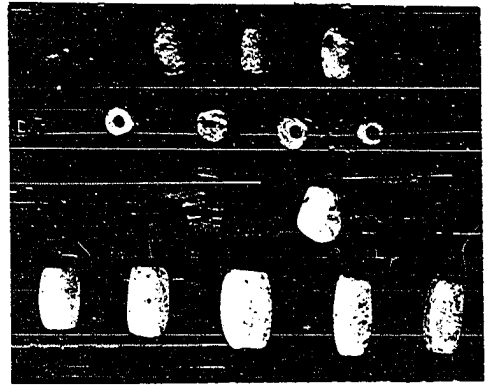
Plate 59. Stone artifacts and daub fragments

Plate 60. Stone artifacts

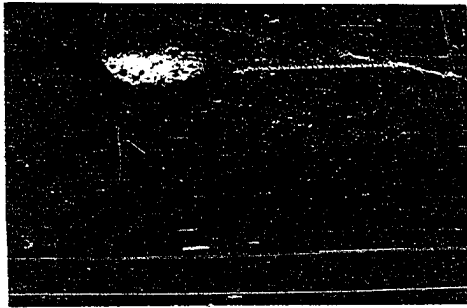
- a: Cache 19, jade beads. Left column, between vessels 7 to 11, right column in vessel 2. Left column, center: 2.9 cm. long.
- b: Cache 19, jade beads in vessel 2.
- c: Cache 16, in Vessel 2. Top: greenstone celt, 15 1/4 cm. long, Max. width 5 cm., Max. thickness 3 1/4 cm. Bottom: jade bead, Length 3 3/4 cm.
- d: Celts; Prieto Collection, probably from cemetery south of the Río San Esteban. Bottom left: light green stone (jadeite?). Others: dark green stone. Bottom left: 5 1/2 cm. long.
- e: Carved metate legs; Prieto Collection, surface, Quelepa. Smaller fragment on right has a stylized human figure on side of leg. Left: Ht. 11 1/2 cm., Max. width 7 1/2 cm.; Right: Width 5 1/2 cm.
- f: Cache 14, in Vessel 6. Black stone celt and jadeite bead. Celt 4 1/2 cm. long, Max. width 3 cm., Max. thickness 1 3/4 cm. Bead length 1 3/4 cm.
- g: Cache 2, jadeite bead (under stone disc). Length 7 cm.
- h: Cache 19, Vessel 4. Marble onyx bowl, three nubbin supports. Ht. 8 1/4 cm., Rim diam. 17-18cm.



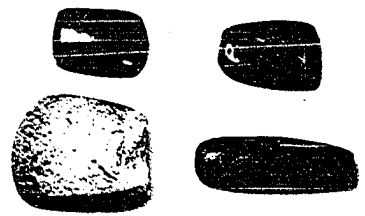
a



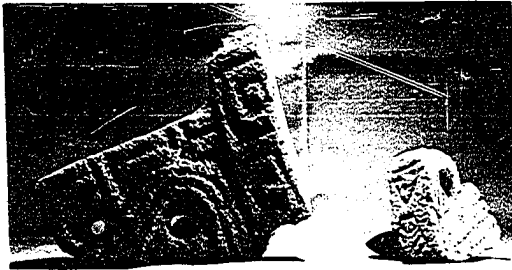
b



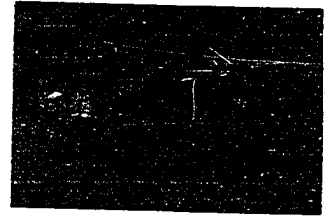
c



d



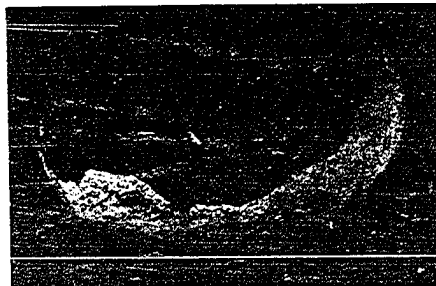
e



f



g



h

Plate 60. Stone artifacts

Plate 61. Obsidian and flint.

- a: Obsidian points and point fragments. Bottom row, second from left, is a problematical flint object. All from late contexts, except top row, second from left (201), which dates to the Uapala Phase. Point on right 4.3 cm. long.
- b: Obsidian points. All from late contexts. Point on left is part of Cache 22, 12 1/2 cm. long.
- c: Obsidian blades.
- d: Cache 22. Obsidian blades and flakes. Blade top row, left, 7.2 cm. long.
- e: Flint. Bottom right and third from right, probable knives; Bottom, second from right: point. Three on bottom right have late contexts. Point ca. 5 1/2 cm. long.
- f: Obsidian flakes. Top left 5 1/2 cm. long.

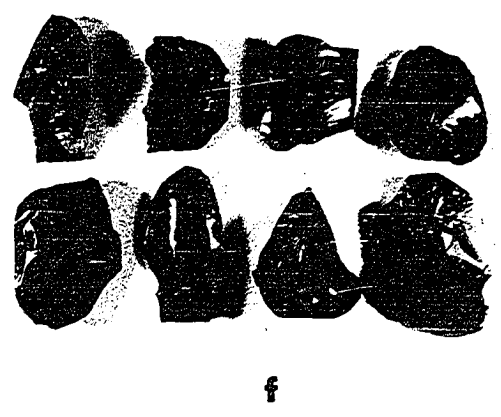
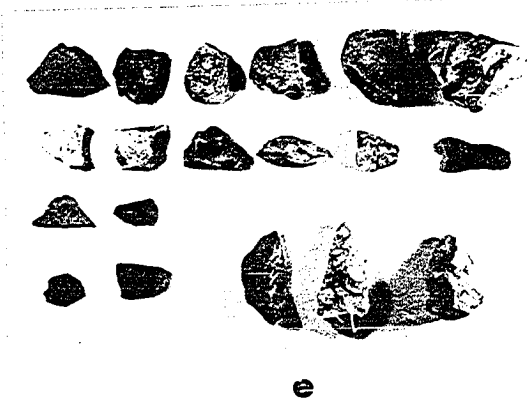
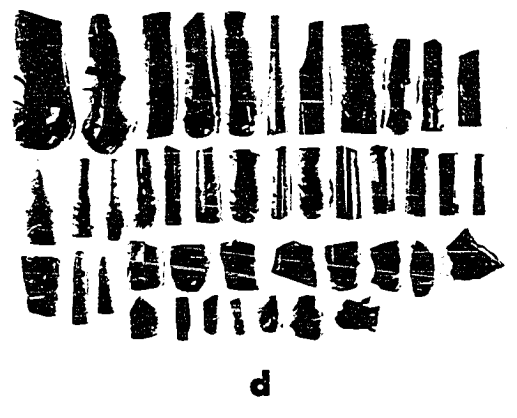
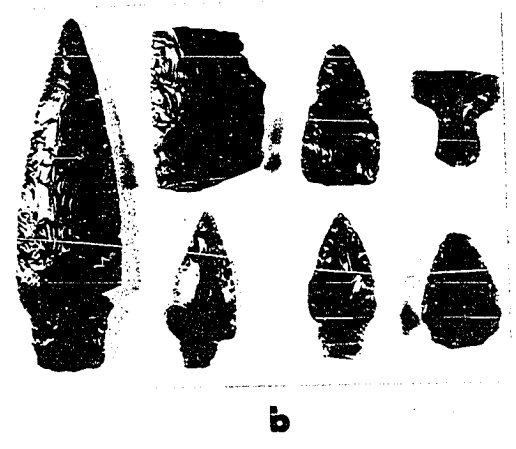
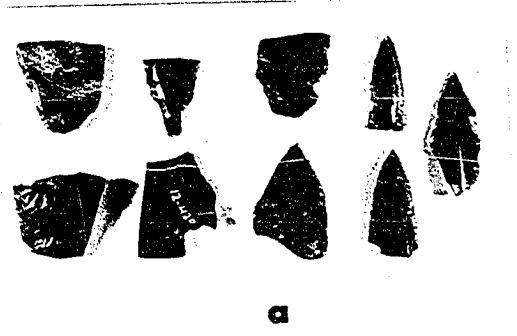
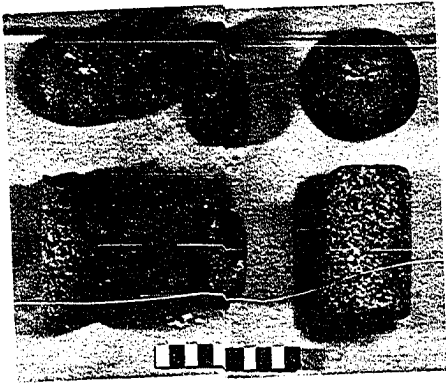


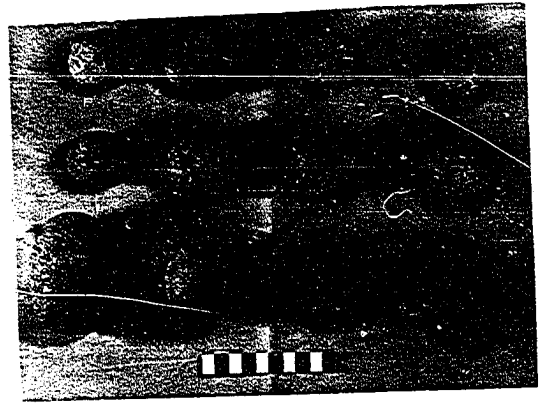
Plate 61. Obsidian and flint artifacts

Plate 62. Manos, metates and miscellaneous objects.

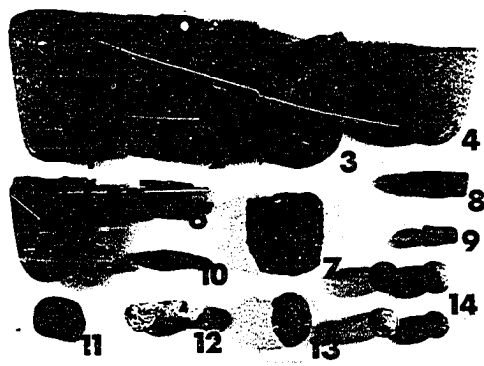
- a: Top right and top left: circular manos; Bottom right and bottom left: cylindrical manos. Top center: small oblong stone, ground on all surfaces; Bottom center: miniature cylindrical mano or pestle, made of pumice. Scale in cm.
- b: Small pecked stones, probably used for grinding, or, in the case of the larger ones, hammering. None show evidence of backwards-forwards movement, as do manos. Scale in cm.
- c: 1: Small pestle, coarse surface; 2: Fragment of cylindrical mano; 3: Fragment of mano; 4: Fragment of well-polished stone; 5: Fragment of blue-black celt; 6: Small celt of dark grey stone; 7: Fragment of miniature stone bowl or mortar; 8: clay cylinder with hole through end, base broken; 9: Obrajuelo Plain paste tubular object with flaring end (earplug?); 10: polished bone object, blunt; 11: flat stone object, possibly part of an ear ornament; 12: carved bone object, possibly an atlatl hook; 13: problematical ceramic object, top incised, bottom punctate; 14: small clay balls, possibly pellets for rattles.
 1: 400, 2: 400, 3: 200, 4: 200, 5: 420, 6: 422, 7: 150, 8: 200, 9: 442, 10: 401, 11: 420, 12: 420, 13: ?, 14: top row 200, 401, bottom row 441, 400. Top left 8 cm. long.
- d: Manos. Bottom row, center, 24 cm. long.
- e: Basin metates. Top left, 20 cm. wide.



a



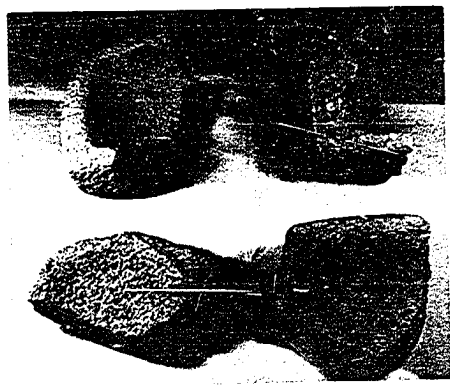
b



c



d

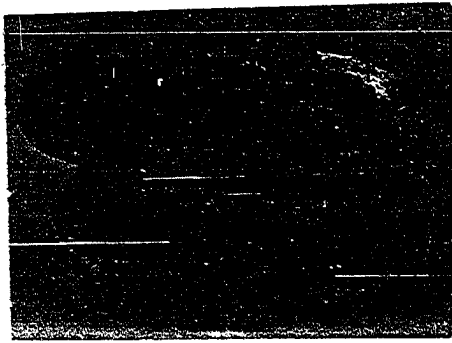


e

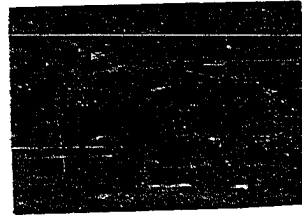
Plate 62. Manos, metates, and miscellaneous artifacts

Plate 63. Figurines.

- a: Hollow head with rattle. Obrajuelo Plain paste. Ht. 8 cm.
- b: Solid head. Obrajuelo Plain paste with Guayabal White slip. Ht. 6 cm.
- c: Figurine with solid torso, hollow head. Right arm is very short and holds a round object with a hollow center. Obrajuelo Plain paste, Guayabal White slip, with traces of a light orange wash over white slip. Present ht. 11 1/2 cm.
- d: Solid torso with necklace. Obrajuelo Plain paste, with Guayabal White slip. Ht. 7 cm.
- e: Restored figurine. Obrajuelo Plain paste, Guayabal White slip, and traces of red paint over slip. (Red paint is of type used on Lolotique Spiked.) Ht. 5 cm.
- f: Seated figurine with pendant. Early paste type. Ht. 7 cm.
- g: Fragment of hollow head. Obrajuelo Plain paste with a flaky orange slip. Ht. 5 1/2 cm.
- h: Solid torso and arms, with necklace. Back and front have rectangular humps, suggestive of a kimono-type dress. Ht. 6 1/2 cm.
- i: Solid torso and arm. Obrajuelo Plain paste. Ht. 6 1/2 cm.
- j: Solid torso with exaggerated hips. Paste intermediate between early type and Moncagua Plain. Ht. 5 cm.
- k: Solid torso with breasts. Moncagua Plain paste. Ht. 4 1/2 cm.
- l: Solid head with eyes of double punctates. Early paste type. Ht. 3 cm.
- m: Solid head. Moncagua Plain paste, traces of orange slip. Ht. 3 1/2 cm.
- n: Solid head, Obrajuelo Plain paste, traces of red paint. Ht. 3 1/2 cm.
- o: Hollow lizard body; legs, tail and head broken off. Obrajuelo Plain paste. Length 12 1/4 cm., Ht. 3 3/4 cm.
- a: 200, b: 442, c: 400, d: 442, e: 442, f: 200, g: 443,
 h: 201, i: 401, j: 201, k: 201, l: 201, m: 201, n: 420,
 o: 420



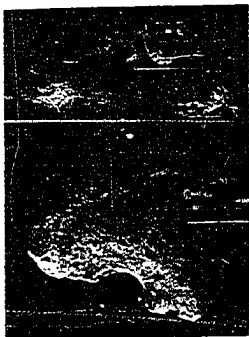
a



b



c



d



e



f



g



h



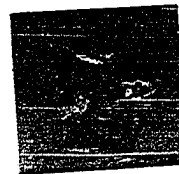
i



j



k



l



m



n



o

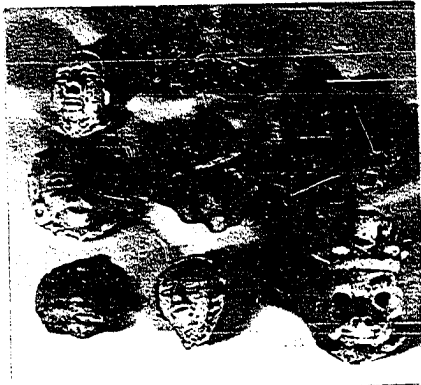


Plate 63. Figurines

Plate 64. Figurines, whistles and flute

- a: Figurine heads. Bottom right, a jaguar with head-dress, is an appendage of a vessel.
- b: Figurine heads.
- c: Figurine heads and body. All Obrajuelo Plain paste. Figurine on left 9 1/4 cm. high.
- d: Three figurines and a bird effigy whistle. Figure on left appears to be an animal with its front paws covering its eyes.
- e: Figurines. All Obrajuelo Plain paste. Figurine on left 10 cm. high.
- f: Broken whistle. Human figure with necklace, pendant, and genitals represented. Ht. 5 cm. Obrajuelo Plain paste.
- g: Whistle, representing the head of an animal, one leg missing. Top pierced for suspension (?). Ht. 5 3/4 cm. Moncagua Plain paste.
- h: Moveable figurine leg. Polished Obrajuelo Plain paste. Length 11 cm.
- i: Bird or animal head, possibly an appendage to a vessel.
- j: Flute with rolling ball inside, no stops. Traces of Guayabal White slip on Obrajuelo Plain paste. Traces of blue paint applied recently (?). Length 18 cm., Width 2.8 cm.

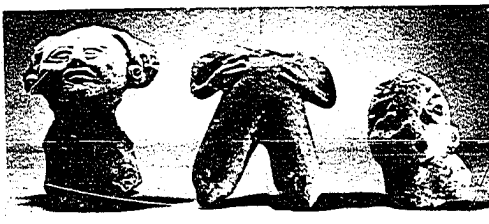
a,b,c,d,e,h,i: Quelepa, surface. F. Prieto Collection.
 f: 46, g: 140
 j: Quelepa, south of Río San Esteban. T. Foley Collection.



a



b



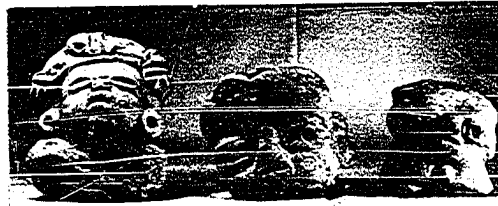
c



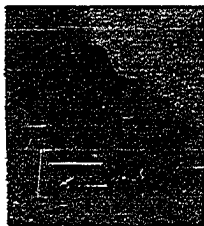
d



f



e



g



h



i



i

BIOGRAPHY

The author was born in Philadelphia, Pennsylvania, on October 10, 1943. He attended Harvard College, receiving the degree of A.B. in 1964, and entered the Graduate School at Tulane University in September of 1965.