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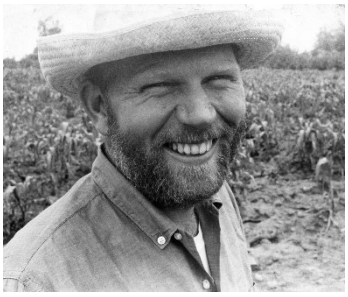

About the series

Penn State's *Occasional Papers in Anthropology* series was established in 1965 with an enduringly valuable research report by William Sanders (at left, in the 1960s Teotihuacan Valley), *Cultural Ecology of the Teotihuacan Valley*, or, as we now know it, http://journals.psu.edu/opa/article/view/59754/59501. This work and others originally published on paper for the series are now available on an internet journal platform, https://journals.psu.edu/opa/index, recently developed by Penn State University Libraries. Our university shares in the global effort to publish cultural resources as freely as is possible. President Barack Obama in 2012 prioritized timely open access to research results funded by the United States government, and scholars are responding enthusiastically, quickly seeing the great advantages of a shared digital data bank. Web sites for distribution of research reports have been established by publishers, research institutions, and academic departments, and present a practical way to distribute research results and curate databases, at least as long as the institutional host (here, Penn State University) exists.

And cultural trends follow – and prompt -- this kind of sharing. Increasingly, the net has become a primary resource for research. Free internet access to many scholarly articles and books is commonly available through academic servers, for use by all members of the academic community, including undergraduates, who, as native-speakers-of-digital are devoted to their tablet-based knowledge systems. This increasing dependence on the tablet and web has serious disadvantages if misused, but the advantages for scholars are terrific, not just for publication but also for increased clarity in presenting their work. In an online open access publication, the scholar may include as many publication-quality images as are appropriate and shareable, including those available for common use on various websites.

Generous illustration greatly enriches our understanding and interpretations of any data set, and this potential is being increasingly realized in the publications of this *Occasional Papers* series. In the case of No. 35, *The Pre-Columbian Lapidary Art of Salitrón Viejo, Honduras,* presents a discussion and catalog of the very important jade and marble artifacts from the El Cajon region and they can inform about the artistic communities of practice along the eastern Frontier of Mesoamerica.

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Acknowledgements

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The Pre-Columbian Lapidary Art of Salitrón Viejo, Honduras

Introduction

Between 1981-1984 archaeological excavations in the El Cajón region of northcentral Honduras recovered over 3,000 pre-Columbian lapidary artifacts from ritual deposits at the site of Salitrón Viejo (Figure 1). At the time these materials were excavated they represented the largest concentration of jade and marble artifacts recovered from *in situ* deposits anywhere in the New World. The collection of jades recovered from the sacred cenote at Chichén Itzá, Yucatan was larger (Endnote 1), but those materials were deposited as multiple offerings over a longer period of time and were recovered by raking the bottom of the cenote with a mechanical dredge (Proskouriakoff 1974:ix; Tozzer 1957). Since that time thousands of jade and other fine offerings have been recovered from the Templo Mayor excavations in the former Aztec capital of Tenochtitlan, Mexico (Lopéz Lujan 2005). But while Chichén Itzá and Tenochtitlan were the capitals of powerful state societies, Salitrón Viejo was a small village of only 800-1000 people. None of the lapidary goods recovered at Salitrón were manufactured there. Instead, all the jade and marble artifacts were obtained through trade. For a small community like Salitrón Viejo the effort invested in the procurement of these materials is remarkable. While it is likely that a few small neighboring communities also contributed materials to these offerings, the size and diversity of the offerings is a testimony to the importance of ritual and the amount of labor that pre-Columbian populations were willing to invest in carrying it out.

The importance of the Salitrón materials, like those from Tenochtitlan, is that they were deposited within a relatively short time frame. The enhanced chronological and contextual control of these collections stand in contrast to the many pieces of pre-Columbian lapidary art held in museum collections or illustrated in art catalogs of various types. Collections with contextual and chronological control provide investigators with an enhanced ability to interpret how high value lapidary regalia were used in the Pre-Columbian societies where they occur. A full discussion of recovery contexts and their chronological assignments are presented elsewhere (Hirth et al. 2023) and this volume is a compliment to that publication. An important feature of the Salitrón collection is that the majority of materials date to a narrow time frame of just 100 years or less. This catalog provides photographs, contextual information, and descriptions of 102 partial and complete artifacts from Salitrón Viejo for archaeologists, museum curators, and art historians interested in pre-Columbian lapidary arts.

The discussion that follows contributes to the study of pre-Columbian lapidary arts in several ways. First, it illustrates the diversity of lapidary carving styles and images circulating in eastern Mesoamerica between AD 240-350 (see below). Most of the lapidary goods were

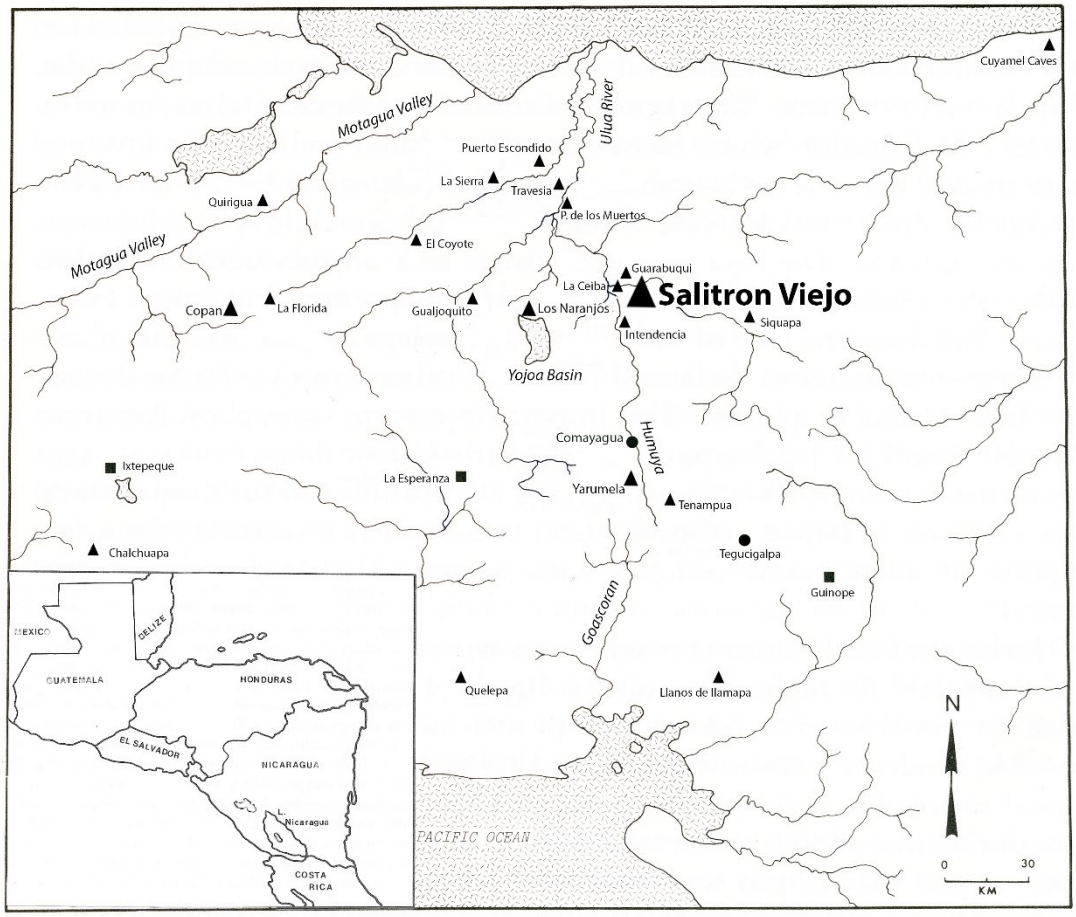


Figure 1: The location of the El Cajón Region and Salitrón Viejo in relation to other important archaeological sites in Honduras

recovered within the architectural sequence of the Iglesia Precinct that was dated using AMS radiocarbon dating. This provides a glimpse of the types of lapidary arts produced and available across eastern Mesoamerica during this time frame. Second, diversity is also evident in the lapidary technology and raw materials used to manufacture the beads, pendants, and earflares recovered in the Salitrón collection. Diversity in carving styles and technology point to the existence of multiple communities of lapidary practice in eastern Mesoamerica at this time. Crafting communities used the raw materials readily available to them and employed different combinations of sawing, drilling, pecking, and grinding to shape finished artifacts.

Third, a large body of portable art and some of the finest examples of lapidary regalia available for comparative study are curated in museum collections and other repositories where exact provenience, chronological placement, and contextual association are lacking (e.g. INS 1980). While the materials recovered at Salitrón cannot resolve those issues, they represent a well dated collection that provides a chronological reference for similarly styled artifacts housed in museum collections. Finally, the site of Salitrón Viejo is located in the El Cajón region of northcentral

Honduras in what is generally referred to as the eastern frontier of Mesoamerica (Hirth 1988) (see Figure 1). The practice of jade carving extends into Costa Rica (Aguilar 2003; Garber et al. 1991; Hoopes et al. 2021; Stone 1993) and Salitrón's geographic location provides a useful point of comparison to examine differences and similarities in the style and use of lapidary goods between Honduras and areas to the southeast.

The Site of Salitrón Viejo in Time and Space

Salitrón Viejo is located along the banks of the Sulaco river in the mountaneous El Cajón region of northcentral Honduras. The Sulaco and Humuya rivers flow through this region where they are enclosed in narrow V-shaped valleys with small alluvial flood plains that limited settlement size. Salitrón Viejo was the earliest settlement in the El Cajón region. It was first occupied around 400 BC by a farming population that likely moved into the region from one of the adjacent and more densely populated areas, such as the Ulúa and Comayagua valleys or the Lake Yojoa basin (see Figure 1). Salitrón Viejo was the largest and longest-occupied site in the region and served as the central community in the formation of a regional chiefdom (Endnote 2) that grew to include as many as four to five thousand people by the Middle Sulaco phase (Table 1). Communities along a 40-45 km stretch of the Sulaco and Humuya rivers were linked to Salitrón Viejo through inter-community feasts and rituals carried out in its two large civic-ceremonial areas. Table 1 summarizes the chronological phases identified in the El Cajón region. The area was occupied for 1,400 years between 400 BC-AD 1000. Salitron was the region's principle ritual center from 400 BC onward and remained its most influential community until around AD 700-800 when several other large centers appeared and its prominence as the region's primary center began to decline.

Table 1: The El Cajon Chronological Phases

	Period	El Cajon
	Late Postclassic	
1200		
	Early Postclassic	
1000	Terminal Classic	Late Sulaco
800	Late Classic	Middle Sulaco
600	Early Classic	Early Sulaco
400		Late Yunque
AD 250	Late Formative	
0		Early Yunque
200 BC		
400	Middle Formative	
600		
800	Early Formative	
1000		
1200		

Figure 2 depicts the site of Salitrón Viejo as it existed during the Middle and Late Sulaco phases. The layout of the site as seen here was established during the Late Yunque phase when its resident population did not exceed 200-250 households (800-1000 people). The community was divided into four distinct architectural components: two residential districts and two ritual areas. The South and West Residential Groups were the main habitation areas and the Iglesia and North Precincts were special purpose civic-ceremonial zones. The two residential groups follow the arrangement common in large villages throughout the region where small domestic house mounds were clustered around a communal plaza that contained several large rectangular Range mounds. These plazas were used for celebrations by their respective residential groups. What is important about Salitrón Viejo is that it also had two large civic-ceremonial areas, the Iglesia and North Precincts, that were very different from what is found in other large sites in the region. Both are unique architectural precincts and underscore Salitron's role as the preeminent community within the region.

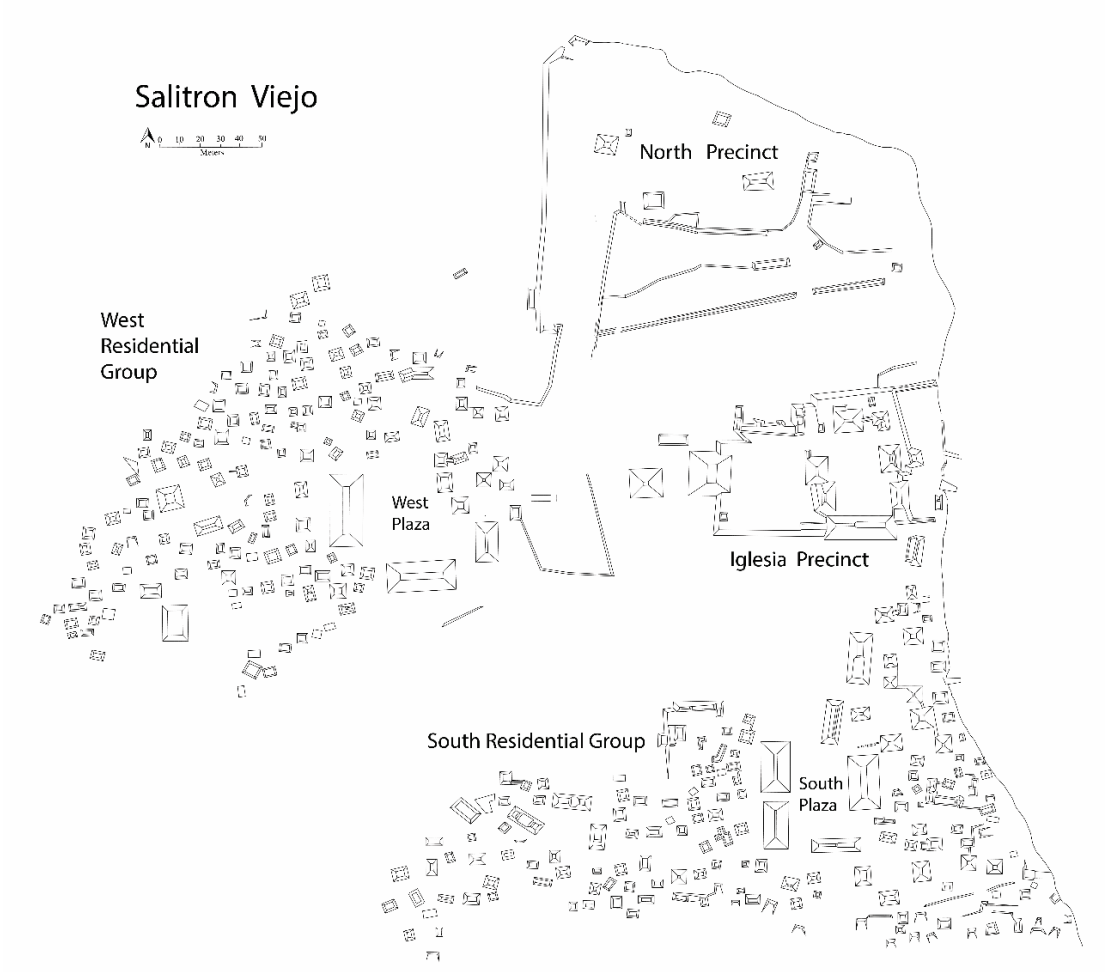


Figure 2: Major Areas of Salitrón Viejo, Honduras

The Iglesia Precinct (Figure 3) was the site's earliest civic-ceremonial zone and contained an early elite residence at Structure 6. Construction within this precinct began during the Early Yunque phase when it was designed as a large open plaza 95 m. long (E-W) and 45 m. wide (N-S) with small ritual structures on its eastern and western ends (Hirth et al. 2023:Figure 4-3). This plaza was used for community rituals as well as special activities at the regional level. Over time additional mounds were erected around the plaza's periphery, eventually culminating in the entire plaza being covered by a two meter high platform creating an acropolis structure two-thirds of a hectare in size. Acropolis platforms are found in other large sites across Honduras and were important ritual areas in the regions where they occur (Endnote 3). The Acropolis platform at Salitrón was built in three construction stages during the Late Yunque phase (0-400 AD). The majority of the materials represented in the Salitrón lapidary assemblage were recovered from dedicatory offerings associated with its completion. A detailed discussion of the Iglesia Precinct construction sequence can be found elsewhere (Hirth et al. 2023).

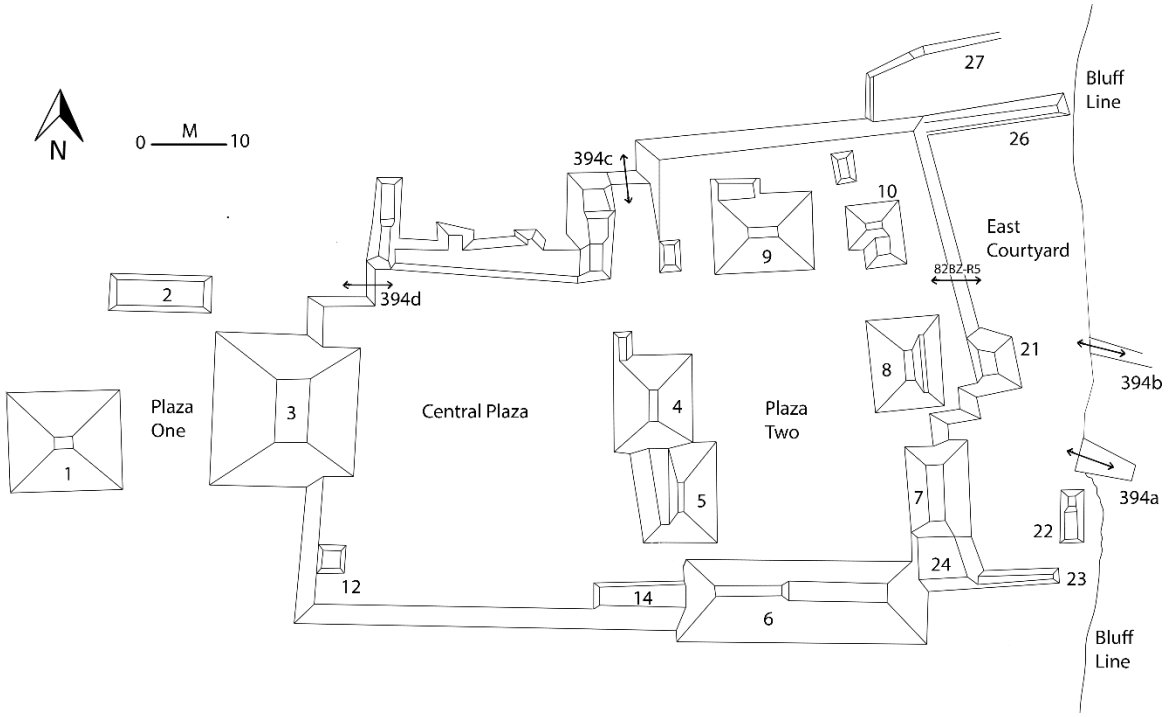


Figure 3: The Iglesia Precinct and its Important Structures

The North Precinct is 160 m. (E-W) x 75 m. (N-S) in size and is the largest civic-ceremonial plaza in the El Cajón region (Figure 4). It is located on the site's northern periphery alongside the Sulaco river (see Figure 2) and only appears to have been used during the Late Yunque and Early Sulaco phases. While more than twice the size of the Iglesia Precinct, it had less architectural investment. Its primary features are a few small non-residential platforms within the plaza and a series of

long wall base constructions that served to screen or formally separate this area from the rest of Salitrón Viejo. Low platforms also were constructed that formed a north-south corridor connecting the North Precinct with the rest of the site. This arrangement suggests that there was a degree of formality and pomp associated with movement into Salitrón Viejo from this area. We believe that the primary function of the North Precinct was to receive and host groups from surrounding communities that were integrated into the Salitrón chiefdom through ritual ceremonies and other social interactions. This would have been a necessary activity for Salitrón to maintain its position as a regional center and to extend its influence and authority to outlying groups within the region. The North Precinct was a place where meaningful social and ritual interactions with outlying groups took place.

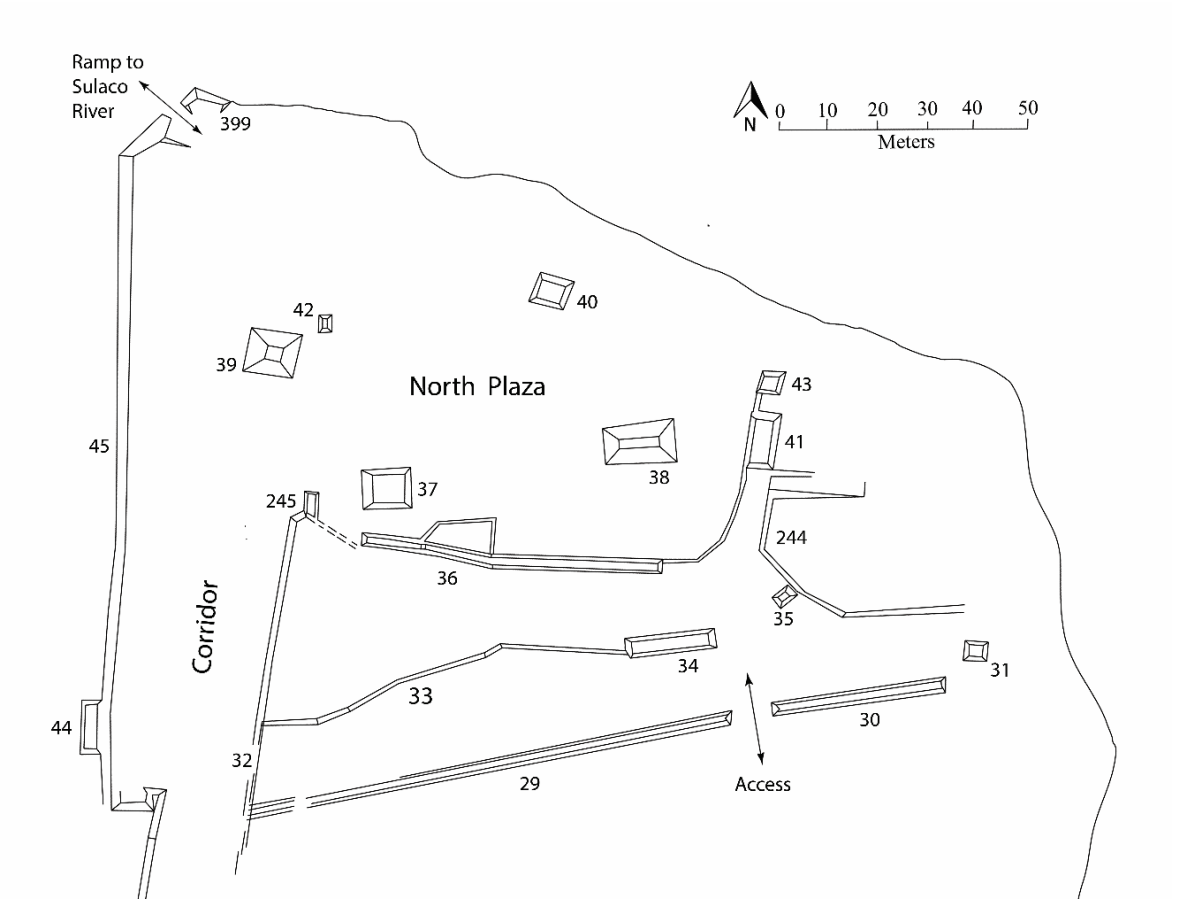


Figure 4: The North Precinct and its Important Architectural Features

Ritual Activities and Offerings

Salitrón Viejo was the preeminent center in its regional chiefdom during the Late Yunque and continued in that role into the Middle Sulaco phase (see Table 1). Ritual was the integrative focus of authority in this society. There were leaders, of course, but they were not associated with the aggrandizing behaviors, wealth

accumulation, or military functions found in some other chiefdom societies (Earle 2021). Community elites were associated with, and believed to have resided on, the large rectangular Range mounds that flanked large communal plaza areas. Nevertheless, elite within the El Cajón region were relatively unobtrusive members of their respective communities as far as can be ascertained from archaeological remains. There are no sumptuary burials at Salitrón Viejo or any other community in the El Cajón region that mark elite status, nor were any individuals buried in the Range mounds believed to have supported their residences. Likewise, there is no accumulation or association of wealth goods such as jade lapidary goods with elite residential structures. This is counterintuitive given the quantity of lapidary wealth occurring at Salitrón Viejo and the often used assumption that elite would have been the ones to procure and control it. In general jade occurs infrequently in residential areas, and where lapidary wealth does occur, it is just as likely to be associated with non-elite domestic structures as elite residences (Hirth et al 2023:Figure 6-8).

Ritual practice at Salitrón was documented from three types of activities: evidence for feasting, the construction of civic-ceremonial architecture, and the procurement of high value lapidary goods to dedicate and consecrate the completion of civic-ceremonial structures. Feasting was an integrative mechanism common in many societies (Friedman 1982; Hayden 2001a, 2001b, 2014; Hayden and Dietler 2001), but it was an especially important dimension of ritual activity in Honduras. Evidence for feasting can be traced throughout the archaeological record, from the Early Formative (Joyce 1999:18; Joyce and Henderson 2007:642) down to the contact period (Canuto and Bell 2013:13; Chapman 1985:87, 109-122; Herrera y Tordesillas 1944-1947:6:23; Joyce et al. 2008:294, 304; Wells 2007:38-51; Wonderley 1985). Evidence for feasting takes several forms at Salitrón Viejo and includes concentrations of midden refuse in plaza areas and under buildings believed to have been constructed using communal labor. Feasting residues are especially prevalent in the Iglesia Precinct and include midden deposits, food preparation areas, and one structure that served to display food and grind corn.

Public labor was mobilized to construct civic-ceremonial architecture in both residential and ritual areas of Salitrón Viejo. Table 2 shows the distribution of civic-ceremonial architecture in each of the site's four areas and Table 3 provides volumetric estimates of this construction during the Yunque and Sulaco phases. The importance of the Iglesia Precinct is evident in both the number and volume of civic-ceremonial structures constructed within it; 62% of the total construction volume invested in civic-ceremonial architecture occurs in this area. Structure 6 is a Range structure located in the southeastern corner of the Iglesia Precinct, which we believe supported the residence of the site's elite family during the Late Yunque phase. But what made Salitrón Viejo distinct from all the other large non-Maya sites across Honduras was the large number of high value jade and marble artifacts deposited as offerings within the Iglesia and North Precincts.

A total of 3,181 fragmentary and complete lapidary artifacts was recovered at Salitrón Viejo (Endnote 4) which represent 2,881 individual artifacts after

broken fragments were refitted to one another (Hirth et al. 2013:Table 5-1). Over 98% of all the lapidary regalia was concentrated in the Iglesia and North Precincts (Table 4). Reconstruction of construction stages within the Iglesia Precinct (see Hirth et al. 2023) dated these offerings to two phases of ritual activity across the site (Table 5). Stages 4 and 5 represent the completion of the Acropolis Platform and construction at several other structures within the Iglesia Precinct during the Late Yunque phase. What is clear is that fully 2,627 of the 2,881 of lapidary items (91.2%) recovered were associated with the completion of the Acropolis Platform during the Late Yunque phase.

Table 2: Architectural Constructions by Area at Salitrón Viejo

Site Areas	Civic-Ceremonial	Elite Range Structures	Special Non-Residential	Domestic Residential	Totals
Iglesia Precinct	22	1	5	--	28
North Precinct	8	--	13	--	21
West Group	--	4	1	156	161
South Group	--	6	--	174	180
Total Mound Structures	30	11	19	330	390

Table 3: Volumetric estimates for civic-ceremonial construction during the Yunque and Sulaco phases at Salitrón Viejo

	Early Yunque Phase		Late Yunque Phase		Early, Middle, & Late Sulaco Phases			
Area	No.	Volume*	No.	Volume*	No.	Volume*	Total*	Percent
Iglesia Precinct	3	82	13	20,657	4	1,471	22,210	62.2
North Precinct	--	--	19	1,748	--	--	1,748	4.9
West Group	--	--	--	--	4	6,366	6,366	17.8
South Group	--	--	--	--	6	5,373	5,373	15.1
Total	3	82	32	22,405	14	13,210	35,697	100

*Volume expressed in cubic meters of architectural fill

Table 4: Summary of Ritual Artifacts at Salitró Viejo by Area

Architectural Area	Jade	Granular Marble	Other Semi-Precious*	Total	Percent
Iglesia Precinct	1,982	218	287	2,487	86.3
North Precinct	255	70	24	349	12.1
West Residential Group	25	1	10	36	1.3
South Residential Group	5	1	3	9	0.3
Total Lapidary Artifacts	2,267	290	324	2,881	100

*chert and obsidian objects are not included

Table 5: Frequency of All Ritual Offerings at Salitrón Viejo by Construction Stage

Iglesia Construction Stage	Chronological Phases	Iglesia Precinct	North Precinct	South Group	West Group	Total	Percent
Stage 1	Early Yunque	2	0	0	0	2	0.1
Stage 2	Early-Late Yunque	12	0	0	0	12	0.4
Stage 3	Late Yunque	20	0	0	0	20	0.7
Stage 4	Late Yunque	447	0	1	0	448	15.6
Stages 4-5	Late Yunque	166	345	1	0	512	17.8
Stage 5	Late Yunque	1,667	0	0	0	1,667	57.8
Stage 6	Sulaco	156	0	3	31	190	6.6
Unphased	--	17	4	4	5	30	1.0
Total	--	2,487	349	9	36	2,881	100.0

The Acropolis Platform was completed during Stage 5. Stage 6 involved the construction of a few structures in Plaza Two of the Iglesia Predinct (see Figure 3) and all of the Range structures in the South and West Residential groups (see Figure 2). The large quantity of offerings from Stage 5 were part of a site-wide celebration commemorating the completion and dedication of the Acropolis platform. It was at this time that a large deposit of 1,304 items was deposited along the centerline of the Acropolis platform. AMS radiocarbon dates collected beneath the fill of the Acropolis platform date both the Stage 4 and 5 construction episodes and their associated offerings to the identical time range of 2δcal AD 238-352. Architectural sequencing together with identical AMS dates from these two stages suggests that the intervening time span between their completion was too small to discriminate with radiocarbon analysis. It may have been no more than a single decade.

The location of offerings in the Iglesia Precinct is illustrated in Figure 5. Their greatest concentration was in the Central Plaza. While the Iglesia Precinct began as a single open plaza, its eastern end was gradually transformed into a

restricted elite area labelled as Plaza Two (see Figure 3). The Central Plaza remained an open assembly area throughout the site's history. Offerings were deposited here both as isolated items and clusters of objects deposited within the fill of the Acropolis platform, on preoccupation surfaces, and associated with structures on the western end of the Iglesia Precinct.

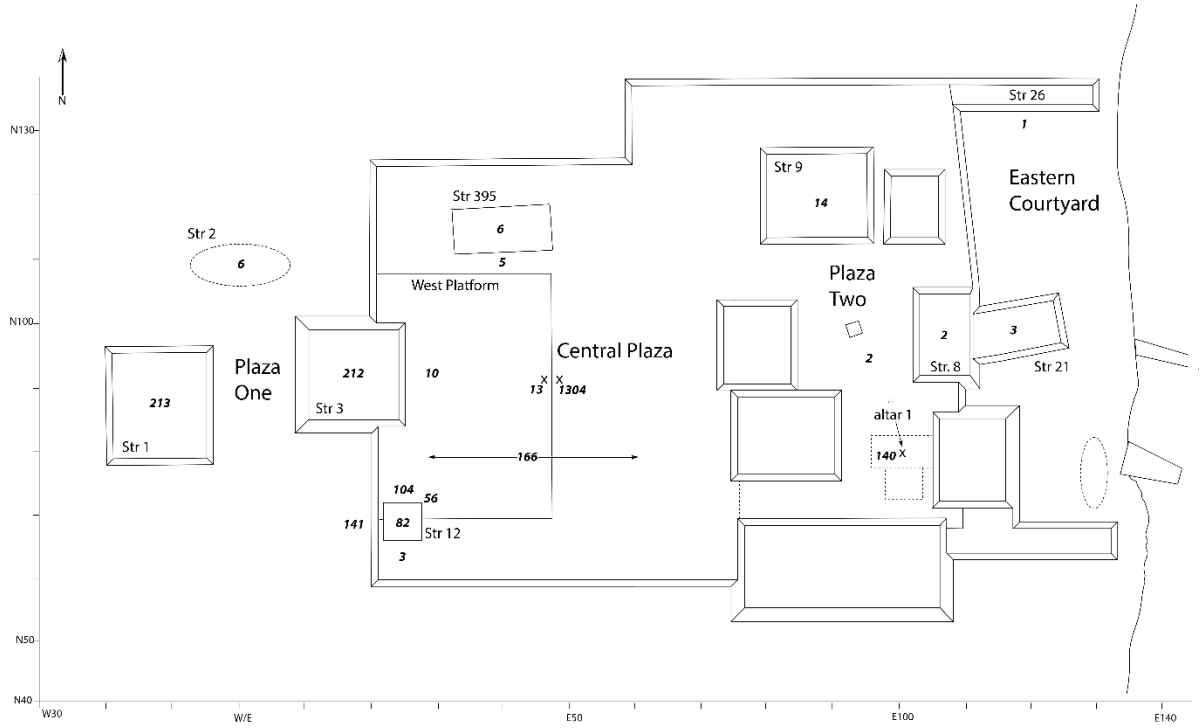


Figure 5: The Location of Jade and Marble Offerings in the Iglesia Precinct

The large deposit of 1,304 jade and marble artifacts in the center of the Central Plaza contained 40 separate offering clusters. The size of these offering clusters ranged from as small as 2-10 items to a few large groups of 103-201 artifacts. This area of the Acropolis Platform was constructed primarily from river cobbles, which was perfect for both depositing and preserving artifact clusters. Cobbles within the platform fill were positioned in ways that left small gaps between them in which artifacts were placed (Figure 6). Moreover, artifact clusters in the centerline offering were stacked vertically within the final fill along the exterior wall of the West Platform, a Stage 4 construction (Figure 7).

Figure 6: Several Cluster Offerings of Jade Beads in the Centerline Deposit of the Acropolis

Tree growth and root development dislodged some items from their original clusters, but over 92% of all the artifacts were still recovered in their cluster associations.

Figure 7: An Offering of Jade Earflares Deposited along the Bottom of the Exterior wall of the West Platform

The second largest concentration of offerings occurs around Structure 12, a small structure at the southwestern corner of the Iglesia Precinct that was buried and preserved when the Acropolis platform engulfed it (Figure 8). Three hundred and eighty-six items were recovered here which seems disproportionately large given its diminutive size. Structure 12 was only 6.15 m. long (N-S), 5.25 m. wide (E-W), and 2.15 m. tall, but what makes it distinctive, is that it was constructed using a talud-and-cornice architectural design (Figures 9-10). This form of construction was not found at any other structure at Salitrón Viejo, nor has not been reported elsewhere at non-Maya sites in Honduras. The quantity of offerings recovered here suggest that, despite being one of the smallest structures constructed in the Iglesia Precinct, Structure 12 had a very important symbolic role in the ritual life of the community (Figure 11).

Figure 8: Structure 12 During Excavation

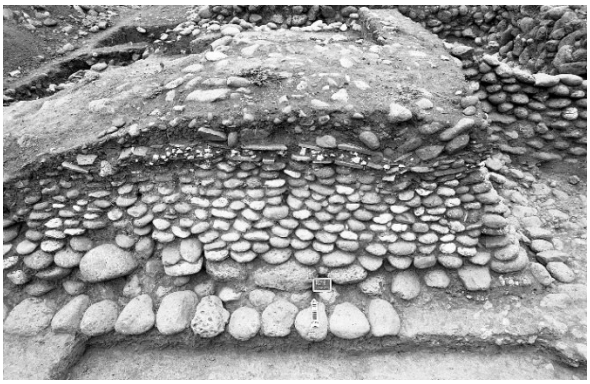


Figure 9: Structure 12 Illustrating a Portion of its Talud-Cornice Construction

Concentrations of jade and marble artifacts also were recovered in clusters and as isolated items from the summits of Structures 1 and 3 on the west end of the Iglesia Precinct (see Figure 5). Both structures had over 200 artifacts deposited in a dozen or more of artifact clusters in their Stage 4 and 5 construction levels (Table 6). While the clusters on Structure 1

were mostly intact (Figure 12), many of the artifacts recovered from Structure 3 had been dislocated by erosion.

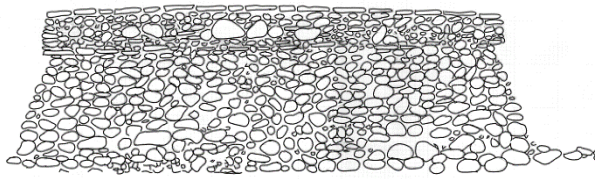


Figure 10: Reconstruction Drawing of Structure 12's Talud- Cornice Architecture

Figure 11: Cluster Offerings of Jade Artifacts on the Western Pedestrian Surface of Structure 12

Three hundred and forty-nine jade and marble items also were recovered from the North Precinct (Table 6). The majority of these were associated with Structures 38 and 40 or distributed as individual items deposited in and below the floor of the North Plaza. Fully two-thirds of all the offerings excavated at Salitrón Viejo were recovered in 109 offering clusters with the remainder occurring as isolated finds or as items from disturbed contexts where the original association could not be determined. The size of these cluster offerings is summarized in Table 7. What is apparent is that most of the clusters (56%) are small, containing nine or fewer artifacts. An additional 22.9% (n=25) consist of clusters between 10-19 artifacts. Except for the few large clusters with over 100 items, it is possible that many of the small cluster offerings of twenty items or less were made by individuals and the separate domestic units participating in the dedication ceremonies.

Figure 12: A Cluster Offering of Lapidary Artifacts on the Summit of Structure 1

Whether the small offering clusters were made by a large number of individual donor groups is debatable. But several corollary data suggest that this is a possibility. The first, as already mentioned, is that outside of the wealth goods recovered in ritual precincts, there is no indication that elite members of society controlled large quantities of these materials. The presence of even a single jade bead in a burial is rare. Only two burials located in Structure 3 (Burials 1-17, 1-16A&B) were excavated that had a jade bead included with them. While they probably were members of elite families because they were buried in the Iglesia Precinct, the presence of a single bead does not suggest an exclusive control of jade in

this society. Second, 433 jade and marble items were recovered from contexts that clearly were deposited as isolated items. Most single object offerings (70.4%, n=305) were intentionally broken, which had the effect of increasing the number of pieces that could be made as offerings during ritual celebrations. Finally, evidence from the artifact refitting indicates that most of the offerings at Salitrón Viejo were deposited during Stage 5 as part of a single large ceremony when construction of the Acropolis Platform was completed (see below).

Table 6: Summary of Ritual Artifacts Deposited in Clusters and Isolates

Iglesia Precinct	No. of Clusters	Items in Clusters	Isolates or Disturbed	Total Items
Acropolis Platform	52	1,249	360	1,609
Plaza Two/East Court	2	140	6	146
Structure 1	15	186	27	213
Structure 2	--	--	6	6
Structure 3	12	56	156	212
Structure 8	--	--	2	2
Structure 9	2	10	4	14
Structure 12	16	240	39	279
Structure 395	--	--	6	6
Subtotal	99	1,881	606	2,487
North Precinct				
Structures 29-30	--	--	3	3
Structure 37	--	--	1	1
Structure 38	8	76	158	234
Structure 40	--	--	67	67
North Plaza	--	--	41	41
Structures 44-45	--	--	3	3
Subtotal	8	76	273	349
South Residential Group	1	2	7	9
West Residential Group	1	3	33	36
Totals	109	1,962	919	2,881

One salient feature of the collection is that fully one-half (n=1446, 50.2%) of the 2,881 artifacts recovered were intentionally broken when they were deposited. This was not done randomly. Instead, there was a clear selection preference for breakage by material type and color. Ninety-five percent of all conical and tubular flares were intentionally broken when they were deposited (see Figures 7 and 13). Similarly, eighty-five percent of all granular marble artifacts were intentionally fragmented (Hirth et al. 2023:Table 6-3). There also was some patterning where more fragmentation occurred around the perimeter of the Iglesia Precinct than was found in its large central deposit.

Table 7: Size and Frequency of Artifact Clusters at Salitrón Viejo

Cluster Size	Number of Clusters
2-9	61
10-19	25
20-29	7
30-39	5
40-49	3
50-59	2
65	1
103	1
112	1
122	1
131	1
201	1
Total	109

We feel that the breakage and deposition patterns observed were the product of the animistic world view of pre-Columbian belief systems. A unifying feature of animism is the belief that all features of the landscape were endowed with spiritual forces. This means that human activity that disturbed the environment (e.g. cutting timber, mining stone, tilling the soil) had the potential of upsetting the spiritual balance of nature and required ritual mediation to reestablish spiritual harmony. This meant that the construction of residential and public buildings would be out of step with the rest of the natural world *until* they were reintegrated with it through ritual (McGee 1998:41; Thompson 1970:200; Vogt 1998). This would have been especially important for civic-ceremonial and ritual structures (McGee 1998:41-43; Stross 1998:31). We believe that the offerings deposited in the Acropolis platform were a result of this ensoulment process that imbued structures in the Iglesia and North Precincts with animistic life. Jade, because of its green color, was considered to have an especially potent life force (Sahagún 1963:222) and the incorporation and selective fragmentation of these materials in dedicatory offerings would have released that force into the architecture.

Figure 13: A Cluster Offering of Broken Jade Earflares in the Large Centerline Deposit of the Acopolis Platform. All are Apple Green Jade.

Radiocarbon dating indicates that the Acropolis Platform was completed somewhere between 2δcal AD 238-352. This certainly would have been accompanied by feasting and other dedicatory celebrations within the Iglesia Precinct and across the site. But is there evidence for this? And if there is, how widespread were these celebrations and did they involve individuals from other communities in the region? It is likely that they did.

The intentional fragmentation of jade and marble artifacts led us to undertake a site-wide refitting study to reassemble and restore objects to their complete form. This was part of the project's conservation program, but the patterning of artifact conjoins was interesting for several reasons. First, previous studies of artifact refitting have provided a wealth of information on the

sequence and spatial organization of different types of activities and that was the focus adopted here. Refitting revealed that the majority of artifact conjoins were found in the same or adjacent artifact clusters, indicating that items were intentionally fragmented at the moment they were deposited. Second, while 300 artifact conjoins were identified, most fragments recovered could not be matched with any other pieces. This confirmed the belief that our excavations had not recovered *all* the wealth goods at Salitrón, although it is also possible that some fragments were removed from the site by the individuals attending the celebrations.

But the most significant finding from artifact refitting was that some conjoining artifacts were recovered from ritual deposits in different areas of the site that could only be the result of intentional behavior (Hirth et al. 2023:Table 6-4). Fourteen conjoining artifacts were recovered from undisturbed contexts that connected six different areas of the site. The linked areas are shown in Figure 14.

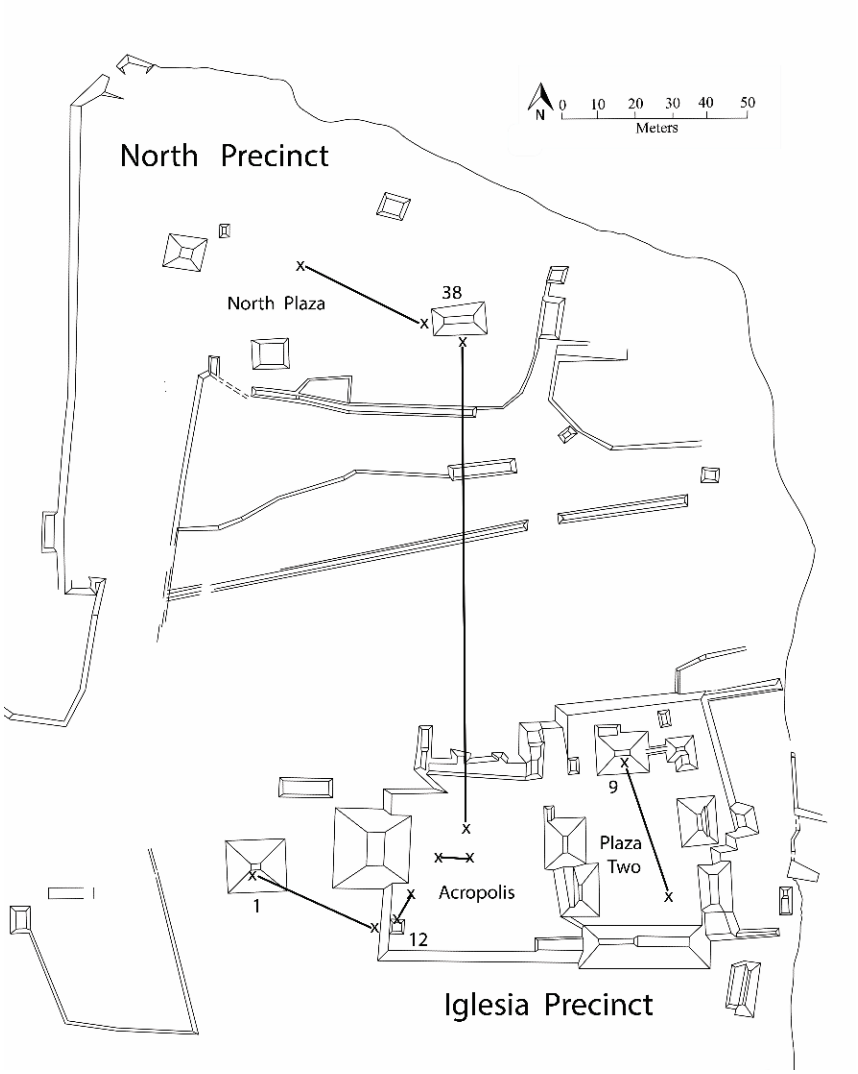


Figure 14: Areas within Salitrón Viejo where Conjoining Artifacts were Recovered.

Within the Iglesia Precinct conjoining artifacts connect lapidary goods broken and deposited in the Acropolis platform and Structure 12, at Structures 1 and 12, and at Structure 9 and other activities in Plaza Two. The recovery of four conjoining jade artifacts at Structure 38 in the North Precinct matched artifacts recovered from construction fill in the Acropolis platform and items deposited in the floor of the North Plaza. They indicate that the celebration commemorating the completion of the Acropolis Platform was a synchronous and site-wide affair involving ritual offerings in both the Iglesia and North Precincts. Furthermore, the presence of artifact matches between artifacts recovered from both the North and Iglesia Precincts suggests that groups from the surrounding region also may have participated in this celebration as might be expected as Salitrón fulfilled its role as the central community in a regional chiefdom.

The Catalog of Artifacts

The catalog that follows does not attempt to illustrate all the lapidary items recovered at Salitrón Viejo. Instead, it shows a selection of materials to meet the objectives outlined at the beginning of this work. These include illustrating the stylistic and technical variability found in the collection, positioning these materials in the Late Yunque phase, and providing a visual catalog that has comparative utility for studying lapidary traditions elsewhere in Mesoamerica and lower Central America. The variability found suggests that multiple communities of lapidary practice were producing goods for use and exchange during the Late Yunque phase. Hopefully future archaeological investigations can verify where these crafting communities were located.

Catalog descriptions provide information on artifact size, material of manufacture, location within Salitrón Viejo, chronological age in terms of phase and construction stage, and the project (PEC) catalog number for each item. Artifact dimensions are provided in mm. and conform to how they are presented in the photograph by height (H), width (W), and thickness (T). Context and provience are indicated by whether they occur in a cluster offering or as an isolated find together with their excavation location by operation, suboperation, and lot (e.g., G44b). Artifacts are briefly described, and references are provided for where other published photographs or technical illustrations can be found. Artifacts without reference information are those illustrated here for the first time. Most of the artifacts are costume regalia that are classified in form categories widely used by archaeologists, i.e., beads, pendants, bead pendants, earflares, disks, eccentrics, and effigy figures.

A few caveats also are necessary about the catalog descriptions. First, the carving on many pieces is shallow and difficult to capture with photography. To that end a range of artificial and natural lightening was used to photograph artifacts. The result is that photographs are not “color correct” in the sense that they exactly replicate the exact hues seen by the human eye if the pieces were examined in natural sunlight. Nevertheless, color tones were registered during analysis by sorting artifacts into three color ramps of fifteen descriptive categories to capture variation in hue, brightness, and degree of mottling in the stone. Table 8 identifies these fifteen

color categories and provides their color ranges using Munsell color codes. These fifteen categories are included in the catalog for readers to consult. Finally, as mentioned previously, fully one-half of the lapidary goods in the collections were broken. While a few fragmented artifacts are illustrated, most of the items reproduced in the catalog are complete to depict form and style.

Artifacts are grouped by raw material within the catalog. This was done to identify similarities and differences in carving styles and technologies that artisans applied to the different raw materials. These four raw material categories are jadeite, micaceous jade, granular marble, and non-jadeite artifacts. Jadeite was the most frequently occurring material in the collection, the majority of which came from the Motagua Valley located 180 km. to the west of Salitrón Viejo (see Figure 1). Micaceous jade is a category of jadeite that is described separately because of its distinctive visual characteristics. Whether it is part of the Motagua jade source is unclear, but many of the bead pendants fashioned from this material are stylistically unique and appear to represent a distinct community of practice within eastern Mesoamerica. Granular marble is another important raw material that represents a regional carving tradition in Honduras that is distinct from the better known tradition represented by Ulúa marble vessels (Gordon 1921; Luke et al. 2003; Luke and Tykot 2007). Non-jadeite artifacts represent a catch-all category that groups a range of low frequency materials (i.e. slate, steatite, serpentine, volcanic tuff, siltstone, chert, obsidian, sandstone) in the collection together. Only three items from this group are represented in the catalog.

Table 8: Color Categories with Munsell Color Ranges

Ramp 1: Gray Tones

1a	Cloudy White	This is the lightest color range in the assemblage. Colors range from a clear white (N9/). Color patterning is uneven with gentle mottling from white to a very light gray (N8/) to a yellowish white (5Y 8/1)
1b	Light Gray	Color varies from very light gray (N7/- 10YR 8/2) to light gray (5Y 7/1) and light greenish gray (5GY 7-8/1). Color patterning is even with little evidence of mottling or veining.
1c	Medium Gray	This category varies from medium light gray (N6/) to light gray (5Y 6/1) and greenish gray (5GY 6/1). Color patterns are often uneven and contain both diffuse and sharply contrasting hues. Pieces may be heavily veined with darker hues of brownish gray (5YR 5/1-2) and medium gray (N5/).
1d	Dark Gray	The background color is consistently dark gray (N4-5/) to bluish gray (5B 4-5/1). The initial impression is that this is a solid tone, although close inspection reveals slight mottling with small amounts of medium light gray (N6/).

1e	Gray/Black	Color is a very dark gray to grayish black (N2-3/). Little mottling with lighter hues of either gray or dark green is evident in this material.

Ramp 2: Weak Green

2a	Pale Yellow Green	Color in this category ranges from a pale yellowish green (10GY 7/2; 5Y 7/1) to pale and light green (5G 7/2-4). Occasional inclusions of dark yellowish green (10GY 4/4) also occur.
2b	Greenish Gray	This category is a yellow green (5GY 6/2) to greenish gray (5GY 6-7/1) and light blue gray (5Y 6/1) and light olive gray (5Y 6/2). The paleness of this color combined with an iridescent finish can give artifacts a silvery cast.
2c	Gray Green	Background color ranges from greenish gray (5G 6/1) and bluish gray (5B 6/1) to medium dark gray (N4-6/) and greenish black (5G2/1). Little to no veining is evident and color is even except where large crystals produce highlights of color ranging from green (10G 4-5/2) to dark yellowish green (10GY 4/4).
2d	Olive Green	The background color varies from olive gray (10Y 4/2, 5Y 4/1) to dark greenish gray (5GY 2-4/1) with lighter greenish highlights (5GY 5-6/1). Color patterns range from even in the darker hues to slightly mottled or cloudy without clear borders between color changes.
2e	Green Brown-Black	This dark color category ranges from greenish black (5G 2/1) and dark brown (5YR 2-3/2-3) to grayish black (N2/).

Ramp 3: Strong Green

3a	Mottled Green	This category has sharp mottling between a very light gray (N7-8/) and white background (N 9/) with accent colors that range from moderate (5G 5-6/6) and light to pale green (5G 7/4; 5G 6-7/2). Included here are mottle Blue-Gray varieties that use bluish gray (5B 8/1; 5B 5-6/1) and medium gray (N 5/).
3b	Apple Green	This material is noted for its even green color that ranges from light pale green (5G 7/2; 10G 8/2) to green (5G 6/4; 10G 6/2) or greenish gray (5G 6/1). This is the most translucent material in the collection and will transmit light through up to 5 mm. Some surfaces tone or weather to a light gray or white (N 8-9/)
3c	Emerald Green	This material is notable for its bright solid green color without large veins or darker intrusions. Color ranges from grayish green (5G 5-6/2; 5G 5/4) to moderate and emerald green 5G 4-6/6). This material is translucent in thicknesses of 1-1 mm and can be polished to a high luster.

3d	Blue Green	The background color of this category is often a greenish gray (5GY 6/1 with highlights ranging from light bluish gray (5B 6/1) to pale blue green (5BG 5-7/2), pale blue (5B 6/2) and moderate blue green (5BG 5-6/6). The blue green tones often appear as a distinct vein from the background color.
3e	Dark Forest Green	This is the darkest category in the strong green range. Background color is a dark grayish green (10G 4/2) to dusky green (5G 3/2) with occasional streaks or mottling of dark yellowish green (10GY 4/4). Green hues can be mixed with light brownish gray (5YR 6/1) or dusky yellow green (5GY 5/2).

Jadeite Beads

FIGURE 15
Five Spheroid Beads
From Left to Right
PEC Catalog: 1570, H 66 mm
PEC Catalog: 1600, H 40 mm
PEC Catalog: 1590, H 31 mm
PEC Catalog: 234, H 14 mm
PEC Catalog: 1584, H 27 mm

DISCUSSION

Beads are the most common lapidary artifact found in all Mesoamerican sites. The same is true at Salitrón Viejo where they constitute 41% of the materials recovered in ritual offerings (Hirth et al. 2023:Table 5-5). Most of the jadeite beads are plain beads that occur in spheroid and oblong forms (see Hirth et al. 2023 for a discussion). Round and spheroid beads occur in a range of sizes. The largest are 60-71 mm in diameter while the smallest are 6-10 mm in diameter. This range in size is shown above. Large beads over 60 mm in size are rare and when they occur, are often a central element in bead clusters.

While green tones were preferred for most lapidary goods like the large bead on the left, most plain beads were manufactured from stone that was medium to dark gray in hue. It is possible that dark shapes of jadeite were used for beads as a default with green tones reserved for earflares and some types of pendants (see below).

Plain oblong beads drilled through their longest axis are common within the collection. While most are well polished, they range from ovate to trapezoidal and triangular in cross-section. The variation found in oblong beads suggests that they may have been made from a range of the irregular pieces produced in the manufacture of other lapidary items. Tubular beads have round or square cross-sections and are longer than oblong beads.

Carved beads like the squash form in upper right photograph occur in low frequency but are some of the most interesting for the imagery they display.

REFERENCES

Hirth et al. 2023:Fig 5-3 illustrates some of the carved beads in the Salitrón assemblage. Photographs: (Hirth and Hirth 1992:Fig 200).

Zoomorphic Oblong Bead

FIGURE 16
Jadeite, Olive Green
H 21 mm; W 39 mm; T 14 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1792, G44f
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1949

DISCUSSION
This carved bead depicts the image of the serpent evident from its undulating body. Facial features are rendered in low relief and the scrolls placed at the front and back of the head following the convention found on other reptilian images in the collection. The angled orientation of the teeth suggests aggressiveness, or some level of ferocity associated with serpents. We are reminded that this area is home to the very deadly *fer-de-lance* pit viper.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-4j).
Photographs: (Hirth and Hirth 1993:Fig 13.5, 1992:Fig 183).

Zoomorphic Oblong Bead

FIGURE 17
Jadeite, Pale Yellow Green
H 9 mm; W 36 mm; T 9 mm
Acropolis Platform, Centerline Offering
Cluster Offering 471, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 478

DISCUSSION
The most common images represented in carved oblong beads are fish which are suited to displaying their elongated bodies. This carved oblong bead captures the image of a fish in the shallow incision used to render its features and by shaping its exterior margins. The eye and a decoration on the body were created with a tubular drill while remaining features were rendered with straight and curvilinear cuts. The horizontal line incised at the posterior of the body represents the fish's caudal tail fin. The longitudinal suspension hole is situated in the center of the figure's mouth.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-4a).
Photographs: (Hirth and Hirth 1992:Fig 214, 1993:Fig 13.5).

Zoomorphic Oblong Bead

FIGURE 18
Jadeite, Gray/Black
H 17 mm; W 32 mm; T 11 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 826

DISCUSSION
This carved oblong bead presents another image of a fish. Features of the face and body were created with straight cuts except for the eye which was fashioned using a tubular drill.

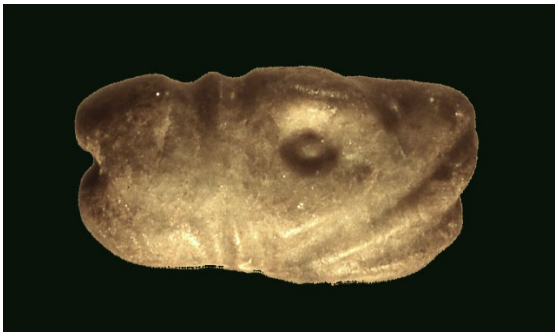
REFERENCES
Drawing and profile: (Hirth et al. 2023: Fig 5-4d)
Photographs: (Hirth and Hirth 1992:Fig 212).

Zoomorphic Oblong Bead

FIGURE 19
Jadeite, Emerald Green
H 16 mm; W 24 mm; T 7 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1226, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1226

DISCUSSION
This small carved bead depicts another fish. The mouth and nose are framed with a diagonal line replicating the triangle face format found on other images in the collection. The eye and what may be a gill or body element were fashioned with a small tubular drill. The suspension hole was used to help shape the opening of the mouth and the carved line at its posterior depicts the fish's caudal tail fin.

REFERENCES
Drawing and profile: (Hirth et al. 2023: Fig 5-4e).



Zoomorphic Oblong Bead

FIGURE 20
Jadeite, Olive Green
H 17 mm; W 32 mm; T 11 mm
Structure 1, Iglesia Precinct
Cluster Offering 1423, F44x
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1429

DISCUSSION
Another carved oblong bead in the form of a fish.

REFERENCES
Drawing and profile: (Hirth et al. 2023: Fig 5-4g).

Bead Pendants

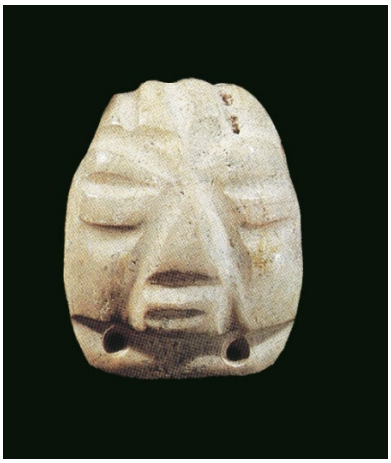
Bead pendants are regularly included in ritual deposits at Salitrón Viejo and represent just under 5% of the assemblage. They occur in all material types (Hirth et al. 2023:Table 5-5) and represent a diversity of subjects and carving styles. Subjects include anthropomorphic, geometric, and zoomorphic imagery. As the name suggests they are small, ranging from 20-40 mm in size and depict the head of the subject in frontal or profile view. Figures 21 and 22 illustrate some of the variation in carving formats that range from realistic to highly stylized representations.

Anthropomorphic Bead Pendant

FIGURE 21
Jadeite
H 35 mm; W 31 mm; T 12 mm
Acropolis Platform, Centerline Offering
Isolated Offering, G44b
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 877

DISCUSSION
This bead pendant depicts a human head carved in realistic style. Eyes are portrayed as curved slits to indicate they are closed, the nose is straight, and the mouth is set within rounded lips. The ears are depicted with earflares and two scrolls on the top of the head may imply special status or a headdress covering. A lightly incised curved line on each cheek may represent tattoos.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-6e).



Anthropomorphic Bead Pendant

FIGURE 22
Jadeite, Cloudy White
H 37 mm; W 29 mm; T 17 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 768

DISCUSSION
This bead pendant depicts a stylized human face in triangle face format. Straight cuts frame the nose and mouth while two lateral cuts form a pair of lozenge-shaped eyes. Three cuts on the top of the head are used to depict hair. Finally, two perforations at the bottom of the pendant allowed the attachment of supplemental decorative elements.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-9a.
Photographs: (Hirth and Hirth 1992:Fig 198).

Anthropomorphic Bead Pendant

FIGURE 23
Jadeite, Gray/Black
H 25 mm; W 29 mm; T 15 mm
Acropolis Platform, Centerline Offering
Cluster Offering 492, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 515

DISCUSSION
This small bead pendant portrays a human face in considerable detail. The nose is T-shaped with two lozenge-shaped lips. Eyes are portrayed as raised elements with earflares on the side of the face. Two horizontal lines depict the forehead or head band above the eyes. Five shallow incised lines depict a headdress or hair along the top of bead pendant to complete the image.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-6c.
Photographs: (Hirth and Hirth 1993:Fig 13.3c).

Anthropomorphic Bead Pendant

FIGURE 24
Jadeite, Dark Gray
H 49 mm; W 21 mm; T 7 mm
Acropolis Platform, Centerline Offering
Cluster Offering 883, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 978

DISCUSSION
This bead pendant depicts the left profile of a human face. Features are carved in low relief producing a lozenge-shaped eye, a L-shaped nose, and lips that portray a slightly open mouth. The face is framed inside of an elaborate headdress that comes to a point at the top of the pendant. An earflare is represented as part of the headdress. A feather or piece of vegetation is displayed on or as part of the headdress. Solid tubular drilling define the earflare and mark the corner of the figure's mouth. In form this figure resembles images found on some Olmec monuments.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-6c).
Photographs: (Hirth and Hirth 1993:Fig 13.3h).

Stylized Bead Pendant

FIGURE 25
Jadeite, Medium Gray
H 39 mm; W 30 mm; T 18 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 769

DISCUSSION
This bead pendant depicts a stylized human face. Diagonal cuts were used to shape the nose as a triangle with a small hole drilled in the center. Two wide horizontal cuts were used to locate the mouth. Shallow depressions were created as eye orbits inside of which a tubular drill was used to locate the eyes. There are two incisions along the top and at the corners of the head. These cuts were interpreted as demarcating a central band of hair like that seen on see Figures 22 and 23, although they might also represent the ears of an animal.

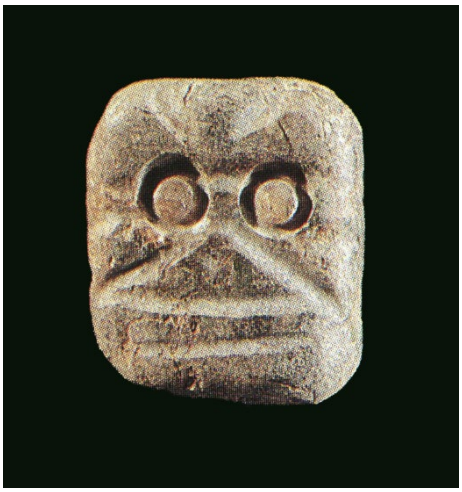
REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-9b).
Photographs: (Hirth and Hirth 1992:Fig 195).

Stylized Bead Pendant

FIGURE 26
Jadeite, Gray Green
H 35 mm; W 25 mm; T 16 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 825

DISCUSSION
This bead pendant depicts the right profile of a human face in a highly stylized triangular format. A diagonal cut was used to frame the area of the nose and mouth that are defined using three horizontal cuts. The eye was placed in a natural depression of the stone and shaped using a tubular drill. A shallow horizontal incision cut across the eye and an incision at the top of the head marked the figure's hairline. This form of rendering is a feature of triangle face formats used on stylized portraits in the collection (Hirth et al. 2023).

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-8a).

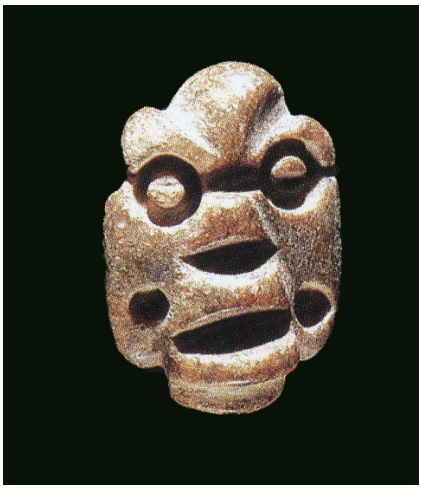


Stylized Bead Pendant

FIGURE 27
Jadeite, Medium Gray
H 28 mm; W 24 mm; T 16 mm
Acropolis Platform, Centerline Offering
Cluster Offering 970, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 973

DISCUSSION
This is one of the most stylized bead pendants in the collection. It is tentatively identified as an anthropomorphic image based on the triangle face composition found on other anthropomorphic images and the two lateral incisions on the top of the head which mimic a central crest of hair (see Figures 22-23). Two diagonal incisions form a triangle that define the nose. Two horizontal incisions below render the mouth. Deep tubular drill marks define two penetrating eyes which are the central feature of this bead pendant.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-8f).
Photographs: (Hirth and Hirth 1992:Fig 205).



Stylized Bead Pendant

FIGURE 28
Jadeite, Medium Gray
H 28 mm; W 19 mm; T 11 mm
Acropolis Platform, Centerline Offering
Cluster Offering 883, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 911

DISCUSSION
This is another highly stylized bead pendant believed to depicting a human face. It uses two diagonal cuts to shape the central area of the face which is finished with two deep horizontal incisions to define lips and mouth. Deep tubular drilling define the eyes and two lateral cuts on top of the head mark a central crest of hair like that found on other anthropomorphic bead pendants. Two solid drill holes perforate the sides of the face alongside the mouth which may have been intended to depict earflares.

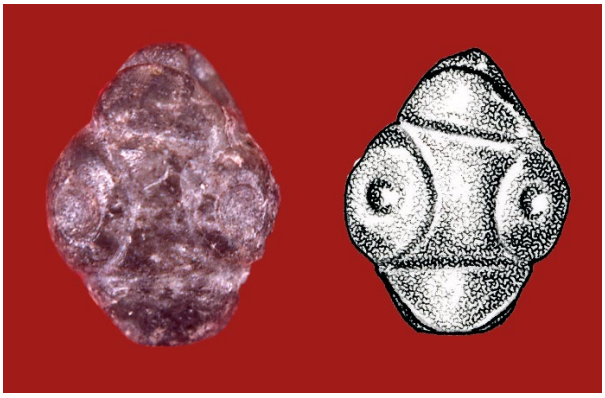
REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-8d).
Photographs: (Hirth and Hirth 1992:Fig 204).

Zoomorphic Bead Pendant

FIGURE 29
Jadeite, Light Gray
H 39 mm; W 32 mm; T 28 mm
Acropolis Platform, Centerline Offering
Cluster Offering 533, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 535

DISCUSSION
This zoomorphic bead pendant carved in a realistic and curvilinear style portrays a mammal with a protruding snout and open mouth. Holes made with a solid drill define the eyes and a circular outline around the eyes defines the hairline covering the animal's face. Incised lines at the top of the pendant define two curved ears at the top corners of the face. While it is difficult to identify the exact species represented, a dog or monkey are strong possibilities. The abundance of zoomorphic bead pendants in the collection underscores the animistic basis of pre-Columbian belief systems in eastern Mesoamerica and may reflect their use as nagual spirit guides for the individuals wearing them.

REFERENCES
Photographs: (Hirth and Hirth 1992:Fig 196).



Zoomorphic Bead Pendant

FIGURE 30
Jadeite, Dark Gray
H 28 mm; W 22 mm; T 15 mm
Acropolis Platform, Centerline Offering
Cluster Offering 492, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 516

DISCUSSION
Bird images appear frequently as bead pendants in the assemblage. Because they are often rendered in shallow relief they are difficult to photograph and for this reason the drawing alongside helps identify the pendant's main features. While a specific species can not be identified avian features are evident in the large eyes and their placement on the sides of the face. Eye orbits are defined as two large circles in which a solid drill was used to define the eye. The beak is left rounded and marked by a single lateral incision below the eye orbits.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-11b).

Zoomorphic Bead Pendant

FIGURE 31
Jadeite, Olive Green
H 32 mm; W 26 mm; T 13 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1230, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1234

DISCUSSION
This well executed pendant is a portrait of a monkey and is stylistically like anthropomorphic bead pendants except for the two wide circles placed around the eyes that, like seen in Figure 29, demarcate the boundaries of a hairline covering the animals face. The face was carefully fashioned and eyes were shaped using a tubular drill whose center was carefully removed. Lateral incisions define the figure's mouth and lips. Square lugs on the side of the face portray ears. The partial depiction of the monkey's neck and shoulders follows the tradition of Late Preclassic bib-and-helmet figures (Garber 1983).

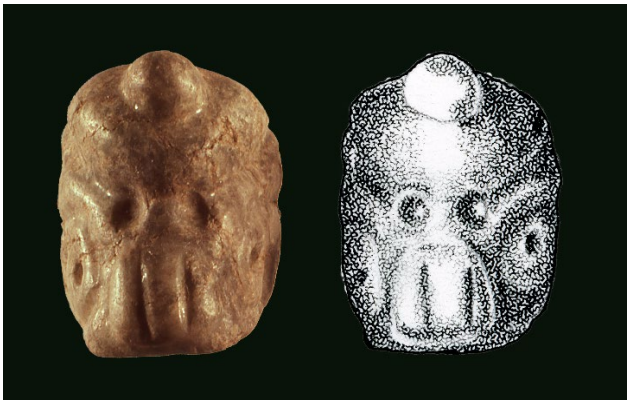
REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-11d). Photographs: (Hirth and Hirth 1992:Fig 203, 1993:Fig 13.5).

Zoomorphic Bead Pendant

FIGURE 32
Jadeite, Gray Green
H 14 mm; W 29 mm; T 14 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1270, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1530

DISCUSSION
This carving depicts the head and features of an animal with a protruding snout and slightly open mouth. The combination of elements including the snout, forward set eyes, and hairline rendered in relief suggests that the animal in question is a mammal, probably a monkey. Solid drilling was used to form the eyes as well as to define two cheek pouches at the base of the snout. The figure is shaped to create two projections along the top of the head as well as two circular lozenges on the sides of the face that represent ears.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-11f). Photographs: (Hirth and Hirth 1992:Fig 207).



Zoomorphic Bead Pendant

FIGURE 33
Jadeite, Mottled Green
H 32 mm; W 24 mm; T 21 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1270, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1564

DISCUSSION
This interesting bead pendant depicts an animal with what appears to be a horn in the center of its forehead. The most likely explanation is that this figure represents a manatee or some mythical creature in Honduran lore. If the former, then it is likely that the artisan who fashioned it resided close enough to the coast to be familiar with this marine mammal. The eyes were shaped with a solid drill while the mouth or snout is portrayed by several vertical incised lines that resemble jowls. The creature is portrayed with scrolls on the side of the face that resemble earflares in the photograph and drawing.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-11d). Another similar creature is illustrated in Hirth et al. 2023:Fig 5-11j.

Geometric Bead Pendant

FIGURE 34
Jadeite, Medium Gray
H 43 mm; W 25 mm; T 16 mm
Acropolis Platform, Centerline Offering
Cluster Offering 329, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 332

DISCUSSION
This bead pendant shown in profile is the only one of its kind in the Salitrón collection. The pendant is drilled at the top for suspension and is carved in a fashion reminiscent of Costa Rican style bird pendants (Aguilar 2003:34; Baudez 1977:137-8).

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-20a).

Flares

Flares were an important part of elite regalia in Mesoamerican societies. They denoted status and are shown on ceramics, sculpture, and in murals, where they are worn by high ranking individuals and the gods. Flares are the third most common artifact recovered in offerings at Salitrón Viejo after beads and pendants. Also significant is that most earflares at Salitrón were intentionally broken on internment. This strongly limits the number of complete specimens available for inclusion in this catalog.

The term earflare is used here to describe two very different types of flares. These are Stemmed Tubular Flares, which were worn as a gage or ornament in the earlobe, and Conical Flares, which were too heavy for that purpose and may have been ornaments worn on a belt or as part of a large headdress (Digby 1972:17). What is significant about these two flare types is that while resembling each other in general form they were produced in two separate communities of practice using different technologies.

Stemmed Tubular Flares were fashioned using sawing technology to form the face of the flare and to shape the stem that passed through the ear lobe. A large tubular drill was used to produce the hole that passed through the stem that stabilized the earflare assemblage when worn (see Kidder et al. 1946:Fig. 45).

Conical Flares on the other hand were robust, heavy, and were created using percussion flaking combined with pecking and grinding. These flares may or may not have a stem on their posterior side (Hirth et al. 2023:Figure 5-14). They have a biconically drilled hole along their central axis that was left unpolished. These flares are common in sites across eastern Mesoamerica and polishing rigs have been recovered at several sites (Kidder et al. 1946:Fig 153a; Taube and Ishihara 2012:Figs 76, 79).

Stemmed Tubular Flare

FIGURE 35
Jadeite, Dark Forest Green
H 42 mm; W 40 mm; T 17 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1655, G44d
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1674

DISCUSSION
This small flare illustrates the main features of stemmed tubular flares. The frontal face of the flare is cut flat and well polished. The large central hole was created using a tubular drill that was 11.2 mm in diameter. The frontal disk is 5.8 mm thick and has a round posterior stem that is 11.2 mm long. The flare weighed 21.8 grams, light enough to serve as an ear ornament. It was the only earflare in a cache of beads and pendants.

REFERENCES
The shape of this flare corresponds to the profile illustrated in Hirth et al. 2023:Fig 5-14e. Photographs: (Hirth and Hirth 1992:Fig 179).

Two Stemmed Tubular Flares

FIGURE 36: Left
Jadeite, Gray Green
H 132 mm; W 130 mm; T 33 mm
Acropolis Platform, Centerline Offering
Cluster Offering 215, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 236

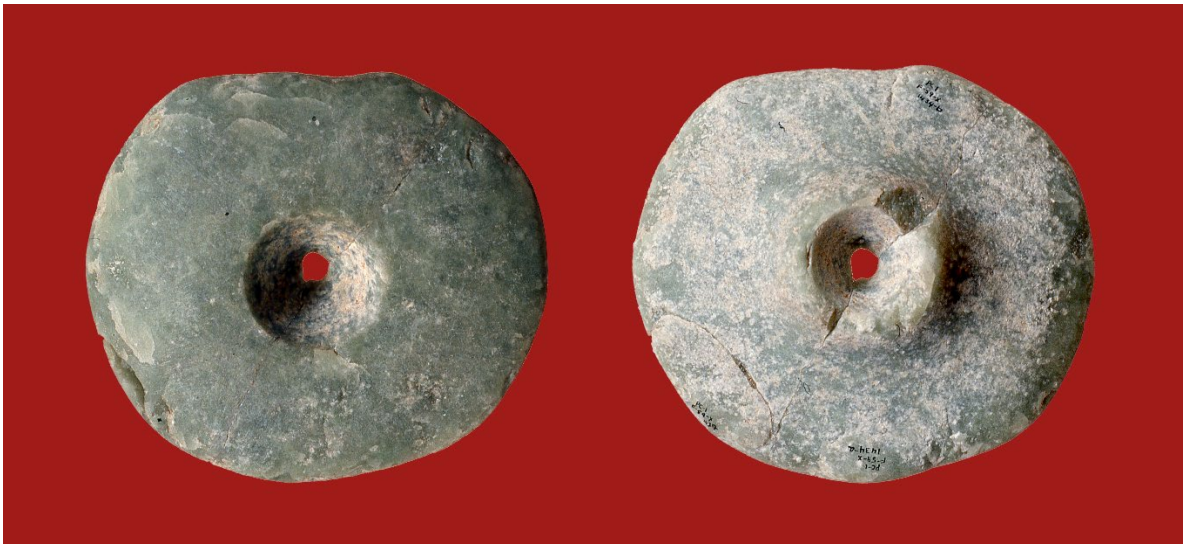
FIGURE 37: Right
Jadeite, Gray Green
H 139 mm; W 130 mm; T 31 mm
Acropolis Platform, Centerline Offering
Cluster Offering 215, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 243

DISCUSSION
These two tubular flares were found together in the same cluster offering and were probably interred as a matched set. Together they illustrate how artisans sought to achieve likeness in flares intended to be worn by a single individual.

Figure 36 shows the well polished frontal view of flare 236. The flare has a circular stem on its posterior side that was 26.5 mm in length. The central hole drilled through the stem was created using a tubular drill 37 mm in diameter. The flare was fractured into ten separate pieces when it was interred in the offering, eight of which have been conjoined in this figure.

Figure 37 is the posterior view of flare 243 which has a round stem that is 25.3 mm in length. Its central hole was created using a large tubular drill that was 44 mm in diameter. Saw marks used to shape the back of the flare and not removed by polishing are evident on all four sides of the disk.

REFERENCES
The shape of these flares corresponds to the profile illustrated in Hirth et al. 2023:Fig 5-14e.



Conical Flare

FIGURE 38
Jadeite, Apple Green
H 108 mm; W 113 mm; T 37 mm
Structure 1, Iglesia Precinct
Cluster Offering 1433, F44x
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1434

DISCUSSION

This figure illustrates the frontal (left) and posterior (right) views for conical flare 1434 that was recovered along with the flare displayed in Figure 39 in a cluster cache on the summit of Structure 1. It was broken into three pieces upon internment, the flake scars are evident on its posterior side.

Evidence for the technology used in producting this flare can be seen on its surfaces. The posterior (stemmed) side of the flare display many small whitish specks which are the small cones of force from impact fractures used to shape its back side with pecking and grinding. The posterior side was not ground, smoothed, and polished like the front side. In some cases pits and irregularities in the stone are still evident, especially around the edge of the disk.

The front of the disk was more carefully finished with grinding to remove impact factures and to bring out the natural color of the stone. Some pits and fractures are still evident that were not removed completely by grinding. In contrast to stemmed tubular flares, the front of Conical Flares are slightly convex rather than completely flat. Likewise, the outline of the flare is slightly irregular in shape.

REFERENCES

The shape of this flare corresponds to the profile illustrated in Hirth et al. 2023:Fig 5-14c.

Conical Flare

FIGURE 39
Jadeite, Apple Green
H 134 mm; W 129 mm; T 45 mm
Structure 1, Iglesia Precinct
Cluster Offering 1433, F44x
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1435

DISCUSSION

This conical flare, like flare 1434 in Figure 38, reveals the marks of production on both the frontal and posterior surfaces. The outline of the flare is more symmetrically circular than 1434 although not as well finished and polished.

The posterior view on the right again shows many small fracture scars from the pecking used to shape it, as well as small natural fissures and pits in the stone that were not completely removed by grinding. The posterior stem is well finished and is 16 mm in length.

The front of the flare is not as well finished as that seen in Figure 38. Multiple small fractures and fissures are still evident across the surface of flare that were not completely removed by grinding. While some areas on the front of the flare were fairly well polished, no attempt was made to polish the biconical hole drilled through the center of the flare. Traces of circular griding are still evident on the interiors of both biconical holes.

REFERENCES

The shape of this flare corresponds to the profile illustrated in Hirth et al. 2023:Fig 5-14c.

Pendants

Plain Pendant

FIGURE 40
Jadeite, Apple Green
H 80 mm; W 124 mm; T 28 mm
Acropolis Platform, Centerline Offering
Cluster Offering 329, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 329

DISCUSSION
Plain pendants are the most common artifacts in the Salitrón assemblage after beads (Hirth et al. 2023:Table 5-5). Jadeite pendants come in a variety of forms, ranging from ovate, square, and rectangular, to triangular and trapezoidal. All are robust in form, well polished, and have rounded corners such that the pendant illustrated above was classified as rectangular in shape. Fully 20% of plain pendants complete enough to be classified by shape are free-form or natural nodules that were polished and perforated for use as pendants. Suspension holes most often consisted of pairs of small bidirectional drilling holes located on the pendant's lateral and posterior sides.

REFERENCES
Photographs: (Hirth and Hirth 1992:Fig 210).

Pendant with Geometric Design

FIGURE 41
Jadeite, Apple Green
H 96 mm; W 120 mm; T 26 mm
Acropolis Platform, Centerline Offering
Cluster Offering 492, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 506

DISCUSSION
This is one of the few jadeite pendants that had geometric surface decoration. The pendant was polished to a high luster after the three saw marks were made. It is possible that the saw marks originally were initiated to cut the original stone into four sections for processing into beads or bead pendants and not completed. The yellow stain across the upper right corner of the pendant was from limonite that was either applied to pendant or was a secondary deposit from other materials incorporated in the ritual offering.

REFERENCES
Photographs: (Hirth and Hirth 1992:Fig 209).

Ring Pendants

Ring pendants are a unique class of lapidary items within the collection because of their shape. Circular motifs were important symbols across Mesoamerica and were used to embellish everything from ceramic vessels and incense burners to mural paintings and architecture. Circular disks are occasionally depicted as chest pectorals on Maya stelae which we assume represent regalia manufactured from jadeite or other semi-precious material (Taube and Ishihara-Brito 2012). Despite the importance of circular motifs, ring pendants in jade are relatively rare occurrences in archaeological sites. Instances where jadeite ring pendants have been reported include Teotihuacan (Evans 2010:Plate 4), Cerro de las Mesas (Drucker 1955:54) and the sacred cenote at Chichen Itza (Proskouriakoff 1974:Plate 36e).

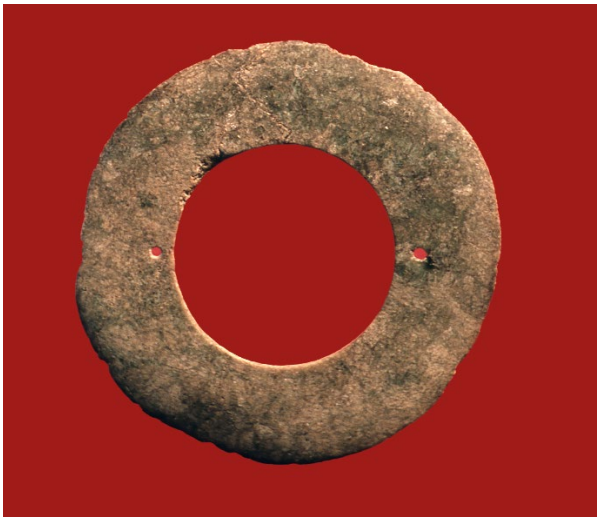
The ring pendants recovered at Salitrón Viejo are interesting for several reasons. First, they were fashioned from thinly cut slaps of jadeite. The use of sawing technology to preform lapidary artifacts is rare in the Salitrón collection and is only associated with ring pendants, stemmed tubular flares, and crescent pectorals (see below). Second, one-third of the 23 ring pendants recovered were deposited in pairs. While this may be coincidental and a function of how they were procured, their cooccurrence is reminiscent of the use of paired rings as an expression of the storm god where they can occur as part of headdress elements or other costume ornamentation (Evans 2010:18; Langley and Berlo 1992:248-252; Miller 1973).

Ring Pendant

FIGURE 42
Jadeite, Apple Green
H 116 mm; W 116 mm; T 11 mm
Acropolis Platform, Structure 12
West Pedestrian Surface
Cluster Offering 24, G2l
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 46

DISCUSSION
Most ring pendants in the collection were fragmented into multiple pieces as this one was. A jade nodule was sawn into a slab 11 mm thick that was then shaped into a circular disk. A large tubular drill 55.7 mm in diamter was used to produce its central circular hole. Two very small suspension holes were created using a solid drill 4.7 mm in diameter that were drilled from the back side of the pendant.

REFERENCES
This pendant has not been previously illustrated, although a photograph of a similar piece can be in Hirth et al. 2023:Fig 5-19.



Ring Pendant

FIGURE 43
Jadeite, Dark Forest Green
H 68 mm; W 69 mm; T 4 mm
Acropolis Platform, Centerline Offering
Cluster Offering 492, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 510

DISCUSSION
The frontal view of this ring pendant along with the one in the adjacent figure were found together as a pair in a cluster offering with an assortment of 40 other beads and pendants of varied material. It is notable for its thinness and the fact that it was not broken when it was interred in the cache like most other ring pendants in the Salitrón assemblage. The hole in the center of the pendant was created using a large tubular drill that was 35 mm in diameter. The two suspension holes were drilled at the midline from the posterior side of the pendant using a small solid drill 4.4 mm in size. No other image of this pendant has been published.

Ring Pendant

FIGURE 44
Jadeite, Dark Forest Green
H 80 mm; W 71 mm; T 5 mm
Acropolis Platform, Centerline Offering
Cluster Offering 492, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 509

DISCUSSION
This photograph displays the posterior view of the ring pendant that was the companion of the one shown in Figure 43. It is slightly larger than its companion but is equally thin, measuring only 5 mm thick. The circular hole at its center was produced using a large tubular drill 36 mm in diameter. The two suspension holes clearly visible along the pendant's midline were created using a solid drill 3.9 mm in diameter. One unusual aspect of this pendant is the circular ridge located around the central hole. This ridge was created using a very large tubular drill with an internal diameter of 51 mm. This ridge, rather than being an earlier manufacturing mark, was probably created by a circular grinding disk used to thin the posterior side of the ring pendant. No other image of this pendant has been published.

Anthropomorphic Pendants

Anthropomorphic pendants commonly depict the face of an individual usually in frontal view but occasionally in profile. In this regard they follow the format of head pendants associated with rulership found among the Maya (Freidel and Schele 1988; Halperin et al. 2018). They typically are robust in form, carved in a curvilinear style, and rounded at the edges. While the form of perforation varies, most suspension holes were located at the top and bottom of figures like the hunched and hunchback pendants described below. Most pendants are relatively thick as if they were fashioned from a single jade nodule.

FIGURE 45
Jadeite, Light Gray
H 77 mm; W 66 mm; T 31 mm
Acropolis Platform, Centerline Offering
Cluster Offering 883, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 888

DISCUSSION
The layout of Anthropomorphic pendants varies, although the figure above displays several common elements. It has lozenge-shaped eyes, earflares, and a 3-part headdress. The 3-part headdress is represented by a central rectangular element with a scroll on either side. Carving on this pedant is relatively deep with curvilinear cuts defining the shape of the nose and the mouth. Solid drilling was used to define the center of the two headdress scrolls, the center of the earflares, the corners of the mouth, and two nostrils under the nose. A large tubular drill was used to shape the outside of the earflare.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-29b).

Anthropomorphic Pendant

FIGURE 46
Jadeite, Apple Green
H 77 mm; W 66 mm; T 31 mm
Structure 38, North Precinct
Cluster Offering 2576, N248-250 E31-33
North Precinct, Late Yunque Phase
PEC Catalog: 2695

DISCUSSION
This pendant strongly resembles Figure 45 in overall format. The face is formed with deep carving to create lozenge-shaped eyes and a well-defined nose and mouth. The 3-part headdress has a central rectangular element with an upturned scroll on either side. Solid drilling defines the center of the headdress scrolls, the center of earflares, and the corners of the mouth. Tubular drilling helped outline the shape of the earflares. The upper and lower lobes of the ear are clearly depicted.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-30a). Photographs: (Hirth and Hirth 1992:Fig 13.7a, 1993:Fig 187).

Anthropomorphic Pendant

FIGURE 47
Jadeite, Medium Gray
H 70 mm; W 105 mm; T 31 mm
West Acropolis Platform, Structure 12
Cluster Offering 1128, G100a
Iglesia Stage 4, Late Yunque Phase
PEC Catalog: 1146

DISCUSSION
This head pendant employs a triangular layout to depict the human face. A raised bar above the eyes connects to the nose and separates the headdress from the lower portions of the face. The eyes are lozenged-shaped and located above a down-turned mouth. Earflares are located on the periphery of the face below the horizontal bar. The headdress has a central circular element shaped by tubular drilling with a solid drill hole at its center. A circular scroll with a central drill hole adorns the corners of the headdress. Holes created by a solid drill define the corners of the mouth and the center of each earflare. Natural pits and fissures are visible on the sides and back of the pendant.

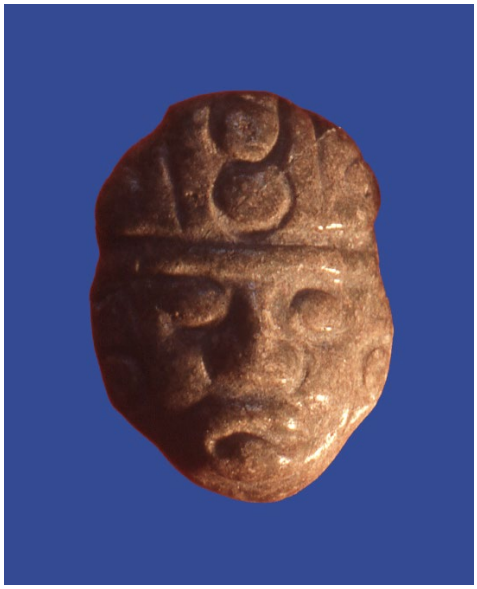
REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-29c). Photographs: (Hirth and Hirth 1992:Fig 199).

Anthropomorphic Pendant

FIGURE 48
Jadeite, Light Gray
H 45 mm; W 57 mm; T 21 mm
West Acropolis Platform, Structure 12
Cluster Offering 1128, G100a
Iglesia Stage 4, Late Yunque Phase
PEC Catalog: 1158

DISCUSSION
This head pendant was found in the same cluster cache and shares the same organizational format as Figure 47. The pendant portrays a stylized human face wearing earflares and a 3-part composite headdress. The face is carved in low relief and has lozenge-shaped eyes, a rectangular nose, and a down-turned mouth. The 3-part headdress has a large central rectangular element and two smaller lateral rectangular elements. The central element has four lightly incised vertical lines that divides it into five sections. Two small earflares with a central drill hole are located even with the figure's mouth on the sides of the pendant.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-30d). Photographs: (Hirth and Hirth 1992:Fig 201, 1993:Fig 13.7d).



Anthropomorphic Pendant

FIGURE 49
Jadeite, Medium Gray
H 53 mm; W 39 mm; T 16 mm
Acropolis Platform, Centerline Offering
Cluster Offering 368, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 379

DISCUSSION
The pendant displays a human face carved in relief wearing an ornate headdress. The face has lozenge-shaped eyes and a T-shaped nose placed over a down-turned mouth. Earflares are evident on the side of the face. The headdress has two central circular elements created by tubular drilling, which are flanked on either side by a thin vertical panels and a scroll.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-30b).

Anthropomorphic Pendant

FIGURE 50
Jadeite, Gray Green
H 52 mm; W 42 mm; T 26 mm
Structure 1, Iglesia Precinct
Cluster Offering 1360, F32c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1360

DISCUSSION
This pendant appears to have been the central element in a cluster of 16 artifacts recovered from the summit of Structure 1 in the Iglesia Precinct. It is distinct from other Anthropomorphic pendants in several ways. First, it depicts the complete body of the figure rather than just its face or head. Second, it was fashioned using a preponderance of straight cuts rather than the shallow curvilinear incisions found on other pendants. Straight cuts were used to fashion the lozenge-shaped eyes, the position of the headdress, the location of the arms and hands, and the feet underneath the body of the figure. Third, the main features of the face were fashioned using straight cuts to create a triangular composition. Triangular face composition is found on other pendants in the Salitrón deposits (Hirth et al. Figure 5-33) and is a main feature of *camahuile* figures of highland Guatemala (Icon 1989; Orellana 1981:158-9) as well as occurring at Copán (Rands 1965:577).

The figure bears traces of a yellow substance across the right side of its nose and face that may be limonite. It is unclear if this material was directly applied to the pendant or whether it was a secondary deposit from the other slate and granular marble artifacts included in the cluster offering.

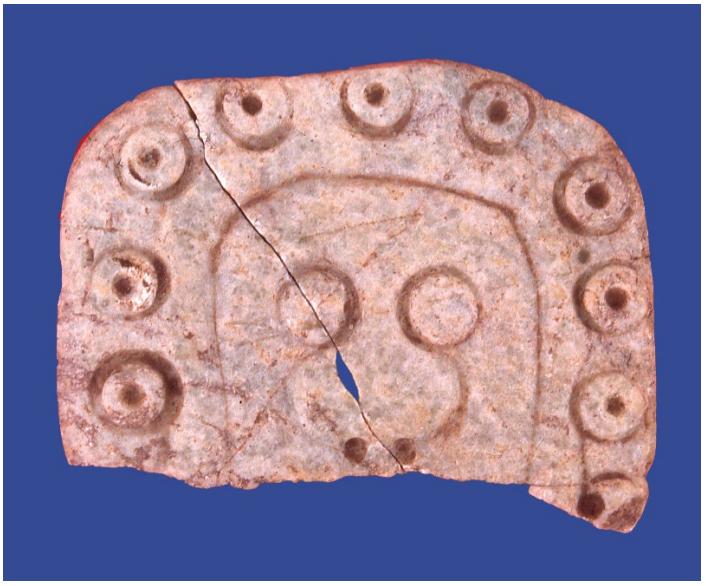
REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-31a).

Anthropomorphic Pendant

FIGURE 51
Jadeite, Gray/Black
H 46 mm; W 30 mm; T 8 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 660

DISCUSSION
This small pendant shows a human face in right profile. The face is portrayed with an aquiline nose, two rounded lips, and an eye carved as a long slit indicating that it was closed. In addition to wearing an earflare the face is prominently adorned with a range of markings that appear to represent tattoos or scarifications. A line of dots followed by a series of parallel lines extend across the forehead, down the nose, and underneath the chin. Three squares are located on the cheek while two circles and a teardrop element adorn the neck. A line of hair is depicted along the back of the head.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-31d).

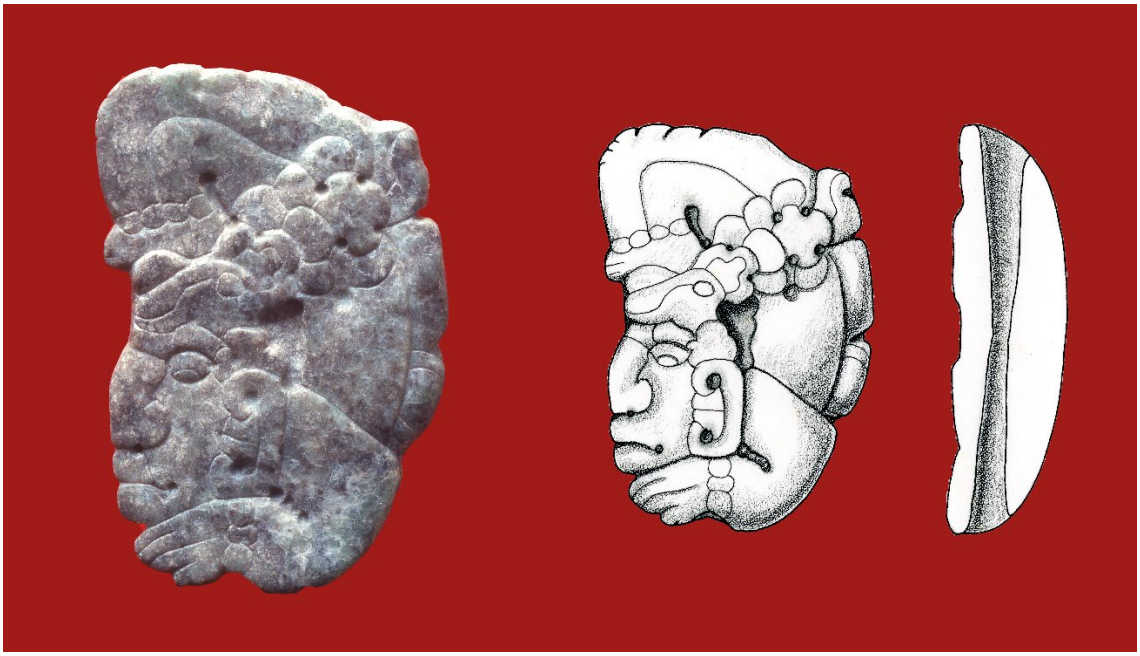


Anthropomorphic Pendant

FIGURE 52
Jadeite, Light Gray
H 120 mm; W 123 mm; T 30 mm
Structure 40, North Precinct
Isolated Offering, N264-266 E49-51
North Precinct, Late Yunque Phase
PEC Catalog: 2633

DISCUSSION
This pendant depicts the frontal view of a human face set within a headdress. Facial features are executed in shallow carving. The eyes were fashioned using a tubular drill while nostrils under the nose were created with a solid drill. Ten decorative elements were created within the headdress using a tubular drill with a solid drill hole in its center. The pendant was intentionally fragmented when it was deposited in the North Precinct and has been partially reassembled from three conjoining pieces.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-29a).



Maya Style Anthropomorphic Pendant

FIGURE 53
Jadeite, Dark Forest Green
H 84 mm; W 53 mm; T 21 mm
Acropolis Platform, Centerline Offering
Cluster Offering 492, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 500

DISCUSSION
This exquisitely carved pendant represents the profile of a human figure in an acrobatic or diving posture. The careful execution of body and facial features conform to imagery commonly associated with Maya culture. Hands are tucked underneath the chin of the figure with the body twisted so that both legs curl over the body with the feet resting on the top of the head. Among the Maya the acrobat or diving figure was used to depict Venus-related celestial events. Likewise, Karl Taube (1983:172, Figure 2) attributes the placement of feet on top of the head as attributes of the maize god.

Fine line carving depicts the face as well as a stylized earflare assemblage, a beaded bracelet and anklets, and an ornate ruff or loincloth around the midsection. Small drill holes were used to accentuate curvilinear features and the pendant is drilled longitudinally so that it would have been displayed in a horizontal position facing downward if it was strong on a cord.

REFERENCES
Drawings and profile: (Hirth et al. 2023:Fig 5-32d, Hirth and Hirth 1993:Fig 13.8a).
Photographs: (Hirth and Hirth 1992:Fig 215)

Maya Style Anthropomorphic Pendant

FIGURE 54
Jadeite, Emerald Green
H 48 mm; W 56 mm; T 17 mm
Structure 1, Iglesia Precinct
Cluster Offering 1320, F32b
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1321

DISCUSSION
This fragmented pendant is also drawn in Maya style. Although it was fragmented during deposition it originally appears to have been another figure in a diving or acrobatic position like Figure 53. Fine line carving depicts the face and the earflare with the hands tucked alongside and below the figure's chin. Like pendant 1360 (see Figure 50), this artifact also was excavated from the summit of Structure 1. A yellowish substance, probably limonite covered the surface of this pendant.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-32c).

Maya Style Anthropomorphic Pendant

FIGURE 55
Jadeite, Dark Gray
H 98 mm; W 78 mm; T 29 mm
Acropolis Platform, Centerline Offering
Cluster Offering 471, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 475

DISCUSSION
This large pendant illustrates the head of an individual wearing earflares and a complex headdress. Headdress elements are not distinct but could resemble the mouth of a jaguar or serpent. Solid drilling was used to emphasize the center of scrolls and earflares, the center of one eye, and the corner of the mouth.

REFERENCES
Drawings and profile: (Hirth et al. 2023:Fig 5-32a; Hirth and Hirth 1993:Fig 13.8b).
Photographs: (Hirth and Hirth 1992:Fig 194).

Hunched and Hunchback Pendants

Dwarfs and hunchbacks were important in pre-Columbian belief traditions (Rodríguez et al. 2012). They were believed to have special powers and were attendants of the gods and often were special members of royal courts. They are most often portrayed as *tlaloque* or *chacs* who resided in caves and mountains and assisted the rain god *Tlaloc* in bringing storms and rain (Brady 1988:53; Nicholson 1971:414). Because of these special features they are separated from the Anthropomorphic pendants since they probably represent a special category of spiritual or earthly beings.

These images are referred to as *jorobados* or hunchbacks in Honduras and we use that term along with the phase "hunched figures" to describe their stooped posture. We believe they were linked to beliefs about death and the underworld as they were in the Maya region. The Honduran folk category that most closely corresponds to these figures are dwarf and hunchback spiritual entities from the Sierra de La Paz, Honduras that have both malevolent and benevolent characteristics (Aguilar Paz 1989; Dixon 2008; Figueroa and Scheffler 2021:40).

The importance of this imagery in the belief system of eastern Mesoamerica is underscored by their frequency in the Salitrón collection and their widespread distribution from Belize and Guatemala to Costa Rica. Hunched and hunchback back figures occur in all major material classes (jadeite, marble, non-jadeite) and are one of the most important pendant classes in the collection.

FIGURE 56 (above)
Jadeite, Gray/Black
H 96 mm; W 68 mm; T 17 mm
Acropolis Platform, Centerline Offering
Cluster Offering 533, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 540

DISCUSSION

Figure 56 illustrates the major features of hunched figure pendants. The carving style is curvilinearly executed on stones that have rounded edges. Digby (1972) referred to these types of pendants as pebble carvings. Pendants are robust and range from 27-94 mm thick with rounded backs. Images are portrayed in a crouched, kneeling, or stooped posture with the occasional depiction of a hump or spinal deformity on their back or behind the head. Figures have their hands tucked under their chins. Facial features include an aquiline nose, lozenge-shaped eyes, and the mouth depicted as closed or slightly open. Clothing occurs as a breechcloth cinched by a belt visible at the back of the figure. Likewise, images often wear a cap or some form of head gear. Most figures are shown wearing earflares, which denote their special status as spiritual entities.

All the images in the catalog are oriented to portray their salient features in an upright posture. But that is not how they would be seen if they were suspended on a cord. All pendants were drilled for suspension on the top and bottom of the figure so they would have hung in a face down manner. We believe this was intentional and reflects the association of dwarf and hunched figure imagery with death and the underworld.

REFERENCES

Drawing and profile: (Hirth et al. 2023: Fig 5-27b).

Hunchback Pendant

FIGURE 57

Jadeite, Dark Gray
H 101 mm; W 70 mm; T 20 mm
Acropolis Platform, Centerline Offering Cluster Offering 215, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 242

DISCUSSION

This figure is unique in the collection by having one knee on the ground and the other elevated. Hands are placed under the chin with fingers oriented downward in supplemental fashion. A belt is worn around the waste along with a cap or head covering. Earflares are worn in the ear. Unlike other pendants in the collection this image has a flourish resting on the forehead between the eyes which may be intended to represent water or rain.

REFERENCES

Drawing and profile: (Hirth et al. 2023:Fig 5-26f).

Hunchback Pendant

FIGURE 58
Jadeite, Gray/Black
H 95 mm; W 55 mm; T 22 mm
Acropolis Platform, Centerline Offering
Cluster Offering 471, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 477

DISCUSSION
This figure like others in this artifact class is shown in a seated position with hands placed under the chin. The image is carved in low relief with solid drilling used to emphasize the corner of the mouth and to depict the center of an earflare. An eye is implied but not clearly depicted, which may imply death or night. Clothing is depicted by a flat headdress on the top of the head and a breechcloth and belt at the back of the figure. Although stooped, the positioning of the eye even with the figure's shoulder implies the back is humped in some way

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-25c). Photographs: (Hirth and Hirth 1992:Fig 208, 1993:Fig 13.6c).

Hunchback Pendant

FIGURE 59
Jadeite, Gray/Black
H 96 mm; W 61 mm; T 28 mm
Acropolis Platform, Centerline Offering
Cluster Offering 492, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 494

DISCUSSION
The image is shown in a crouching position with the knees flexed and tucked under the hands which like all other figures are located beneath the chin. A belt is shown along the back of the figure suggesting the presence of a breechcloth. An earflare is depicted and a wrinkle above the forehead and the eye suggests the presence of a head covering. The extension behind the head and above the shoulder may suggest the presence of a spinal deformity or hunched back.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-26e).

Hunchback Pendant

FIGURE 60
Jadeite, Medium Gray
H 87 mm; W 75 mm; T 28 mm
Acropolis Platform, Centerline Offering
Cluster Offering 274, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 282

DISCUSSION
This left facing figure is depicted with legs folded beneath the body and its hands placed under the chin. Carving is in low relief with facial features of the eye, nose, and mouth clearly depicted. The vertical line framing the nose and mouth is reminiscent of triangular face composition found on other more stylized figures. The figure lacks an earflare. Clothing consists of a belt at the back of the figure implying the presence of a breechcloth and cap with a feather on its head.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-26d). Photographs: (Hirth and Hirth 1992:Fig 184).

Hunchback Pendant

FIGURE 61
Jadeite, Apple Green
H 93 mm; W 70 mm; T 29 mm
Structure 1, Iglesia Precinct
Cluster Offering 1302, F44b
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1233

DISCUSSION
This right facing figure is carved like other pendants in this class with hands placed under the chin and the legs tucked underneath the body. The face is carved in low relief and has an earflare. The figure was carved to accentuate the hump of the back that rises noticeably above the head. A horizontal line above the eye was used to depict a cap on the top of the head. A belt and breech cloth are visible at the back of the figure.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-27e). Photographs: (Hirth and Hirth 1993:Fig 13.6b).

Hunchback Pendant

FIGURE 62
Jadeite, Dark Gray
H 104 mm; W 67 mm; T 17 mm
Acropolis Platform, Centerline Offering
Cluster Offering 533, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 533

DISCUSSION
This carefully carved pendant follows the natural surface contours of the stone. The face is displayed in detail revealing an almond shaped eye, aquiline nose, and full lips with an open mouth. An earflare as part of an elaborate earflare assemblage that is displayed on the side of the face. The figure wears a double loop breech cloth and a hat with a lightly incised feather or other marker. The upper portion of the arm suggests a hump along the back. Fingers are portrayed on the hand under the chin.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-26d). Photographs: (Hirth and Hirth 1992:Fig 188, 1993:Fig 13.6a).

Hunchback Pendant

FIGURE 63
Jadeite, Medium Gray
H 103 mm; W 78 mm; T 33 mm
Acropolis Platform, Centerline Offering
Cluster Offering 471, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 476

DISCUSSION
This rounded and robust pendant displays the basic features of other hunched figure pendants using a combination of straight line incisions and surface modeling. The figure's hand is positioned under the chin and legs are folded beneath the torso. The nose and mouth were shaped using incision while the lozenge-shaped eye and earflare project slightly above the rest of the face. Two horizontal lines were carved to suggest a cap on the top of the head. A series of lines on the back of the figure suggest that the feature was wearing a belt and loincloth.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-25b).

Hunchback Pendant

FIGURE 64
Jadeite, Medium Gray
H 94 mm; W 71 mm; T 28 mm
Structure 1, Iglesia Precinct
Cluster Offering 1302, F44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1303

DISCUSSION
This pendant is carved in low relief on a rock that comes to a point above the head. The nose and mouth are well shaped and carved along the edge of the stone while the outline of the head, eye, and earflare assemblage are incised on its surface. The arm is bent to position the hand below the chin with legs tucked under the torso. A breechcloth and belt are portrayed at the back of the figure. The shape of the stone was used to suggest a humped back.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-27c). Photographs: (Hirth and Hirth 1992:Fig 191, 1993:Fig 13.6d).

Hunchback Pendant

FIGURE 65
Jadeite, Dark Gray
H 72 mm; W 64 mm; T 22 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 672

DISCUSSION
This figure is executed in low relief. The image has a lozenge-shaped eye, an aquiline nose, and a slightly open mouth and tongue. Two lines incised on top of the head depict a cap on the figure's head. The hand is placed under the chin, fingers are defined by shallow incision, and a solid drill was used to separate the thumb from the forefinger. The figure has an earflare and is shown wearing an L-shaped breechcloth and belt at the back of the figure. Legs and feet are again folded underneath the torso.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-27f).

Hunchback Pendant

FIGURE 66
Jadeite, Light Gray
H 102 mm; W 75 mm; T 38 mm
Acropolis Platform, Centerline Offering
Cluster Offering 850, G44b
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 850

DISCUSSION
This pendant displays the same posture as other hunched figure pendants although with less detail. The arm places the hand under the chin although it does not display any fingers. The legs are again folded under the body. The eye, nose, and mouth are incised in right profile along with an earflare. A breechcloth and belt are located at the back of the figure. Two incised lines across the forehead define a cap-like head covering. The position of the back is even with the top of the head again suggesting the presence of a humped back. No previous image has been published.

Hunchback Pendant

FIGURE 67
Jadeite, Olive Green
H 106 mm; W 86 mm; T 26 mm
Acropolis Platform, Centerline Offering
Cluster Offering 533, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 545

DISCUSSION
This pendant is carved in a fluid style which gives the impression that the figure is leaning forward. Facial features are rendered in low relief with a shallow diagonal line that helps to isolate the nose and mouth in the fashion of triangular face carvings. The earflare is depicted along with the upper portion of an earflare assemblage. The figure wears a cap with a rectangular element on it. A belt is visible across the waste.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-25d).

Zoomorphic Pendants

FIGURE 68
Jadeite, Mottled Green
H 55 mm; W 47 mm; T 38 mm
Acropolis Platform, Centerline Offering
Cluster Offering 215, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 241

DISCUSSION
This pendant is an in-the-round carving of a monkey executed in low relief on the sides of a round pebble. The monkey is shown squatting with the right arm bent and reaching toward the face while the left arm is extended downward. The eyes and month were shaped with a solid drill while the tubular drill was used to create a circle around the mouth. The tail (not visible) was carved as a scroll on the sculpture's posterior that extends from its base to just behind the head of the monkey.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-22a).

FIGURE 69
Jadeite, Dark Gray
H 55 mm; W 77 mm; T 34 mm
Acropolis Platform, Centerline Offering
Isolated Offering, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 882

DISCUSSION
This pendant is an in-the-round sculpture of a turtle that was perforated for use as a pendant. The body of the turtle is carefully shaped with features of the face and shell carapace scutes executed in low relief. Legs are implied by notches cut into the edge of the turtle shell. The tail is executed as a scroll at the figure's posterior.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-21e). Photographs: (Hirth and Hirth 1993:Fig 13.10a).

Turtle Pendant

FIGURE 70
Jadeite, Gray/Black
H 66 mm; W 50 mm; T 24 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1626, G44d
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1652

DISCUSSION
This pendant depicts a turtle seen from above. The features of the turtle are carved in low relief on a flat stone that is rounded at the edges. The main features emphasized are the design of scutes of the turtle carapace. The webbed feet are depicted by incised lines while the eyes and nostrils of the face were created using a solid pointed drill. The mouth is a horizontal line positioned on the side of the pendant below the eyes. The tail is depicted as a curved scroll at the turtle's posterior.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-21g). Photographs: (Hirth and Hirth 1993:Fig 13.10d).

Turtle Pendant

FIGURE 71
Jadeite, Medium Gray
H 70 mm; W 59 mm; T 24 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 669

DISCUSSION
This pendant depicts the form of a turtle in low relief without details of the shell carapace. The webbed feet and tail are indicated by incised lines and lateral cuts. The eyes and nostrils of the face are rendered like those in Figure 70 by shallow indentations created using a solid pointed drill. A suspension hole was placed where the mouth of the turtle would be located.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-21d). Photographs: (Hirth and Hirth 1992:Fig 193).

Alligator Pendant

FIGURE 72
Jadeite, Medium Gray
H 45 mm; W 124 mm; T 29 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1655, G44d
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1655

DISCUSSION
This pendant depicts the profile of a stylized reptile identified as an alligator. The face is incompletely rendered except for the eye which was created using a tubular drill. A double scroll is placed over the eye that represent the heavy plating at the top of the skull. Two legs were carved in a bent or crouching position. The tail is implied by the length of the pendant and four incised lines were used to depict scales along the figure's back.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-21h).

Alligator Pendant

FIGURE 73
Jadeite, Apple Green
H 37 mm; W 72 mm; T 22 mm
West Acropolis Platform, Structure 12
Cluster Offering 1180, G100a
Iglesia Stage 4, Late Yunque Phase
PEC Catalog: 1194

DISCUSSION
This figure of an alligator creates the impression of foreshortening by presenting the face and forelimb as larger than the figure's hindlimb and pointed tail. The carving is very shallow. A double scoll is placed over the eye similar to what can be seen in Figure 72. The mouth ends in a scroll representing the nose. The animal's two legs are positioned beneath the body.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-21f). Photographs: (Hirth and Hirth 1993:Fig 13.10c).

Bat Pendant

FIGURE 74
Jadeite, Gray Green
H 68 mm; W 72 mm; T 26 mm
Acropolis Platform, Centerline Offering
Cluster Offering 346, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 346

DISCUSSION
The identification of this figure as a bat is based on the point ear and the wrinkle depicted on the animal's snout. The faces is clearly rendered using tubular drilling for the eye, shallow carving to depict the teeth, and small solid drillings in the lines separating the teeth and to define the corner of the mouth. Wings are implied by the two folds across the body. Feet and a tail are suggested at the bottom and back of the figure. The bat is a prominent image at Copán.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-21a).

Bird Pendant

FIGURE 75
Jadeite, Medium Gray
H 84 mm; W 78 mm; T 40 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1655, G44d
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1681

DISCUSSION
This pendant is carved to depict the head of a bird. The beak is curved and pointed suggesting a parrot or some type of raptor. The orbits around the eyes and the plumes above them are represented by lightly incised lines while the eyes themselves are fashioned by deep tubular driling.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-22e). Photographs: (Hirth and Hirth 1992:Fig 211).

Zoomorphic Pendant

FIGURE 76
Jadeite, Apple Green
H 43 mm; W 67 mm; T 21 mm
Acropolis Platform, Centerline Offering
Cluster Offering 883, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 939

DISCUSSION
This pendant presents the head of an indeterminant animal in right profile. Scrolls were carved to portray the nose at the end of the snout and the back of the jaw. The eye was created using a tubular drill. Three holes drilled with a large solid drill define the teeth and mouth. A heavily incised line separates the head from the rest of the figure which ends in a scroll. This portion of the figure may represent the body or tail of the animal, most likely a serpent.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-22c). Photographs: (Hirth and Hirth 1993:Fig 13.9b).

Zoomorphic Pendant

FIGURE 77
Jadeite, Apple Green
H 70 mm; W 46 mm; T 21 mm
Acropolis Platform, Centerline Offering
Cluster Offering 492, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 511

DISCUSSION
This pendant illustrates the head of an indeterminant animal in left profile that may represent a feline. The carving is in low relief with a lozenge-shaped eye and a scroll that forms the snout of the face. The slanted teeth depict a snarling mouth which reinforces the zoomorphic identification made here. An arm and hand/paw with four fingers is extended below the mouth.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-21c).

Serpent Pendant

FIGURE 78
Jadeite, Mottled Green
H 53 mm; W 90 mm; T 17 mm
Acropolis Platform, Centerline Offering
Isolated Offering, G46e
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1977/1988

DISCUSSION
This pendant depicts an undulating serpent that was broken into multiple pieces when it was deposited as an isolated item in the centerline offering of the Acropolis Platform. Three pieces of the serpent were recovered that provide the identification. Facial features were created by shallow incisions to define a circular eye, two scrolls at the top corners of the head like those found on other reptile images (see Figures 72-73), and diagonal incisions to define teeth within the mouth. The undulating serpent body was created using deep lateral cuts.

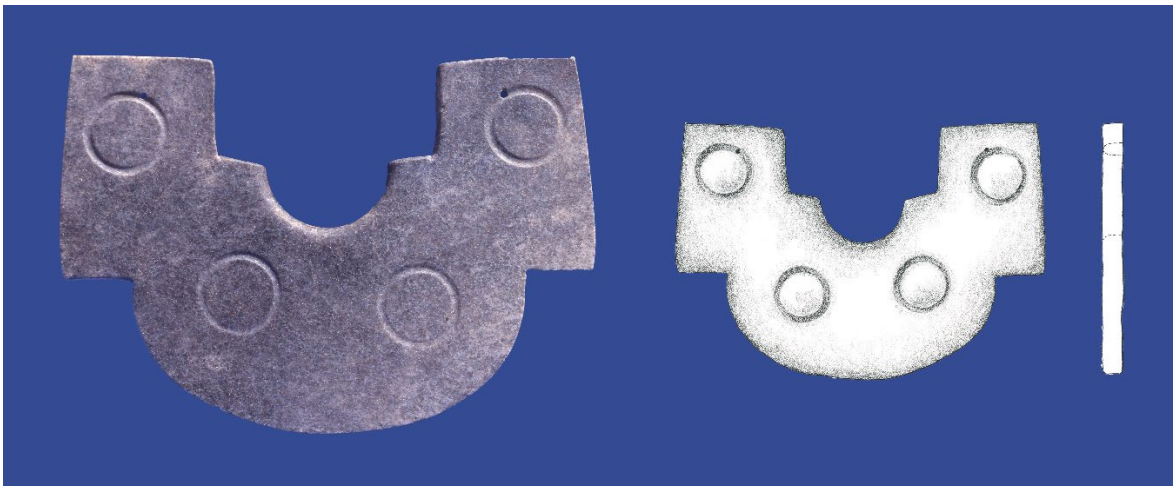
REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-22f).

Fish Pendant

FIGURE 79
Jadeite, Mottled Green
H 51 mm; W 51 mm; T 22 mm
Structure 1, Iglesia Precinct
Cluster Offering 1394, F59x
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1442

DISCUSSION
The shape of this pendant is somewhat ambiguous although it may be intended to represent a fish. Emphasis is on the face, but finishing the pendant in a point at its posterior end may imply the tail of a fish. The mouth is rendered as open which would be the case when a fish is removed from the water. The eye was created using a tubular drill. Curvilinear incisions above the eye and lateral cuts around the mouth are used to demarcate features of the face.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-22d). Photographs: (Hirth and Hirth 1993:Fig 13.10b).



Crescent Pectorals

FIGURE 80
Jadeite, Dark Gray
H 96 mm; W 158 mm; T 9 mm
Acropolis Platform, Centerline Offering
Cluster Offering 252, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 258

DISCUSSION
This artifact group illustrated by the above figure represents a class of pendants that have not been reported elsewhere in Honduras outside of Salitrón Viejo. They are unique in both shape and manufacture. Unlike other lapidary artifacts in the collection they were prepared from thin slabs of jadeite created by sawing (see the above profile). Pectorals are typically semicircular in shape or have a semicircular element incorporated into their design. They all have a carefully prepared scallop or rounded notch located at the center of the upper margin. Unlike other carved pendants whose design elements were prepared using shallow incision, crescent pectorals were shaped and decorated primarily using straight cuts and tubular drilling.

The incorporation of sawing technology in the production of jade lapidary work is a technique associated with later Maya craftmanship (Proskouriakoff 1974). While the technique economized on the used of raw material, its occurrence with this class of lapidary goods is something of an anomoly within the collection. It likely represents an innovative artisan group or community of lapidary practice that prepared thinly sawn jade slabs as preforms for the pendants and other items that they created.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-35g).

Figure 81: The location of Crescent Pectoral 258 in situ as part of Cluster Offering 252. Three other crescent pectorals were also included in this offering one of which is partially evident in this photograph.

Crescent Pectoral

FIGURE 82
Jadeite, Medium Gray
H 59 mm; W 120 mm; T 16 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1270, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1567

DISCUSSION
This artifact represents one of the simpliest designs for crescent pectorals. The only decoration is the placement of two V-shaped notches on either side of the pendant. These notches are found on two-thirds of crescent pectorals and separate it visibly into an upper and lower register. This pectoral exhibits a common practice found on most pectorals of locating suspension holes along its upper margin on either side of the central scallop that effectively hid them from view. While a few pectorals occur as isolated offerings, most occur in cluster offerings, fully three-quarters of which occur as pairs accompanied by another crescent pectoral (see Figures 83-84).

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-34c). Figure 5-34d in Hirth et al. 2023 illustrates a twin pectoral. Photographs: (Hirth and Hirth 1993:Fig 13.11a).

Crescent Pectoral

FIGURE 83
Jadeite, Medium Gray
H 67 mm; W 119 mm; T 14 mm
Acropolis Platform, Centerline Offering
Cluster Offering 252, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 259

DISCUSSION
The overall size and shape of this pectoral is like that in Figure 82. While shaped from a cut slab of jadeite, the bottom margins of both pectorals are beveled to a rounded point. Lateral notches divide the pectoral into and upper and lower registers which are decorated with three sets of paired tubular drillings to create concentric circles. This pectoral was part of the cluster offering 252 depicted in Figure 81. An identical pectoral not illustrated (PEC 541) was recovered from another cluster offering immediately below offering 252

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-34h). Figure 5-34f in Hirth et al. 2023 illustrates the matching pectoral found in the cluster offering immediately below it. Photographs: (Hirth and Hirth 1992:Fig 189).

Crescent Pectoral

FIGURE 84
Jadeite, Medium Gray
H 74 mm; W 135 mm; T 11 mm
Acropolis Platform, Centerline Offering
Cluster Offering 883, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 883

DISCUSSION
This pectoral and the one shown in adjacent Figure 85 are near identical pairs that were recovered in offering 883 in the Acropolis Platform. They were made out of the same gray jadeite and are within 2 mm in their overall dimensions. It is likely that they were cut sequentially from the same jadeite boulder and then fashioned into a pair of similarly shaped crescent pectorals. The pectorals use the same decorative format and instead of suspension holes hidden along their upper margins, artisans created them by drilling from the reverse side using a solid drill.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-34a). Photographs: (Hirth and Hirth 1993:Fig 13.11c).

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Crescent Pectoral

FIGURE 85
Jadeite, Medium Gray
H 72 mm; W 137 mm; T 10 mm
Acropolis Platform, Centerline Offering
Cluster Offering 883, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 887

DISCUSSION
Both pectorals PEC 883 and PEC 887 are similar in form. A large tubular drill 38.6 mm in diameter was used to fashion their large central scallops. Likewise, lateral notches divide the pectorals into an upper and lower register. The upper register is decorated with a pair of concentric tubular drillings located at their corners, while the lower register employs a line of three concentrically drilled circles along its lower edge. The bottom edges of the pectorals are slightly curved like other pendants in this class even though their overall layout is rectangular in form.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-34b).

Crescent Pectoral

FIGURE 86
Jadeite, Dark Gray
H 55 mm; W 110 mm; T 11 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 664

DISCUSSION
This artifact maintains the general form of other crescent pectorals. It has the semicircular form along with a central scallop at the center of its upper edge. It lacks lateral notches and uses a horizontal incised line to divide the pectoral into upper and lower registers. A pair of V-shaped incisions are located in the pectoral's upper corners while a set of seven incised lines create a geometric pattern in the upper register. Three single tubular drill marks provide the decoration in the lower register. Suspension holes were created by drilling through the body of the pendant.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-36b).

Crescent Pectoral

FIGURE 87
Jadeite, Medium Gray
H 63 mm; W 113 mm; T 13 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1270, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1568

DISCUSSION
This artifact provides a distinctive portrayal of a human face. The semicircular design with a central scallop is retained, but here the artisan used shallow V-shaped cuts along the sides to create an upper and lower register. The eyes, nose, and mouth are created using semicircular cuts from a tubular drill. Tubular drill marks with a central solid drill mark were used to depict earflares on the sides of the pectoral between the nose and mouth. A similar decorative layout has been observed on an Ulúa polychrome vase (Joyce 2017; Viel 1978:119).

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-36d). Photographs: (Hirth and Hirth 1993:Fig 13.11d

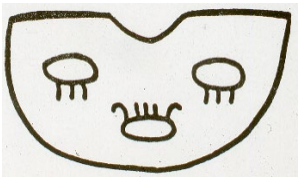


Figure 88: Similar image found on a Ulua Polychrome vase (Viel 1978:119).

Crescent Pectoral

FIGURE 89
Jadeite, Medium Gray
H 51 mm; W 119 mm; T 12 mm
Acropolis Platform, Centerline Offering
Cluster Offering 252, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 265

DISCUSSION
This pectoral has distinctive decorative features that provide insight into what the form of crescent pectorals was attempting to represent. A deep horizontal incision separates the pectoral into upper and lower registers. Carving in the lower registers created two L-shaped fangs located on either side of a U-shaped element that may represent a mouth. Two rectangular lozenges each with a central suspension hole resemble eyes. Together theses features resemble a face with jaguar imagery.

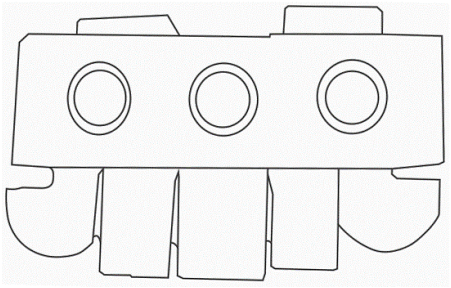
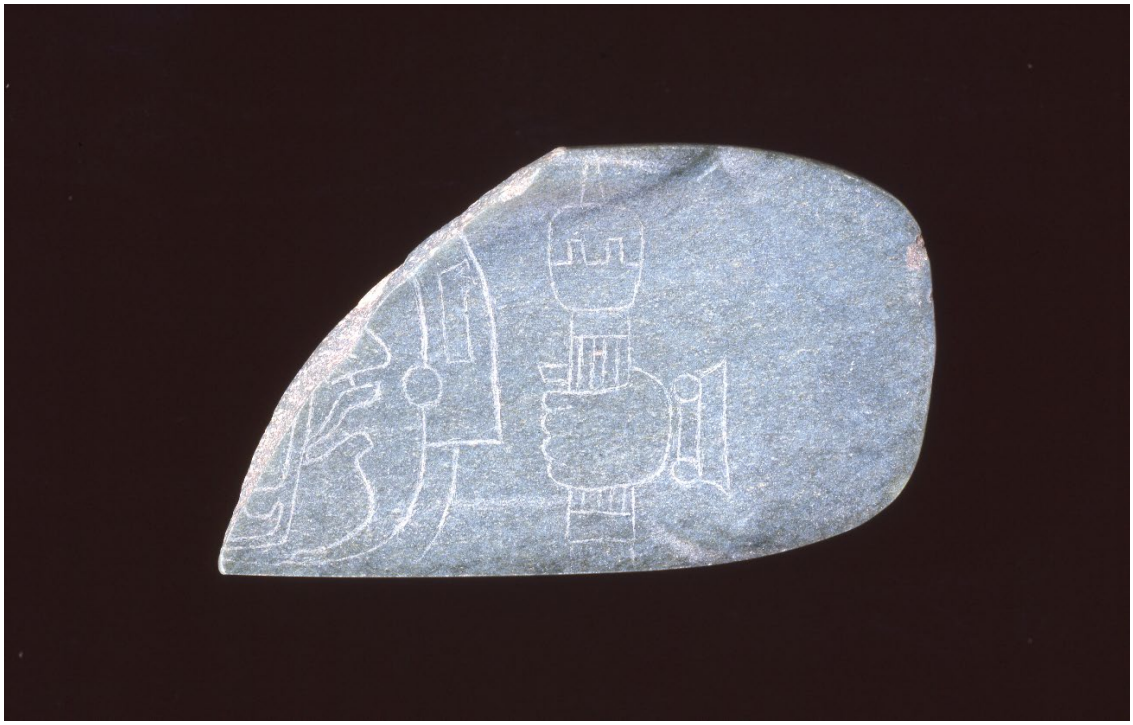


Figure 90: Banda de Tlaloc from Teotihuacan after Angulo (1969)

The overall composition of crescent pectorals together with the jaguar imagery on this pendant resemble the butterfly or jaguar mouth nose elements found on murals and ceramic censers at Teotihuacan and other Classic period sites. Figure 90 illustrates the Banda de Tlaloc nose element associated with Teotihuacan culture. While not conforming to the semicircular layout of crescent pectorals, the three circular elements in the upper register are strikingly similar to the decorative designs found on other crescent pectorals in the assemblage. No direct interaction with Teotihuacan is implied here, but the similarity in form suggests that artisans may have been imitating an important symbol without understanding its original meaning.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-37).
Photographs: (Hirth and Hirth 1993:Fig 13.11b).

Concave Plaques



Concave plaques also referred to as clam shell pendants are strongly associated with the Middle Formative period occupations in various parts of Mesoamerica (Andrews 1987; Healy and Awe 2001). The name comes from their concave surface that resembles a clam shell.

Engraved Plaque

FIGURE 91
Jadeite, Emerald Green
H 71 mm; W 118 mm; T 16 mm
North Precinct, Structure 40
Late Yunque Phase
PEC Catalog: 2383

DISCUSSION
This plaque has a concave surface with a small hinge along its upper edge. The surface of the plaque was engraved by cutting through the polished surface with very shallow incision. The image depicts the right profile of a human face rendered in Olmec style located inside a cartouche representing a cave. A left hand with wrist decoration is portrayed holding a torch or blood letter. The corresponding left side of the plaque was not recovered in the excavations.

This plaque was recovered from Late Yunque phase deposits although based on style it is assumed to be an earlier legacy piece procured through trade.

REFERENCES
Drawings and profile: (Hirth et al. 2023:Fig 5-38d, Hirth and Hirth 1993:Fig 13.13c).
Photographs: (Hirth and Hirth 1992:Fig 5).

Concave Plaque

FIGURE 92
Jadeite, Medium Gray
H 35 mm; W 39 mm; T 12 mm
Iglesia Precinct, Structure 3
Isolated find, G202b
Iglesia Stage 4, Late Yunque Phase
PEC Catalog: 2313

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-38a). Photographs: (Hirth and Hirth 1993:Fig 13.13a).

Concave Plaque

FIGURE 93
Jadeite, Medium Gray
H 27 mm; W 41 mm; T 10 mm
Central Plaza, Iglesia Precinct
Isolated find, G200a
Iglesia Stage 4, Late Yunque Phase
PEC Catalog: 2312

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-38b). Photographs: (Hirth and Hirth 1993:Fig 13.13b)..

DISCUSSION
Both of these concave plaques were recovered as isolated finds associated with Stage 4 construction in the Iglesia precinct. Artifact 2313 was recovered from fill in the Stage 4 construction of Structure 3 while 2312 was deposited in fill of the West platform. Because of their association with Middle Formative offerings elsewhere in Mesoamerica it is assumed that they both were legacy pieces procured and incorporated into ritual deposits in the Iglesia Precinct like the engraved plaque illustrated in Figure 91. Both are fragments and the conjoining segments were not recovered in the excavations.

Micaceous Jade Artifacts

Micaceous jade is a second type of albite gemstone identified in the collection that was classified as a separate material for two reasons. First, it has distinctive visual properties created by mineral crystals or platelets 1-2 mm in size within the stone that resemble small pieces of mica and that give the artifacts a subtle sparkly effect. Second, many of the carved bead pendants illustrated were produced from this material are stylistically distinct from other artifacts in the collection (see Figures 95-101). While the source of this material may lie within the Motagua Valley, these two differences make it likely that many of these artifacts were produced by a separate artisanal community.

Carved Tubular Bead

FIGURE 94
Micaceous Jade, Mottled Green
H 22 mm; W 141 mm; T 14 mm
Central Plaza, Iglesia Precinct
Isolated find, IP Profile cut
Iglesia Stage 4-5, Late Yunque Phase
PEC Catalog: 2316/2394

DISCUSSION
The tubular bead represented in this figure depicts an undulating serpent. The image is carved on only one side of the bead. The head of the serpent is rendered with shallow incisions to depict the mouth, curved teeth, and a scroll at the back of the head. The eye was produced using tubular drilling. Four scrolls are located behind the head that form the undulating body of the serpent with circular tubular drilling at the center of the scrolls. Two unidentified elements decorate the body behind the scrolls.

This tubular bead was intentionally broken upon internment in the matrix of the Central Plaza; the other end of this bead was not recovered. Traces of red hematite could be detected in the circles and scrolls of the serpent.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-5c).
Photographs: (Hirth and Hirth 1992:Fig 218).

Zoomorphic Bead Pendant

FIGURE 95
Micaceous Jade, Greenish Gray
H 22 mm; W 15 mm; T 16 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 828

DISCUSSION
This simple zoomorphic image was fashioned using horizontal cuts to shape ears at the top of the head and a horizontal cut to form the mouth. Diagonal cuts frame the face and holes from solid drilling form the eyes.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-41c). Photographs of other micaceous jade bead pendants are illustrated in Hirth and Hirth (1993:Fig 13.4).

Zoomorphic Bead Pendant

FIGURE 96
Micaceous Jade, Pale Yellow Green
H 22 mm; W 13 mm; T 18 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 213

DISCUSSION
This bead pendant was found with several similar bead pendants including those illustrated in Figures 95 and 96 in the same cluster offering within the Acropolis Platform. The placement of ears at the upper corners of the head indicates that the figure was carved to represent an unidentified animal. Two solid drill holes define the eyes located above two V-shaped cuts that define the lower face. Like these and other bead pendants in this class, the sparkly effect of the small mineral crystals or platelets are visible on the surface of the artifact.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-42b).

Zoomorphic Bead Pendant

FIGURE 97
Micaceous Jade, Greenish Gray
H 19 mm; W 18 mm; T 9 mm
Acropolis Platform, Centerline Offering
Cluster Offering 883, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 938

DISCUSSION
This bead pendant depicts another animal image. Ears are defined by lateral cuts positioned at the upper corners of the face. Eyes are defined by solid drill holes. The central portion of the face is defined by two lateral cuts creating an inverted V. The mouth is a horizontal cut located at the bottom of the face. There are over a dozen bead pendants with this stylistic layout in the collection which may have been intended to represent monkeys.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-40g).

Zoomorphic Bead Pendant

FIGURE 98
Micaceous Jade, Greenish Gray
H 21 mm; W 17 mm; T 7 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 796

DISCUSSION
This bead pendant is distinctive because like that of Figure 97 in the adjacent figure it represents a different type of animal repeatedly represented in the collection. The zoomorphic identification is based again on the positioning of ears at the top corners of the face. The composition of this group of bead pendants is distinct in two regards. First, the eyes created using a solid drill are positioned below the midline of the face and above an inverted V-shaped incision that defines the lower portion of the face. The mouth was fashioned using one or two horizontal slits located out of view along the lower edge of the face under the snout. Nearly a dozen of these bead pendants was recovered at Salitron Viejo. Their unique composition and bear-like appearance led to a tentative identification as kinkajous.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-39i).

Zoomorphic Bead Pendant

FIGURE 99
Micaceous Jade, Greenish Gray
H 22 mm; W 19 mm; T 13 mm
Acropolis Platform, Centerline Offering
Cluster Offering 215, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 224

DISCUSSION
This bead pendant depicts another zoomorphic image. The ears are positioned at the corners of the face using shallow cuts. An inverted V was created by two lateral cuts that defined the figure's central snout. Eyes were created using a solid drill while a horizontal cut defines the mouth.

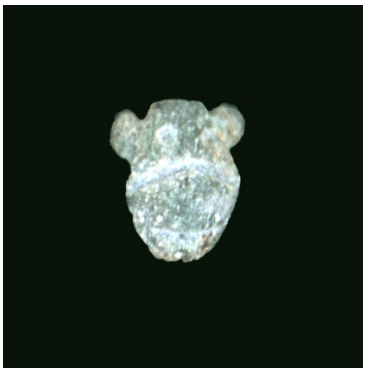
REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-41a).

Zoomorphic Bead Pendant

FIGURE 100
Micaceous Jade, Greenish Gray
H 21 mm; W 23 mm; T 15 mm
Acropolis Platform, Centerline Offering
Cluster Offering 368, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 371

DISCUSSION
The bead pendant depicts a zoomorphic image whose ears are prominently positioned at the corners of the face using shallow cuts. Instead of defining the central portion of the face with lateral cuts, the snout is shaped and projects beyond the rest of the face. Eyes again were created by solid drilling and a single horizontal cut defines the mouth.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-41b).



Zoomorphic Bead Pendant

FIGURE 101
Micaceous Jade, Pale Yellow Green
H 212 mm; W 18 mm; T 8 mm
Acropolis Platform, Centerline Offering
Cluster Offering 1270, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1544

REFERENCES
Photograph: Hirth and Hirth 1993:Fig 13.4f).

Zoomorphic Bead Pendant

FIGURE 102
Micaceous Jade, Greenish Gray
H 27 mm; W 41 mm; T 11 mm
Acropolis Platform, Structure 12
West Pedestrian Surface
Cluster Offering 116, G2p
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 124

DISCUSSION
This pendant is a stylized zoomorphic image resembling a bird, possibly a vulture, shown in left profile. The outline of the beak is shaped with shallow cuts with a string sawn opening representing the bird's mouth between the upper and lower portions of the beak. The area behind the beak is defined by two shallow curvilinear incisions with the eye fashioned using a small tubular drill. Remnants of a yellow substance, possibly limonite stain the surface of the pendant.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-43c). Photographs: (Hirth and Hirth 1992:Fig 178).

Zoomorphic Bead Pendant

FIGURE 103
Micaceous Jade
H 26 mm; W 27 mm; T 16 mm
Acropolis Platform, Centerline Offering
Isolated Offering, G44c
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 928

DISCUSSION
This bead pendant represents the head of a bird. The pendant was shaped to form a point representing a beak at the bottom of the face. Shallow carving created large eye orbits like those seen on other bird images (see Figures 30 and 75) in which the eyes were shaped using a tubular drill. Carving of the lower eye orbits emphasized the pointed nature of the beak. The image may be intended to represent an owl.

REFERENCES
Photographs: (Hirth and Hirth 1993:Fig 13.5).

Zoomorphic Pendant

FIGURE 104
Micaceous Jade, Greenish Gray
H 31 mm; W 35 mm; T 10 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 674

DISCUSSION
This zoomorphic image resembles a dog or canine species. The triangular shape of the pendant frames the face. Ears are fashioned at the upper corners of the face and shallow incision is used to isolate the central portion of the face and to define the snout. Like carved bead pendant illustrated in Figure 98, the mouth is fashioned by a single horizontal located out of view below the lower edge of the snout. Eyes are shaped using a small tubular drill and the perforations in the center of the ears provided suspension holes for the pendant.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-43f
Photographs: (Hirth and Hirth 1992:Fig 195, 1993:Fig 13.5).

Zoomorphic Pendant

FIGURE 105
Micaceous Jade, Greenish Gray
H 32 mm; W 46 mm; T 11 mm
Structure 1, Iglesia Precinct
Cluster Offering 1394, F59x
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 1410

DISCUSSION
This pendant displays a jaguar facing backward. The pendant is carved in a curvilinear style using both shallow and deep incisions. The figure has a lozenge-shaped eye with a brow that ends in a scroll that forms the nose. A separate scroll is shown behind the head. Front and rear limbs are depicted at the bottom of the figure together with a curled tail.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-43a). Photographs: (Hirth and Hirth 1992:Fig 216).

Granular Marble Artifacts

Marble occurs in many areas of north and central Honduras (Williams and McBirney 1969) and it was an important material for use in pre-Columbian lapidary arts. Honduras is well known for the manufacture of plain and decorative stone vessels of fine textured white marble (Luke et al 2006; Luke and Tykot 2007; Stone 1938). Less well known is the manufacture and circulation of carved pendants, beads, and earspools of granular marble of the type recovered at Salitrón Viejo. The reason for this is that the stone is soft, platy, and can deteriorate over time in tropical conditions.

All but one of the marble artifacts in the collection are the granular type. The stone's granular texture is the product of small cleavage plains visible under low magnification (8-10x). Besides having high workability, thin bands of quartz with green malachite inclusions run through some of the material which attracted the attention of the artisans working it. Artifacts manufactured of this material are consistently white to light gray buff. It is possible that the source of this material may lie in the Montaña de Comayagua (Fakundiny 1970) although this has not been ground checked.

Zoomorphic Pendant

FIGURE 106
Granular Marble, Light Gray
H 48 mm; W 81 mm; T 31 mm
Acropolis Platform, Centerline Offering
Cluster Offering 185, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 673

DISCUSSION
Artifacts manufactured from granular marble deteriorate over time and erode their carved surfaces. This pendant was selected as a representative of granular marble lapidary goods because it shows the effect of deterioration but is still well enough preserved to reveal the form of a crouching feline carved in low relief.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-22b).

Hunchback Bead Pendant

FIGURE 107
Granular Marble, Light Gray
H 54 mm; W 33 mm; T 11 mm
Structure 1, Iglesia Precinct
Cluster Offering 1394, F59x
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 12359

DISCUSSION
The bead pendant displayed above depicts a hunched or stooped figure like those carved in jadeite. While the legs are poorly preserved, the figure is depicted with the breechcloth and belt along its back. Like other hunched and hunchback figures the hands are placed below the chin. While the side of the face is slightly damaged the figure was not depicted wearing an earflare. A head covering in the form of a pointed cap located on the head.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-45a).

Hunchback Bead Pendant

FIGURE 108
Granular Marble, Light Gray
H 45 mm; W 23 mm; T 13 mm
Structure 1, Iglesia Precinct
Cluster Offering 1433, F59x
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 12375

DISCUSSION
This figure is carved in low relief the lower portion of which is damaged, so it is unclear if legs were displayed or whether they were missing as appears to be the case with the adjacent image (see Figure 107). Like other hunched figures the hands are placed under the chin and a belt is displaced along its back where it would have cinched a breechcloth. A suspension hole was drilled longitudinally through the pendant with the upper perforation intersecting what may be a hat on the top of the head.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-45c).

Anthropomorphic Bead Pendant

FIGURE 109
Granular Marble, Light Gray
H 49 mm; W 23 mm; T 13 mm
Structure 1, Iglesia Precinct
Cluster Offering 1423, F44x
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 12373

DISCUSSION
This bead pendant is carved in low relief and displays the head and face of a lordly individual. High status is implied by the presence of an earflare assemblage. The figure also appears to have vegetation sprouting out of the top of the head covering, which may be intended to represent the maize god. The figure appears to have been carved with a lozenge-shaped eye and is well executed in the style of the two granular marble images displayed in Figures 107 and 108.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-45a).

Anthropomorphic Pendant

FIGURE 110
Granular Marble, Light Gray
H 71 mm; W 94 mm; T 27 mm
Structure 1, Iglesia Precinct
Cluster Offering 1416, F32x
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 12364

DISCUSSION
The image on this pendant is a human face emerging from the jaws of a serpent or alligator, which may be a headdress or the individual's spiritual avatar. The figure has a lozenge-shaped eye and an aquiline nose above the mouth. The earflare denotes high rank. Reptilian features are implied rather than explicitly depicted. Teeth line both the top and bottom of the jaws and a round element denotes the nose at the end of the snout. The artifact is classified as a pendant although no suspension holes could be detected on the artifact. Either it was not intended to have then or the pendant was unfinished.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-47f).

Anthropomorphic Figure

FIGURE 111
Granular Marble, Light Gray
H 70 mm; W 40 mm; T 36 mm
Structure 9, Iglesia Precinct
Cluster Offering 2020, AL3b
Iglesia Stage 6, Early to Middle Sulaco Phase
PEC Catalog: 2025

DISCUSSION
This figure was not perforated for suspension and appears to have been executed as a small free-standing statue. The figure was carved in profile without legs and with arms folded across the chest. The figure's mouth is open, and the eye is incised in low relief. The figure was broken when deposited on the summit of Structure 9 in Plaza Two of the Iglesia Precinct.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-48c).

Human Effigy Figure

FIGURE 112
Granular Marble, Light Gray
H 117 mm; W 79 mm; T 38 mm
Structure 1, Iglesia Precinct
Cluster Offering 1309, F44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 2292

DISCUSSION
This eroded effigy figure illustrates the preservation problems associated granular marble. Although this is one of the better preserved granular marble pieces in the collection, the upper area of the is badly eroded. The figure is an image of a human with arms oriented across the chest with hands under the chin. It is classified as an effigy figure rather than a pendant because no traces of suspension holes were detected.

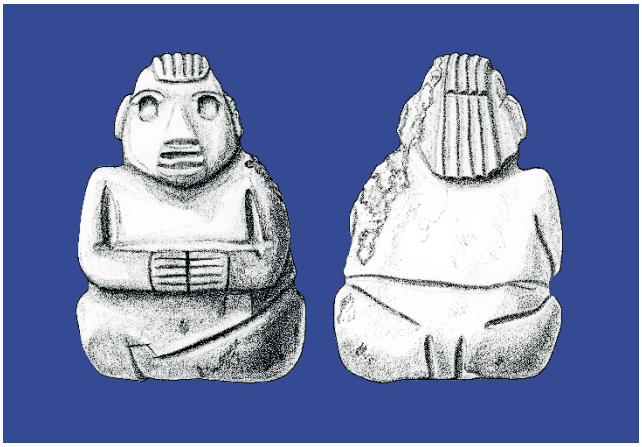
REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-48a).

Non-Jadeite Artifacts

Human Effigy Figure

FIGURE 113
Non-Jadeite, Mottled Gray
H 104 mm; W 75 mm; T 43 mm
Acropolis Platform, Centerline Offering
Cluster Offering 492, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 493

DISCUSSION
Lapidary goods also were crafted in a wide range of non-jadeite materials at Salitron Viejo that reflects a procurement network stretching across a wide area of Honduras. Non-jadeite includes an amalgam of different raw materials ranging from serpentine and talc, to slate and quartzite. These materials also had value in pre-Columbian society and fit within what scholars have termed as social jade (Bishop et al. 1993; Lange 1993; Tremain 2014).



The effigy figure illustrated here was part of the largest cluster offering in the Acropolis platform. Effigy figures are rare in Central Honduras. This figure depicts a seated individual with arms extended across the chest with its hands together. The legs are depicted as incised lines to imply they were folded beneath the body. Facial and corporal features are shaped in relief. The face employs a triangular format to shape the nose, mouth, and chin. The eyes were formed using a solid drill to create the eye orbits. Ears are depicted in relief as square panels on the sides of the head. No apparel is depicted except for the hint of a breechcloth on the reverse side of the figure. The figure's hair is prominently depicted as a central crest on the top of the head that extends to shoulder length.

The effigy is substantial and weighs 503.7 grams, fully half a kilogram. The figure is heavily damaged on the left side of the head and arm where multiple blows were inflicted to break the figure. We believe this damage occurred at deposition since many artifacts were broken as part of ritual practice in the Iglesia Precinct. That the effigy did not break is a product of its robusticity and hardness.

REFERENCES
Drawing and profile: (Hirth et al. 2023:Fig 5-48bf). Photograph: Hirth and Hirth 1992:Fig 63).

Bead Necklace with Central Pendant

FIGURE 114
Non-Jadeite, Varied Colors
Iglesia Precinct, Plaza Two Altar 1 Offering
Cluster Offering 492, M31c
Iglesia Stage 6, Middle Sulaco Phase
PEC Catalog: 2083

DISCUSSION
This necklace consists of 115 small discoid non-jadeite beads with a central plain jade pendant that resembles a tooth. White and green beads alternated with one another to create a decorative design. The necklace was recovered in a polychrome vase as part of a subfloor offering associated with a rock altar located in the Plaza Two (Figure 115). Beads were articulated with one another within the vase, and it is the only instance that we can be sure that the beads recovered in ritual deposits were actually strung on a cord.

REFERENCES
Photographs: (Hirth and Hirth 1992:Fig 217, Hirth et al. 2023: Fig 5-50a).

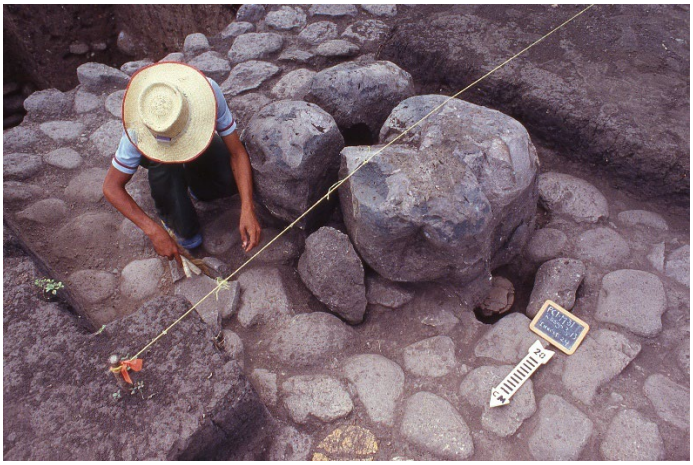


Figure 115: Altar 1 under excavation in Plaza Two of the Iglesia Precinct. The polychrome vessel where the necklace was recovered is visible alongside the chalk board and north arrow. (Photograph from Hirth et al. 2023:Figure 4-18).

Obsidian Eccentric Biface

FIGURE 116
Granular Marble, Light Gray
H 50 mm; W 164 mm; T 10 mm
Acropolis Platform, Centerline Offering
Cluster Offering 325, G44a
Iglesia Stage 5, Late Yunque Phase
PEC Catalog: 325

DISCUSSION
This flaked obsidian eccentric biface is clearly not a local or lapidary artifact. It is shown here because it represents a long distance trade item from the Pachuca obsidian source in Central Mexico that was included with other lapidary offerings. In addition to being produced from green obsidian, the blade was manufactured using transverse parallel pressure flaking, which is a technique found in Central Mexico, but does not occur in the Maya region. The sinuous form of the biface represents lightening or serpent figures recovered at Teotihuacan (Pastrana and Hruby n.d.; Serra Puche et al. 1994:108-9).

REFERENCES
Photographs: (Hirth et al 2023: Fig 5-51).

Closing Observations

The ritual life at Salitrón Viejo revolved around three primary activities: 1) the construction of civic-ceremonial structures in each of the four areas of the site (see Figure 2), 2) feasting associated with all ritual celebrations including the construction of civic-ceremonial architecture, and 3) the acquisition of high value lapidary goods used to dedicate ritual architecture in the Iglesia and North Precincts. The preceding discussion has focused on contextualizing and illustrating the types of lapidary goods recovered from ritual offerings at Salitrón Viejo. The broader question addressed here is what lessons does the Salitrón assemblage provide about the development and organization of pre-Columbian ritual economy in the El Cajón region and other groups across central Honduras?

A central question in a great deal of archaeological research is what processes were involved in the development of inequality, social differentiation, and the appearance of complex society at different scales. That is a good question to consider here since the lapidary materials described above were intimately involved in the formation of the Salitron chiefdom. One pathway to complexity and social inequality that scholars have discussed is how the creation and control of wealth was used by elites to develop patronage networks within societies (Brumfiel and Earle 1987; Earle 2021). The jade and marble items recovered at Salitrón Viejo certainly represent a large volume of wealth goods that could have been used in that way.

An interesting result of our investigations is that there is no indication that the elite at Salitrón controlled or maintained a monopoly over these goods. We know that all the jade and marble objects were obtained through trade since there is no evidence for their manufacture on-site. While we might expect that elite were the principal agents involved in their procurement, there is no indication that this was the case. Jade and marble lapidary goods were not directly associated with elite personae. Jade was not included in elite burials as occurred at earlier sites like Los Naranjos (Baudez and Becquelin 1973; Joyce 1999:38; Joyce and Henderson 2002) and Playa de los Muertos (Joyce et al. 2008: Cuadro 4; Popenoe 1934). Neither was it recovered from elite residence areas. Finally, jade and marble regalia were not prevalent throughout the site's entire occupation (see Table1), which would be expected if wealth goods were important for validating the status of Salitrón elite. Instead, they entered the site during a narrow window of time during the Late Yunque phase.

One of the objectives of this catalog was to illustrate the variability of lapidary styles circulating throughout eastern Mesoamerica during the Late Yunque phase. The majority of the Salitrón assemblage dates to 240-350 AD. That is as precise a time span as 2 sigma calibrated AMS dating allow. We believe, however, that the *actual* span of procurement was much shorter, perhaps no more than a single decade within those 110 years. The contextual evidence from artifact refitting indicates that lapidary goods were deposited across the Iglesia and North Precincts in a series of simultaneous ceremonial offerings. We envision that it took a number of years for site residents to accumulate these materials in anticipation of the dedication ceremonies in which they

were used following the completion of the Acropolis construction.

Considerable variation is found within the Salitrón assemblage in the raw materials worked (e.g., jadeite, granular marble, non-jadeite, etc.), the types of artifacts produced (e.g., pendants, bead pendants, crescent pectorals, etc.), and the artistic styles and crafting technologies used to produce them (e.g. sawing jade vs. flaking, pecking and grinding of conical flares). These differences are discussed in the catalog descriptions. While there are similarities in imagery and animistic belief systems across eastern Mesoamerica, there also are some notable differences. For example, jade carving assemblages among Maya groups to the west tend to be dominated by anthropomorphic imagery emphasizing rulership and elite status. This differs from the Salitrón assemblages where there is a greater prevalence of zoomorphic images and hunchback figures (see Hirth et al. 2023 for discussion). While all lapidary goods had value, differences in the belief systems between Maya and non-Maya groups appear to have affected the composition and use of lapidary assemblages.

Contextual information was provided on where cluster offerings and isolated finds were recovered. Several attempts were made during the original analysis to produce a grammar of artifact associations within cluster offerings, but they were unsuccessful. The problem again was one of continuous variation in the types of lapidary goods that occurred together in offering clusters. But two things were clear from contextual associations. The most obvious was that offerings were specifically associated with architecture. The second was that there were broad differences in where artifacts were broken or deposited intact. It appears that jade was broken to release the vital energy that it contained into the structures where they were deposited as part of its ensoulment process. Of course, not all artifacts were intentionally broken upon internment. We believe unbroken objects were intended to supply energy to the structures over a longer period of time. We realize that this is a speculative interpretation, but it is reasonable given the animistic nature of pre-Columbian belief systems.

The Salitrón lapidary assemblage is large, but more remarkable is the small size of the community that assembled it. Most of the jade and marble offerings were assembled in a short period when Salitrón Viejo had a population of only 800-1000 persons. The other communities in the El Cajón region that “may” have contributed a few offerings to the celebrations were all small hamlets. The entire regional population for the Salitrón polity during the Late Yunque phase did not exceed 1200-1600 inhabitants. Even if this estimate is off by half and the area of Salitrón’s influence was twice the size of our estimate, the total contributing population including Salitrón Viejo would not have exceeded 2000-2500 people. From a demographic perspective the amount of effort needed to produce goods to exchange for the artifacts recovered in its offerings would have been enormous for a small population of this size (see Hirth et al. 2023 for a discussion).

A complicating factor is that jade and marble goods were not moving regularly through central Honduran trade routes during the Late Yunque phase. Large quantities of jade and marble regalia have not been recovered in in large quantities in burial or elite contexts in *any* other sites in

central Honduras at this time. There is good evidence for interregional trade of Usulután style ceramics (Goralski 2008), but high value lapidary goods were not moving in any volume. Instead, the residents of Salitrón Viejo appear to have taken the procurement of these materials upon themselves. Without the ability to access lapidary goods through trade, they traveled to areas where they were manufactured or available via exchange, and then returned home. Certainly, they would have traveled to the Motagua valley where all households had access to jadeite and produced lapidary goods for exchange (Rochette 2009). While the location of micaceous jade remains unknown, granular marble most likely was worked and obtained in the nearby Montaña de Comayagua (Fakundiny 1970).

One area where high value items were available was at the important site of Copán. Copán attracted trade goods across a large area of eastern Mesoamerica and jade lapidary artifacts have been recovered in substantial quantities both in the site core and at nearby settings (Bell et al. 2000; Fash 2001:70; Nuñez Chinchilla 1966, 1972; Sharer et al. 1992; Widmer 2009). Trade networks for ceramics and other goods connected Copán to sites in central Honduras (Dixon 1989; Goralski 2008:Table 6; Johnson 2021; Schortman and Urban 1987; Schortman et al. 1986) so this would be a logical place for Salitrón travelers to access goods. It is here that some of the Teotihuacan-style artifacts including the obsidian eccentric from Central Mexico (see Figure 116), ring pendants (see Figures 42-44) and crescent pectorals (see Figures 80-89) may have been procured. Links to Teotihuacan have been identified at Copán on Altar Q (Fash 2001:84,88) with ceramic and architecture influences from Teotihuacan dated to between AD 400/425-450 (Fash 2001:94-96; Sharer 2004). Copán is also where residents from Salitrón Viejo may have been exposed to talud-tablero architecture which they incorporated the best they could in the talud-and-cornice architecture of Structure 12 (see Figures 8-10).

Despite its small size Salitrón Viejo clearly was a place of ritual importance in northcentral Honduras during the Late Yunque phase. It is small when it is compared to other major communities like Copán, Yarumela, or Los Naranjos. But its smallness is what makes it important because it emphasizes the central role that ritual had in motivating its residents to obtain large quantities of wealth goods necessary for the ritual life of the community. The 3,181 fragmentary and complete lapidary artifacts recovered at Salitrón Viejo represent 2,881 separate objects after refitting was complete. While this is a large sample it is *only* a sample, since we are certain that excavations did not recover *all* the lapidary goods procured and used as ritual offerings during the Late Yunque phase. The jade and marble lapidary assemblage recovered at Salitrón Viejo was a one-phase phenomenon. While Salitrón continued to grow in size throughout the Early and Middle Sulaco phases (400-800 AD), it never again invested a similar level of effort in the construction of civic-ceremonial architecture or the procurement of wealth goods through trade. In fact, after the Late Yunque phase jade was a relatively rare commodity within the El Cajón region.

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EndNotes

1) The jade materials dredged from the Sacred Cenote at Chichen Itza are part of the permanent collections of the Peabody Museum, Harvard University. The collection consists of approximately 3,700 complete pieces and 15,000 fragments (Williams 1974:vii) and has been partially published by Proskouriakoff (1974) and Coggins and Shane (1984).

2) We use the term chiefdom to describe the level of social complexity in the El Cajón (e.g., Earle 2021:1; Kirch 1989) despite the criticism levied against it by several investigators (see Feinman and Neitzel 1984; Skalnik 2004:78). The term chiefdom is used as a matter of descriptive convenience because it has wide usage by archaeologists working across Central America and conforms well to the term *cacicazco* used by our Spanish speaking colleagues (e.g., Drennan and Uribe 1987). Scholars who find the term offensive should substitute the terms of ranked or middle range societies for chiefdom according to their preference (Duffy 2015; Spielmann 1998; Upham 1987).

3) Acropolis platforms in Honduran societies supported structures and functioned as elevated civic-ceremonial assembly areas in the large sites where they are found. They date to both the Late Formative and Classic periods. Some Honduran sites where acropolis platforms occur (see Figure 1) include Los Naranjos, Gualjoquito, Travesía, Copán, and Yarumela (Ashmore 1987:Figure 2; Baudez and Becquelin 1973:Fig. 10; Dixon et al. 1994:Figure 1; Sanders 1986:Fig 1; Stone 1941:Fig 48). The Acropolis platform at Salitrón Viejo is the third largest such platform in central Honduras behind Structure IV at Los Naranjos and Structure 101 at Yarumela.

4) In addition to the 3,181 lapidary items recovered at Salitrón Viejo, an additional 23 lapidary artifacts were recovered at four other sites in the El Cajón region: Soledad (PC12, n=1), La Ceiba (PC13, n=6), Guarabuquí (PC15, n=4), and Intendencia (PC109, n=12).