

OBJECTS FROM THE EXCAVATIONS.

THE collection of objects found in the excavations includes a great variety of forms, and nearly all are of clay. These objects may be grouped as follows, in the order of numerical importance:—

1. Pottery vessels.
2. Terra cotta whistles or musical instruments.
3. Terra cotta figures and masks (hollow).
4. Terra cotta figures or statuettes (solid).
5. Terra cotta stamps or seals.
6. Stone vases and ornaments.

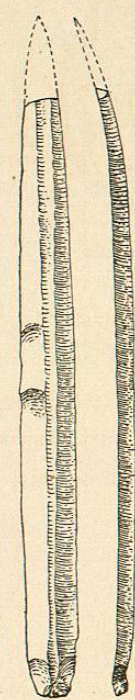


FIG. 8.—OBSIDIAN FLAKE KNIFE. §.



FIG. 9.—GREEN STONE CELT. §.

Not included in these groups are a few fragments of obsidian, one fine obsidian flake knife five inches in length (Fig. 8), a small obsidian chisel, a green stone chisel (Fig. 9), two broken objects of stone (Fig. 10) such as are found throughout Central America and Mexico and supposed to have been attached to handles and used for beating bark cloth, one metatl, or rubbing stone with the hand piece, a conch shell prepared for blowing, a few perforated shells, and a number of objects made of clay, that are not easily classified or are of an uncertain character.

The first group, that of pottery vessels, is far the largest, although of the number represented comparatively few are entire. They embrace a great variety of forms, and represent a very considerable range of character, even tending to distinct and well-defined types. In artistic quality they range from the heavy coarse ware of common utility to decorative vases representing the highest development of the ceramic art of America. Nearly all of these finer articles are represented by fragments only. In a few

cases a sufficient number of the pieces of a specimen were recovered to furnish the entire decorative design, but in the vast majority of cases only a small portion of the decoration is preserved. Not only these more delicate articles, but also the larger, heavier and coarser, were in most cases reduced to fragments. Most of the entire specimens belong to an intermediate and less interesting class, which by reason of their moderate size, their shape and strength, escaped with little injury through whatever vicissitudes they may have passed.

For convenience of description the pottery vessels, in so far as they are well enough represented to be classified, are here divided into five groups, designated by the first letters of the alphabet:—

A. Pottery of a high artistic quality, corresponding to varieties common to all regions subject to the influence of the ancient Maya civilization, and chiefly represented by specimens from Copan and Northern Guatemala. The

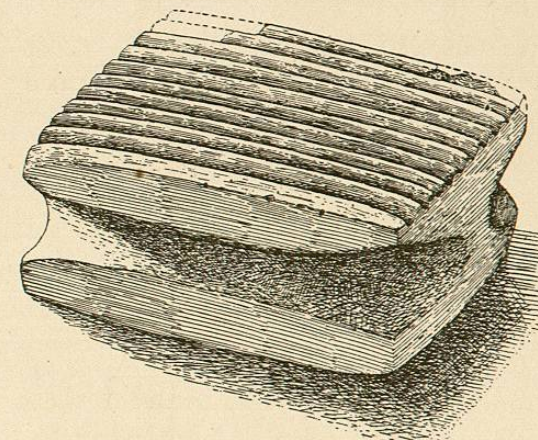


FIG. 10.—IMPLEMENT USED IN THE MANUFACTURE OF BARK CLOTH. §.

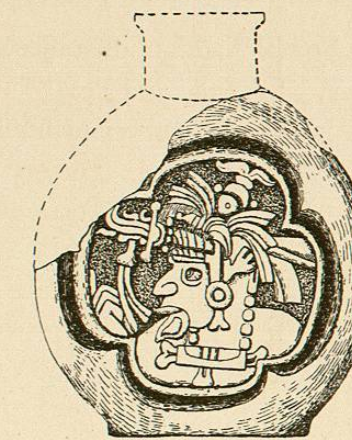


FIG. 11.—SMALL POTTERY VESSEL WITH DESIGN CAST ON OPPOSITE SIDES. §.

greater part of this pottery is decorated in colors, which in many instances retain their brilliancy. Other varieties have the decorative designs either incised or stamped on the surface. One specimen of the latter sort requires

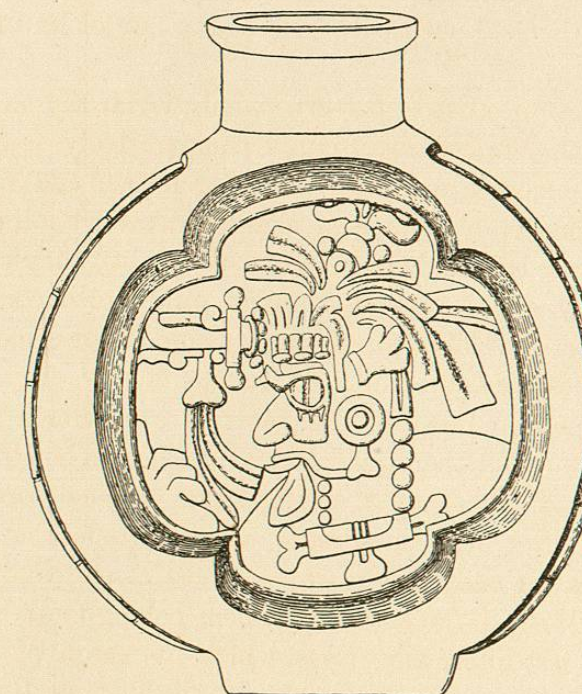


FIG. 12.—POTTERY VESSEL FROM GUATEMALA. §.



special mention, owing to its relations with specimens from other localities. It is part of a small flask-shaped vessel, made of a fine clay, light gray in color and unpainted (Fig. 11). On either of the flat sides is a design in

relief. The two sides are identical, and are apparently made from the same mould or moulds taken from the same original. The edges are plain. In Guatemala City I saw in private hands a similar specimen said to have come from the Alta Vera Paz region of Guatemala. The drawing (Fig. 12) is made from a cast of the original. The same figure adorns the two flat sides, and is the same as that on the specimen from the Uloa River. On each of the curved edges of this specimen is a double row of hieroglyphics, also in

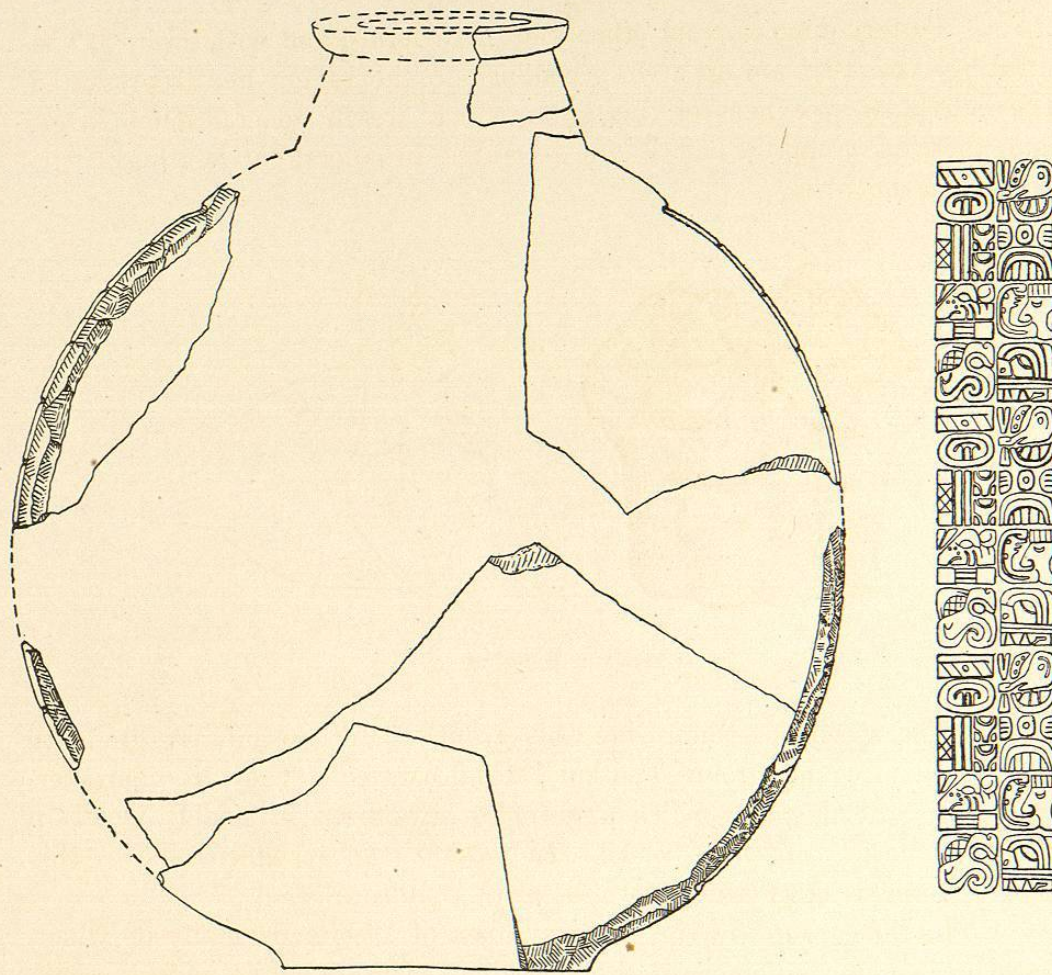


FIG. 13.—POTTERY VESSEL FROM COPAN. §.

relief and identical on both edges. The design on the two flat sides, as well as that on the two edges, must either have been made from the same mould or have been cast in moulds made from the same original. There are in the Peabody Museum fragments of another similar specimen from Copan. It is larger than either of the others, though scarcely thicker than the one just described. The flat sides are plain, while a hieroglyphic inscription in relief is repeated on either of the curved edges (Fig. 13). It will be seen

that the characters in the inscription are the same as those in the inscription on the specimen from Guatemala, but they are differently arranged. These three specimens are alike in the peculiar quality of the material, in color, in shape, and in finish, and would seem to have come originally from a common locality.

B. Pottery of a high artistic quality, closely resembling certain varieties belonging to group A, but possessing certain distinct and characteristic features, particularly a form of handles shaped like the head of some beast or bird.

C. Pottery distinct from other known varieties, and with group B constituting types that are apparently confined to the region here represented. The individual specimens of this group which are in general much larger than those of groups A and B, are decorated in colors, but less highly finished than the latter.

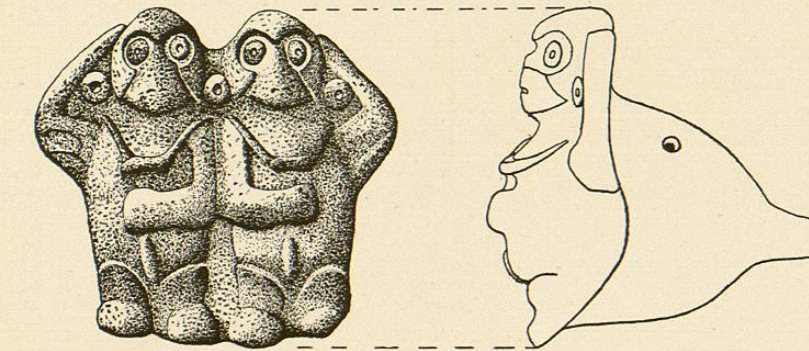


FIG. 14.—WHISTLE. §.

D. The specimens comprising this group are of an inferior grade to those of the foregoing groups, and but little decorated. They are characterized by a vertical spout, which appears to have been invariably equal in height to the mouth of the vessel. In most of the specimens shown this spout is broken off (Plate VII., *n, o, p, q*).

E. In this group are thrown a number of specimens, many of which are of a character common to every locality. Others, while bearing some resemblance to recognized types, are difficult to classify.

The whistles or musical instruments present a great variety of fanciful shapes. A common form consists of a hollow image of the human form or else a monkey, with an extension ending in a mouth-piece at the back. A very curious specimen represents a pair of twin monkeys joined together (Fig. 14). Another (Plate IX., *i*) represents a pair of frogs mating, and another (Plate IX., *j*) has the form of a large bullfrog. Each of the latter is a double whistle; that is to say, the air sent into it from the lungs divides into two currents corresponding to two separate cavities in the body of the frog.

This combination is so arranged that the double vibrations produced give a very excellent imitation of the trill of a bullfrog. Other specimens have the forms of birds and various beasts. Most of the foregoing have two vents equal in size and equally distant from the mouth-piece. A different type has a simple opening for blowing and three vents (Plate IX., *a, p, q*). Another interesting specimen has the form of an animal of mythological character (Figs. 16, 17). It is unfortunately broken, which

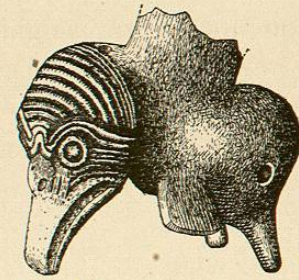


FIG. 15. — PORTION OF WHISTLE, OF TERRA-COTTA. $\frac{1}{2}$.

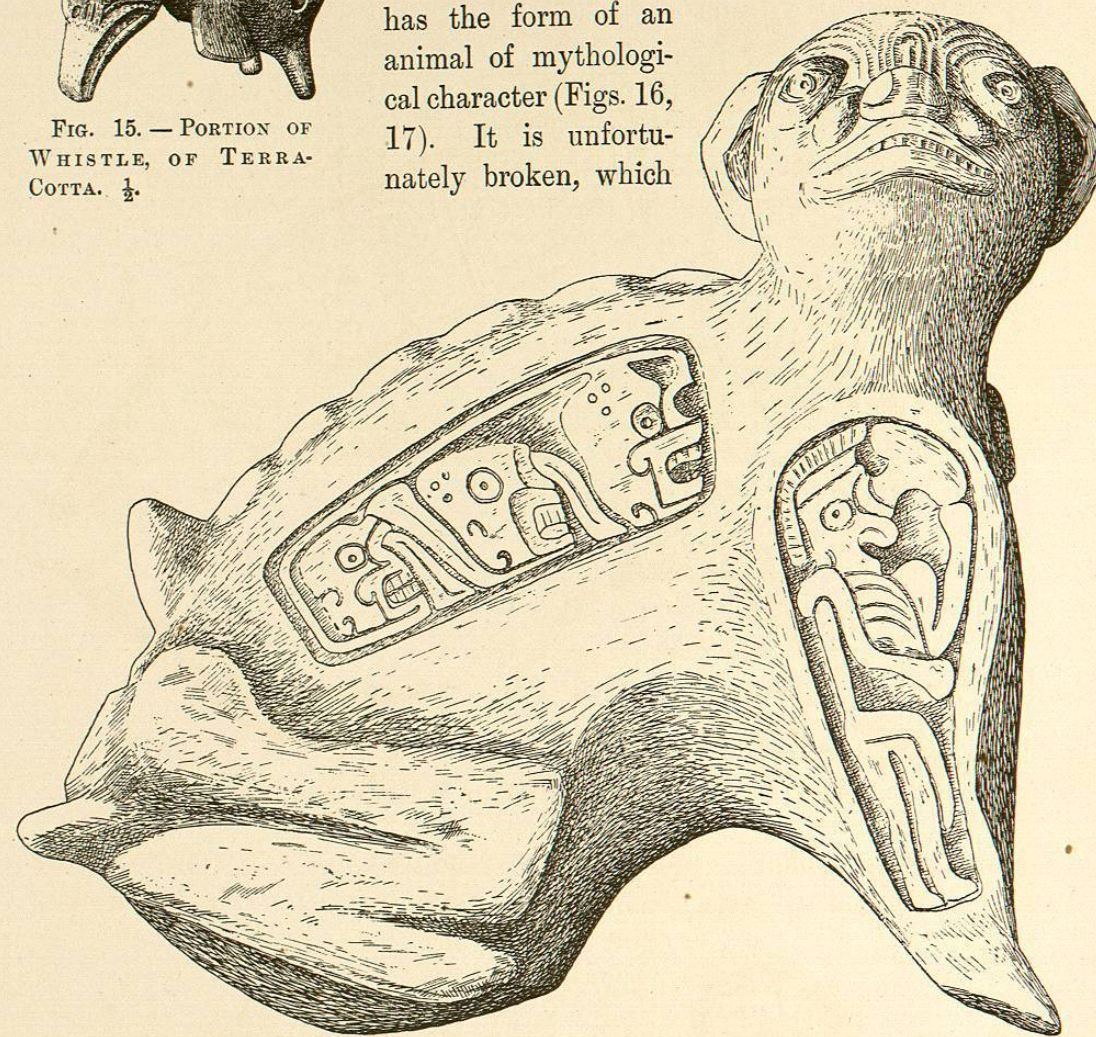


FIG. 16. — POTTERY WHISTLE, OR MUSICAL INSTRUMENT. $\frac{3}{4}$.

renders it incapable of being performed upon, but it would seem to have been an instrument of this character. The only opening is at the base of the animal's spine, and is about half an inch in diameter.

Besides these, which are entire, or sufficiently complete for their character to be obvious, there are a number of fragments which may have been parts of similar instruments. The highly embellished human mask (Fig. 18), the animal's head (Fig. 19), and *a, b, c, d, e, f, g, h, i*, on Plate VIII., are probably portions of whistles.

In the third class are a number of images, somewhat resembling in a general way specimens from Oaxaca. The best example of this form of object is that shown on Plate IX., *n*. It is about nine inches in height, and represents a nursing mother. The youngster, seated cross-legged on her knee, wears a headpiece, necklace and

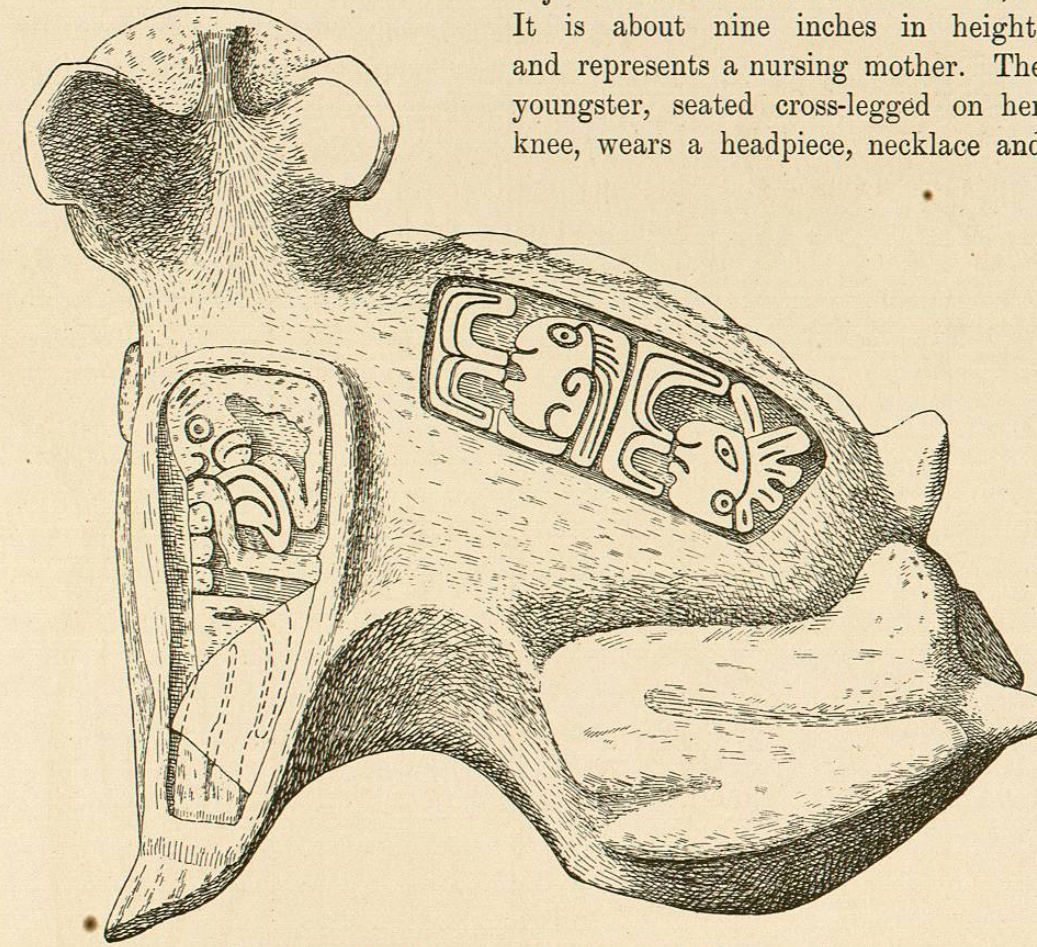


FIG. 17. — SAME OBJECT AS FIG. 16, OPPOSITE SIDE. $\frac{3}{4}$.

ear ornaments similar to those worn by the woman. The former wears also a girdle, and the latter a nose ornament and bracelets. The headdresses

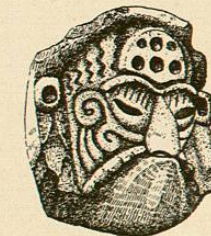


FIG. 18. — TERRA-COTTA MASK, PROBABLY PORTION OF WHISTLE. $\frac{3}{4}$.

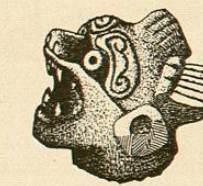


FIG. 19. — PORTION OF WHISTLE. $\frac{3}{4}$.

are painted blue and yellow, and the necklaces and ear ornaments, blue; the remainder of the figures are a light red. The entire object consists of a moderately thin shell of baked clay, the interior being hollow. There is