

locality as the two figured on Plate XII, while a sixth has been sent to the Berlin Museum. All these specimens differ but little from each other in respect of form and ornament. That shown on Plate XII, e, is provided with a rim about three-quarters of an inch deep on which the vessel rests; some of the others mentioned have similar rims ornamented with open work. They are carved from calcite of a translucent variety, and exhibit considerable

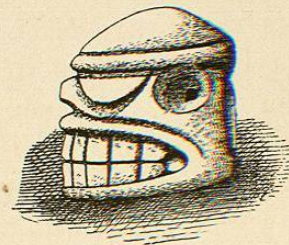


FIG. 24. — ORNAMENT
CARVED FROM CAL-
CITE. 3.

able elegance of design which is in keeping with the beauty of the material. The walls are about one-eighth of an inch thick; the interiors are smooth and even, showing no tool marks. A grotesque head of conventional form projecting from either side serves for handles. A design of conventional pattern carved in low relief covers the outside surface, the chief device and leading feature of this decoration being a sort of grecque. The derivation of this form of ornament is uncertain and the notion unfamiliar, but the device is associated without doubt with some set of ideas connected with the particular office which these vases were intended to fulfil. There are some indications that point to a feathered monster as the original form from which the various features are derived, the grecques resulting from the transformation of the feathers, through conventional treatment. Besides the specimens mentioned, there are a number of fragments which, although their evidence is meagre enough, lead to the conviction that the practice of this branch of art was not uncommon. Moreover they represent vases differing in shape and ornament and exhibiting a high degree of skill in the manipulation of stone in this particular form. An object carved from calcite and representing a death's head is shown in Fig. 24. The back is hollow, and each side is pierced as if for fastening the ornament to the dress.

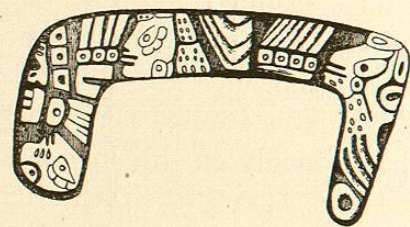


FIG. 25. — DESIGN ON FRAGMENT OF TERRA COTTA FIGURE. 3.

PAINTED DECORATIONS ON POTTERY.

AMONG the vases from the Uloa River, those forming groups A and B exhibit the most elaborate color decorations. The colors used are black, yellow, red and white; although their composition is not known, they are unquestionably of mineral character and generally retain their brilliancy. The quality of the paste employed in these two groups is the same; it is made of a light red clay of a fine grade, and the ware is well burnt and very hard. Usually, before the colors were laid on, the vessel was treated with a thin orange or cream colored slip, and on this ground the various designs were drawn, and then before firing the surface was polished with a smooth stone or other implement, of which the marks are still visible in a number of instances. There is no uniformity in the relation of colors in the design to those of the slip; a light red or yellow wash seems to have been a favorite ground for the color decorations.

The conventional forms employed in the decorations on group A are more or less familiar to students of the Maya codices. In one part of the group, that which is made up of the bowl and cup forms, the decoration is arranged in bands and zones of varying width, encircling the vase from top to bottom. The designs here reproduced, illustrating these forms, are transferred to flat surfaces without breaking up the relations and with only such slight and inconsequent distortion as results from the changed form of the available space. Geometrical figures, *i. e.*, straight lines and circles, are drawn mechanically instead of in the bold freehand of the original; otherwise no departure is made from the character of the original drawing. With each design is given a sketch of the corresponding vase (Figs. 26 to 30 inclusive and a, Plate III.). In these drawings black represents black, red is represented by line shading, and the yellow or orange ground is left white. The design shown on Plate IV. is painted on a vase nine inches high and seven inches in diameter. The entire surface of the vase, which is made of a fine red clay, was covered before firing with a cream-colored slip, and the design drawn boldly on this in black and different shades of red. The space between the figures was then painted black. There is no sign that care was taken in the drawing. The decorator evidently worked rapidly and even carelessly. The drawing of the life figures is extremely crude,—a fact which is best seen in the treatment of the right hand of the personage holding a band or piece of ribbon, which the painter has made to look like a fork with three prongs. Around the rim of the vase is an ornament in the form of a kind of grecque, drawn in black. Below

this come a narrow red band and a black band of the same width. A white or cream-colored band divides this upper portion of the design from the main motive. From the narrow black band are suspended twelve

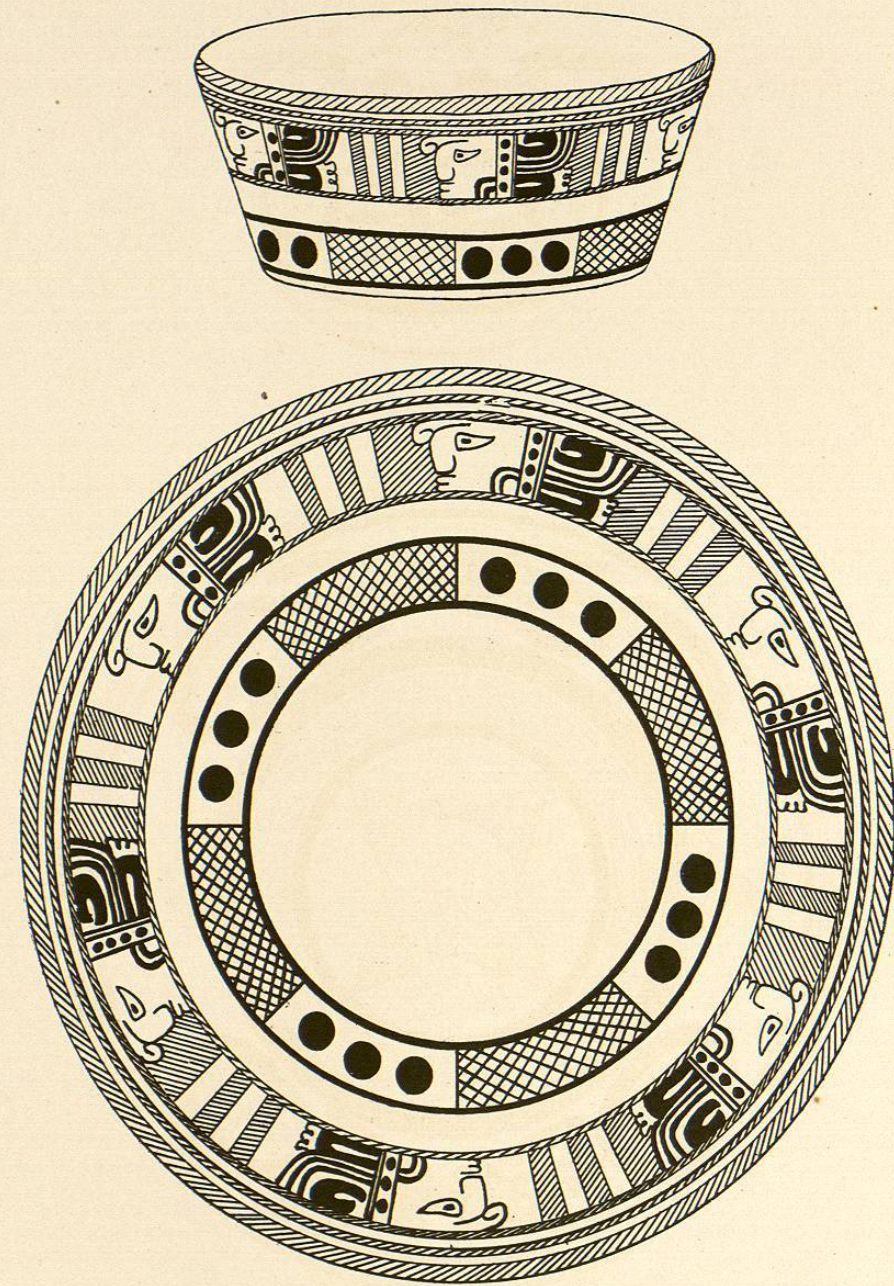


FIG. 26.—DESIGN PAINTED ON VASE. $\frac{3}{4}$.

objects, all alike and divided into groups of four by three looped devices depending from the same line. Each of these twelve objects is made up of four parts, — a shield; a cord (represented by the conventional cord symbol *kuam*) by which the shield is suspended; a device upon the shield corre-

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sponding to the sign for *Lamat*, one of the days of the Maya month; and a wing attached to the bottom of the shield. The lower part of the design consists of a group made up of the plumed serpent and a personage repre-

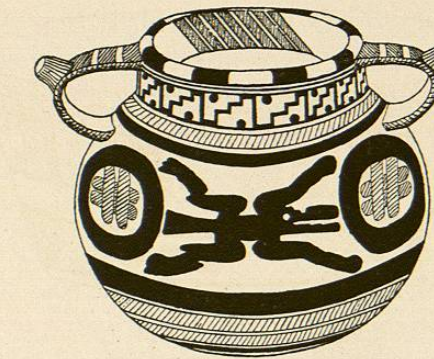


FIG. 27.—DESIGN PAINTED ON VASE. $\frac{1}{2}$.

sented some divinity. The serpent's body is bent in the form of an arch, under which are placed two square crosses. This group is repeated once. On Plate V. is shown the design on another vase similar to that just described. The two designs are of much the same order. All the outer

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