

surface of the vase is covered with a rich, cream-colored slip. In the upper part of the design the space between the outlines of the figures is covered with a black paint, and the additional features of the figures are added in red. As in the former instance, the objects forming the chief feature of this part of the design are suspended from a black band followed by a white line. In this case there are fifteen suspended shields divided into groups of five by the looped figures. The shield with its device, which resembles an escutcheon charged with a bend sinister between two annulets,

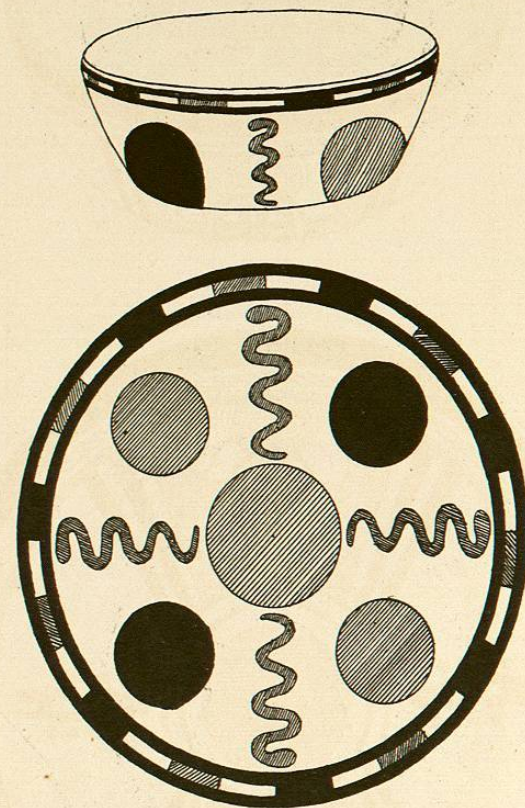


FIG. 28. — DESIGN PAINTED ON BOWL.  $\frac{1}{2}$ .

is not in this case among the familiar symbols of Maya chronology. The lower part of the design, which represents a procession of three figures each holding a sun shield, is drawn in black and various shades of red upon the cream-colored surface.

Group B is less satisfactorily represented than group A, owing to the fragmentary character of the specimens, and no entire design can be made out. Among the figures employed, however, many can be recognized as derivations from Maya symbolism but exhibiting certain peculiarities in the manner of treatment. The vases of this group are further differentiated from those of group A by the introduction of new conventionalisms, the principal innovation being the handles representing animal features — the

head of a bird or beast — with which the vases of this group seem invariably to have been provided. This feature is seen on the specimens illustrated on Plate I. Figs. 10, 12.

The red porous ware comprising group C differs from all known varieties in the character of its decoration as well as in form and workman-

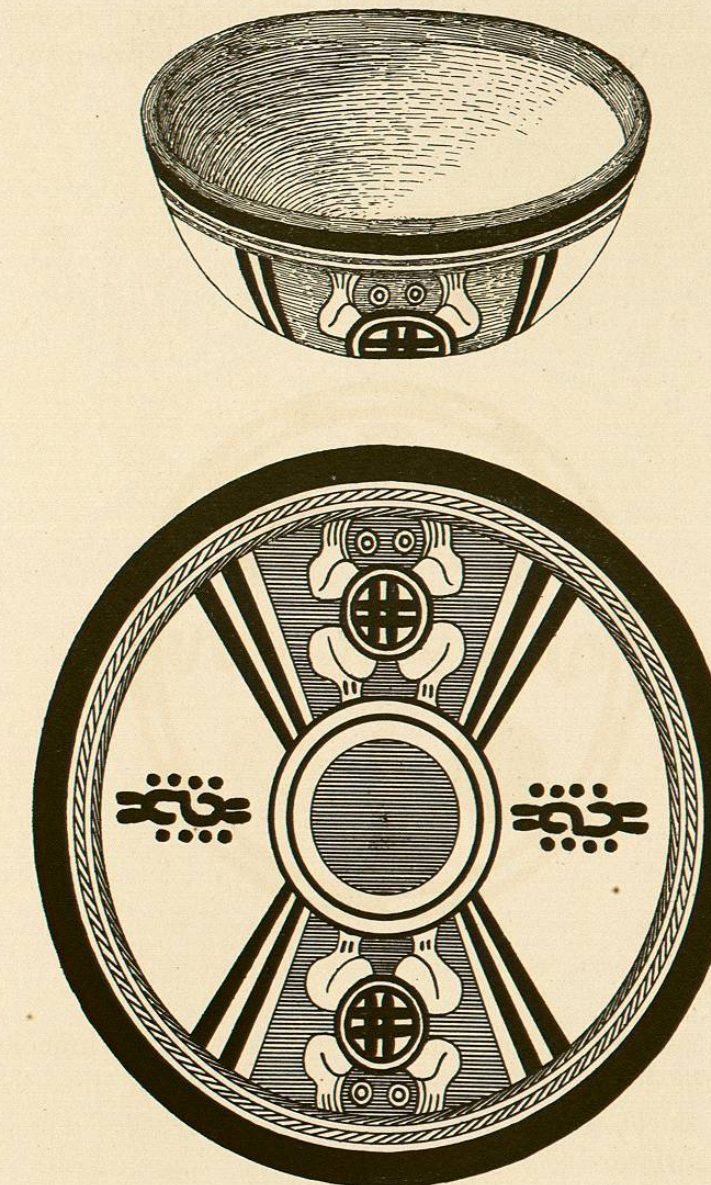


FIG. 29. — DESIGN PAINTED ON BOWL.  $\frac{3}{4}$ .

ship. The paste, while similar in character, was subjected to a temperature lower than that employed in the firing of the foregoing groups. Although complete specimens that would furnish accurate information respecting shape and size are wanting, the vessels appear to have been unusually large, the middle circumference being in each case the largest. The decorator

seems to have employed only red and black in his color delineations. The whole surface of the vessel was first treated with a light red slip and

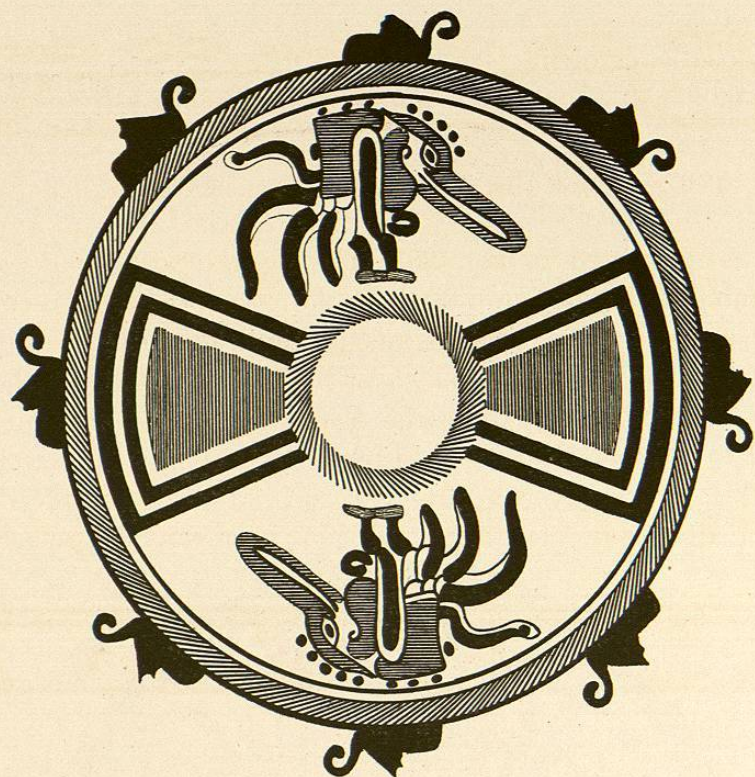


FIG. 30.—DESIGN PAINTED ON A BOWL SIMILAR TO THAT SHOWN IN FIG. 29.

the design drawn upon this in black or in dark red. The surface of the pottery is without polish, and is less highly finished than groups A and B.

A figure drawn in black on a fragment of one of these vases is shown on Plate III., *b*.



FIG. 31.—DESIGN PAINTED ON FRAGMENT OF POTTERY VESSEL.  $\frac{3}{4}$ .

The animal shown in Fig. 31 is taken from a fragment of a vessel, the remainder of the design being entirely lost. The figure is painted in red on a yellow ground.

Fig. 32 represents the decoration on the rim of a vessel of which nothing else remains. A band, an inch and a half in width, was marked out on the surface before firing; a row of glyphs was drawn upon this band, and the intervening spaces were cut out with a sharp instrument, leaving the glyphs standing in relief. Above each glyph another symbol is painted in red. The remainder of the surface is painted white.

There are fragments of several vases, belonging probably to group B, which had in each case a projecting and slightly flaring rim, around the bottom, on which the vessel stood. The common form of decoration on



FIG. 32.—DESIGN INCISED AND PAINTED ON RIM OF JAR.  $\frac{1}{4}$ .

these rims is illustrated in Fig. 33. The central portion of each of the terraced figures in this design is sunken, the clay having been cut out over this space, before firing, to a depth amounting to less than one quarter the thickness of the rim. The rim is also pierced at a point about the centre of this space. It seems probable that the space was inlaid with a piece of some material cut to the same figure and fastened by means of a rivet or dowel.

Vegetal forms, easily recognized as such, are rare in the decorations of pottery of all classes. On Plate I. Fig. 7, is shown a fragment in which

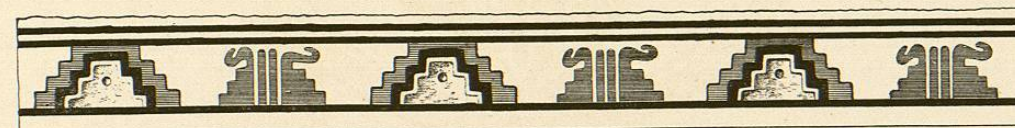


FIG. 33.—DESIGN ON RIM AROUND THE BOTTOM OF A JAR.  $\frac{1}{4}$ .

a vine, forming the chief motive, is treated quite naturally. Animal forms and their derivations are conspicuous even in some of the most conventional devices, and geometrical figures and patterns constructed independently of natural forms and not in imitation of natural objects make up a large part of the painted decorations.

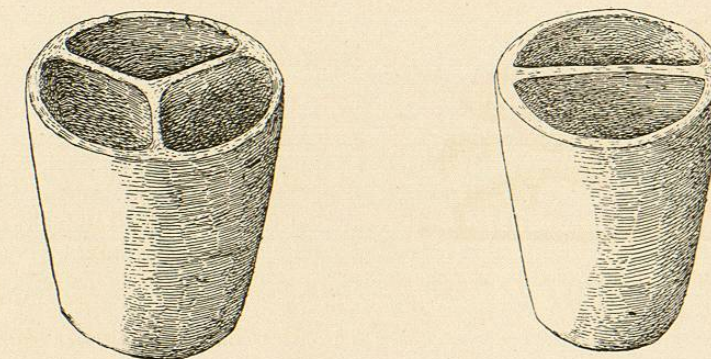


FIG. 34.—CRUCIBLE-LIKE OBJECTS OF CLAY.  $\frac{3}{4}$ .