

Wesley

Annals

Peter Guatemala - (Maya race)
Dry shelled corn for 3 days -

(or with some) lge earthen pot w water
& fir slacked lime - boil grains in
lime water - all night simmer -
morn. cooked - soft - lime loosens husk.

Grind for many meal -

wash off lime water off cooked grains
in perforat pot. or basket - & work
w hands to loose husks & slime -
& change water oft. Corn white & soft -
- most husks off. Corn on metate -

pass corn 3 times under stone. 4
times for extra good tortillas - while
grinding, sprinkle on a litt water to make
paste just right! roll in ball - & set
in bowl - fire & earthen plate (randy
line) on 3 stones over an open fire
on ground

in Guatemala 2 ways of tortilla
making

(1) Coban (Guatemala) - work - round but 2 hands
moving in circle all time to prevent breaking
best - the thinnest - thick-ness
(a) ==

(2) Peter - piece of banana - (b) ==
leaf - on table. dough on it - press down
w. fingers - making

2) it rotate.

Cakes baked abt - 1 minute -
shd. be brown
Somewhat cold cake laid on hot
one wh. swells up latter -

~~Ptten Guatemala (Maya race)~~
~~Tollas - or Tzomales~~

Use same paste but less water in
it. Minced pork - (somewhat Turkey or
Chicken) always Chillo & an herb
(or boiled blk beans inst of meat -
roll in corn husk - tie up w vegetable
fibre - earthen pot & lay in till pot full
w. wa & fill up w. water to rim -
pack them in tight - pot rests on 3
stones cook for 2 hours anyhow -
Best fr. newly ripe corn not yet dried hard.
Soft new corn - a roasting ear -

Tzomales

Name of corn leaf - metate - Tzun

Get paste (masa) in same way - (Tzun)

Mix paste in large vessel w. plenty of water
to make a milk - Let coarse particles
settle to bott - get rid of it. clean milk
boiled & solidify it - until like mush -
half solid - pack rarely Chicken & Turkey

3) Slices of pork - (in one dish)
Chilli in another. (Salt in another
leaf. (don't know name) in another
for flavor -

Large plantain or banana leaves
Dips one starch w ground - spreads out
pork in mid - 2 or 3 meat - 2 or 3
chilli - 2 or 3 herbs - + perit a little
salt. gather up back w edges fold -
& incise in it - fold up leaf -
& tie up w veget fibre & pile up
in pot - lay on stones & fill in
w. water -

Corn there a diff. variety.
but our corn will do - same

Species
yellow -
white -
& purple or blk -
blk consid best -

Substitute piece of cambric for
plantain leaf -

4)

Dry corn ground.
Pinol powder
Parched on Cornal or earthen
plate - + ground dry + mixed w
flavoury herbs - This powder is soluble
aliv. Cured in woods - mix w
warm water - Sweet. Sugar mixed -
(panels brown sugar) to make Sweet
drink.

Caustic lime - in powder -
air or water slacked

for quart of corn - use 2-3 table -
- Spoonfuls of lime -

Wash very carefully or taste like
lye - Wash for 15 or 20 minutes
a yellowish green fluid, knead w
hands -

Boil w. lime in it.

Basalt Metates from
S. Guatemala - not from
Petén - Ancient ones
for cream colored marble -

H.C. Merrett

NOTES ON MEXICAN POTTERY

CLASS I

Here is found brush work in black oxide against red ground, in quite elaborate designs. Imperfect burning resulting in black stripe, shown along line of fracture. Pebble polishing much in evidence. Decoration of interior of bowl by scratching on the wet clay. Some of the oxide painted on, is burnt out, or in one or two instances may indicate the use of a white burning clay as a paint, rather than black oxide. (Doubtful case - in one instance a smear of black is shown across the fracture of sherd extending around on either side which, if ancient, would indicate that the sherd had passed through the fire after being broken, but most plausible conclusion is that the smear is a recent accident).

Some of the bowls, especially those with small orifices, show rough fingering inside, done during the smoothing process.

Regularity of circular lines is remarkable and suggests the brush being held steady while the bowl was revolved against it - a primitive potter's wheel. On the other hand, many of the lines are irregular.

CLASS II

Ware sometimes painted in red oxide of iron, smoothed with pebble, painted black oxide with brush and sometimes so precisely done as to suggest a potter's wheel. Sometimes this oxide is burnt out and sometimes the white clay is used to paint the surface.

All ware shows imperfect burning, resulting from incomplete manipulation of fire, i.e., first fire having been very smoky, blackened all the ware, but later when burned down to the smokeless embers the red of the clay appeared. A great deal of the ware was undoubtedly painted

with an ochre or a red oxide of iron which burnt rather pale, although the body itself would have burnt red. Some is not painted but derives its lustre from pebble polishing. Certain portions of the ware show flashes of smoke resulting from unprotected or partially protected fire. Nearly all shows the black interior stripe in line of fracture - the result of poor burning which was at first smoky but finally smokeless. Much ware shows pitting where seeds or small bits of vegetable matter burnt out in the fire. A few pieces have been decorated by scratching on the wet clay.

Although abundant evidence is shown that the decorator desired to color the ware red, yet no attempt appears to be made to color it black in any systematic manner either by smoking or by paint, according to Etruscan or Greek methods of handling ware decoration.

NOTE - I am quite sure that these series I, II, III and IV are not chronologically correct in the order given. They represent the order in which Dr. Boas preferred to take them up. But having the record of the trays representing each division, it will be an easy matter to procure the proper sequence from Prof. Boas, and to re-number the series for comparative study.

M.L.B.

CLASS 3

Ware shows two marked characteristics. First, a very brilliant red oxide iron used in paint which does not appear in the other ware. Second, a white clay used as paint. Sometimes this white clay has been painted entirely over the ware in the nature of a slip, on top of which again a brilliant red oxide has been applied, or vice versa. Rubbing with pebble polishing is very conspicuous. In many instances the black stripe exposed by fracture in nature appears. Sometimes the white paint has been applied on the previously painted red surface and sometimes the black in the same way. Combinations of black, red and white thus appear and we see that where the body has been polished without red painting it appears a warm clay. Some of this ware has been decorated by scratching patterns in different lines upon the previously polished surface, which produce something in the effect known as sgraffito, which is the result of the brown body showing through the red or otherwise more highly polished or colored surface. In no case does a deliberate attempt appear to clear the whole clay a solid black or to deliberately blacken within certain limits as in the case of the black-rimmed ware of Egypt. The smoked areas appear irregular. A few pieces have been roughly stamped with small sticks something of the sort on the bottom. A more highly decorative spirit appears in the dotting of rims, in the application of lumps of clay standing out in fairly high relief or in the notching on them. Signs of imperfect burning contained throughout in a few instances as before mentioned with fine marks of stamping, using grass and sticks of hollow reeds making the surface or little lumps protruding considerably upon the surface. Sometimes these lumps have been rolled between the fingers and

applied in a totally different manner. In no case is there the impress of textile fabrics.

CLASS 4

It is again an eloquent style like Class 2. Sometimes the surface has been painted and sometimes under a generally pebbled polish. Red oxide as in Class 3, the white paint ditto, ditto the black paint on the high red. Some of the sherds show elaborate finger modelling, white paint rubbed in. These objects lack the bright red paint, and the clay body in these cases does not appear to have burnt red naturally, as if the latter had been made of the gray or white burning clay. Scratching on the interior of bowls as in Class 1 and 2. Some of the ware very rough, unpolished and readily shrivelled as in Class 3. The most brilliant decoration reached appears to be a black design painted upon the brilliant red polish and painted surface, which design is outlined in white. The extremely irregular circular lines around the inner margin of the bowl as in Class 2 suggest a brush held against a moving surface. Moreover, this striping appears to occur always on the inside of the bowl. A brush made of a large mass of bristles with two or three bristles protruding beyond the rest, in which the larger part of the brush acts as a reservoir for color such as is used by the Spanish and Italian majolica painters, could produce this result which appears to show in breaks. Dots introduced at intervals between these lines are done with the free hand. Light ware. The presence of vegetable matter burnt out in the clay sometimes appears in the form of small fittings. The bowls appear to be made sometimes of clay containing very little oxide of iron, but the influence of smoke is everywhere found. It is the superior decorative matter in which forms of brackets, models, human heads, &c. appear. Imperfect burning as noted before continues. The handling of the black lines by means of the brush in many cases is extremely skillful. Apart from the inscrip-

tion of circles, sometimes the incision of scratches is very deep comparatively and rude. Human heads as handles etc. appear generally, if not always, in the gray burning clay. Some of the figures are more elaborately modelled. Legs, etc. appear to have been made of the red burning clay, while some have been painted with the aforementioned red oxide iron polish. One specimen and handle decorated with stamped circle appears to show a glazed surface which if not intentional might result from a small portion of lead mixed with the red oxide of iron used as paint. Otherwise, if intentional we would have here a deliberately imposed glaze.

GENERAL CONCLUSIONS

From a technical point of view several facts are noticeable about all the pottery. First, very skillful decoration with the brush. Second, the application of red oxide, beech oxide and white clay as paint. Third, the polishing of some of the surfaces with pebbles. Fourth, the generally imperfect burning of the piece as if produced in an open fire and to some extent manipulated and protected.

Thus we see no mingling of the so-called gray or crushed part of shell or stone introduced by savage peoples into the pots to keep them from cracking during shrinking in the center or in the white clay exposed to strong currents of air.

We have variations in the style of design, but no marked distinction standing forth in the great difference in time or culture. All the pottery might have been made about the same time in different regions not widely separated. Class 3 and 4 show a far later use of color than 1 and 2. They are also distinguished by the model human heads, etc. as handles. None of the pottery belongs to the very old and most primitive stage. Here we have a controlled fire where the smoke has been

permitted to destroy the decoration. Some of the painted surfaces are too irregular for very new work and indicate the revolution of the bowl after making against the end holding the brush, or vice versa. One evidence we know offers a suggestion of the application of metallic glaze and that may be an accident. There is nothing very unique or remarkable in any one kind to distinguish it from the old wares of other parts of Mexico or Yucatan in a radical manner. Some sort of a wire in the nature of a kiln must have been invented to bake the wares in some sort of a brush. The nature of the brush used by the present primitive Italian and Spanish potters where a few hairs protrude beyond the mass so as to hold a great quantity of color must have been used. No attempt appears to color on a large scale by manipulating smoke as in the early Egyptian wares or by contrasting smoke blackened areas with fire on surfaces. Where these stains occur they appear unintentionally.

P.S. In Class 4 two potsherds appear which show marks of painting with a vegetable gum or varnish over the decoration after the pot has been burned. In one instance the various stripes intending to coincide with the burnt in black paint does not do so. In no instance does this varnish appear to have been tinted on and painted over a white surface. In both instances the variation is very soft. It does not appear to have been acted upon by fire. It must have been applied after the pot was burned.