CERAMICS FROM TWO PRECLASSIC PERIODS AT CHIAPA DE CORZO, CHIAPAS, MEXICO

by
KEITH A. DIXON

Publication No. 4

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1959
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**SCOTT H. DUNHAM, Secretary**
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Price $2.00
This report is a description of Preclassic pottery from the two earliest-known periods at Chiapa de Corzo, in central Chiapas, southern Mexico.

Chiapa de Corzo is a small town near Tuxtla Gutierrez, the capital of the state of Chiapas. The town and the ruins are on the Pan-American highway, near the Grijalva River. Archeological work is concentrated on the eastern edge of modern Chiapa de Corzo where some fifty known structures are scattered over an area of about one square mile. Most of them date from the Classic and late Preclassic periods, but underlying the mounds are trash deposits and evidence of simple architecture from still earlier in the Preclassic, extending back at least to 1000 B.C.

This extensive ruin is only one of a great number of archeological sites in the Grijalva River Valley. These ruins cover a long time-span of possibly continuous occupation, from the Preclassic period through the modern period, a range of three thousand years or more. Work already accomplished amply demonstrates the significance of this area, which lies between such famous archeological regions as the Zapotec of Oaxaca, the Olmec–La Venta of the southern Gulf coast, and the Maya of northern and eastern Chiapas, the lowlands of Guatemala and the Yucatan Peninsula, and the Guatemala highlands. Further work in this region promises to be of the most outstanding importance to our knowledge of Middle American prehistory.

The geographical, historical, and archeological background of Chiapa de Corzo has been presented briefly by Sorenson (1956) and Lowe (1956). A map of the site showing the location of the excavations reported here will be published in a forthcoming report.

It is a special pleasure to write the following acknowledgments because they call to mind so many fine memories and associations.

First, I wish to thank all of the New World Archaeological Foundation staff — especially Mr. Gareth W. Lowe, Field Director — for making this project possible and for many specific aids and suggestions. The friendship and cooperation of Sr. Armando Duvalier, Director of the Museo Regional de Antropologia e Historia in Tuxtla Gutierrez, is very much appreciated. Dr. J. Alden Mason, Editor for the N.W.A.F., did not join the staff until this report was nearly ready for final typing; nevertheless, he was able to make many suggestions for improvements in the manuscript, though needless to say he is absolved from any responsibility for its inadequacies. Thanks are also expressed to the several other archeologists who were so kind as to read parts of the manuscript and offer valuable comments.

I wish to express my appreciation to Frans Blom, of the Fray Bartolome de Las Casas Library, San Cristobal, Chiapas, who made available the facilities of this indispensable research center (and who also provided excellent coffee and conversation). I also want to thank the staff of the Southwest Museum, Los Angeles, for their many kindnesses in providing library and dark-room facilities in the final stages of this report.

The decorated sherds were drawn by Miss Maureen Jones, student at the University of California, Los Angeles. The layouts of the figures, the sherd profiles, the photographs, and the map were done by me.

No menos importante, quiero expresar agradecimiento a mis amigos en Tuxtla Gutiérrez y Chiapa de Corzo, quienes me ofrecieron una perfecta e inolvidable amistad en la tradición chiapaneca, y me mostraron una vida aparte del estudio de los tepalcates, que contribuyó mucho a este informe. . . .

June, 1958
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INTRODUCTION

THE CERAMIC PROGRAM

In order to make clear the nature of the present report, I must first describe briefly the program of ceramic studies I proposed for the work of the New World Archaeological Foundation at Chiapa de Corzo. Whether the program as outlined here can be carried out in this form will of course depend on the needs and preferences of future personnel and on many other circumstances.

In 1956 I was employed by the N.W.A.F. to study the pottery which had been found during the excavations at Chiapa de Corzo. There were hundreds of thousands of sherds in storage. Obviously, one person in a year could make only a small dent in such a large collection, which included a long time-span of several ceramic periods, in what was quite clearly a new ceramic complex. The first task was to develop a systematic program for ceramic study which could be fitted into the over-all objectives of the N.W.A.F. It was also necessary to choose a small part of this ceramic program that would be of a reasonable scope for one person to complete in a year with the available facilities.

The ceramic program for Chiapa de Corzo was gradually evolved over a long period with the cooperation and suggestions of the staff. The principal need was to describe the history of ceramic change at the site in order to establish a local relative chronology. Only with concrete descriptions of pottery from different short-span periods could the excavator make rapid decisions on the relative date of particular excavation units, or decide that a newly excavated ceramic collection could be recorded briefly and safely discarded, or should be saved for further detailed study. Other obvious uses of the ceramic column are in dating the sites found on exploratory surveys in the surrounding area, understanding the nature of regional variation in ceramic patterns, making meaningful comparisons with the pottery of other areas, and aiding the archeologist in his responsibilities to interpret culture history on a more general level.

Fulfilling these objectives is a long, drawn-out process. One can approach an understanding of the nature of a ceramic collection, even on a descriptive level, only after thorough, time-consuming sorting and classification. There is an excellent demonstration of this in my notes, which record great changes in various people's views of the ceramic characteristics of the Pit 50 and Pit 38 collections, made over the months before and during study of the material.

In none of the test pits which had been dug when my studies began was there a long column of trash deposit that would have been suitable for stratigraphic analysis. Most of the material excavated seemed to be from several periods churned together. It was decided that Lowe, who had been in charge of excavations, should pick out those few ceramic collections which seemed to be fairly homogeneous and also distinctive from others. These could be assumed to represent either a disparate, unique period, or else a point selected by chance from a ceramic continuum. The exact nature of the collections thus isolated and described was to be left for later determination, using other techniques. Stratigraphy and simple stylistic analysis were depended upon to indicate their relative chronological order.

It was suggested that each significant ceramic collection should be described and published in order to insure prompt presentation of data to the profession. Even though the final results for the whole ceramic column would not be in, such descriptions would also be an important aid in current excavations in the Grijalva Valley. After these separate period descriptions, and as work is brought to a close at Chiapa de Corzo, it would be time to issue a final ceramic report which would: (1) modify the existing period descriptions according to data subsequently gathered; (2) include technological analyses of sherds that have been chosen to solve carefully defined problems arising out of the previous work; (3) divide the pottery into a formal ware-and-type classification if this seemed useful; (4) make extensive detailed comparisons with the ceramics of other areas in Middle America; and (5) divide the site, by means of the ceramic column and other data, into a formal classification by a period-and-phase...
system. This plan to leave the technological analyses and “formal” classifications until a large amount of descriptive detail is available is designed to avoid as much as possible any duplication of work, as well as the extensive revisions and inevitable confusion resulting from premature conclusions.

To put this ceramic program into operation, I planned to describe several ceramic periods. Rather than conduct more excavations and add to the ever-increasing burden of storage, I was asked to utilize existing collections. Gareth Lowe, who was familiar with the collections as they came out of the ground, chose a number of likely candidates from the confusing period when monochrome, highly polished colored slips were popular. After my preliminary classifications it was found that these were actually mixtures of several ceramic periods which Lowe had come to recognize in the field and which we as yet had no way of separating with any degree of accuracy. The collections did not represent primary trash deposits, but rather seemed to be a mixture of trash that had been scraped up from various sources and redeposited as intentional fill—a situation very common in and around architectural mounds in Middle American sites, and one of the main reasons it is difficult to develop a ceramic chronology rapidly. However, Lowe fortunately had good collections from two earlier periods, which turned out to be very suitable for the kind of analysis I intended to do. I regret that preliminary work and the press of other duties did not allow me to describe collections from other periods, but it is hoped that the program can be carried on by others.

THE PRESENT REPORT

The present report is a small part of the program outlined above. It is the description of two ceramic collections which represent the earliest known deposits at Chiapa de Corzo. The purpose is to present the descriptions in a way which will be of maximum utility to those who continue work at Chiapa de Corzo and to those working elsewhere who may wish comparative data.

The description of each collection begins with an introduction which describes the excavation units, field procedures, and stratigraphy, using data available in field notes and conversation. Next is a summary of major pottery attributes, which is intended for those who need only a quick review of the material; it is also intended as orientation for the details which follow. These summaries are accompanied by reconstructions of each major vessel shape, based on average measurements and a little controlled imagination (Figs. 1 and 22).

The major portion of the text in pages 7-18, 23-38 presents the detailed descriptions. Special terms are defined in the Glossary. The range in diameter of the vessels as measured from the sherds is given, as well as the median; the mode is also expressed if it differs strongly from the median. Where sample size makes it possible, special characteristics of the distribution curve, such as peaks and clusters, are described by noting the percentage of the total occurring within a specified diameter range. For the most part, however, when the sample size is large, the diameter distribution approaches the normal unimodal curve. The final part of each chapter is a brief description of the few other artifacts in each collection.

The illustrations in the body of the text are drawings of individual sherds. The profiles (cross-sections) were carefully drawn with the aid of calipers at natural size on square-ruled graph paper, and should give a good idea of the range of variation in each shape category. Except for duplication and simple isolated incised lines, each decorated sherd in both collections is illustrated. The horizontal line extending from the lip edge of the cross-sections is intended to show three things: (1) the correct orientation of the sherd, assuming that the lip of the vessel was originally in a horizontal plane; (2) the reconstructed radius of each vessel (diameters were measured by matching the curvature of the rim sherd held in the horizontal against a chart of measured arcs); and (3) the point from which the diameter was measured. Notches in a sherd profile indicate the position of incised lines and are exaggerated so they will show up in publication. All sherds were drawn at natural size. In publication all of the drawings are reduced by about the same amount—the exact scale is in each figure. Illustrated sherds, with key numbers, are stored apart for easy reference.
INTRODUCTION

This study is based on rim sherds and significant body sherds. As is customary in Middle American sherd analyses, non-distinctive body sherds were discarded and no count was kept of their slip or surface characteristics. Classification was made difficult by the poor state of preservation of the sherds; environmental factors and the quality of the pottery both share the blame. While there are a few sherds with perfectly preserved slips still showing good polish, there are also a large number from the same lots which appear to be plain; however, on close inspection with a lens, a very tiny flake of polished slip may sometimes be found, often in a groove or other surface irregularity. Although such slip flakes appear not to differ from the slip on better-preserved sherds, it is possible that technical analysis may disclose differences in slip composition or in firing conditions. The category of slipless sherds, as opposed to unslipped sherds (see Glossary), is an attempt to allow for this factor—while it is admittedly guesswork, the fact that slipless sherds tend to duplicate the slipped sherds in range of shape supports this procedure. Slipless sherds are largely ignored in the summaries.

Cleaned rim sherds and distinctive body sherds were first sorted into groups by slip and surface characteristics. These groups were then subdivided by shape. The resulting categories were then described and other features such as decoration and surface were noted. The two collections were analyzed separately, which may well introduce biases; this should be taken care of in future studies with different objectives, using other techniques (see Dixon, 1956, for discussion and examples).

Modern pottery descriptions stress data that can be gained from technological analysis. However, there seems little point in attempting detailed analyses of certain ceramic features by those who lack technical training and equipment (cf. Smith and Kidder, 1951: 61). Certain things are described here as they appear to me; while these observations will help the reader visualize the material, they should definitely not be taken as technical data on what the material actually is. A technologist with proper equipment should eventually be employed to study paste composition, firing conditions, slip characteristics, color range, etc. The pitfalls of temper description with a hand lens are too well known to need elaboration here. I have tended to lump together a rather wide range of variation in color and surface characteristics; there is a strong possibility that further subdivision may eventually be wise. Obviously, there is a good chance that some important distinctions in the pottery will be missed completely or not sufficiently emphasized in this report. But there is the consolation that some false distinctions have been avoided. According to the ceramic program I have outlined above, when the preliminary descriptions for the whole ceramic column at Chiapa de Corzo are completed, we will be in a much better position to define problems intelligently for technical analysis by an expert. Sherds are being preserved with this end in view.

Whatever classificatory status the ceramic periods described here are finally given, they must have at least a temporary name. The sequence Chiapa I through VI reported by Lowe (1957: 16) is a tentative designation for field use and is subject to frequent change. For the purposes of this report I have considered it sufficient to designate the ceramic periods by the number of the pits from which the first described collections were taken. Note that a reference to the “Pit 50 period” or the “Pit 38 period” ignores the undescribed jumble of sherds in the upper levels of the pits. These temporary designations will permit more formal period-names to be assigned later, when the nature of the periods is better understood, and will thus avoid the confusing displacement of a numbered sequence or a formal name system.
CERAMICS FROM THE LOWER LEVELS OF PIT 50

EXCAVATION AND STRATIGRAPHY

The sherd collection described here is from the lower levels of Pits 18, 19, and 50 combined. About 10% of the sherds are from Pit 18, 30% from Pit 19, and 60% from Pit 50. Since the bulk of the sherds come from Pit 50, the whole collection is often given this designation for brevity.

All three test pits are located close together, about 30 m. west of Mound I. They were dug into different parts of what was undoubtedly the same large deposit. Pit 18 (excavated by Lorenzo Allen in August, 1956) was 2 by 2 m., dug in ten artificial levels to a depth of 4.3 m. Pit 19 (excavated by Allen in August, 1956) was 2 by 2 m., dug in eight artificial levels to a depth of 4 m. Pit 50 (excavated by Bruce Warren in February, 1957) was an attempt to isolate a large stratigraphic column by digging a trench around three sides. The column, Pit 50, was 4 by 4 m. Trenches 50N and 50S were 2 by 4 m. Trench 50W was 2 by 8 m. Sterile sand was reached at about 4.5 m. The intention was to study the natural stratigraphy in order to be able to make a finer analysis of pottery change than had been possible so far. When the column was excavated, the lines of natural stratification proved very complex and unenlightening. Preliminary analysis by Lowe and Warren showed that there were only two divisions in the pottery, with the break somewhere in the third level; in the lower levels was the earliest pottery known from Chiapa de Corzo, and in the upper levels was a mixture of sherds from several later periods. Since the same situation was found in the smaller Pits 18 and 19, it was decided to describe all the sherds in each unit from the fourth level down (from 2 m. to sterile sand at about 4 to 4.5 m.) as one collection. The total excavated area of these lower levels is about 137 cu. m.

SUMMARY OF CERAMIC FEATURES

In the lower levels of Pits 18-19-50 there was a total of 4,310 sherds. Of these, 1,040 (24%) were classified, and 3,270 (76%) were discarded as non-distinctive body sherds. Of the latter, 106 are flat bases which preserve no part of the vessel wall (30 white monochrome, 14 red-and-white bichrome, 62 slipless [see Glossary]). Of the classified sherds, 248 (24%) are flat bases with part of the wall preserved, and 792 (76%) are rim sherds and a few decorated body sherds of neckless jars. Frequency of forms and slips can be seen in Table I. In their order of frequency, each major attribute category is summarized below; details and range of variation are given in the text which follows this summary.

SLIP

WHITE MONOCROME sherds are 39% of the total. Of the rim sherds, 55% are vertical-wall bowls, 15% are flaring-wall bowls with direct rim, and 12% are jar necks. Ignoring distinctions in type of rim, flaring-wall bowls comprise 29% of the rim sherds. All other forms occur in white monochrome in small percentages.

RED-AND-WHITE BICHROME sherds are 23% of the total. Of the rim sherds, 73% are flaring-wall bowls with exteriorly thickened rim, 13% are flaring-wall bowls with everted rim, and 10% are flaring-wall bowls with direct rim. Thus, ignoring distinctions in type of rim, 96% of the rim sherds are flaring-wall bowls. The rest are a few large vertical-wall bowls with thick everted rim, recurved bowls, and a jar neck.

UNSLIPPED SHERDS are 19% of the total; these are neckless jars.

SLIPLESS SHERDS are 19% of the total.

VESSEL SHAPES

NECKLESS JARS OR OLLAS (Fig. 1, a) are the most popular form in the collection. The large vessels are simple in contour, with a very restricted orifice. It is not known if bases were rounded or flat; a very large specimen from another period has a flat base, but some small examples of this shape from other periods have rounded bases. Lack of appropriate sherds among the flat-base fragments suggests that rounded bases may be standard. The ves-
sels are unslipped, and 20% have decoration in red paint or slip usually applied to limited areas according to the position of incised designs. Decoration was by various forms of surface manipulation. Two sherds have single or double suspension holes punched through the wall below the rim.

**VERTICAL-WALL BOWLS** (Fig. 1, c) are one of the two second-most-popular forms in this collection. Most bases were probably flat. Most of the vessels have white slip on both the interior and exterior; 14% have streaky white slip.

**FLARING-WALL BOWLS WITH EXTERIORLY THICKENED RIM** (Fig. 1, b) are one of the two second-most-popular forms in the collection. Most bases were probably flat. Of the slipped specimens, 84% have white slip on the interior and rim, and red slip on the exterior, while most of the rest have white slip on both surfaces; 29% are smudged on the interior.

**FLARING-WALL BOWLS WITH DIRECT RIM** (Fig. 1, d) occur with some frequency. Most bases were probably flat. While most have white slip on both the interior and exterior, 29% of the slipped specimens have red slip on the interior.

**FLARING-WALL BOWLS WITH EVERTED RIM** (Fig. 1, e) are a rare form. Most bases were probably flat. The slipped sherds are about equally divided between white monochrome and red-and-white bichrome (red is exterior); 75% are smudged on the interior or both surfaces.

**JARS WITH NECK** (Fig. 1, f) are rare in this collection. Most have white slip on the exterior, and a few have white slip on the interior of the neck as well.
LARGE VERTICAL-WALL BOWLS WITH THICK EVERTED RIM (Fig. 3) are a very rare form. Bases may have been flat—a few extra-thick sherds occur among the flat-base fragments. Most have streaky white slip on the interior and rim, and a few have red paint.

RECURVED BOWLS (Fig. 16) are extremely rare (3 sherds). Red-and-white bichrome; some incised decoration.

PASTE

Without facilities for technical analysis, little reliance was placed on classification or description of paste. A large number of sherds were reviewed with a 15x lens, and about half the sherds were examined without a lens. From these observations, the paste appears to be quite uniform in all slip categories and shapes. The paste is normally light brown to reddish brown in color, often with a black core. The temper is abundant and medium to coarse; it resembles river sand, and seems to include abundant grains of quartz, some feldspar, muscovite, biotite, and occasionally some dark, rounded grains, perhaps of volcanic origin. Some finer-texture sherds do occur, but it is not known if they differ in composition. Paste of unslipped sherds tends to be coarser.

It should be emphasized that no technical analysis has been made, and that these observations may be in error and may miss important distinctions. These remarks are simply to give the reader an impression of how the paste looks, not necessarily of what it actually is composed.

DECORATION

On all but the neckless jars, decoration is scarce. On the white monochrome sherds, pattern incising is present on 2 small vertical-wall bowls (or jar necks?), on 2 base fragments, and on some body sherds. Incising is generally fine, and the most prominent design features are cross-hatching and V-shaped interruptions of a straight line. The sherds are too small to determine more of the designs. The most complex is illustrated in Figure 11, c. Simple decoration consisting of 1 or 2 horizontal lines incised on the exterior just below the lip is found on flaring-wall bowls with direct rim (1 sherd), flaring-wall bowls with exteriorly thickened rim (1 sherd), and neckless jars (1 sherd); 1 line on the interior is found on a flaring-wall bowl with direct rim. On 1 sherd there is relief carving, and another has circles punched into the wet clay. Incised everted rims occur on 3 flaring-wall bowl sherds. There is also 1 applique piece on a vertical-wall bowl. A few sherds from vertical-wall bowls and large vertical-wall bowls with everted rim have horizontal streaks in the white slip. At least 1 sherd might possibly be painted in white. Smudging occurs on a few vertical-wall bowls, flaring-wall bowls with exteriorly thickened rim, and flaring-wall bowls with everted rim.

On red-and-white bichrome vessels, there is pattern incising on recurved bowls, on a flat base with flaring wall, and on a body sherd. Among the flaring-wall bowls with everted rim, 3 sherds have irregularly shaped decorative rims, 2 of which are incised. Smudging occurs on the interior of 28% of the flaring-wall bowls with exteriorly thickened rim and on the interior of 64% of the flaring-wall bowls with everted rim. The red slip is mainly on the interior on flaring-wall bowls with direct rim, mainly on the exterior on flaring-wall bowls with exteriorly thickened rim and on flat bases with flaring wall.

Decoration on slipless sherds does not differ significantly from the other categories. The unslipped neckless jars were the most frequently decorated (66%), and with considerable variety. On 20% there is decoration in red paint or slip usually applied to limited areas according to the position of incised designs. Decoration by surface manipulation consists of the following (on rim sherds):

a. Raking .................... on 35%
b. 1 or 2 horizontal incised lines below lip ....... on 26%
c. Probable pattern incising on 7%
d. Punctuation ................. on 10%
e. Rocker stamping
   trace (4 rim sherds)

Of the rim sherds, 38% are undecorated. In addition, 3 body sherds have notched or punctate applied fillets, 4 have rocker stamping, and 9 have raised ovals. The most common incised designs are areas of diagonal hatching, often bordered by other areas of hatching with the diagonals slanting in the opposite
### Table 1

**Sherd Frequencies in Shape and Finish Categories, Pit 50**

<table>
<thead>
<tr>
<th>Form</th>
<th>Surface &gt;</th>
<th>White</th>
<th>Red-and-White</th>
<th>Unslipped</th>
<th>Slipless</th>
<th>Total</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vertical-wall bowls</td>
<td>............</td>
<td>156</td>
<td>26</td>
<td>182</td>
<td>18</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>Large vertical-wall bowls, thick everted rim</td>
<td>...........</td>
<td>10</td>
<td>3</td>
<td>10</td>
<td>23</td>
<td>02</td>
<td></td>
</tr>
<tr>
<td>Flaring-wall bowls, direct rim</td>
<td>............</td>
<td>41</td>
<td>19</td>
<td>18</td>
<td>78</td>
<td>08</td>
<td></td>
</tr>
<tr>
<td>Flaring-wall bowls, exteriorly thickened rim</td>
<td>...........</td>
<td>18</td>
<td>137</td>
<td>33</td>
<td>188</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>Flaring-wall bowls, everted rim</td>
<td>............</td>
<td>22</td>
<td>25</td>
<td>5</td>
<td>52</td>
<td>05</td>
<td></td>
</tr>
<tr>
<td>Recurved bowls</td>
<td>............</td>
<td>3</td>
<td>3</td>
<td></td>
<td>T</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jar necks</td>
<td>............</td>
<td>34</td>
<td>1</td>
<td>11</td>
<td>46</td>
<td>04</td>
<td></td>
</tr>
<tr>
<td>Neckless jars</td>
<td>............</td>
<td>3</td>
<td>197</td>
<td></td>
<td>200</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Flat bases, vertical wall</td>
<td>............</td>
<td>56</td>
<td>23</td>
<td>79</td>
<td>08</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flat bases, flaring wall</td>
<td>............</td>
<td>56</td>
<td>52</td>
<td>61</td>
<td>169</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>Decorated body sherds</td>
<td>............</td>
<td>7</td>
<td>2</td>
<td>9</td>
<td>01</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miscellaneous specimens</td>
<td>............</td>
<td>6</td>
<td>5</td>
<td>11</td>
<td>01</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>............</td>
<td>409</td>
<td>242</td>
<td>197</td>
<td>192</td>
<td>1040</td>
<td></td>
</tr>
<tr>
<td>PERCENTAGE (T = Trace)</td>
<td>............</td>
<td>39</td>
<td>23</td>
<td>19</td>
<td>19</td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

Direction. Punctuation and rocker stamping occur mainly in horizontal rows. The raised ovals were made by pushing out the vessel wall with the finger from the interior; the ovals were emphasized by incised lines.

**ARTIFACTS**

Artifacts include worked sherds, solid pottery hand-modeled figurines, a stone reamer (?), a crescent-shaped stone, an unfinished stone bowl, a mano, and two basin metates.

**DETAILED DESCRIPTIONS**

**WHITE MONOCHROME**

White slipped sherds are the most numerous in the collection. White slip also frequently (37%) occurs in combination with red slip (see red-and-white bichrome). In this section are described those sherds which have white slip alone. The slip can be a good strong white, often with a pearly gray quality, but it frequently grades into gray on the one hand and even more frequently into a light or medium buff on the other. The white slip sometimes appears to have been applied in a thin coat in a very watery state, as though wiped on, leaving streaks. The slip does not seem to have been very resistant to weathering, but patches of hard, well-polished slip are sometimes found. Polishing is generally light and matte surfaces are common.

Many sherds have on one or both surfaces a medium to dark gray or often a deep black. This does not seem to have been gray or black slip. Rather, spots and streaks, and especially lip edges, show a grading into the white slip. The interpretation for this study is that regular white slip was heavily smudged on purpose. Obviously a technical analysis should be made to test this interpretation. Smudged sherds are included in white monochrome and red-and-white bichrome, where their occurrence is noted under “surface.” About 15% of the white monochrome sherds show smudging.

Streaky sherds are specially mentioned in two shape categories (vertical-wall bowls and large vertical-wall bowls, thick everted rim), where they seem to occur fairly consistently: some are also scattered among other shapes, however, where their occurrence is not noted. Though it averages somewhat more buff in color, this streaky slip seems to be about the same as the rest of the white slip described above. The difference is that the streaky slip was probably wiped on the lightly polished
surface in a very thin, very liquid state. The effect is to leave splotchy, irregular, horizontal stripes alternating with what appear to be stripes of unslipped but lightly polished areas. The crudeness of the application and the poor quality of the white itself, with streaks showing through, cannot be overemphasized. Technical analysis will be required to confirm these interpretations of the technique.

The intergrading gray, streaky, buff, and smudged varieties are not divided into separate categories here, though they are mentioned when it seems important. Future technical analyses may show further division of the “white monochrome” to be desirable.

**VERTICAL-WALL BOWLS** (Fig. 2)

*Form:* Direct rims, some of which outcurve or incurve slightly. Most are probably from vertical-wall bowls, perhaps a few from vertical jar necks. They probably had flat bases; 1 sherd preserves portion of flat base (Fig. 2, c).

*Size:* Exterior lip diameters: 126 measurements, range 8 to 40 cm., median 20 cm., mode 24 cm. 86% are between 10 and 26 cm. The distribution shows two peaks: one at 14 to 16 cm., the other at 22 to 24 cm. 1 sherd with a flat base is 20 cm. diameter, 7.5 cm. high.

*Surface:* Only 16 sherds surely do not have slip on the interior surface. There are 3 sherds smudged on the exterior, with slipless unsmudged interior; 2 with light gray slipped exterior, smudged interior; 5 with smudged slipped interior and exterior; 1 with slipped smudged exterior, unslipped smudged interior. The 22 “streaky slip” sherds are slipped on both sides; on 50%, streaks are on the interior; on 50%, streaks are on both the interior and exterior.

*Decoration:* Exterior: 2 sherds, slipped on the exterior only and with diameters of 8 and 10 cm., might be jar necks; both have light incising (Fig. 2, a, b). A buff sherd, slipped on the exterior only and 16 cm. diameter, may also be a jar neck; it has a depression pressed in the wall, with an applique piece added (Fig. 2, e). The streaks on “streaky slip” sherds can perhaps be considered decoration.

*Frequency:* 156.

**LARGE VERTICAL-WALL BOWLS, THICK EVERTED RIM** (Fig. 3)

*Form:* Very thick everted rims from large, deep bowls.

*Size:* Exterior lip diameters: 8 measurements, range 40 to 58 cm. 5 sherds are between 40 and 44 cm.

*Surface:* 10 sherds are slipped and streaked on the interior and rim, unslipped on the exterior; 2 are slipped and streaked on the interior and exterior.

*Decoration:* The streaks can probably be considered decoration. 1 sherd is especially interesting (Fig. 3, a): the streaky white is applied to the rim surface and exterior, and on the interior down to 5 cm. from the edge. From there, dribsbles of white run down the interior and exterior, forming messy vertical stripes. This may be the result of deliberate brush work.

*Frequency:* 10.

**FLARING-WALL BOWLS, DIRECT RIM** (Fig. 4)

*Form:* From flaring bowls, probably with flat bases.

*Size:* Exterior lip diameters: 34 measurements, range 14 to 46 cm., median 22 cm. 12 sherds scattered from 30 to 46 cm., 22 sherds between 14 and 22 cm. 8 sherds preserve portion of flat base; diameter followed by height: 30 (6), 24 (4), 22 (3.5), 16 (3.5), 22 (5.5), 18 (4), 20 (5.5), 20 (3) cm.

*Surface:* 6 sherds seem not to have been slipped on the exterior; the rest are slipped on both surfaces.

---

Fig. 2. **VERTICAL-WALL BOWLS**
Fig. 3. **LARGE VERTICAL-WALL BOWLS, THICK EVERTED RIM**

Hatching in a indicates slipless background, which is covered by vertical white stripes.

**Decoration:** 1 sherd with 1 incised line below the lip on the exterior; 1 sherd with incised line on the interior (Fig. 4, c).

**Frequency:** 41.

**Flaring-wall Bowls, Exterorly Thickened Rim** (Fig. 5)

**Form:** Thickened or slightly everted rims, probably from flat-base flaring-wall bowls. 1 sherd preserves portion of flat base (Fig. 5, b).

**Size:** Exterior lip diameters: 16 measurements, scattered between 14 and 50 cm., median 34 cm. 1 sherd with portion of flat base: diameter 30 cm., height 6 cm.

**Surface:** 3 sherds do not seem to be slipped on the exterior; the rest are slipped on both surfaces. 5 sherds are smudged on the interior.
FLARING-WALL BOWLS, EXTERIORLY THICKENED RIM (Fig. 5, e).

Decoration: 1 sherd with 2 incised lines on the exterior below the lip; 1 sherd with incised rim surface (Fig. 5, e).
Frequency: 18.

FLARING-WALL BOWLS, EVERTED RIM (Fig. 6)
Form: Everted rims, probably from flat-base flaring-wall bowls.
Size: Exterior lip diameters: 18 measurements, range 18 to 44 cm., median 30 cm.
Surface: 3 are slipped on the exterior and interior; 3 are slipped on the exterior, with dark gray to black interior and rim surface; 19 are dark gray to black on the interior and exterior.
Decoration: 2 sherds have coarse-incised rims (Fig. 6, b).
Frequency: 22.

JAR NECKS (Fig. 7)
Form: Necks of jars. While some flare slightly, most seem to be vertical. 1 sherd has a rim (Fig. 7, b). Most have slightly concave wall profile. The body-neck angle is sharp.
Size: 1 sherd has a neck of 18 cm. diameter at the lip, 7.5 cm. high. Interior diameters at neck base: 24 measurements, range 10 to 18 cm., median 12 cm. One-half of the specimens are 12 cm. diameter.
Surface: Slipped on the exterior; 6 sherds show signs of slip on the interior surface of the necks. 9 sherds have smudged areas on the exterior (fire clouds?); 2 sherds are heavily smudged on the slipped exterior and unslipped interior.
Frequency: 34.
Remarks: See also vertical-wall bowls.
Neckless Jars

Form: Jars or ollas without necks. 1 sherd has an exteriorly thickened lip in the form of a ridge.

Surface: Slipped on the exterior.

Decoration: 1 sherd has 1 incised line below the lip on the exterior.

Frequency: 3.

Flat Bases, Vertical Wall (Fig. 8)

Form: Flat bases with part of vertical wall preserved; probably from vertical-wall bowls, though some may have outcurved farther up. Some flare very slightly.

Size: Exterior base diameters: 39 measurements, range 8 to 28 cm., median 16 cm. 23 sherds fall between 14 and 18 cm. Average thickness is about 3 to 6 mm., with only 5 between 9 mm. and 11 mm.

Surface: Only 4 sherds seem not to have been slipped on the interior surface. 4 sherds are smudged gray to dark gray on the interior; 2 are smudged on the exterior and interior.

Frequency: 56.

Flat Bases, Flaring Wall (Fig. 9)

Form: Flat bases with part of flaring wall preserved.

Size: Exterior base diameters: 29 measurements, range 8 to 28 cm., median 18 cm. 59% are between 14 and 20 cm. Thickness averages 3 mm. to 6 mm., with 6 between 9 mm. and 11 mm.

Surface: Slipped on both sides. Only 5 sherds seem not to have been slipped on the interior surface. 6 sherds have smudged interiors.

Decoration: Light incising on 2 sherds (Fig. 9, c, d).

Frequency: 56.

Miscellaneous Decorated Sherds (Fig. 10)

a. 2 sherds have horizontal rows of incised lines.

b. 2 sherds have coarse incising, done while the clay was still plastic (Fig. 10, a, b.)

c. 2 sherds have fine incising, done while the surface was in the leather-hard state (Fig. 10, c, d).
d. 1 painted (?) body sherd. The exterior is slipped; the same slip appears on the inner surface as irregular vertical white stripes on slipless background. The diameter estimated from the curve of the sherd is 18 cm. (Fig. 10, e)

**Miscellaneous Specimens** (Fig. 11)

- a. A very irregular rim sherd, as though of a distorted outflaring bowl.
- b. A bowl or jar with several compartments (Fig. 11, a). It has a well-polished medium gray slip on the exterior surfaces. The base is flat. Height is 7.5 cm. The horizontal edges around the base are broken except around the original exterior. (A similar specimen, slipless, 5.5 cm. high, was found on the surface of Mound 1 at Chiapa de Corzo.)
- c. Fragment of a vessel with flat base, bulbous wall, polished white-gray-buff slip. Fine incised design. Base diameter is 9 cm. (Fig. 11, c)
- d. Low relief carving on body sherd. The raised area is polished, possibly slipped buff-white; the background is unslipped, unpolished. (Fig. 11, b)
- e. A worked sherd, with a hole drilled from both sides with a conical drill. The slip is on the exterior.
- f. Thick "bowl" with a hole in the center of the base, and decorated with circles about 1 cm. diameter deeply pressed into the clay, using a thin hollow instrument such as a reed or bird bone. Exterior base diameter is 15 cm.; the center hole is about 6 cm. diameter. (If estimated diameters are correct, the hole was off center.) (Fig. 11, d)

**Red-and-White Bichrome**

The red is fairly consistently dark, a brick red, sometimes with a slight purplish cast. This red differs strongly from the red slip of later periods, which is bright, often grading into orange, and highly polished. The red of this period is usually thin, very often unpolished, though occasionally it is thicker and of better quality. Only 5 sherds have red on both the exterior and interior. The white slip is like that of white monochrome. About 86% have white slip on one surface, rarely on two surfaces; on 12% the other surface is slipless. On 30% there is some smudging. These figures do not include the red painted neckless jars of the unslipped sherds.

**Large Vertical-Wall Bowls, Thick Everted Rim** (Fig. 12; see also Fig. 3, b, c)

- Form: Very thick, everted rims from large, deep bowls.
- Size: Exterior lip diameters: ca. 50 cm., ca. 54 cm., and 62 cm.
- Surface: 2 sherds have red slip on the interior and rim, and slipless exterior; 1 sherd has a red rim surface, white slip interior and exterior.
- Frequency: 3.

**Flaring-Wall Bowls, Direct Rim** (Fig. 13; see also Fig. 4, a, b)

- Form: See White Monochrome. No bases were preserved on rim sherds, but they were probably flat.
Fig. 11. **Miscellaneous Specimens**

*a*, three views: arrows in *a*-1 and *a*-3 indicate the slipped and polished exterior surface; solid black in *a*-3 is what remains of the lip.

**Size:** Exterior lip diameters: 16 measurements, range 24 to 48 cm., median 40 cm.

**Surface:** On all but 2 sherds, the interior bears a good moderately polished red slip. 9 sherds have white slip on the exterior; 8 have slipless exterior. The 2 sherds with the smallest diameters (24 and 26 cm.) have the red slip on the exterior; 1 has slipless interior, and the other has a white slip interior.

**Frequency:** 19.

**Remarks:** 1 sherd has a conical hole drilled from the exterior 2 cm. below the lip.

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Fig. 12. **Large Vertical-Wall Bowl, Thick Everted Rim**
Flaring-wall Bowls, Exterorly Thickened Rim

*Fig. 14*

**Form:** Thickened or slightly everted rims, from flaring-wall bowls. (Fig. 14, d, f, h, are the most common rim forms.) 7 sherds preserve portion of flat base.

**Size:** Exterior lip diameters: 90 measurements, range 10 to 46 cm., median 26 cm. 75% cluster between 20 and 32 cm. 7 sherds with portion of flat base; diameter followed by height: 24 (4.5), 26 (3.2), 28 (3), 34 (4.8), 34 (5), 34 (5.5), 38 (5.5) cm.

**Surface:** 127 sherds have white slip on the interior and rim, red slip on the exterior below the rim; 4 sherds are slipless on the interior and rim, with red slip on the exterior below the rim; 3 sherds have red slip on the interior and rim, white slip on the exterior below rim; 3 sherds have red rim, and white slip on the interior and on the exterior below the rim. 38 sherds have the white slip smudged on the interior, over part or all of the surface of the rim, and on occasion accidentally on the upper part of the exterior below the rim.

**Frequency:** 137.
Fig. 15. **Flaring-wall Bowls, Everted Rim**
Hatching in e indicates red.

Fig. 16. **Recurved Bowls**
Hatching indicates red; arrows in a indicate limits of ground edge.
FLARING-WALL BOWLS, Everted Rim (Fig. 15)

**Form:** Everted rims, probably from flaring-wall flat-base bowls.

**Size:** Exterior lip diameters: 18 measurements, range 22 to 56 cm., median 30 cm. All sherds except 1 fall between 22 and 40 cm., and 9 of these fall between 28 and 32 cm. 3 sherds with irregular decorative everted rims have interior rim diameters of 16, 20, and 24 cm.

**Surface:** 9 sherds have red slip on the exterior, white slip on the rim and interior; 16 sherds have red slip on the exterior, and smudged black rim surface and interior; 3 sherds have red painted rim, white slip interior and exterior.

**Decoration:** 3 sherds have irregular decorative rims, 2 of which are incised (Fig. 15, d, f) and 1 painted red (Fig. 15, e); 1 sherd with a normal everted rim has 4 irregular rude incised lines on the rim surface which may be accidental.

**Frequency:** 25.

RECURVED BOWLS (Fig. 16)

**Form:** Deep bowl, gently recurved, with lower convex wall joined by a smooth curve to the upper concave wall. The rim is thickened on the exterior.

**Size:** Exterior lip diameters: 18 cm. and 28 cm.

**Surface:** White slip on the interior and exterior, rim painted red; the base is also painted red for an unknown distance. 2 sherds have smudged interiors.

**Decoration:** There is coarse incising on 2 sherds, on the white slip between the bands of red.

**Frequency:** 3.

**Remarks:** The sherd in Figure 16, a, has a worked edge along the bottom; the limits of grinding are marked by small arrows.

FLAT BASES, FLARING WALL (Fig. 18; see also Fig. 9, a, b)

**Form:** Flat bases with part of flaring wall preserved.

**Size:** Exterior base diameters: 41 measurements, range 12 to 32 cm., median 20 cm. 66% are between 16 and 22 cm.

**Surface:** 42 have red slip on the exterior, gray to white slip interior; 5 have red slip on the interior and exterior; 3 have red slip on the interior, white slip exterior; 2 have red slip on the interior, slipless exterior. 15 have smudged slips on the interior.

**Decoration:** 1 sherd has fine incised decoration.

**Frequency:** 52.

INCISED BODY SHERDS

Red slip on the exterior. 1 sherd has a simple incised line; another has 2 curved lines meeting at an angle. Not illustrated.

UNSLIPPED SHERDS

Only the neckless jars were certainly originally made without slip. The surface is generally rough, though it may be smoothed and even lightly polished around the rim.

NECKLESS JARS (Figs. 19, 52)

**Form:** Jars or ollas without necks. Most sherds are thickened on the interior surface, beveled from below (e.g., Fig. 19, d), while some have unthickened rims, also often beveled from below.

**Size:** Interior lip diameters: 96 measurements, range 8 to 38 cm., median 20 cm., mode 22 cm. 61% fall between 16 and 24 cm.

**Surface:** Unslipped, rough, often scored or raked, but sometimes smoothed and lightly polished around the rim.

**Decoration:** About 66% of the neckless-jar rim sherds were decorated.

Red paint is on 20% of the rim sherds. It is usually applied to limited areas according to the position of incised designs, but there are 6 rim sherds with no decoration other than red paint. Red paint is also on sherds with raking, with a horizontal incised line below the lip, with pattern incising (Fig. 52, g, h, i, k), and with rocker stamping (Fig. 52, p, q).

Raking is on 35% of the rim sherds. Usually it is diagonal, slanting down to the right, rarely to the left, and very rarely vertical or criss-cross. It usually begins 2 to 3.5 cm. below a smoothed
area around the rim (Fig. 52, a). It is also on sherds with red paint, with rows of punctations (Fig. 52, f), and with horizontal incised lines below the lip (Fig. 52, f).

Horizontal lines (usually 1 or 2) incised below the lip are on 26% of the rim sherds. They often are the only decoration on the sherd (Fig. 52, e), but also occur on sherds with other forms of decoration below the lines (Fig. 52, c, f, g, h, i, m, p, q).

Pattern incising is on 7% of the rim sherds. It usually consists of areas of diagonal hatching bordered by other areas of hatching with the diagonals slanting in the opposite direction (Fig. 52, g, h, i, k). Rarely, hatching occurs in a simple horizontal band (Fig. 52, j). Curved lines are rare (Fig. 52, k, m). Pattern incising is found on sherds with 1 or 2 horizontal lines around the rim, with punctations, and with areas of red paint (Fig. 52, h, i, k).

Punctuation is found on 10% of the rim sherds. It is usually fairly coarse, has a variety of forms (Fig. 52, b, c, d, l, m), and usually occurs in horizontal rows. It is combined with raking, 1 or 2 horizontal lines below the lip, and pattern incising.

Rocker stamping is rare, found on only 4 rim sherds and 4 body sherds (Fig. 52, p-t). It varies from fine, with lines closely spaced (Fig. 52, r) to very coarse (Fig. 52, s), and usually occurs in horizontal rows. Rocker stamping is sometimes combined with 1 or 2 incised lines below the lip and with red paint (Fig. 52, p, q).

Notched or punctate applied fillets are found on only 3 body sherds (Fig. 52, n, o).

An unusual form of decoration is found on 9 body sherds. These have raised ovals made by pushing out the vessel wall from the interior with a finger; the oval is emphasized by a sharp incised line (Fig. 52, u).

**Frequency:** 138 rim sherds; 59 decorated body sherds.

**Remarks:** 2 of the rocker stamped and red rim-sherds have 2 holes below the rim, punched through the wet clay from the exterior (Fig. 52, h, p). In each case the holes are about 2 cm. apart.

### SLIPLESS SHERDS

These sherds now have no trace of a slip, although most are smoothed enough that it is probable they once had one. Others might have been made without slips originally. 50% have some smudging.

**Vertical-wall Bowls**

**Form:** See White Monochrome (p. 8).

**Size:** Exterior lip diameters: 13 measurements, range 10 to 30 cm., median 18 cm.

**Frequency:** 26.

**Large Vertical-wall Bowls, Thick Everted Rim**

**Form:** See White Monochrome (p. 8).

**Size:** Exterior lip diameters: 36, 40, 42, 44, 50, 76, and 76 cm.

**Frequency:** 10.

**Flaring-wall Bowls, Direct Rim** (Fig. 20; see also Fig. 4)

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**Fig. 19. Neckless-jar Profiles**

(See also Fig. 52.)
**Fig. 20. Flaring-wall Bowls, Direct Rim**

*Form:* See White Monochrome (p. 8); 3 preserve portion of flat base.

*Size:* Exterior lip diameters: 12 measurements, range 8 to 38 cm., median 18 cm. 3 sherds with portion of base: diameter 6 cm., height 3 cm.; diameter 14 cm., height 3.5 cm.; diameter 12 cm., height 2.5 cm.

*Frequency:* 18.

**Flaring-wall Bowls, Exteriorly Thickened Rim**

*Form:* See White Monochrome and Red-and-white Bichrome (pp. 9, 14).

*Size:* Exterior lip diameters: 12 measurements, range 14 to 46 cm., median 32 cm. 1 sherd preserves portion of flat base: height 5 cm.

*Surface:* 17 sherds are smudged black on the interior; 1 is smudged black on the interior and exterior.

*Frequency:* 33.

**Flaring-wall Bowls, Everted Rim**

*Form:* See White Monochrome and Red-and-white Bichrome (pp. 10, 16).

*Size:* Exterior lip diameters: 2 sherds at 26 cm.

*Surface:* 3 are smudged on the interior.

*Frequency:* 5.

**Jar Necks**

*Form:* See White Monochrome (p. 10).

*Size:* Interior diameters at neck base: 10, 12, 12, 14, and 20 cm.

*Surface:* 1 is smudged black on the interior.

*Frequency:* 11.

**Flat Bases, Vertical Wall**

*Form:* See White Monochrome (p. 11).

*Size:* Exterior base diameters: 17 measurements, range 14 to 50 cm., median 24 cm. Thickness averages 8 mm. to 6 mm., with 6 sherds between 9 mm. and 12 mm.

*Frequency:* 23.

**Flat Bases, Flaring Wall**

*Form:* See White Monochrome (p. 11).

*Size:* Exterior base diameters: 31 measurements, range 8 to 38 cm., median 22 cm. 15 sherds are between 20 and 24 cm. Thickness averages 3 mm. to 6 mm., 8 sherds between 9 mm. and 16 mm.

*Surface:* 26 are smudged on the interior.

*Frequency:* 61.

**Miscellaneous Specimens**

- A body sherd with rough, flat-top applique knob, 1.5 cm. diameter.
- Thick body sherd with cross-hatch incising.
- Thick, very rude bowl base; diameter at base, 6 cm.; base thickness, 3 cm. Very sandy, friable paste. (Fig. 21)
- Worked body sherd, smoothed on 3 edges.
- Worked body sherd, hole partly drilled through center on both sides. Roughly circular, edges smooth. Diameter of sherd, 5 cm.; diameter of each depression, 1 cm.

**Polished-slip Sherds**

Two sherds with red slip and one hard-fired sherd with fine buff paste and hard, well-polished cream-colored slip are very like the slips of later periods. Since they are probably present through accidental mixture, they will not be considered here.

**Artifacts**

- **Worked Sherds** are described above. Sherds with ground edges include a red-and-white bichrome recurved bowl sherd (Fig. 16, a), and a slipless sherd, miscellaneous specimen d. A slipless sherd, miscellaneous specimen e, has a hole partly drilled through each side.

- **Figurine** (catalog no. 469). Solid, head flattened on back. 5.5 cm. long. (Fig. 53, a)

- **Figurine** (catalog no. 474). Solid, head flattened on back, button applied at base. Base of neck hollowed. 6 cm. long. (Fig. 53, b)
d. **FIGURINE FRAGMENTS** (catalog nos. 1458, 1459). Solid, probably arms or legs.

e. **STONE REAMER (?)** (catalog no. 1462). Made of friable sandstone. It resembles a solid wheel-and-axle, with one extension larger than the other. It is well smoothed and shows no signs of wear except for battering around nearly all of the “wheel” edge. It is 5.5 cm. long, the “wheel” diameter 3.5 cm. (Fig. 53, c)

Another, very similar (catalog no. 1337), was found in level 2 of Pit 50. It is also made of a very friable sandstone and has one extension longer than the other. In this case, the “wheel” is turned at right angles and the extensions project from opposite sides of the “rim,” leaving two flat surfaces. It is 6 cm. long. The identification as a “reamer” is questionable, but the smooth round projections of different sizes suggest this use. A similar specimen, made from an obsidian core, was found in the Valley of Mexico (Kidder, 1947: fig. 11).

f. **STONE CRESCENT** (catalog no. 476). Both ends of the crescent are battered. It probably was not originally a full circle since one “end” of the crescent is smaller than the other. The length is 9.5 cm. (Fig. 53, d)

g. **INCOMPLETE ROUGH STONE BOWL** (catalog no. 533). The shape is roughed out; a flat depression was pecked in the top as though to begin hollowing out the interior; it has a flat-tish base, and is 15 cm. long, 11.5 cm. wide, 6.5 cm. high. (Fig. 53, f)

h. **MANO FRAGMENT** (catalog no. 534). About half is missing. Both surfaces are well smoothed. It is strongly convex on the short axis, and also convex on the long axis. One long edge is pecked, the other rough. The width is 9 cm., the present length 10 cm. The thickness at the end is 3.5 cm., at the middle 5.5 cm.

i. **METATE FRAGMENT** (catalog no. 477). The metate shows considerable wear. Since the grinding surface is concave on the long axis and the outside rim edge is convex, the metate was probably of the oval basin type. The bottom surface is nearly flat and is thin—only 1.3 cm. The rim is 6.5 cm. high. The present fragment is 15.5 cm. long along the rim. (Fig. 53, e)

j. **METATE** (catalog no. 1475). It is made of friable sandstone, and is 47 cm. long, 33 cm. wide, 11 cm. high at the rim, with a basin 7 cm. deep. The shape is an irregular oval, roughed out and not well finished. The grinding area, which reaches nearly to the rim, is basin shaped. There is also a shallow grinding surface on the bottom, 1.5 cm. deep. This metate was probably worn out and discarded when the thin bottom broke through. (Fig. 53, g)

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**CERAMICS FROM THE LOWER LEVEL OF PIT 38**

**EXCAVATION AND STRATIGRAPHY**

Pit 38 was dug in November, 1956, by Gar­eth W. Lowe. The deposit, which seemed to contain a relatively pure collection of an early period, was first noticed in a road cut. The pit is located 420 m. east northeast of Mound 1. The material here described comes from an excavated block about 4 m. wide, 12 m. long, and .55 to .60 m. thick. It lies about .50 to 1.20 m. below a sloping surface and is covered by architectural remains and fill with later trash deposits. The early deposit rests on sterile sand. A whole vessel which was found on the top of the early deposit, and is clearly of a later type, is omitted from this report, as are some sherds belonging to a vessel that was found nearly complete in the upper level.

**SUMMARY OF CERAMIC FEATURES**

The total number of sherds from the lower level of Pit 38 was not recorded, but the number classified was 1,184. (By coincidence, this is approximately the same size sample as that from Pit 50.) Of these, 266 (22%) are bases with part of the wall preserved, and 918 (78%) are rim sherds, jar neck fragments,
Table II
Sherd Frequencies in Shape and Finish Categories, Pit 38

<table>
<thead>
<tr>
<th>FORM</th>
<th>SURFACE &gt; WHITE</th>
<th>RED-AND-WHITE</th>
<th>UNSLIPPED</th>
<th>SLIPLESS SLIPS</th>
<th>TOTAL</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vertical-wall bowls</td>
<td>132</td>
<td>4</td>
<td>5</td>
<td>1</td>
<td>142</td>
<td>12</td>
</tr>
<tr>
<td>Large vertical-wall bowls, thick everted rim</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td>7</td>
<td>T</td>
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<td>Flaring-wall bowls, direct rim</td>
<td>22</td>
<td>11</td>
<td>9</td>
<td>2</td>
<td>44</td>
<td>04</td>
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<tr>
<td>Flaring-wall bowls, exteriorly thickened rim</td>
<td>9</td>
<td>34</td>
<td>11</td>
<td>2</td>
<td>46</td>
<td>04</td>
</tr>
<tr>
<td>Flaring-wall bowls, everted rim</td>
<td>18</td>
<td>10</td>
<td>6</td>
<td>9</td>
<td>43</td>
<td>04</td>
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<td>Outcurving-wall bowls</td>
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<td>Shallow dish</td>
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<td>1</td>
<td></td>
<td>191</td>
<td>16</td>
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<td>Shallow convex-wall bowls</td>
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<td>7</td>
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<td>Restricted convex-wall bowls</td>
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<td>19</td>
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<td>Jar necks</td>
<td>72</td>
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<td>11</td>
<td>10</td>
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<td>Neckless jars</td>
<td>3</td>
<td>263</td>
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<td></td>
<td>269</td>
<td>23</td>
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<td>Flat bases, vertical wall</td>
<td>64</td>
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<td>76</td>
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<td>Flat bases, outcurving wall</td>
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<td>17</td>
<td>29</td>
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<td>Concave bases</td>
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<td>Miscellaneous decorated sherds</td>
<td>32</td>
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<td>32</td>
<td>03</td>
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<td>Pot-rests or incensarios</td>
<td>2</td>
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<td></td>
<td>9</td>
<td>T</td>
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<td></td>
<td></td>
<td></td>
<td>5</td>
<td>T</td>
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<tr>
<td>TOTAL</td>
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<td>85</td>
<td>87</td>
<td>1184</td>
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<tr>
<td>PERCENTAGE (T = Trace)</td>
<td>60</td>
<td>07</td>
<td>23</td>
<td>07</td>
<td>03</td>
<td>100</td>
</tr>
</tbody>
</table>

SLIP

**White Monochrome** sherds are 60% of the total. Of the rim sherds, 39% are outcurving-wall bowls, 28% are vertical-wall bowls, and 15% are jar necks. Ignoring distinctions in type of rim, flaring-wall bowls comprise 10% of the rim sherds. All other forms occur in white monochrome in small percentages, except for the shallow dish.

**Unslipped Sherds** are 23% of the total. The most prominent form is the neckless jar (97%). The rest are fragments of pot-rests or incensarios.

**Slipless Sherds** are 7% of the total.

**Red-and-White Bichrome** sherds are 7% of the total. Of the rim sherds, 56% are flaring-wall bowls with exteriorly thickened rim, 16% are flaring-wall bowls with everted rim, and 18% are flaring-wall bowls with direct rim. Thus, ignoring distinctions in type of rim, 90% of the rim sherds are flaring-wall bowls. The rest are a few vertical-wall bowls and restricted convex-wall bowls.

**Polished Slip** sherds, perhaps intrusive from upper levels, are 3% of the total.

VEssel Shapes

**Neckless Jars or Ollas** (Fig. 22, a) are the most popular form in the collection. The large vessels are simple in contour, with a very restricted orifice. It is not known if bases were rounded or flat (see discussion in the Summary...
of Ceramic Features for Pit 50 on p. 4). The vessels are unslipped, and only 3% have red paint for decoration. Other decoration was by various forms of surface manipulation. There are 4 sherds which have single (?) or double suspension holes punched through the wall below the rim. This is the only vessel shape known to have handles.

**Outcurving-wall Bowls** (Fig. 22, b) are the second most popular form in this collection. Bases are flat. They have white slip, which usually is on both the interior and exterior, though 23% do not seem to have been slipped on the exterior. Decoration is interior: 68% have 2 horizontal incised lines just below the lip (19% of these have the upper or lower line interrupted as a decorative feature), while 16% have only a single line. A few also have deep grooves along the edge of the lip.

**Vertical-wall Bowls** (Fig. 22, c) are the third most popular form in this collection. Most bases were probably flat. There is white slip on the interior and exterior. Decoration is on the exterior: 68% have 1 or 2 horizontal lines incised just below the lip; 18% have an incised pattern.

**Jars with Neck** (Fig. 22, d) occur with some frequency in this collection. Most have white slip on the exterior and half have white slip on the interior of the neck as well. A few have a single horizontal incised line on the exterior just below the neck, and some have patterns incised on the jar shoulder.

**Flaring-wall Bowls with Direct Rim** (Fig. 22, e) are rare in this collection. Bases were probably flat. While most have white slip on the interior and exterior, 25% also have red slip, usually on the interior.

**Flaring-wall Bowls with Exteriorly Thickened Rim** (Fig. 22, f) are rare in this
collection. Bases were probably flat. Most have red-and-white slip, with red usually on the exterior, though 20% have white slip on both surfaces. There is interior smudging on 26%.

**Flaring-wall Bowls with Everted Rim** (Fig. 22, g) are rare in this collection. Bases were probably flat. Most have white slip on the interior and exterior, though 20% have red slip on the exterior. There is interior smudging on 33%.

**Restricted Convex-wall Bowls** (Figs. 30, 41, 46) are rare. The base form is unknown. Most have white slip on the interior and exterior. Half have 1 or 2 horizontal incised lines just below the rim on the exterior.

**Shallow Convex-wall Bowls** (Figs. 29, 45) are extremely rare (7 sherds). Base form unknown, though 1 sherd has a flat base. There is white slip on the interior and exterior. On 3 sherds, 1 or 2 horizontal lines are incised on the exterior just below the rim.

**Shallow Dishes** (Fig. 44) are known from only a single example, which is slipless.

**Large Vertical-wall Bowls with Thick Everted Rim** (Fig. 25) are extremely rare (7 sherds). They are white monochrome.

**Recurved Bowls** (Fig. 31) are extremely rare (6 sherds). They occur in white monochrome, with incised decoration.

**Composite Bowls** (Figs. 32, 47) are extremely rare (5 sherds). They occur in white monochrome and slipless, with an incised horizontal line below the lip on the exterior.

**Pot- rests or Incensarios** (Figs. 37, 43), that is, shallow dishes with a hole in the center (?), set on a cylindrical pedestal support. They occur unslipped and in white monochrome.

**Handles** (Figs. 48, 54, b), both the lug and loop varieties, are rare. They are slipless, and may belong to the unslipped neckless jars.

**Concave Bases** (Fig. 35) are very rare (6 sherds). They have white slip on the interior and exterior.

**PASTE**

The remarks made in the Summary of Ceramic Features for Pit 50 (p. 6) apply to the Pit 38 sherds as well, though there is a noticeable tendency for the paste to be more gray in the white monochrome outcurving-wall bowls.

**DECORATION**

In white monochrome, fine incising is the main decoration. Simple decoration consisting of 1 or 2 horizontal lines incised on the exterior just below the lip is found on vertical-wall bowls (49%), shallow convex-wall bowls, restricted convex-wall bowls (54%), flaring-wall bowls with direct rim (rare), outcurving-wall bowls (rare), composite bowls, and jar necks (14%). There are also 1 or 2 horizontal lines—incised on the interior, however—on flaring-wall bowls with direct rim (1 sherd) and outcurving-wall bowls (85%). When there are 2 lines, one is often interrupted, with some decorative feature added. Incised patterns, sometimes including scrape incising, are occasionally found on vertical-wall bowls (20%) and, very rarely, on: restricted convex-wall bowls, flaring-wall bowls of all three rim types, recurved bowls, flat bases with vertical wall, flat bases with outcurving wall, necked jar shoulders, and on the bottom of a concave-base fragment. These patterns usually consist of diagonal or cross-hatching, fragments of curved or straight lines, some with a hook on the end, triangles, a few circles, crosses, S-figures, wavy lines, zig-zags, etc. Irregularly shaped decorative rims, sometimes incised, are found on flaring-wall bowls with everted rim. Grooved lip edges occur occasionally on vertical-wall bowls and outcurving-wall bowls. A design in relief, made by carving, occurs on an unclassified sherd, and 2 unclassified sherds have modeled horizontal grooves. Slip which was applied in horizontal streaks, perhaps as intentional decoration, is found on vertical-wall bowls, large vertical-wall bowls with thick everted rim, flaring-wall bowls with everted rim, flat bases with vertical wall, and jar necks. Apparently intentional painting, probably simple stripes, appears very rarely on vertical-wall bowls, restricted convex-wall bowls, and on an unclassified body sherd. Smudging occurs rarely on vertical-wall bowls, shallow convex-wall bowls, restricted convex-wall bowls, flaring-wall bowls with direct rim, outcurving-wall bowls, and flaring-wall bowls with everted rim.

On red-and-white bichrome vessels, there is pattern incising on flaring-wall bowls with direct rim and with exteriorly thickened rim.
A flaring-wall bowl with everted rim has an incised irregularly shaped decorative rim. There is some smudging on flaring-wall bowls with exteriorly thickened rim and on flaring-wall bowls with everted rim. The red slipped surface is mainly on the interior on flaring-wall bowls with direct rim, mainly on the exterior on flaring-wall bowls with exteriorly thickened rim or with everted rim, and on either surface on vertical-wall bowls and flat bases with flaring walls.

The decoration on slipless sherds does not show any significant differences from the other categories except for 1 sherd—a necked jar with rocker stamping on the shoulder.

Unslipped neckless jars were frequently (70%) decorated, and with considerable variety. Only 3% have red paint decoration. Decoration by surface manipulation consists of the following (on rim sherds):

- a. Raking ................ on 12%
- b. 1 or 2 horizontal incised lines below lip ..... on 60%
- c. Probable pattern incising on 11%
- d. Punctuation ............. on 21%
- e. Raised ovals trace (1 rim sherd)
- f. Vertical finger impressions trace (3 rim sherds)
- g. Rocker stamping trace (1 rim sherd)

Of the rim sherds, 30% are undecorated. In addition, 1 body sherd has a punctate applied fillet, 6 body sherds have raised ovals, and 1 body sherd has vertical finger impressions. The designs are of the same character as in the Pit 50 collection.

**ARTIFACTS**

Artifacts include worked sherds, solid pottery hand-modeled figurines, a hollow pottery figurine, a stone figurine head, two pottery cylinder fragments, a stone rod fragment, and a flat shale plaque.

**DETAILED DESCRIPTIONS**

**WHITE MONOCROME**

White monochrome sherds are by far the most numerous in this collection. White slip sometimes (10%) occurs in combination with red slip (see red-on-white bichrome). In this section are described those sherds which have white slip alone. It is often a good strong white color, but is chalky and nearly always has a matte surface. A very few sherds have a good polish, and these may be from the next later period. It is very similar to the white slip in the Pit 50 collection, but the range in
Fig. 24. **VERTICAL-WALL BOWLS.**
(See also Fig. 23.)

Hatching in g indicates slipless background.
variation of color is much narrower—the Pit 38 sherds are mainly a good strong white. There is also a tendency to thicker, less streaky application. The Pit 38 white slip seems more resistant to weathering, but this could be due to differences in the immediate environment of the two deposits. Smudging is extremely rare (on 4%).

**Vertical-wall Bowls (Figs. 23, 24)**

*Form:* Direct rims, most of which are probably from deep bowls, though a few may be from vertical jar necks; 40 have a slightly concave profile, and 14 have a slightly convex profile. They probably had flat bases; 5 rim sherds preserve portion of flat base.

*Size:* Exterior lip diameters: 111 measurements, range 8 to 38 cm., median 20 cm., mode 16 cm. 79% are between 16 and 28 cm., 91% between 12 and 28 cm. 5 sherds with portion of flat base; diameter followed by height: 9 (3.5), 12 (8), 16 (6), 22 (6.2), 26 (6) cm.

*Surface:* All are slipped on both the exterior and interior; 1 is smudged on the interior and below the lip on the exterior.

*Decoration:* Exterior: 1 sherd is grooved in the top surface of the lip; 51 sherds have 1 horizontal incised line just below the lip (Fig. 23, i); 1 has 1 line below the lip, and another just above the base; 12 have 2 lines, and on 1 of these the lower line is run into the upper (Fig. 23, c); 25 have 1 incised line below the lip with additional incised patterns; 1 sherd has incised patterns with 2 incised lines below the lip. Of the sherds with incised patterns, 13 are fragments showing 1 or more diagonal lines, nondescript fragments of curved lines, straight lines, and straight lines with a hook on the end; however, the other 13 have more complex patterns, some of which include scrape incising (Fig. 24, c, f). Some 10 or 15 sherds show streaky slips on the interior that may have been accidental or may have been intentional decoration. 1 sherd is definitely painted in white on the interior, and bears an incised pattern on the exterior (Fig. 24, g). It looks as though the slip had been painted on the smoothed but not highly polished paste surface.

*Frequency:* 132.

*Remarks:* 1 sherd has a hole drilled from the outside, 1 cm. below the lip.

**Large Vertical-wall Bowls, Thick Everted Rim (Fig. 25)**

*Form:* Very thick, everted rims from large, deep bowls.

*Size:* Exterior lip diameters: 50 and 54 cm.

*Surface:* 5 sherds are slipped on the interior and exterior; 2 are slipped on the interior and rim only.

*Decoration:* 3 seem to have horizontal streaks of slip, which may be an attempt at decoration.

*Frequency:* 7.

**Flaring-wall Bowls, Direct Rim (Fig. 26)**

*Form:* From flaring bowls which probably had flat bases; 6 rim sherds preserve portion of flat base.

*Size:* Exterior lip diameters: 15 measurements, range 16 to 36 cm., median 30 cm. 6 rim sherds with portion of flat base; diameter followed by height: 16 (3), 26 (4.5), 30 (5.5), 34 (6) cm.; 2 others are 4.5 and 5.5 cm. high, diameters unknown.

*Surface:* White slip on the interior and exterior. 1 rim sherd has smudged interior and exterior; 2
have smudged interior and exterior below a 2 cm. white zone.

Decoration: 2 sherds have 1 incised line just below the lip on the exterior, and 1 sherd has a line on the interior. 2 sherds have incised patterns: 1 preserves fragments of straight lines; the other, which is irregular in curve, has an elaborate pattern—the heavy line below the lip and the curved lines were made while the clay was still plastic and the rest were evidently made when the surface was partly dry (Fig. 26, a).

Frequency: 22.

Flaring-wall Bowls, Exteriorly Thickened Rim

Form: See Red-and-white Bichrome (p. 32).

Size: Exterior lip diameters: 22, 24, 28, and 40 cm.

Surface: Slipped on both surfaces; 6 sherds are smudged on the interior.

Decoration: Exterior: 3 sherds have parallel vertical lines incised below the rim; 1 has a small applique knob just below the rim.

Frequency: 9.

Flaring-wall Bowls, Everted Rim (Fig. 27)

Form: Everted rims, probably from flaring-wall bowls; 3 preserve portion of flat base.

Size: Exterior lip diameters: 12 measurements, range 22 to 50 cm., median 32 cm. 10 fall between
PIT 38: WHITE MONOCHROME

22 and 36 cm., with 1 at 50 cm. 6 sherds with irregular decorative everted rims have interior rim diameters ranging from 16 to 26 cm. 2 sherds with portion of flat base; diameter 36, height 5 cm.; diameter 24, height 4 cm.

Surface: 13 sherds are slipped on both surfaces, of which 2 have smudged interior and rim and 1 has partially smudged interior; 5 are slipped on the interior only (smudged), with slipless exteriors.

Decoration: 2 sherds have 2 incised lines on the upper rim surface; 1 has 2 lines, the outer line broken and turning toward the lip edge; 1 sherd is the same, but with 4 vertical lines in the break (Fig. 27, d); 1 has 3 lines, 2 of which are broken and turn toward the lip edge (Fig. 27, c); 1 has an incised pattern consisting of a triangle and circles; 1 has an incised pattern consisting of panels of cross-hatching and pendent curved lines and circles (Fig. 27, a); 4 sherds have irregular decorative rims with 2 incised lines (Fig. 27, b); 1 has a plain irregular decorative rim; 1 sherd has a scalloped lip edge and 1 incised line. 1 of the incised sherds has the slip applied in horizontal streaks which may be intentional decorative stripes.

Frequency: 18.

Fig. 28. Outcurving-wall Bowls
OUTCURVING-WALL BOWLS (Fig. 28)

*Form:* Flat-base bowls with outcurving wall. 31 rim sherds preserve portion of flat base.

*Size:* Exterior lip diameters: 118 measurements, range 10 to 48 cm., median 28 cm. 92% fall between 20 and 38 cm., 53% between 24 and 32 cm. 30 measurements of bowl height were possible on rim sherds which preserved portion of flat base: range 2.5 to 8 cm., median 5 cm. 63% fall between 4.5 and 6 cm. 21 sets of measurements of diameter and height were possible: except for the smallest (diameter 10 cm., height 2.5 cm.) and the largest (diameter 46 cm., height 8 cm.), the combined measurements cluster well, though the range in diameter is great: 22 cm. (from 16 to 38 cm.), while the range in height is very narrow: only 3 cm. (from 4 to 7 cm.).

*Surface:* 136 sherds are slipped on both surfaces, 8 are slipped on the interior and around the rim on the exterior, and 42 appear to have been slipped on the interior only. 1 sherd is smudged on the interior and exterior.

*Decoration:* Interior: 102 have 2 horizontal incised lines on the interior just below the lip (1 of these also has a single line just below the lip on the exterior); 17 also have 2 lines, but the lower is broken and turns up to meet the upper line; 1 sherd is like these latter, but has 2 short vertical lines in the break pendent from the upper line; 3 have the upper line broken and turning down to meet the lower; 1 has the upper line broken and turning up to the lip edge; 1 sherd is like the latter, but with 3 short vertical lines in the break; 1 has both lines broken and joined by vertical lines; 22 have a single incised line below the lip; 2 other sherds have the single line broken and turning up to the lip edge; 6 have 1 incised line just below the lip on the exterior; 12 sherds have deep grooves along the lip edge; and 6 of these have an incised line on the interior just below the lip, 1 has 2 lines, 1 has 4 lines, and 1 has what may be a pattern (Fig. 28, a). Only 18 sherds are perfectly plain.

*Frequency:* 186.

SHALLOW CONVEX-WALL BOWLS (Fig. 29)

*Form:* Direct rims, with convex profile, from hemispherical to sub-hemispherical bowls; 1 sherd preserves portion of flat base.

*Size:* Exterior lip diameters: 14, 14, 18, and 12 cm. (latter is 3 cm. high).

*Surface:* Slipped on the exterior and interior, 2 with smudged interiors.

*Decoration:* 2 sherds have 1 horizontal incised line on the exterior just below the lip; 1 has 2 lines, the lower broken and turning up to meet the upper line.

*Frequency:* 5.

RESTRICTED CONVEX-WALL BOWLS (Fig. 30)

*Form:* Incurved rims, probably of deep bowls; the form is called bowl here rather than jar since the incurve is not great and both surfaces are slipped—the form may, however, be related to the neckless jars.

*Size:* Exterior lip diameters: 12, 12, 14, 18, 20, 22, 22, 26, and 32 cm.

*Surface:* 11 sherds are slipped on the interior and exterior (1 of which has a smudged interior); 1 is slipped on the exterior and around the rim on the interior; 1 is slipped on the exterior only.

*Decoration:* 4 sherds have 1 horizontal incised line on the exterior just below the lip; 3 have 2 lines (Fig. 30, b); 4 have rims slightly thickened on the exterior (Fig. 30, c); 2 have incised patterns (Fig. 30, a, c); 1 has what appears to be a horizontal line of red paint that runs between the zone of white slip and the bottom broken edge of the sherd—it may have been a painted stripe.

*Frequency:* 13.
Recurved Bowls (Fig. 31)
Form: Recurved rim sherds, probably from deep bowls; the lower convex wall is joined by a smooth curve to the upper concave wall. Rims are slightly thickened on the inside on all but one sherd; 1 sherd has a flat top lip edge.
Size: Exterior lip diameters: 11, 12, 18, 20, and 22 cm.
Surface: Slipped on the interior and exterior.
Decoration: 1 sherd has a horizontal incised line below the rim; 1 has a horizontal incised line on the body; 1 sherd has scrape incised vertical lines and traces of scrape incised wavy lines (Fig. 31, b); 2 have an incised pattern.
Frequency: 6.

Composite Bowls (Fig. 32)
Form: Restricted bowls with a sharp angle in the wall.
Size: ?
Surface: Slipped on the interior and exterior.
Decoration: Both sherds have 1 horizontal incised line just below the lip.
Frequency: 2.

Jar Necks (Fig. 33)
Form: Vertical jar necks, slightly concave in profile. A few flare outward slightly. The body-neck angle generally is sharp.
Size: Exterior lip diameters: 31 measurements, range 10 to 26 cm., median 16 cm. 61% fall between 14 and 18 cm. Interior diameters at neck base: 16 measurements, range 12 to 18 cm., median 14 cm. Neck height: 22 measurements, range 2 to 5.5 cm. and 1 at 9 cm., median 4.5 cm. Except for 1 specimen 20 cm. diameter and 9 cm. high, combined measurements cluster well; neck height has a narrow range (3.5 cm.) and neck diameter has a wide range (16 cm.).
Surface: 36 are slipped on the exterior; 36 are slipped on the exterior and also on the interior of the neck.
Decoration: 10 sherds have an incised line on the exterior just below the lip. 4 have fragments of incised curved lines on the shoulder and 1 has a pattern (Fig. 33, c). 2 sherds have the slip applied in horizontal streaks on the interior of the neck, and another has it applied on the exterior of the neck in a pattern (Fig. 33, b).
Frequency: 72.
Remarks: Some sherds show an unsmoothed ridge on the interior at the neck base (Fig. 33, d).

Neckless Jars
Form: See Unslipped Sherds (p. 33).
Surface: Slipped on the exterior and lip edge.
Decoration: 1 sherd has an incised line just below the lip on the exterior.
Frequency: 3.

Flat Bases, Vertical Wall (Fig. 34)
Form: Flat bases with part of vertical wall preserved. Probably from vertical-wall bowls, though some may have outcurved farther up.
Size: Exterior base diameters: 55 measurements, range 8 to 32 cm., median 18 cm. All but 3 are between 8 and 24 cm.; 48%, fall between 16 and 20 cm. Thickness averages between 3 mm. and 6 mm., with 1 at 8 mm. and 1 at 13 mm.
Surface: Slipped on the exterior and interior, except 2 which are slipped on the interior only and 2 on the exterior only.
Decoration: 2 sherds have an incised horizontal line just above the base (Fig. 34, b); 3 have a vertical line running up from the base; 2 sherds have a horizontal line just above the base, with pendent
diagonal hatching running up; 5 have patterns, of which only 1 (Fig. 34, a) has more than a few fragments of straight or hooked lines; 2 sherds have the white slip applied in concentric streaks on the interior surface of the base, as though intentionally for decoration.

Frequency: 64.

**FLAT BASES, OUTCURVING WALL**

**Form:** Flat bases preserving part of the wall, which is inclined outward. Most are probably from outcurving bowls since these are more abundant than flaring bowls in the rim sherds. Many sherds preserve the curve in the wall profile.

**Size:** Exterior base diameters: 94 measurements, range 8 to 40 cm., median 20 cm. All but 5 are between 8 and 32 cm.; 41% fall between 18 and 22 cm., 79% between 12 and 24 cm. Thickness averages between 3 mm. and 6 mm., with 4 at 8 mm., 6 at 9 mm., and 2 at 10 mm.

**Surface:** 109 sherds are slipped on both sides, of which 1 has a lightly smudged interior and 5 are smudged on both sides; 22 are slipped on the interior only; and 4 are slipped on the exterior only, 1 of which is smudged.

**Decoration:** 1 sherd bears a broad scrape incised line and a narrow incised line running just above the base; both turn at an angle and run upward. Another sherd bears a vertical incised line and a horizontal recurved line.

**Frequency:** 135.

**CONCAVE BASES (Fig. 35)**

**Form:** Concave bases; wall fragments indicate wall is slanted outward.

**Surface:** Slipped on the interior and exterior.

**Decoration:** 1 sherd has a complex incised design on the bottom surface of the base.

**Frequency:** 6.
Miscellaneous Decorated Sherds (Fig. 36)
a. 10 sherds have fragments of decoration in the form of incised straight and curved lines.
b. 1 sherd has incised cross-hatching.
c. 1 sherd has 3 wide parallel horizontal grooves modeled in while the clay was still plastic; another has 2 grooves.
d. 8 sherds bear the remains of incised patterns, largely straight lines or curved lines meeting at angles, S-figures, and wavy lines (Fig. 36, a, b).
e. 9 sherds have patterns with combinations of incised and scrape incised lines (Fig. 36, c, d, e, f).
f. 1 small sherd, slipped on both surfaces in a cream color, has one-third of one side painted brownish-red, as though it were a stripe. This may well be an intrusive specimen from a later period.
g. An irregular rim sherd, with the lower edge ground off straight. The decoration is a band with a wide diagonal line and circles left in relief by carving out the surrounding area (Fig. 36, g).

Pot-RESTS or Incensarios (Fig. 37)
Form: Shallow dish with a hole in the center (?), set on a cylindrical support (see discussion in the section on unslipped sherds, p. 35).
Size: Exterior lip diameter: 22 cm.
Surface: White slip on the interior, faint traces (?) on rough exterior surface. 1 shows light smudging on the interior of the dish.
Frequency: 2.
RED-AND-WHITE BICHROME

The red is the same as that from the period represented by Pit 50. Only 5 sherds have red on both the interior and exterior. About 64% have white slip on one surface; on 29% the other surface is slipless. Only 15% show any smudging. Neckless jars with red paint are included with the unslipped sherds.

VERTICAL-WALL BOWLS (cf. Figs. 23, 24)

Form: See White Monochrome (p. 25); 2 sherds are slightly concave in profile.

Size: Exterior lip diameters: 14, 16, 26, and 36 cm.

Surface: 1 sherd is slipped red on both surfaces; 2 are slipped red on the exterior and around the rim on the interior; 1 is slipped red on the interior, white on the exterior and lip surface.

Frequency: 4.

FLARING-WALL BOWLS, DIRECT RIM (Fig. 38)

Form: From flaring bowls, bases probably flat; 2 preserve portion of base.

Size: Exterior lip diameters: 24, 36, 38, 40, 40, and 44 cm. The rest had irregular rims and could not be measured accurately, but appear to be very large. 2 with portion of base: diameter 24, height 5 cm.; diameter 32, height 6.5 cm.

Surface: 9 sherds are red on the interior and lip edge, with slipless exterior; 1 is red on the exterior, white on the interior; 1 has red interior, slipped white exterior.

Decoration: 1 sherd (Fig. 38, a) has an incised pattern on the exterior (red exterior, white interior).

Frequency: 11.

FLARING-WALL BOWLS, EXTERIORLY THICKENED RIM (Fig. 39)

Form: Thickened or slightly everted rims from flaring-wall bowls. 1 sherd preserves portion of flat base.

Size: Exterior lip diameters: 14 measurements, range 16 to 46 cm., median 30 cm. 1 sherd with portion of flat base: height 8.5 cm.

Surface: 23 have red-slipped exterior, white-slipped interior (6 have smudged interior); 7 have red-slipped interior, white-slipped exterior; 4 have red-slipped exterior and interior.

Decoration: 1 sherd has a fragment of a curved incised line on the exterior just below the rim; 1 has an incised pattern (Fig. 39, b); and 1 has an incised line on the edge of the lip.

Frequency: 34.

FLARING-WALL BOWLS, EVERTED RIM (Fig. 40)

Form: Everted rims, probably from flaring-wall flat-base bowls.

Size: Exterior lip diameters: 32, 36, 36, 36, and 42 cm., and 3 that are unmeasurable but appear to be even larger (1 is probably 60 or 62 cm.). An interior lip diameter is 16 cm.

Surface: 9 sherds have red exterior, white interior (6 are smudged on the interior); 1 has red interior and upper rim surface, slipless exterior.

Decoration: 1 sherd has an irregular decorative rim, with 2 incised lines, each parallel to one of the rim edges (Fig. 40, a).

Frequency: 10.

RESTRICTED CONVEX-WALL BOWLS (Fig. 41)

Form: Incurved rim, rim thickened upward.

Size: Exterior lip diameters: 14 and 26 cm.
PIT 38: UNSLIPPED SHERDS

**Surface:** 1 sherd has red on the exterior, white interior; the other has white slip exterior, red rim on the exterior and interior.

**Frequency:** 2.

**FLAT BASES, FLARING WALL**

*Form:* Flat bases with part of flaring wall preserved. Since no example of a wall with outcurve occurs, and since these specimens bear red paint of the Pit 50 type, it is probable that flat-base flaring-wall bowls are represented.

*Size:* Exterior base diameters: 16 measurements, range 12 to 36 cm., median 24 cm. 77% are between 18 and 28 cm. Thickness averages from 3 mm. to 6 mm.

*Surface:* 5 sherds have slipless interior, red exterior; 3 have white interior, red exterior. 6 have red interior, slipless exterior; 3 have red interior, white exterior.

*Decoration:* 3 sherds have incised vertical or diagonal lines on the exterior; no significant pattern is preserved.

**Frequency:** 17.

**UNSLIPPED SHERDS**

Only the neckless jars and the pot-rests or incensarios were certainly originally made without slip. The surface of the neckless jars is generally rough, though it may be smoothed and even lightly polished around the rim.

**NECKLESS JARS** (Figs. 42, 54)

*Form:* Jars or ollas without necks. Most sherds are thickened on the interior surface, beveled from below, while some have unthickened rims, also often beveled from below.

*Size:* Interior lip diameters: 162 measurements, range 8 to 38 cm., median 22 cm. 65% are between 16 and 26 cm.

*Surface:* Unslipped, rough, often scored or raked, but sometimes smoothed and lightly polished around the rim. Red, like the slip in the collection from Pit 50, was used in limited areas as paint for decoration, though very rarely in this collection (on 9 sherds).

*Decoration:*

About 70% of the neckless-jar rim sherds were decorated.

Red paint is on only 3% of the rim sherds. Red paint is found on sherds which also are decorated by pattern incising (Fig. 54, g).

Raking is on 12% of the rim sherds, and is the same as that on sherds in the Pit 50 collection (see p. 16, Fig. 52, a). It is also found on sherds with punctations (Fig. 54, d, e), with 1 or 2 horizontal lines below the lip, and rarely with pattern incising.

Horizontal lines (usually 2, often 1, and rarely 3) incised below the lip are on 60% of the rim sherds. They are often the only decoration on the sherd (cf. Fig. 52, e), but also occur on many sherds with other forms of decoration below or between the lines (Fig. 54).

Pattern incising is on 11% of the rim sherds. It is of the same character as that in Pit 50 (see p. 17), and is found on sherds with horizontal lines.
incised below the lip, with red paint, and with rocker stamping (Fig. 54, f-k).

Punctuation is on 21\% of the rim sherds. It usually is rather coarse, and occurs frequently in both diagonal (down to the left) and horizontal rows. It is found on sherds with horizontal incised lines below the lip, with raking, with finger impressions, and with raised ovals (Fig. 54, a-e, l).

Rocker stamping is found on only 1 rim sherd (Fig. 54, k), where it appears to have filled a zone in an incised design, below 2 horizontal lines incised around the rim.

Punctate applied fillets (cf. Fig. 52, n, o) are found only on a body sherd; the fillet has an incised line as a border.

Raised ovals, made by pushing out the vessel wall from the interior with a finger, with the ovals emphasized by an incised line (cf. Fig. 52, u); these are found on 1 rim sherd and 6 body sherds. The rim sherd apparently had the ovals alternating with short horizontal rows of punctations, and vertical finger impressions in a row below (Fig. 54, l).

Vertical finger impressions are on 2 rim sherds and a body sherd that have rows of punctations, and on a rim sherd with raised ovals and punctations (Fig. 54, c, l); in the latter case, short vertical lines were incised between each finger impression.

Frequency: 219 rim sherds, 44 decorated body sherds.

Remarks: 4 sherds have holes punched through the wet clay from the exterior. Undecorated rim sherds: 1 has a hole 2.5 cm. below the lip edge; another has 2 holes 2.5 cm. apart punched 2.0 cm. below the lip. Rim sherds with incised horizontal lines below the lip: 1 extra-heavy sherd has 2 holes 3 cm. apart punched 3 cm. below the lip. Rim sherds with rows of diagonal lines below lip: 1 extra-heavy sherd has a hole punched 4.5 cm. below the lip.

Handles: Rim sherd with horizontal row of punctations below lip (Fig. 54, a, b): 2 horizontal loop handles, placed on opposite sides of the orifice, 7 and 8 cm. respectively below the lip. They are 6 cm. long over-all, rise 2 cm., and have an opening that admits one small finger (or more likely a cord). Construction is 2 rods of clay welded together, the ends inserted into hollow stubs welded to the vessel surface. (See also handles on slipless sherds, p. 36.)

Fig. 42. NECKLESS-JAR PROFILES
(See also Fig. 54.)
PIT 38: SLIPLESS SHERDS

POT-RESTS OR INCENSARIOS (Fig. 43)

*Form:* Shallow dish (originally with a hole in the center?) set on cylindrical support. 1 has a raised ridge running from the lip toward the center.

*Size:* Exterior lip diameters: 18, 20, and 24 cm.

*Surface:* Only 1 showed any signs of smudging, and that only on the inner surface of the dish.

*Frequency:* 7.


SLIPLESS SHERDS

These sherds now have no trace of a slip, although most are smoothed enough that it is probable they once had one. Others might have been made without slip originally. 13% seem to show some smudging.

VERTICAL-WALL BOWLS

*Form:* See White Monochrome (p. 25).

*Size:* Exterior lip diameters: 14, 16, 16, 22, and 28 cm.

*Decoration:* 2 sherds have 1 incised line on the exterior just below the lip; 1 has 2 incised lines.

*Frequency:* 5.

FLARING-WALL BOWLS, DIRECT RIM

*Form:* See White Monochrome (p. 25); 2 preserve portion of flat base.

*Size:* Exterior lip diameters: 22, 28, 32, 44, 52, and 54 cm. 2 preserve portion of flat base: diameters ?, heights 4.5 and 4.2 cm.

*Frequency:* 9.

FLARING-WALL BOWLS, EXTERIORLY THICKENED RIM

*Form:* See Red-and-white Bichrome (p. 32).

*Size:* Exterior lip diameters: 22 and 24 cm.

*Surface:* 1 sherd is smudged on the interior and on the exterior of the rim.

*Frequency:* 2.

FLARING-WALL BOWLS, EVERTED RIM

*Form:* See White Monochrome and Red-and-white Bichrome (pp. 26, 32).

Size: Exterior lip diameters: 34, 38, and 46 cm.

*Surface:* 2 sherds are smudged on the interior and upper surface of the rim.

*Decoration:* 3 sherds have 2 incised lines on the upper surface of the everted rim; 1 has a single line.

*Frequency:* 6.

SHALLOW DISH (Fig. 44)

*Form:* Shallow, rudely made dish with rounded base.

*Size:* The exterior lip diameter is 12 cm., height 2.7 cm.

*Frequency:* 1.

SHALLOW CONVEX-WALL BOWL (Fig. 45)

*Form:* Convex-wall bowls with flat base. 1 has a narrow everted decorative rim. Both preserve portion of flat base.

*Size:* Exterior lip diameter 22 cm., height 5.2 cm.; diameter 18 cm., height 4.5 cm.

*Decoration:* 1 has 2 incised lines on the upper surface of the everted rim; the lip edge is notched.

*Frequency:* 2.
RESTRICTED CONVEX-WALL BOWLS (Fig. 46)
Form: Incurved rim; rim thickened and directed upward.
Size: Exterior lip diameters: 22 and 24 cm.
Decoration: 1 has incised vertical lines; the other has scrape incised vertical lines and vertical rows of rude, very lightly incised zigzag lines.
Frequency: 2.

Fig. 47. COMPOSITE BOWL

COMPOSITE BOWL (Fig. 47)
Form: Restricted bowl with a sharp angle in the wall, slightly thickened rim.
Size: Exterior lip diameter: 22 cm. (?).
Frequency: 1.

JAR NECKS
Form: Vertical jar necks, 1 of which is rather strongly concave in profile, and 2 of which are strongly outcurving.
Size: Exterior lip diameters: 20 (height 2.5), 16 (height 5), 15 (height 2), 16 (height 2.5), 22 (height 4) cm., and 1 is 4 cm. high.
Decoration: 1 has curved incised lines on the shoulder; 1 has rocker stamping on the flattened shoulder (Fig. 55).
Frequency: 11.

FLAT BASES, VERTICAL WALL
Form: Flat bases with part of the vertical wall preserved. They are probably from cylindrical bowls, though some may have outcurved farther up.
Size: Exterior base diameters: 12, 14, 16, 16, 18, 18, 18, 18, 20, 20, and 22 cm. Thickness averages 3 mm. to 6 mm.
Decoration: 1 sherd has vertical lines leading up from the base and fragments of other lines, once probably a pattern.
Frequency: 12.

Fig. 48. LUG HANDLE

HANDLES (these specimens may belong to unslipped neckless jars)
a. Lug handle, 4.5 cm. long, projecting only 1 cm. The form of the vessel is unknown, but the sherd is strongly curved.
b. Lug handle, 5.5 cm. long, projecting 2 cm. The form of the vessel is unknown. (Fig. 48)
c. 2 loop handles, made of 2 rods welded together and stuck to the vessel surface. Fragments only.
d. Loop handle, made of 2 rods welded together and inserted into hollow stubs on the vessel surface. (Cf. Fig. 54, b)

POLISHED-SLIP SHERDS
In the period represented by the Pit 50 collection, the white slip often received a very
light polish, and very rarely a good polish; the red also received a very light polish, but infrequently. In the Pit 38 period also, the white slip sometimes was very lightly polished. But the polish never was brilliant, and matte surfaces are by far the more common in both periods.

The sherds described in this section have highly polished slips. Colors include orange, red, brown, and black, all of which intergrade; the variations are described under “surface.” They are included together because I believe most of them to be intrusive from later periods. Nevertheless, there is a hint in the data that an attribute seriation may show some continuity between the Pit 38 period and later periods. It is possible that polished slips were made or imported in small quantities at this time.

**Vertical-Wall Bowls**
- **Form:** See White Monochrome (p. 25); slightly convex profile.
- **Size:** Exterior lip diameter: 12 cm.
- **Surface:** Orange slip on the interior and exterior.
- **Frequency:** 1.

**Flaring-Wall Bowls, Direct Rim**
- **Form:** Flat-base flaring-wall bowls.
- **Size:** Exterior lip diameters: 18 and 44 cm.
- **Surface:** Orange slip on the interior and exterior; 1 sherd is slightly smudged on the interior.
- **Frequency:** 2.

**Flaring-Wall Bowls, Exteriorly Thickened Rim**
- **Form:** See Red-and-white Bichrome (p. 32).
- **Size:** Exterior lip diameter: 38 cm.
- **Surface:** Orange slip on the interior and exterior.
- **Decoration:** 2 incised lines on the interior just below the lip.
- **Frequency:** 1.

**Outcurving-Wall Bowls**
- **Form:** Flat-base, outcurving-wall bowls with direct rim.
- **Size:** Exterior lip diameters: 24, 26, 28, and 40 cm.
- **Surface:** 1 has brown slip on the interior, slipless exterior; 2 have orange slip on the interior and exterior; 2 have red slip on the exterior, brown slip on the interior.
- **Decoration:** 4 have 2 horizontal incised lines on the interior just below the lip (1 has the upper line broken, the ends turning to the lip edge with 2 vertical lines between).
- **Frequency:** 5.

**Restricted Convex-Wall Bowls**
- **Form:** See White Monochrome (p. 28); 1 with vertical rim.
- **Size:** Exterior lip diameters: 28 and 36 cm.
- **Surface:** Orange slip on the interior and exterior.
- **Frequency:** 2.

**Composite Bowl**
- **Form:** Shallow restricted bowl with a sharp angle in the wall.
- **Size:** ?
- **Surface:** Slipped on the interior and exterior; the color on both sides ranges through orange, red, and brown.
- **Frequency:** 1.
JAR NECKS (Fig. 50)
Form: Necks of jars; short and strongly outflaring.
Size: Exterior lip diameters: 12, 20, 20, and 26 cm.
Surface: 3 have red exterior and interior (interior of 1 is smudged (?) black); 3 have orange-red exterior and interior; 1 has orange exterior and interior; 3 have orange exterior, slipless interior (these sherds are not complete up to the rim).
Frequency: 10.

NECKLESS JARS
Form: Jars or ollas without necks.
Size: Interior lip diameters: 16, 20, and 30 cm.
Surface: Like the unslipped sherds, but with traces of polished red slip around the rim.
Decoration: 3 have 1 incised line around the rim (1 has a pendent vertical line).
Frequency: 3.

FLAT BASES, OUTCURVING WALL
Form: Flat bases, preserving part of wall which inclines outward.
Size: Exterior base diameters: 20 and 22 cm.
Surface: 1 has slipped red exterior, slipless interior; 1 has slipped red interior and exterior; 1 has slipped orange exterior, black-brown interior.
Frequency: 3.

ARTIFACTS
a. WORKED SHERDS: a decorated sherd, vessel shape unknown, had one edge ground off straight (Fig. 36, g). In addition, there are 4 sherds worked into disks: catalog no. 1715 has a hole drilled through the center (sherd diameter 5 cm., white slip on both surfaces, 1 surface smudged); catalog no. 1718 has no center hole (sherd diameter 3 cm., white slip on both surfaces).
Catalog no. 1719 is not a sherd, but was specially modeled; it is 5 cm. diameter, 1.5 to 2.0 cm. thick, and has a large hole (1.5 cm. diameter) in the center.
b. FIGURINE FRAGMENTS, 8 pieces of modeled arms and legs (catalog nos. 405, 1720a-1720g). 2 are slipless, and 6 have white slip. 1 is hollow, and may be a decoration attached to a vessel. 1 is a pair of legs of a large seated figurine.

c. STONE FIGURINE HEAD (catalog no. 406). No facial features are represented, but hair (?) and earplugs are indicated. It is 5.5 by 6.0 cm., 4.5 cm. thick. (Fig. 51)
d. POTTERY CYLINDERS, 2 fragments (catalog nos. 1721a, 1721b). The one which still has part of the rim preserved is ca. 6 cm. exterior diameter, 3 cm. interior diameter; the fragment is 8 cm. long, and has white slip on the exterior and interior. The other is ca. 6 cm. exterior diameter, 2.5 cm. interior diameter, 4.5 cm. long, and is slipless. Use unknown.
e. STONE ROD FRAGMENT (catalog no. 1722). It is 6 cm. long, 1 cm. diameter. Use unknown.
f. FLAT SHALE PLAQUE (catalog no. 1723). Two adjoining edges, which meet at a right angle, are cut straight; the other edges are broken. The fragment measures 6.5 by 10.5 cm., 0.6 cm. thick. Use unknown.
DISCUSSION

STRATIGRAPHY AND THE NATURE OF THE COLLECTIONS

When found in stratigraphic relationships, the two pottery complexes from Chiapa de Corzo described in this report are always overlying sterile sand and underlying later deposits. These later deposits are characterized by highly polished white, orange, red, brown, and black slips (some with a “waxy” feel), more variety in decoration, and more complex silhouettes, including lip and basal flanges, spouts, and vessel supports.

As for the positions of the two early deposits relative to each other, Lowe has made spot analyses of other stratigraphic tests: when both are found in the same excavation, the pottery characteristic of the Pit 50 area collection is always underlying that characteristic of Pit 38. In accord with the ceramic program (see pp. 1-2), the lower levels of Pits 50 and 38 were chosen by Lowe for intensive description and publication because in the field they seemed to represent relatively “pure” samples of each pottery complex as a basis for defining periods. The sequence and relative position of the Pit 50 and Pit 38 complexes at Chiapa de Corzo will be demonstrated more clearly in due course with the publication of data from other test pits.

The most significant characteristics of the pottery from the two collections can be summarized briefly:

A. TRAITS FREQUENT IN PIT 50 OR IN PIT 38
   1. Shallow, flat-base bowls
      a. Vertical-wall, in white monochrome; common in both periods
      b. Flaring-wall; common only in Pit 50
         1. Direct rim, in monochrome white or bichrome with red interior
         2. Exteriorty thickened rim or everted rim, usually red exterior and white interior, or monochrome white; smudging frequent.
      c. Outcurving-wall, in white monochrome; Pit 38 only, abundant
   2. Neckless jars, unslipped; very common in both periods
   3. Jar necks, in white monochrome; slightly more abundant in Pit 38
   4. White monochrome, nearly all shapes; common in both periods (tendency toward grayer paste and flatter white color in outcurving-wall bowls of Pit 38)
   5. Red-and-white bichrome, usually flaring-wall bowls; common only in Pit 50
   6. Smudging; common only in Pit 50
   7. Horizontal lines, usually one or two incised below lip; very common on white monochrome vessels in Pit 38, rare in Pit 50
   8. Incised patterns on white monochrome; common only in Pit 38

B. TRAITS RARE BOTH IN PIT 50 AND PIT 38
   (some possibly intrusive)
   1. Large vertical-wall bowls with thick everted rim
   2. Recurved bowls
   3. Everted irregularly shaped decorative rims, some incised
   4. Streaky white slip, perhaps intended as decoration
   5. Painting in stripes (?)
   6. Punctation on neckless jars
   7. Rocker stamping on neckless jars (and on a necked jar shoulder, Pit 38); more common in Pit 50
   8. Notched or punctate applied fillets on neckless jars
   9. Raised ovals on neckless jars
   10. Carved decoration
   11. Suspension holes on neckless jars
   12. Hand-modeled figurines

C. TRAITS RARE AND EXCLUSIVE IN PIT 50
   1. A thick vessel with circles pressed into surface as decoration
   2. A multi-compartmented bowl or jar

D. TRAITS RARE AND EXCLUSIVE IN PIT 38
   (some possibly intrusive)
   1. Shallow dish
   2. Shallow convex-wall bowl
   3. Restricted convex-wall bowl
   4. Composite bowl
   5. Concave bases
   6. Horizontal handles: lug, or double rod loop, on neckless jars
7. Pot-rest or incensario
8. Scrape incising
9. Vertical finger impressions, on neckless jars
10. Highly polished colored slips
11. Perforated or partly perforated sherd disks

The unslipped neckless jars seem to be the same in both periods, except that the kinds of decoration differ in proportionate frequency: red paint and raking are more abundant in the Pit 50 period, whereas horizontal incised lines below the lip, pattern incising, and punctation are more frequent in the Pit 38 period. There seems to be no significant difference in proportions of the rare applied fillets and raised oval decoration, but rocker stamping is slightly more abundant in Pit 50. Neckless jars are the only vessel shape known to have been modified for suspension—holes punched below the lip occur in both periods, but the small handles are only in the Pit 38 collection.

Similarities between the two collections suggest that certain Pit 50 period features continued to be made in the Pit 38 period: for example, the flaring-wall bowls are nearly identical in form and surface treatment in both collections. The difficulty is that a thin layer of Pit 50 period deposit may have underlain the Pit 38 deposit; if so, it may have been mixed with the later material during the excavation or else at the time of deposit of the Pit 38 period sherds.

It should be emphasized that there is no justification at present for simply subtracting the Pit 50 period ceramic features from the Pit 38 collection in order to define the ceramic character of a more “pure” Pit 38 period. Nevertheless, the one other collection from this general period that I am familiar with (Pit 11, lower two levels) contains only the traits that are listed above in A as common in Pit 38; the rarer traits in B and D, as well as Pit 50 characteristics such as red slip and flaring-wall bowls, are absent. However, the sample is only 500 sherds that had been selected out by another staff member a year earlier. (The collection also included two white-slipped effigy vessels—an oval bowl representing a squash, and another with a face modeled on the side.) This sample is a hint, however, that the Pit 38 collection had become mixed in some way with Pit 50 period material, or else is near a point of transition between two periods. The exact nature of the Pit 38 period in terms both of content and of its relationship to the earlier period remains to be determined.

The Pit 50 collection is less likely to have been mixed with later deposits by the excavation procedure, as its greater homogeneity suggests, because the point of transition between the upper and lower ceramic complexes occurred in a level higher than those levels chosen for analysis (see “Excavation and Stratigraphy,” p. 4). On the other hand, in Pit 38 the point of contact between the lower ceramic complex and the later fill is included in this collection (see “Excavation and Stratigraphy,” p. 19). Thus mixture with the overlying deposits may account for the presence of such traits as the highly polished colored slips and perhaps some other rare features exclusive to the Pit 38 collection such as the concave bases and other odd shapes. More controlled excavation will provide an excellent opportunity to answer these questions by some such method as attribute seriation (Dixon, 1956).

Even though we do not yet know precisely the character of the Pit 38 period and of the transition between the two complexes, it is safe to state that they are sufficiently different to demonstrate that we are dealing with two periods, and at the same time are sufficiently similar that the amount of time separating them cannot be considered great. We can also assume that there was some continuity of ceramic tradition between them, with nothing to suggest sudden strong foreign influences. The two periods may well represent chance-selected collections from somewhere in a continuing tradition. Certainly the next later period, with its great differences in shapes, in colors, in decoration, and in slip characteristics, represents a much more drastic change, although again there is some suggestion of transition between the periods (see “Polished-Slip Sherds,” pp. 36-38). In comparison with the whole ceramic column at Chiapa de Corzo, the Pit 50 and Pit 38 collections might come to be considered as two subdivisions of one period.
RADIOCARBON DATES

Radiocarbon dates from Chiapa de Corzo and from the rest of Middle America are still so few that they help in only a general way. Below are the dates from Chiapa de Corzo available at this time (data furnished by T. S. Ferguson and G. W. Lowe, personal communications, March-April, 1958).

The dates GRO 1172 and GRO 1512 from Pit 38 are the same carbon sample, run twice by the Rijks University laboratory. The L-427 date is the same sample again, submitted as a check to the Lamont Geological Observatory (Columbia University). Both laboratories used the same counting method, CO2 gas in a proportional counter. The three tests are in essential agreement.

Interpretation of the radiocarbon dates from Pit 38 depends (1) on stratigraphy, and (2) on the interpretation of the ceramic collection itself. According to Lowe, the carbon sample was "on sterile sand at base of sherd deposit." This could mean that the date marks the beginning of the Pit 38 ceramic complex simply as described above—a new complex that preserves in minor quantities some Pit 50 period characteristics, or a transitional phase between a Pit 50 period and a "pure" Pit 38 period. However, the date also could mark simply a point of time within the Pit 50 period, if the suggestion made above is correct that the Pit 38 period sherds were deposited on top of a thin layer of Pit 50 period sherds.

Lowe states that the Pit 50 carbon sample came from "an area of burnt earth and carbon" in level 6 of Trench 50N (3.40 to 3.70 m. below the surface). This might suggest that the date was from neither the beginning nor the end of the Pit 50 period if the deposit could be demonstrated to have built up gradually over a period of time. This has not been established, however; in fact, Lowe has suggested the deposit was purposeful fill. There is an outside chance that the carbon may have become associated with the Pit 50 sherds during their redeposition and therefore is not contemporary with them, but this seems unlikely. We can only conclude that the Pit 50 carbon date probably falls sometime within the span of the Pit 50 period.

It should be kept in mind that the expressed range for each date means simply that there are sixty-eight out of a hundred chances that the true date of the sample does lie somewhere within this range, and that the chances that the true date lies in the center of the range are not great enough to warrant considering. For this reason, calendar dates are expressed in terms of the ranges rather than the central dates.

To summarize briefly, then, there is no information on when the Pit 50 period began, but a point in time from somewhere in the bulk of the Pit 50 ceramic period probably falls between 1150 and 950 B.C.; this period may have lasted at least until between 950 and 750 B.C. The bulk of the Pit 38 period must date after 750 B.C., and almost certainly ended sometime before 400 or 300 B.C.*

* Author's Note (September, 1959): A letter from the Rijks University laboratory to Mr. T. S. Ferguson (dated March 31, 1959) indicates that because of the Suess effect each radiocarbon date from that laboratory may have to be revised to 240 years earlier (the amount of the correction is still tentative). At the remote period of the Pit 50 and Pit 38 dates, the revision does not at present seem particularly significant archeologically; note that there is now a disagreement with the Lamont test (L-427).

<table>
<thead>
<tr>
<th>LABORATORY SAMPLE NO.</th>
<th>PERIOD AT CHIAPA DE CORZO</th>
<th>YEARS BEFORE PRESENT</th>
<th>CALENDRIICAL DATE: RANGE WITHIN EXPRESSED STATISTICAL ERROR</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRO 1589</td>
<td>Protoclassic</td>
<td>1680 ± 45</td>
<td>A.D. 233 — 323</td>
</tr>
<tr>
<td>GRO 1525</td>
<td>Post-Pit 38, earlier</td>
<td>1930 ± 50</td>
<td>B.C. 23 — 77 A.D.</td>
</tr>
<tr>
<td></td>
<td>than Protoclassic</td>
<td>do.</td>
<td>233 — 113 B.C.</td>
</tr>
<tr>
<td></td>
<td>do.</td>
<td>2130 ± 60</td>
<td>357 — 267 B.C.</td>
</tr>
<tr>
<td></td>
<td>do.</td>
<td>2270 ± 45</td>
<td></td>
</tr>
<tr>
<td>GRO 1172</td>
<td>Pit 38 period (?)</td>
<td>2885 ± 60</td>
<td>993 — 873 B.C.</td>
</tr>
<tr>
<td>GRO 1512</td>
<td>do.</td>
<td>2770 ± 50</td>
<td>863 — 763 B.C.</td>
</tr>
<tr>
<td>L-427</td>
<td>do.</td>
<td>2770 ± 90</td>
<td>902 — 722 B.C.</td>
</tr>
<tr>
<td>GRO 774</td>
<td>Pit 50 period</td>
<td>3010 ± 100</td>
<td>1152 — 955 B.C.</td>
</tr>
</tbody>
</table>
COMPARISONS

In Middle America, certain pottery sequences have been referred to together with a general name such as Preclassic, Archaic, Middle Cultures, Developmental, or Formative. These occur stratigraphically earlier than a horizon which is usually considered to mark the beginnings of the great flourishing of the “Classic” civilizations — the Teotihuacan of central Mexico, the Zapotec of Oaxaca, and the Maya in the lowlands of Guatemala and the Yucatan Peninsula. Most of the elements so spectacularly developed in the Classic period—stone temples and large ceremonial centers, hieroglyphic writing and astronomy, elaborate sculpture and other highly developed arts — all had their beginnings in the earlier periods and are clearly recognizable in the later part of the Preclassic. The transition between the Preclassic and Classic, often called the Protoclassic, was generally well under way by A.D. 1. The earliest known phases of the Preclassic go back at least to 1500 B.C.

There are three recent studies which make a general survey of the literature in an exhaustive effort to correlate the various local Preclassic ceramic sequences by tracing the distribution of specific ceramic traits over wide areas; Wauchope, 1950; MacNeish, 1954; and Sorenson, 1955. In addition, there are other correlations, cited by these authors, in individual site reports. The present paper is not the place to discuss or modify the various schemes—the non-specialist is urged to see the studies mentioned above in order to understand more clearly the place of the ceramics reported here in Middle American archeology. Only my current impressions—not “conclusions” in any sense—are presented below.

There are two deductions to be drawn immediately from the Chiapa de Corzo collections. First, there is no question that the Pit 50 and Pit 38 deposits are Preclassic, as shown by their conformity to widely distributed characteristics on this broad time horizon, such as monochrome and some bichrome pottery, usual lack of vessel supports, pottery decoration mainly by incising or by some other form of surface manipulation, and hand-modeled figurines. Second, both periods are earlier than the Protoclassic because they lack all the characteristics of this period and because these characteristics definitely occur stratigraphical-

ly later at Chiapa de Corzo (see Lowe, 1957; Dixon, 1958).

The difficult problem is where the Pit 50 and Pit 38 periods fit in relation to the earlier Preclassic periods known from other areas. The problem is made difficult because of the following factors: (1) there is an initial confusion because the various published schemes of correlation of other sequences are not in agreement, and the Chiapas material cannot yet be correlated securely enough with them to resolve the differences; (2) for much of the material, published descriptions of ceramic traits are not sufficiently clear for adequate comparison; (3) each local ceramic sequence represents a tradition with its own patterns of lag, survivals, inventions, and selective borrowing; and (4) in view of the latter point, problems of weighing the relative importance of ceramic traits arise when conflicting interpretations are possible. Discussion of comparisons with the early Chiapa de Corzo sequence will begin with comments on what has been published previously.

It is clear that the post-Pit-38 ceramics of Chiapa de Corzo have strong similarities with the Mamom and Chichen pottery of Uaxactun. In the only notes published so far on the ceramic sequence at Chiapa de Corzo, Lowe (1957: 16) has stated that two ceramic periods following the Pit 38 period are equivalent to or contemporaneous with the Mamom and Chichen periods. Lowe made these preliminary observations in the field, but as yet there has been no objective demonstration that there is such a differentiation of periods at Chiapa de Corzo or that Mamom and Chichen similarities are represented in sequence there. In other words, until specific studies are made to demonstrate the point, it is conceivable that Mamom and Chichen similarities appeared together at Chiapa de Corzo, perhaps at an early Chichen time level. But even assuming that both Mamom and Chichen similarities do occur in proper sequence in the ceramics at Chiapa de Corzo, as Lowe’s observations in the field suggest, the arrival of these similarities (from whatever source) could have been delayed until very late Mamom times, as far as we now know.

Thus we are left with the following problem: although it is clear that the Pit 50 and Pit 38 periods are Pre-Mamom (or Pre-Chi-
cane) at Chiapa de Corzo itself, it does not mean that they were earlier than the total time span of the Mamom and Chicanel periods of the central Maya area. This contradicts Lowe’s statement (1957: 16) that the Pit 38 period “appears to resemble earliest Mamom of Uaxactun.” (This was written before the Pit 38 sherds had been described.) Comparison shows that the Pit 38 period sherds are no more similar to the pottery in the earliest levels of Pit E4 at Uaxactun (Smith, 1955: 14) than they are to the rest of the Mamom pottery.*

This problem is complicated further because we do not yet know when and where the Mamom complex at Uaxactun originated. Some people feel that it is as early as Las Charcas in the Guatemala highlands, which may date at least to 1500 B.C.; this leaves a tremendous time span for Mamom and Chicanel, a thousand years or more. Others, however, place the beginning of Mamom later, perhaps sometime between 800 and 500 B.C. Good arguments support both opinions, though neither is entirely satisfactory. If the Mamom pottery as represented at Uaxactun evolved there or elsewhere out of an earlier complex, it might well have been from something very much like the ceramics in the early periods at Chiapa de Corzo; thus, the few similarities between the Pit 50 and Pit 38 pottery and the Mamom pottery could represent survivals in Mamom of a Pre-Mamom period. If, on the other hand, the presently known Mamom pottery is earlier than or contemporaneous with the Pit 50 or Pit 38 periods, the similarities could be due to minor influences common to the two areas, with strong influences only after the Pit 38 period.

Therefore, until we know more of the real time span and content of the Mamom and Chicanel ceramic tradition, we are left with the same two possibilities: (1) that the Pit 50 and Pit 38 deposits are earlier than the Mamom period at Uaxactun, or (2) that they are in part contemporaneous with Mamom and perhaps even with part of Chicanel, but more or less isolated from foreign ceramic influences. I have discussed the Uaxactun and Chiapa de Corzo comparisons at length here only because they have been discussed in print before. Similar problems exist, of course, in comparisons with the other areas; there is no point in going into them extensively in this report.

The most satisfying solution would be to find in the pottery sequence of another better-known area a ceramic complex that resembles closely the two early ones in Chiapa de Corzo. Unfortunately, and as would be expected considering the intense regional specialization of pottery in Middle America, there is no such resemblance as far as published data show. This probably indicates that the Chiapa de Corzo people had developed a local tradition and were making pottery without paying much attention to what was going on in other regions. Of course, there may be a strong tie-in with the as-yet-unpublished Kaminaljuyu sequence, and there may well be a gradual transition from the Guatemala highlands or Pacific Coast, through central Chiapas, and toward Tehuantepec and central Oaxaca or the Gulf Coast.

However, at the present time, the only alternative to waiting for the excavation of strategic sites, the detailed description of the rest of the Chiapa de Corzo ceramic sequence, and the detailed trait-distribution studies, is to give some suggestions based on impressions of general ceramic configurations as well as distributions of specific traits. There are two major biases: (1) I tend to emphasize shape and decoration techniques more than slip colors, surface finish, or paste; and (2) because of the likely possibility that the ceramics of Pits 50 and 38 were relatively isolated from strong outside influences, I give more weight in my comparisons to traits present than to traits absent.

To express these comparisons as briefly as possible, the Pit 50 and Pit 38 sherd collections show some similarities to the material in the following places and periods (see map, frontispiece):

- Lower Tres Zapotes and Middle Tres Zapotes; La Venta (in southern Veracruz and western Tabasco) (Drucker, 1943, 1952)
- Tlatilco (in the central Mexican plateau) (Porter, 1953)
- Mamom or early Chicanel (at Uaxactun, central lowland Maya) (Smith, 1955; Ricketson and Ricketson, 1937)

* Ed. note: Lowe confirms that the 1957 statement was in error.
d. Yojoa Monochrome; Playa de los Muer­
tos; Ulua Bichrome; Yarumela I-III
(all in lowland Honduras) (Strong,
Kidder, and Paul, 1938; Canby, 1951)
e. Kaminaljuyu (in highland Guatemala):
the only specific similarity I can find
with the Kaminaljuyu sequence is a
Pit 38 white bowl (Fig. 24, f) and
some Verbena White bowls (Shook and
Kidder, 1952: Fig. 76, e, f). The rest of
the Verbena (now "Miraflores") ma­
terial resembles more the post-Pit 38
ceramics. I am not familiar enough
with earlier Kaminaljuyu phases to
make comparisons.
f. Chiapas in general: The Pit 38 and Pit
50 ceramics are earlier than the earliest
ceramics reported elsewhere in Chiapas
(King, 1955; Shook, 1956; however, see
Drucker, 1948: 165-166).

My guess is that the Pit 50 and Pit 38 sherds
fall somewhere in the time span of the periods
indicated above. I see similarities in some
general traits and a few specific traits in each
of these periods, but no certain identities, no
clear duplication of the recognizable ceramic
trends at Chiapa de Corzo, and no strong
similarities in whole complexes. From pub­
lished data only, the La Venta pottery
impresses me as more similar to the Pit 50 and
Pit 38 ceramics and figurines, though the dif­
ferences between the complexes appear to be
enormous. I make no suggestions of specific
close connections. It is worth noting that the
rarer traits in both periods, including some
that occur exclusively in Pit 38, are among
the ones that point most strongly to the upper
end of the indicated time span; the possibility
of mixing from later deposits in each pit has
been discussed above. The more general traits,
and absence of such traits as the Usulutan
technique and polished slips which are abun­
dant in post–Pit 38 deposits, suggest an earlier
time or else a high degree of isolation.

The post–Pit 38 ceramics at Chiapa de
Corzo show far greater similarities to some of
the periods named above, and in some cases—
especially the Gulf Coast and central lowland
Maya pottery this impression is very strong.
I do not think there are any specific resem­
blances to the Monte Alban pottery sequence
until after the Pit 38 period; this may in part
be due to my unfamiliarity with the Oaxaca
collections. In any case, after the Pit 38
period there was much more elaboration of
locally made pottery, obviously inspired from
other areas, and much more trade.

The above comparisons were made com­
pletely without reference to the radiocarbon
dates, which was the last section of this report
to be written. The radiocarbon dates are
essentially in agreement with the comparative
evidence, however, and even serve to reinforce
the suggestion that the two early Chiapa de
Corzo periods are indeed well along in the
Preclassic, probably early in what is usually
regarded as the Middle Preclassic stage, and
represent a ceramic tradition somewhat iso­
lated from the more elaborate ceramic com­
plexes found in other areas of Middle America
on the same time level.*

**SUMMARY**

The Pit 50 and Pit 38 collections are both
earlier than any other remains at Chiapa de
Corzo, though earlier horizons may still await
the archeological shovel. The Pit 50 period
is characterized mainly by shallow flat-base
bowls with vertical or flaring walls, in white
monochrome or red-and-white bichrome
(sometimes smudged), by unslipped neckless

* AUTHOR'S NOTE (September, 1959): Since the above
section was written, Mr. Bruce Warren of the N.W.A.F.
staff has made more detailed comparisons with the
ceramics of other areas. My impressionistic suggestions
have been confirmed and augmented by Warren.
Warren has also examined pottery from the Monte
Alban sequence and finds similarities with Monte
Alban I beginning as early as the Pit 38 period. There
still is no tie-in of the Pit 50 or Pit 38 collections with
the Kaminaljuyu sequence.

The recent excavations by Michael Coe at La Vic­
toria near the Pacific Coast of Guatemala (not far from
the Chiapas border) are especially important. Coe (in
correspondence) and Warren (in conversation) have
suggested that the Ocos Phase at La Victoria is very
similar to the Pit 50 collection and that the Conchas I
Phase is similar to the Pit 38 collection. I examined
very briefly Coe's material in the National Museum in
Guatemala City in September, 1959; I do not feel the
Ocos ceramics are very much like the Pit 38 collection
in detail, but I agree that there is a strong similarity
between Conchas I and Pit 38 at Chiapa de Corzo.
Publication of the La Victoria sequence and of War­
ren's detailed comparative analyses will do much to
clarify the problem.

(See Warren's preliminary report "New Discoreries
in Chiapas, Southern Mexico," *Archaeology, Vol. 12,
No. 2, 98-105, 1959.*)
jars, and by white monochrome jars with necks. Ceramics of the Pit 38 period are of essentially the same simple character, but with a substitution of outcurving-wall bowls for flaring-wall bowls, an increase in incised decoration, and more variety of vessel shapes of minor importance; there is a decrease in red- and-white bichrome and in smudging. This description is based on the study of trash deposits—the discovery of a few well-stocked graves might add to the range and complexity of both the pottery and artifacts.

The relatively homogeneous Pit 50 collection can be considered a good unmixed sample of a pottery complex representative of a particular time span. The precise nature of the Pit 38 collection is not known—it may represent essentially a later period with survivals of older traits; it may in part be a stage in local ceramic evolution, a transition between two different periods; or it may be a later complex with a stratum of earlier sherds mixed in. All three factors may have played a part in the make-up of the Pit 38 collection, but I would guess the latter possibility deserves the most emphasis.

The radiocarbon samples do not give the date of the beginning of the Pit 50 period, but it may have been well under way by around 1000 B.C. The bulk of the Pit 38 period probably dates somewhere between 750 and 400 B.C., but its beginning and end may or may not be within this time span. Although the Pit 50 period may have begun earlier, both periods seem to fit most comfortably early in the Middle Preclassic stage.

The early periods at Chiapa de Corzo seem to represent a rather backward, isolated, local ceramic tradition, probably related to a series of similar traditions in southern Mexico. Some of these local traditions became more complex and elaborate, notably the Olmec–La Venta, with its sophisticated, highly influential art style.

With so little excavation in the earliest periods at Chiapa de Corzo, there is still not much direct evidence for the way of life of the early Chiapa de Corzo people. However, they must have been basically very similar to their better-known contemporaries elsewhere. The simple basin metates are particularly interesting. The stone reamer and the stone figurine head are also noteworthy. In other excavations at Chiapa de Corzo, some evidence of simple architecture has been found associated with ceramics of both the Pit 50 and Pit 38 periods; but it is still not known if these constructions represent ceremonial building or not. The figurines and incense burners (?) suggest a religious complex similar to those found elsewhere at the same time. There is no evidence as yet of trade into Chiapa de Corzo, and it is unlikely that this rather poor local pottery was traded widely to other sites, except perhaps to neighboring communities that were especially hard up for pots.

Unless some future discovery of rich burial offerings tells us differently, the Pit 50 and Pit 38 period people apparently had little interest in the ceramic arts, and only conformed to the minimum standards for Middle American pottery at this time. They must have been aware of ceramic progress elsewhere, but were either isolated from strong influences or were rather conservative and felt it was better to “Be not the first by whom the new are tried, / Nor yet the last to lay the old aside.”

Their post-Pit 38 descendants, however, became more interested in what was going on around them, especially in Oaxaca, on the southern Gulf Coast, and in the Maya area. They borrowed ideas from other peoples, varied their own products, and began trading widely. They never did achieve the high cultural level of some of their neighbors, but at least they made the archeologist’s task much easier.

Present interpretations are of course very tentative. Undoubtedly many surprises await further excavation in these early periods, and some important modifications can be expected to result from future work in the ceramic program at Chiapa de Corzo.
GLOSSARY

In this simple analysis, it was possible to avoid most of the highly technical terms often employed in pottery analysis, and still make descriptions sufficiently clear. Even the terms "ware" and "type," customarily found in ceramic reports, were not needed, though the data are presented in such a way that the reader can easily construct his own wares and types if he finds any use for them at this stage of the work (see pp. 1-2). The few terms listed below are selected for definition because of special usages, because their meaning is perhaps not immediately apparent, or because they have sometimes been employed in different ways by various other writers. Terms not defined here can be found in Shepard, 1956, which is the best text on the study of pottery from the archaeological point of view.

**Body.** The part of a vessel below the rim or below the neck.

**Composite Bowl.** A restricted bowl with a sharp angle separating the upper and lower parts of the vessel wall (Figs. 32 and 47).

**Direct Rim.** A rim which is a simple continuation of the vessel wall to the lip, not differentiated from the rest of the vessel wall (Fig. 1, c).

**Everted Rim.** A rim which is differentiated from the vessel wall, either strongly curved or angled outward (Fig. 1, e).

**Flaring-wall.** A straight bowl wall which is inclined diagonally outward (Fig. 1, d).

**Lip.** The top or outer edge of the rim.

**Neckless Jar.** A simple globular olla without a neck or any prominent modification of the rim; the orifice is very restricted (Fig. 1, a). (In other studies of Middle American pottery similar vessels have sometimes been called "seed jars," a term derived from the southwestern United States. However, this term implies a functional interpretation which is far from proved, and the Chiapas specimens lack the flat or depressed rim which gives the Southwestern "seed jar" its characteristic shape.)

**Outcurving-wall.** A curved (concave) bowl wall which is inclined diagonally outward (Fig. 22, b).

**Period, or Ceramic Period.** A flexible term, referring simply to a span of time of unknown duration, distinguishable from another span of time (not excluding the possibility of overlapping); the term is also a short way to refer to a ceramic complex, not finally defined, with emphasis on the fact that it represents a particular, though still not necessarily defined, time span. (Avoidance of assemblage, component, and phase with reference to the Chiapa collections is consistent with the attempt to avoid the use of terms which have come to have specific interpretive connotations that we are not yet in a position to apply.)

**Recurved Bowl.** A deep, unrestricted or slightly restricted bowl with the lower convex wall joined by a smooth curve to the upper concave wall (Figs. 16 and 31).

**Rim.** The upper part of the vessel wall around the orifice, either continuous with the wall (direct rim) or differentiated by an angle, by a strong curve, by thickening, etc.

**Rocker Stamping.** A kind of decoration produced by rocking or "walking" an object with a thin straight or slightly curved edge back and forth across a still plastic clay surface, making a row of closely set zigzag impressions (Fig. 52, p-t). (Note that all rocker stamping described in this report is plain, not dentate.)

**Scrape Incising.** Very broad, very shallow incising which removes the slip to expose the paste.

**Shoulder.** On jars, the upper part of the vessel wall below the neck (or below the orifice on neckless jars) and above the point of greatest diameter of the vessel.

**Slipless.** Sherds with a well-smoothed but unpolished surface; there is no evidence of a slip—either the vessel was originally made without a slip or, more likely, the slip has been eroded off.

**Unslipped.** Sherds with a coarse, rough surface, almost certainly originally made without a slip.

**Wall.** The portion of a vessel above the base and below the rim.
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Fig. 52. Neckless Jars, Decorated Sherds (Pit 50)
(See also Fig. 19.)
Fig. 53. Pottery Figurines and Stone Artifacts (Pit 50)

Scale in lower left applies to d through f.
Fig. 54. NECKLESS JARS, DECORATED SHERDS (Pit 38)
b is a detail of a; the lower scale applies to c through l. (See also Fig. 42.)
Fig. 55. Jar Shoulder with Rocker-stamping Decoration (Pit 38 [p. 36])
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