PUEBLO INDIAN POTTERY
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PUEBLO INDIAN POTTERY

50 REPRODUCTIONS IN COLOR
from Specimens in the famous Collection
of the INDIAN ARTS FUND

WITH INTRODUCTION AND NOTES BY

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SANTA FÉ - (New Mexico)

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INTRODUCTION

A NATIVE culture, unique among the tribal patterns of the American Indian, had its inception, and has reached its maturity, in the heart of the great southwestern area of the United States. Here the Pueblo Indians, through their ritual, their ceremonies, and their arts, reveal the spirit of a people moulded through countless centuries to an environment overpowering in its grandeur, and yet so comprehensible in its moods that man could but feel himself at one with the orderly processes of nature. Though in other tribal groups the ancient rhythm has given way before the onrush of a self-styled superior race, the inherent qualities of well ordered Pueblo life still endure in a striking measure, to attest the virility of a culture deeply rooted in the native soil.

Many of the arts and crafts of this peaceful and industrious people have been carried on since early pre-Columbian times, and of these their pottery will stand as a supreme achievement,
comparable with the best of the ceramic products of ancient Mexico and Peru, and of Old World cultures of a similar level. But where the native ceramic art of many other lands has passed into oblivion, that of the Pueblos survives today, not as a mere utility, but by its very form and decoration embodying, as in ancient times, the best of tribal traditions.

In such an environment as theirs, pottery came quite naturally into use. It is a land of high plateaus rimmed by mountains and scantily watered by a meager rainfall; where permanent habitation was limited largely to the valleys of a few streams and their less dependable tributaries. Here in the remote past the Pueblo people developed a primitive form of irrigation for their crops of maize, beans and squash, which supplemented, and at times made unnecessary, the more precarious food sources of an earlier time. Agriculture induced a sedentary life, in which pottery became of the greatest importance. Water, often carried for a great distance from springs, pools or streams, must be stored. Pots, tempered for heating, came into use for cooking, and a great variety of forms served for other needs. Special types of bowls and jars were fashioned for use in rituals devised to insure an abundance of rain, and from earliest times, pottery with its offering of food was interred with the dead.

While the beginnings of the ceramic art in Pueblo land are still largely a matter of conjecture, its earliest stages are evident in at least one region in the very heart of the Southwest. Here, in an arid environment, dwelt a corn growing people who sought shelter, stored their food, and buried their dead within caves and recesses of remote canyon walls. Their admirable weaving of baskets and finer fabrics has won them the
name of Basketmakers. In the latest stage of their culture they left evidence of their first attempts at pottery making in the form of crude, shallow bowls made by smearing the inner surface of baskets with a mixture of clay strengthened by adding shredded fibers of juniper bark. The accidental firing of one of these must soon have led to the discovery of a new medium which would withstand the action of both heat and water. Whether this discovery was left to their descendants, or to the incoming Pueblo people, or to a blend of the two cultures, is yet to be determined. But once the rudiments of the craft were mastered, it soon spread throughout the entire Southwest, as is evident in thousands of sherd-strewn sites of pre-Columbian times.

In some localities the craft had progressed but little beyond its first crude stages; in others an amazing development is found. Painted decoration appears at an early stage, and quite naturally the influence of the older systems of basket and textile design is discernible in the geometric art of this earliest ware. Throughout a great part of the Southwest there came into use a whitish ware with designs in black. The best specimens of this type deserve recognition among the world’s masterpieces of aboriginal ceramics. In several regions this black-on-white ware persisted for centuries with little change; in others, it was eventually supplanted by new types differing in form, color and decoration. Among these were bowls and jars embellished by decoration in glossy mineral glaze; a pre-Columbian art that never spread to the more cultured people of Mexico and beyond.

With the coming of the Spanish explorers under Coronado in 1540, the Pueblo Indians were
found to have abandoned a great part of their ancient range and to have gathered in seventy or more communities in New Mexico and Arizona. Here, held by the increasing inroads of roving tribes, they were living the sedentary life of farmers, in many-storied, terraced house groups of adobe or stone. The story of their first contacts with the invaders, their subsequent revolt in 1680, and their final submission to Spanish rule, is an important chapter in the history of the great Southwest.

The Spaniards, fresh from the conquest of the rich and populous valleys of Mexico, found little to reward them in this sparsely inhabited country, and for the three centuries that followed, their tenuous hold upon the Southwest left the Pueblo Indians comparatively free to continue their ancient life, their rituals, and their arts. In the years following the American occupation in 1846, however, they have been forced into closer contact with conflicting ideas. But in spite of this, pottery making is carried on as of old, with barely a trace of outside influence in technique, form or decoration. Indeed so tenacious is the tradition of each pueblo that the changes in ceramic types in post-Spanish times have come trough an urge from within, so that now, instead of the ancient regional uniformity of wares, we find a distinctive type in each pottery-making pueblo. In some, the ancient symbolism of the decorations has survived unchanged and is still faithfully used, even though its meaning may now be obscure. In others it has been subjected to a gradual change which can be traced only by a study of the wares of successive periods. In a few pueblos, entirely new pottery forms and decorative concepts have been introduced, some apparently through the impetus of one potter whose originality and superior technique have set new standards for her fellow workers. It is notable, however, that the most important contributions to
the ceramic development of the past fifty years have been wares which either in form or decoration, are basically sound in Pueblo tradition.

Until recently no comprehensive collection of the pottery of each pueblo has been available, for the great museums of America had concentrated upon material from the excavation of ancient burial sites, overlooking the fact that the ware of the early post-Spanish period is the rarest of all. The explanation is quite simple: every utensil was subjected to the toll of daily use, for soon after the coming of the Spaniards, the Pueblos gave up their ancient custom of burying pottery with their dead. The larger jars were comparatively safe from destruction since most of them reposed upon the floors of storage rooms. But only rarely did a food bowl or water jar survive wear and breakage, to tell of the art of generations long passed. Realizing the wide divergence between the ancient and modern styles in ceramics several museums have made belated efforts to acquire the typical wares of this neglected period, but these small, selected groups afford at best but a fragmentary record of the period in question. It remained therefore for the Indian Arts Fund to bridge the gap. Organized in 1932, the founders began immediately to search for specimens exemplifying the progress of Pueblo pottery making throughout each century of the post-Spanish period. Through the activity of this organization, now affiliated with the Laboratory of Anthropology in Santa Fe, a superb collection numbering well over nineteen hundred specimens is now available, not alone for the enjoyment of our own race, but also for the inspiration and guidance of future generations of Indian artists and craftsmen. With the continued acquisition of material, this ever expanding collection now begins to tell its full story, for already in the pottery of a few pueblos a definite sequence of styles can be traced in the handiwork out créé de nouveaux modèles pour ses camarades. Néanmoins, il est notable, que les plus importantes contributions apportées au développement de la céramique des derniers cinquante ans ont été presque essentiellement des objets, qui soit en forme, soit en décor sont dans les traditions Pueblos.

Jusqu'à tout récemment, aucune importante collection de poteries de chaque pueblo n'était disponible, parce que les grands musées d'Amérique avaient concentré leurs recherches sur des matériaux provenant uniquement d'anciens sites funéraires, négligeant le fait que les objets de la première époque post-espagnole sont les plus rares de tous. L'explication est toute simple: chaque ustensile était sujet aux risques de Pusage journalier, étant donne que peu apres Parriée des Espagnols, les peuples Pueblos abandonnèrent Pancienne coutume d'enterrer des poteries avec leurs morts. Les plus grandes jarres furent comparativement à Pabi de la destruction, la plupart étant posées sur le sol des chambres servant de magasins. Mais rarement un bol à aliments a survécu à Pusage ou au bris, pour raconter Part des générations anciennes. Réalisant la grande divergence entre les styles anciens et modernes en céramique, plusieurs musées se sont un peu tard efforces d'acquerir les objets typiques de cette période négligée, mais ces petits groupes choisis donnent à peine une idée fragmentaire de la période en question. Il restait par conséquent à "L'Indian Arts Fund" de combler la brèche. Constituée en 1932, les fondateurs commencèrent immédiatement à rechercher les spécimens constituant des exemples des progrès faits par la pote- rie Pueblo à travers chaque siècle de la période post-espagnole. Grâce à l'activité de cette organisation, aujourd'hui affiliée avec le "Laboratoire d'Anthropologie de Santa-Fe", une superbe collection de plus de mille neuf cent spécimens est maintenant disponible, non seulement pour la satisfaction de notre propre race, mais aussi pour guider et inspirer les futures générations d'artis- tes ou d'artisans indiens. Etant donné les conti- nuelles acquisitions, cette collection toujours
of successive generations. Pottery making began
as a woman's art and such it remains today in all
the pueblos. Never was a craft more primitive
in its materials, its tools and technique. The clay,
the sand or other ingredients for tempering, the
slips and pigments -- all are gathered from ancient
sources in deference to the Earth Mother who
provides them, and the ware is still a hand made
product, as it was a thousand years ago, for the
potter's wheel has never found its way into Pueblo
land! The details of technique vary among the
several pueblos, and even among neighboring
potters, but the following description will suffice.
The clay, mixed with temper, is moistened with
water and kneaded into a paste of the required
consistency. Seated upon the floor, the potter
places before her a crude, shallow pottery dish,
sprinkled with fine sand or wood ashes to prevent
the new pot from adhering to it. To form the
base of a bowl, she pats a lump of clay into a
flat cake which she places in the dish. Upon this
she builds upward, with successive rolls of clay,
a preliminary structure of thick, straight sides,
bearing but little resemblance to the finished
form which she has in mind. Next, while the
clay is still soft and pliable, she gives it the desired
form by modelling from within with the rounded
edge of a moistened spatula of gourd rind, mean-
While steadying the form by light pressure of the
left hand upon the outer surface. With quick,
deft, horizontal strokes she forces the straight
desides to curve outward into the form of a larger,
thinner walled bowl. During this process the dish
is given an occasional quarter turn, so that all
sides receive the same treatment. If the bowl is
to have a more or less constricted mouth, the rim
is drawn in by carefully stroking the exterior
while the left hand supports the soft clay from
inside. If a water jar is to be produced, addi-
tional rings of clay are used to form the shoulder,
and when these have been shaped by stroking,
still others are added to build up the neck.
When the rim has been finished by careful
manipulation with the moistened fingers, the bowl
or jar is set aside to dry. Later the thickness of
croissante commence à raconter son histoire, et
déjà dans la poterie de quelques pueblos un ordre
de successions de styles peut être tracé dans
Pceuvre manuelle des générations qui se suivent.
La fabrication de la poterie a commencé par être
un art féminin, et tel il est resté aujourd'hui dans
tous les pueblos. Jamais un métier n'a été plus
primitif dans ses matériaux, ses outils et sa tech-
nique. De l'argile, du sable et d'autres ingrédients
pour les mélanger, un enduit et des couleurs, le
tout recueilli comme autrefois de notre Mère la
Terre qui les fournirait librement; les poteries
sont encore des produits manuels comme ils
l'étaient il y a mille ans, car jamais le tour du
potter n'a pénétré dans le territoire des Pueblos.
Les détails de la technique Varent suivant diffé-
rents pueblos, et même entre des potters voisins,
mais la description suivante suffira. L'argile,
mélangee avec soin est humectée d'eau, et pétie
en une pâte de la consistance désirée. Assis sur
le sol, le potter place devant lui un plat en poterie
grossière peu profond, saupoudré de sable fin ou
de cendres de bois afin d'empêcher le nouveau pot
d'y adhérer. Pour former la base d'un bol, il pètrit
un morceau d'argile en un gâteau aplati qu’il
place sur le plat. Sur cela, il construit en hauteur,
avec des cercles d'argile, une structure prélimi-
naire aux parois épaisses et droites ayant peu de
ressemblance avec la forme que l’artiste a dans
son esprit. Ensuite, lorsque l'argile est encore
molle et maniable, il lui donne la forme désirée
en modelant de l'extérieur à l'aide du bout
arrondi d'une spatule d'écorce de gourde, en
même temps qu'il maintient la forme par une
légère pression de la main gauche sur la surface
interne. Avec des coups rapides et adroits, hori-
zontalement, il force les parois droites à s'incur-
ver vers l'extérieur dans la forme d’un bol plus
grand, aux parois plus minces. Pendant ce pro-
cédé, on donne de temps en temps un quart de
tour, de façon à ce que tous les cotés recoivent
le même traitement. Si le bol doit avoir une ouver-
ture plus ou moins resserrée, le bord est tiré en
tapant soigneusement de l'extérieur, pendant que
la main gauche supporte l’argile molle de l’inté-
its walls is further reduced by scraping with a sharp edged tool or by rubbing with sandstone. The pot is then ready for the slip, a coating of exceedingly fine clay which, moistened to the consistency of cream, is applied by means of a bit of cloth folded to serve as a flat brush or mop. While still damp the slip is polished by laborious rubbing with a smooth stone. The decoration is applied by means of a simple native brush, made by chewing the end of a lance-like leaf of yucca, removing the fleshy part, and cutting away all but a few of the fine flexible fibres. None but native colors are used. For the black, a decoction of vegetable juice is applied, either with or without the admixture of a mineral pigment. Ocher of various properties supplies the material for the other colors, which range from light yellow, through orange and red, to a deep reddish-brown. The firing is done by methods as primitive as those used in modelling and painting. No permanent kiln is used. In some pueblos the pottery is placed singly or in groups upon stones which have been set upon the ground among the live coals of a wood fire. In others, it is placed upon a bed of dry sheep dung. In either case a fire is kindled under the pots before they are enclosed by a kiln made of sun dried slabs of dung quickly built around and over the pottery, which may be protected from the direct flames by a covering of old broken pots. The fire from underneath soon ignites the inner surface of the dung cakes, causing them to generate an intense heat which is reflected into the pottery from all sides. In this primitive process, the kiln itself is partly, or even wholly, consumed by the flames, depending upon the size and number of pots, and the length of firing required by the character of the clay. Accidents are many, though the more expert workers have learned to guard against some of them. Wind may produce uneven heat; smoke may cause black smudge spots upon laboriously decorated surfaces; and dampness in the fuel or ground may result in the cracking or breaking of every pot, thus setting at naught the work of many toilsome hours.
Four types of decorated pottery are commonly made for domestic use: large jars for storing water, milled maize, or bread; water jars, made with a concave base so that they may be carried upon the head; large bowls for washing, mixing bread, and many other uses; and smaller food bowls for serving both cooked and uncooked foods. All Pueblo pottery is more or less porous. This is a distinct advantage in water jars since the evaporation through seepage tends to cool the contents. Food bowls become practically water proof with use, as the oils from various foods permeate the clay.

The Pueblo Indians, now numbering over ten thousand and comprising four distinct language stocks, are found in two geographical divisions, one extending from north to south through the upper valley of the Rio Grande and its tributaries in New Mexico; the other consisting of two widely separated groups in western New Mexico and northeastern Arizona. These two divisions include twenty-eight pueblos, though if to this number be added the many distinct villages which have been established in outlying parts of parent reservations or grants, the number is extended to forty or more.

Of the seventeen parent pueblos in the Rio Grande area, eleven still produce pottery in considerable quantities. In many of these the craft not only supplies the local domestic needs but is also an important source of revenue. In a few, les flammes, suivant le nombre et la dimension des pots, ainsi que le temps de cuisson requis par la qualité de l’argile. Les accidents sont fréquents, quoique les plus experts travailleurs aient appris à se garder de quelques uns. Le vent peut produire une chaleur inégale; la fumée peut occasionner des taches noires sur les surfaces décorées avec soin; et l’humidité dans le combustible ou dans la terre peut avoir comme résultat de faire craquer ou briser tous les pots, reduisant à rien le travail de longues heures.

Quatre types de poterie décorée sont généralement employés pour l’usage domestique : grandes jarres pour conserver l’eau, le maïs moulu ou le pain; pots à eau, faits avec une base concave de façon à ce qu’ils puissent être portés sur la tête; grands bols pour lavages, mélanger le pain, et beaucoup d’autres usages; et petits bols pour servir les aliments cuits ou crus. Toute la poterie des Pueblos est plus ou moins poreuse. Ceci est un grand avantage pour les jarres à eau, etant donné que l’évaporation à travers les parois, a tendance à rafraichir le contenu. Les bols à aliments deviennent pratiquement impermeables à l’usage par suite des huiles des différents aliments qui en penetrent l’argile.

Les Indiens Pueblos, dont le nombre dépasse actuellement dix mille, constituent quatre groupes ayant chacun une langue distincte. Ils se rencontrent dans deux régions divisées géographiquement : Tune s'étendant du nord au sud à travers la vallée supérieure du Rio-Grande et de ses tributaires dans le Nouveau-Mexique; et l'autre dans la partie nord-est de l’Arizona. Ces deux régions comprennent vingt-huit pueblos, pourtant si à ce nombre on ajoute plusieurs villages distincts qui se sont formes en dehors des ”reservations ou grants”, leur nombre s’élève à quarante ou plus.

Des dix-sept pueblos de la region du Rio-Grande, onze produisent de la poterie en quantité considérable. Dans plusieurs de ceux-ci le métier fournit non seulement les besoins domestiques locaux, mais constitue aussi une importante
the women have been diverted in recent years to the manufacture of small pottery trinkets for the tourist trade.

The typical products of nine of these Rio Grande pueblos are included in the fifty plates of Volume One. Trends from early to late post-Spanish times are shown to a certain extent; more generally however, it has been considered advisable to stress variety within the limits of the style of each pueblo.

TAOS and PICURIS

The pueblos of Taos and Picuris, at the northernmost edge of the present Pueblo area, show clearly the cultural influence of a century or more of contact with Indians of the Ute and Apache tribes. Having abandoned the production of decorated pottery in post-Spanish times, they now make a small quantity of crudely finished ware of micaceous clay which burns to the color of old bronze. Flat bands and rope-like fillets of clay give relief to otherwise plain surfaces.

To the south of these two northern Tigua pueblos lie five of the Tewa group, and of these, four have developed distinctive ceramic types.

SAN JUAN

Here too, painted decoration has long since been abandoned. In its place San Juan has developed a ware with a highly polished slip of red clay which is usually applied only to the upper portion of jars or bowls.

SANTA CLARA

The potters of Santa Clara have long been famous for their highly polished black ware.
the unfired stage, it resembles that of San Juan, except that the polished surface extends from rim to base. The dense black is produced by smoking during the final stage of firing. A great variety of forms is produced, though huge storage jars, water jars and food bowls predominate in domestic use. In the absence of painted decoration the Santa Clara potters sometimes impress ornamental details in the plastic clay, such as concentric bands, flutings and other protuberances and depressions. Of these a conventional bear paw is a common symbolic device.

SAN I LDEFONSO

In few pueblos can the development of pottery be traced so clearly as at San Ildefonso. The earliest post-Spanish type was decorated with black on a light tan or buff slip. Less common was another ware with red slip and black decoration. Red, as a decorative element in combination with black, appears to have been introduced less than a hundred years ago. This interplay of red and black has led to a more free and varied use of decorative elements derived from plants and birds, the latter bearing within themselves much of the symbolism of the early black decoration.

All these were made, as in centuries past, solely for use in Pueblo homes, and it was not until the past twenty years that the potters of San Ildefonso began to experiment with new wares calculated to win the favor of the American tourist. The demand for these new types has grown steadily, and increased production has brought prosperity to the pueblo.

TESUQUE

The pottery of Tesuque was, until recently, quite distinct from that of the other Tewa pueblos, and only in the past twenty years has the potters of Tesuque made a significant effort to produce pottery that is different in style and technique from that of the other Tewa pueblos. The demand for these new types has grown steadily, and increased production has brought prosperity to the pueblo.
The warm greyish slip was decorated in black only. Complex designs were built up of familiar Tewa symbols, to which were added a few of distinctly Tesuque origin. One of these, the trefoil combined with the meander, forms a continuous line motif unique in decorative art. The potters of the present generation have unfortunately given up the production of this traditional ware and now either imitate the more salable products of the other Tewa pueblos, or produce great quantities of small articles gaudily decorated with aniline colors.

South and west of the Tewa group lie the seven pueblos of the Keres linguistic stock, and of these, five are in or near the valley of the Rio Grande.

**COCHITI**

The ware of Cochiti, with its light buff slip, is notable for the profusion of ancient and sacred combinations of symbols which in other pueblos are usually restricted to pottery used only in ceremonies for the invocation of rain. This stress upon symbolism may account for the comparative lack of decorative arrangement, resulting often in the scattering of separate motifs helter-skelter over the surface of jars. There is more regularity, however, in the use of narrow border motifs on bowls and about the necks of jars. The Cochiti potters still adhere to the ancient belief that encircling lines and bands must be left unjoined at one point to provide an exit path for the spirit of the vessel.

**SANTO DOMINGO**

In contrast with that of Cochiti, the decorative art of Santo Domingo has been held to a severely geometrical system until the beginning of the present century, when the use of red, and the

Au sud et à l'ouest du groupe Tewa se trouvent sept pueblos de langue Keres, et de ceux-ci, cinq sont dans la vallée du Rio-Grande ou tout près.

**COCHITI**

La poterie de Cochiti, avec son enduit chamois clair, est remarquable pour la profusion de combinaisons anciennes et sacrées de symboles qui dans les autres pueblos sont habituellement réservées aux poteries à Pusage exclusif des cérémonies pour l'invocation de la pluie. Cette importance donnée au symbolisme peut expliquer le manque comparatif d'un arrangement décoratif, résultant souvent dans la dispersion des motifs séparés, disposés pêle-mêle sur la surface des jarres. Ceci est plus régulier néanmoins, que Pusage de motifs étroits aux bords des bols ou autour des cols des jarres. Les potiers de Cochiti adhèrent encore à Pancienne croyance que les lignes encerclantes et les bandes doivent être laissées sans jonction en un point, de façon à procurer une ligne de sortie pour "Pesprit du vase".

**SANTO DOMINGO**

En contraste avec celui de Cochiti, Part décoratif de Santo Domingo a été réduit à un sévère système géométrique jusqu'au commencement du siècle présent, où Pusage du rouge, et Pélabora-
elaboration of plant motifs led to a notable enrichment of the ancient art. Here, however, the sacred combination of cloud, lightning, and rain symbols is still tabu, and these, if used singly, are hidden in formal arrangements of geometric and other units. The "path of the spirit" is often bounded by parallel lines extending vertically from rim to base.

**SANTA ANA**

The ceramic art of Santa Ana has passed through a decline of several decades, and is now in danger of extinction. The ware has a whitish slip which with use becomes thinned and translucent, revealing more and more of the red body color of the clay. The dominant decorative motifs are painted in red, and are often left partly or entirely without the bordering outlines of black, so commonly used by other Pueblo potters.

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NOTES

In the description of pottery of the post-Spanish period, the term "antique" is used to designate specimens known or believed to antedate the year 1900, while the term "recent" refers to those known to have been made within the past thirty years.

Dimensions are given in even inches and approximate centimeter equivalents, for the reason that the unevenness of hand made pottery precludes exact measurement of height or diameter.

All specimens, unless otherwise noted, are from the collection of the "INDIAN ARTS FUND". The five plates of designs are from drawings by the author. The greater part of these are used through the courtesy of the Museum of New Mexico.

Dans la description de la poterie de la période post-espagnole, le terme "antique" sert à désigner les spécimens connus ou attribués à des dates antérieures à l'année 1900, alors que le terme "récent" se réfère à ce que l'on sait avoir été fabriqué pendant les dernières trente années.

Les dimensions sont données approximativement en pouces anglais et leur équivalent en centimètres, en raison de l'inégalité de la poterie faite à la main qui empêche la mesure exacte de la hauteur et du diamètre.

Tous les spécimens, à l'exception de ceux qui font l'objet d'une note, proviennent de la collection "INDIAN ARTS FUND". Les cinq planches de dessins sont d'après des croquis de l'auteur. La plus grande partie de ceux-ci sont publiés grâce à la courtoisie du Musée du Nouveau-Mexique.
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Antique water jar with symbols of mountains, clouds, rain, feathers, and bifurcated leaves. Diameter, 10 inches, 25 cm.

Plate 18. -- San Hdefonso.
Antique water jar. The symbolism has been subordinated to a decorative arrangement of concentric bands. Rain-drops on the rim, the checkered arrangement of fields on the neck, and conventionalized plant forms on the body, are related symbols of fertility. Diameter, 9 inches, 23 cm.

Plate 19. -- San Hdefonso.
Antique water jar. Cloud and leaf designs on neck. Curved bands separate four birds, each bearing terraced mountains, clouds, and plant forms. Diameter, 11 inches, 28 cm.

Plate 20. -- San Hdefonso.
Antique water jar. Fish, seldom used in Pueblo art, are placed below a neck border of clouds, and above leaves and black symbols of rain far off. Diameter, 10 inches, 25 cm.

Plate 21. -- San Hdefonso.
Antique water jar with feather and leaf motifs, the latter combined with volutes. Diameter, 9 inches, 23 cm.
Plate 22. -- San Ildefonso.
Antique water jar of long neck type. Clouds inside rim and upon neck. Below these are black and red leaves, placed above a paneled band containing clouds and feathers. Under this a cloud border takes the place of the usual red under-body. Diameter, 10 inches, 25 cm.

Plate 23. -- San Ildefonso.
Water jar of red ware with a combination of symbols usually reserved for pottery used in ceremonies to produce rain. The combination of lightning, clouds, rain, and leaves is clearly represented. Two types of rain symbols are used; those within the clouds denote rain-drops falling nearby, while the inverted triangles show heavy rain falling far off. Diameter, 13 inches, 33 cm.

Plate 24. -- San Ildefonso.
Typical new pottery. The matte decoration is painted upon the polished surface before firing. This is now done by the men, who have developed remarkable precision in their execution of motifs quite distinct from those of the older wares.

Plate 25. -- San Ildefonso.
Typical designs from antique pottery.

Plate 26. -- Tesuque.
Antique storage jar. Many of the details of clouds, rain, mountains, maize, and other plant forms, are similar to those used at San Ildefonso, but the disc arrangements are characteristic of Tesuque art. Diameter, 18 inches, 46 cm.

Plate 27. -- Tesuque.
Antique storage jar with neck missing. Typical bilaterally symmetrical arrangements of discs and fertility symbols. Diameter, 17 inches, 43 cm.

Plate 28. -- Tesuque.
Antique ceremonial jar, with clouds, rain, lightning, mountains, and fertility symbols. At the base is "Avanyu", the mythical horned serpent, guardian of water sources, with a wavy water symbol in his zig-zag body, and horn showing at extreme right. Diameter, 10 inches, 25 cm.

Plate 29. -- Tesuque.
Antique storage jar with sun discs, feathers, clouds, and plant symbols. Diameter, 11 inches, 28 cm.

Plate 30. -- Tesuque.
Antique water jar with the combination of meander and leaf design, used only at Tesuque. Diameter, 10 inches, 25 cm.
Plate 31. — Tesuque.

Typical designs from antique pottery.

Plate 32. — Cochiti.

Antique bowl with cloud, leaf, mountain, and other symbols. Diameter, 19 inches, 48 cm.

Plate 33. — Cochiti.

Antique bowl with geometric design on exterior. Interior device of feathers, rain, and plants, with a cloud border at rim. Diameter, 20 inches, 51 cm.

Plate 34. — Cochiti.

Antique water jar without the usual red underbody. Widely separated motifs of clouds, rain, leaves, and feathers. Diameter, 10 inches, 25 cm.

Plate 35. — Cochiti.

Water jar of recent make. The bands at rim and base are left unclosed to provide a “path of the spirit”. This symbolic feature is present, but not visible in the three preceding specimens. On neck and body are typical arrangements of clouds, lightning, rain, mountains, and leaves. On the body these alternate with birds, and at the extreme left, a single deer. Diameter, 7 inches, 18 cm.

Plate 36. — Cochiti.

Water jar of recent make with “path of the spirit” outlined throughout the neck-band, and shown as a break in the lines at base. On the body, an irregular sequence of characteristic arrangements comprising the usual symbols of fertility. Diameter, 8 inches, 21 cm.

Plate 37. — Cochiti.

Typical designs from antique pottery.

Plate 38. — Santo Domingo.

Antique storage jar with geometric and volute designs. Diameter, 17 inches, 43 cm.

Plate 39. — Santo Domingo.

Antique storage jar, the neck reinforced with a rawhide thong. The two volutes are attached to vertical lines bounding a “path of the spirit” which extends throughout the decorated zone. The device is present, but not visible in the other specimens shown from Santo Domingo. Rain from the four cardinal directions is used in a swastika-like design within two of the volutes. Diameter, 17 inches, 43 cm.

Plate 40. — Santo Domingo.

Antique bowl with geometric design. Diameter, 17 inches, 43 cm.
Plate 41. -- Santo Domingo.
Antique bowl with interior design of birds and plants. The exterior bears a simple geometric design. Diameter, 14 inches, 36 cm.

Plate 42. -- Santo Domingo.
Water jar of recent make, with bird and plant design. Diameter, 9 inches, 23 cm.

Plate 43. -- Santo Domingo.
Water jar with unusual decoration in black and red. Diameter, 9 inches, 23 cm.

Plate 44. -- Santo Domingo.
Water jar with geometric design upon an unusual slip of orange. Diameter, 11 inches, 28 cm.

Plate 45. -- Santo Domingo.
Typical designs from antique pottery.

Plate 46. -- Santa Ana.
Antique water jars with typical designs in red, partly outlined with black. Diameters, 7 and 4 inches, 18 and 10 cm.

Plate 47. -- Santa Ana.
Antique water jar with typical irregular design in which the red is used entirely without black outlines. Diameter, 12 inches, 30 cm.

Plate 48. -- Santa Ana.
Antique water jar with cloud, rain, leaf, and other symbols. Diameter, 12 inches, 30 cm.

Plate 49. -- Santa Ana.
Antique water jar with unusually graceful decoration well executed in black and red. Diameter, 10 inches, 25 cm.

Plate 50. -- Santa Ana.
Typical designs from antique pottery.

Plate 41. -- Santo Domingo.
Bol antique, avec un dessin intérieur d'oiseaux et de plumes. L'extérieur porte un simple dessin géométrique. Diamètre, 14 pouces, 36 cm.

Plate 42. -- Santo Domingo.
Jarre à eau de fabrication récente, avec dessin d'oiseau et de plante. Diamètre, 9 pouces, 23 cm.

Plate 43. -- Santo Domingo.
Jarre à eau avec une décoration peu usitée en noir et rouge. Diamètre, 9 pouces, 23 cm.

Plate 44. -- Santo Domingo.
Jarre à eau avec dessin géométrique sur un enduit orange peu usité. Diamètre, 11 pouces, 28 cm.

Plate 45. -- Santo Domingo.
Dessins typiques d'après la poterie antique.

Plate 46. -- Santa Ana.
Jarres à eau antiques, avec des dessins typiques en rouge, en partie contournés de noir. Diamètre, 7 et 4 pouces, 18 et 10 cm.

Plate 47. -- Santa Ana.
Jarre antique, avec un dessin typique irrégulier, dans lequel le rouge est employé entièrement sans contours noirs. Diamètre, 12 pouces, 30 cm.

Plate 48. -- Santa Ana.
Jarre à eau antique, avec nuages, pluie, feuilles et autres symboles. Diamètre, 12 pouces, 30 cm.

Plate 49. -- Santa Ana.
Jarre à eau antique, avec une décoration sortant de l'ordinaire, gracieuse, bien exécutée en noir et rouge. Diamètre, 10 pouces, 25 cm.

Plate 50. -- Santa Ana.
Dessins typiques de poterie antique.