

**Article XVI. — A COSTUMED HUMAN FIGURE FROM
TAMPICO, WASHINGTON.**

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PLATES VI-IX.

The following is a description of a remarkable specimen (Fig. 1; Cat. No. $\frac{202}{8191}$) secured June 16, 1903, by the writer while making an archæological reconnoissance of the Yakima Valley for the American Museum of Natural History. It is made of antler, is 247 mm. long, from 2 to 5 mm. thick, and is engraved on one surface to represent a human figure in costume. This specimen was found in the grave of a child about six years old, which was situated near Tampico, in the Atanum Valley, Yakima County, Washington. The place is about eighteen miles west of old Yakima.

In this arid region are stretches of country locally known as 'scab land,' on which are occasionally groups of low dome-shaped knolls from about 50 to 100 feet in diameter by 3 to 6 feet in height. These knolls consist of fine volcanic ash, and apparently have been heaped together by the wind. This ashy material has been swept from the intervening surface, leaving the 'scab land' paved with fragments of basalt imbedded in a hard soil. The prehistoric Indians of this region have used many of these knolls, each as a site for a single grave. These graves, which are located in the tops of the knolls, are usually marked by large river pebbles, or, in some cases, by fragments of basalt, that appear as a circular pavement projecting slightly above the surface of the soil. (See Plate VI.)

The particular grave in which this specimen was found was indicated by irregular and jagged basaltic rocks which formed a pile, about 8 feet in diameter, on top of an ash dome, located on the bottomland about 600 feet north of the Atanum River, and about 15 feet above the water-level. It lay immediately to the northeast of and in the angle formed by the junction of the east and west road with the one from the

north, and directly across to the east from the farm of Mr. Sherman Eglin.

These jagged rocks and the soil which had accumulated between them extended down to a depth of 3 feet from the surface, where a box or cist was found, which was formed of thin slabs of basaltic rock about 2 feet long by $1\frac{1}{2}$ feet wide, and from $1\frac{1}{2}$ to 2 inches thick, with thin, sharp edges. These had been placed on edge,—several to form the sides and one or two to form the ends. The cist thus made was covered with two large flat slabs which projected beyond the sides of the box. (Plate VII, Fig. 1.) There were no slabs or other rocks forming the floor to the cist, which was filled with soil that had worked in between the stones.

This was the only grave in which we found a stone cist, the other graves being more or less filled, from the skeleton to the surface, with irregular rocks or pebbles.

This cist may be perhaps best described by stating that it resembled very much the stone graves of Kentucky and Ohio, excepting that limestone was not here used and that the position of the skeleton and the character of the objects found within were not similar to those usually observed in the stone graves of the Mississippi Valley. It is also to be noted that here we have a pile of jagged rocks over the cist, as is seldom the case in the East.

Within the box and about on a level with the lower edges of the enclosing slabs was the skeleton (Cat. No. $\frac{202}{8193}$) of the child. (Plate VII, Fig. 2.) It lay upon the left side, the head towards the west, facing north, and with the knees flexed close to the chest. The skull is slightly deformed by occipital pressure. Under the body, scattered from the neck to the pelvis, were found eighteen dentalium shells (Cat. No. $\frac{202}{8193}$). Ten of these were ornamented with engraved designs (Cat. No. $\frac{202}{8193}$), and resembled the engraved dentalium shells found in the Thompson River region. A small piece of bone (Cat. No. $\frac{202}{8194}$) and some charcoal (Cat. No. $\frac{202}{8195}$) were also found in this grave.

The grave and the specimens that were found in it seem to antedate the advent of the white race in this region, or at



FIG. 1.



FIG. 2.

GRAVE IN WHICH TAMPICO SPECIMEN WAS FOUND.

Fig. 1. Stone cist in opened grave. Amer. Mus. Neg. Cat. No. 5-11. Fig. 2. Skeleton of child in opened cist. Amer. Mus. Neg. Cat. No. 5-12.

least to show no European influence. On the other hand, there was no positive evidence of their great antiquity.

The antler figure lay horizontally under the vertebræ of the child, with the engraved surface up. As the costume is apparently a man's, it would seem that the child had been of that sex. An ear-shaped projection may be noted on each side of the head-dress, too far from the head to indicate the ears, which apparently are omitted. These projections are perforated with two holes, and were probably intended to fasten the figure to something or as places of attachment for decorative or symbolic objects, such as feathers. There are two perforations in the middle of the face, which, while they may have been similarly used, possibly indicate the nostrils, although they seem to be higher up than the tip of the nose. Below the nose are faint suggestions of an ornament. The eyes are of the shape of a parallelogram with rounded corners. These, with similarly shaped figures on the head-dress or inner hair-rolls, and on the hands, knees, and insteps, slightly resemble a motive common in the art of the coast to the northwest. The crescent-shaped mouth and thick lips are indicated by incised lines, while the cheeks are full, and the entire head is somewhat set out in relief from the rest of the object. At each side of the head are two surfaces which appear to represent part of the head-dress or the hair done up in great rolls, the two inner being the largest. These surfaces

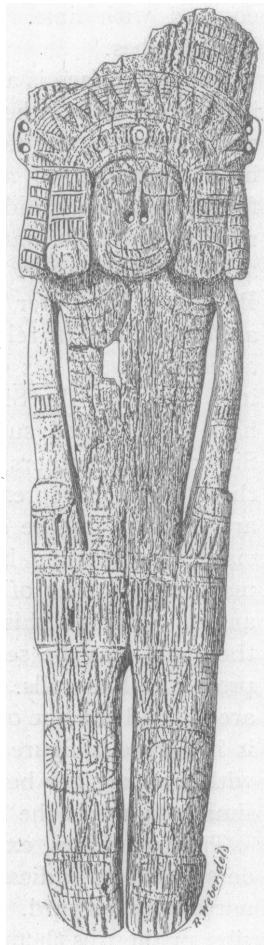


Fig. 1. Figure made of Antler. From a child's grave near Tampico, Washington. Amer. Mus. Cat. No. 3447. $\frac{1}{4}$ nat. size.

are marked by horizontal bands, the alternating ones being filled with vertical hachure. These bands may represent the lines of attachment of additional hair, by means of glue covered with lime. The hair is dressed in this manner by Plains tribes.

Above the face is a zigzag line which may represent tattooing, painting, or a head-ring. The zigzag is a common form of decoration on the head-bands of the Sioux. Above the head, arranged in a semicircular row, are certain oblong forms which may indicate feathers. The middle form in this row, however, is marked with a circle. At both the bottom and top of this row are three incised lines forming an arc. Based on the outer one of these incisions are isosceles triangles slightly in relief. These do not represent feathers in a realistic way, but closely resemble the conventional paintings made by the Sioux on buffalo robes. These paintings have been called sun symbols, but are interpreted by the Sioux as the feathers of a war bonnet or other head-dress. If these triangles represent the feathers of the head-dress, they are certainly in the correct position. Between them are incised arcs forming hachure parallel to the arcs previously mentioned. Two of these extend above the tips of the triangles. Beyond this, much of the object is missing, but to the right may be seen a surface similar to the areas interpreted as hair-rolls. This extends up from the arcs which are beyond the line of the triangle points, and on both sides of it is carved a figure consisting of two vertical bars in relief with a zigzag bar between them. There are indications of a similar figure at the left.

The two ridges, extending from near the chin to the shoulders, seem to indicate collar bones. The body is thin and narrows downward. Paintings or tattooings, representing the ribs, or the ribs themselves, are indicated by ridges. There is horizontal hachure on the body above the waist. The arms are separated from the body by incisions made from both the front and the back, and the outer edges of the object, being rounded off, are like portions of a carving. A bracelet, band, or figure painted or tattooed, on the apparently bare arm is

indicated in the middle of each by vertical hachure connecting pairs of parallel lines. At the wrist is a slight horizontal incision, where the hand expands somewhat sidewise. The fingers and thumb, separated by four vertical incisions, are set off from the palm by two lines, which, with the mark at the wrist, make a figure resembling the eye-form so common in Northwest Coast art. Below these and extending across the body are four horizontal lines, the space between the two in the middle being slightly wider than the other two spaces. These lines seem to indicate the upper edge of an apron, which is covered by vertical hachure.

The legs begin at the bottom of the apron from which they are set off by two horizontal incisions. The apron at the outline of the object projects slightly beyond them. On each leg are five incised isosceles triangles,—three at the top and two at the bottom, with their long points extending towards the knees. At each side of the lower triangles is one line which seems to represent a continuation of the designs around the legs. On each triangle is horizontal hachure. On both knees are faint traces of two concentric incisions, forming squares with rounded corners and bulging sides. Between these is a radiating hachure. Close inside is a concentric incised line, and there may be seen two parallel lines, nearly horizontal, above the right knee and one below it, and one above the left knee.

The triangles may be considered as pointing from these concentric designs rather than towards them, and in that case the lines, suggesting the continuation of the design around the leg, appear at the top instead of the bottom. It does not seem probable that these triangles represent part of a circular design radiating from the knees, the sides of which are folded around the legs, but rather that the two series of triangles extend horizontally around the legs.

The incisions on the legs probably represent painting or tattooing, since the designs seem to be horizontal and to extend all around the legs, while on leggings the patterns are usually vertical and on a flap at the outer side of the leg, the knee being disregarded. Catlin (O-kee-pa, Plates V and VI) figures

paintings on the arms and legs of the Mandans similar to the patterns on this carving. The custom is not rare, especially in connection with elaborate ceremonial costumes such as are represented by this figure. The concentric design probably is related to the wheel, sun, or spider-web pattern common as a symbol on the shirts, blankets, and tents of the Plains tribes.

The feet jutting out at the sides are slightly wider than the legs. The inside of the foot is straight with the inside of the leg, while the outer part is curved. The two, taken together with the lower portion of the legs, resemble a divided hoof. The divided hoof is a common design among Plains tribes. The vertical incisions on the feet probably represent the toes, or designs painted or tattooed on the feet. These lines argue against any idea that the feet are encased in moccasins, unless bead or quill work on or improbable wrinkles in the moccasins are indicated by them. The reverse of the object is plain.

The Indians of this region have painted with red and white on the basaltic cliffs in various parts of the Yakima Valley. Many of these paintings represent human heads, and some of them the whole figure. All of these are represented with a feather head-dress. Those shown in Plate VIII are on the south side of the Natches River at the west of the mouth of Cowiche Creek and only fourteen miles from Tampico.

Similar heads and figures, each with a feather head-dress, are represented by lines pecked into the surface of the basaltic columns on the eastern side of the Columbia River at Sentinel Bluffs. These are only 47 miles from Tampico, and are shown in Plate IX.

In general the shape of both the painted and pecked full figures resembles that of this specimen and the one shown in Fig. 3.

There are only two specimens, of which I am aware, that resemble this. One (Cat. No. $\frac{7}{22107}$ [177 H]) consists of seven fragments of a thin piece of antler found by Mrs. James Terry at Umatilla, Oregon, only about 83 miles in a southerly direction from Tampico. The back of this specimen is largely disintegrated, except on the two dog heads, and these being only about 5 mm. thick suggest that the whole figure was thin. The carving (Fig. 2) is in much greater relief than in the specimen



FIG. 1.



FIG. 2.

PAINTINGS ON BASALTIC CLIFFS AT THE WEST OF THE MOUTH OF COWICHE CREEK, WASHINGTON.

Fig. 1. White representations of human heads with feather head-dresses. Amer. Mus. Neg. Cat. No. 4-8. Fig. 2. Red representation of a human figure with feather head-dress. Amer. Mus. Neg. Cat. No. 4-4.

from Tampico, although some of the lines are merely incisions. The tongue projects between, but not beyond, the lips. The cheeks are raised and there is considerable character to the face. The nose is aquiline and narrow, but the alæ are indicated. The orbits are sunken and horizontal oblong pits evidently indicate the eyes. The eyebrows are raised. Two horizontal incisions extend across the brow. Below the chin, at the left, are four incisions in a raised piece. This seems to represent a hand held with the fingers to the neck. A similar hand was probably at the right. A foot, with four toes in relief projecting above the brow as

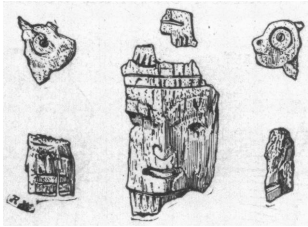


Fig. 2. Fragments of a figure made of Antler. From Umatilla, Oregon, collected by Mrs. James Terry. Amer. Mus. Cat. No. 38707 (177H). $\frac{1}{4}$ nat. size.

high as do the eyebrows, rests immediately above the upper horizontal incision and apparently indicates that some animal, possibly a bird, stood upon the human head. The fragment, however, is not sufficiently large to settle these points. Two of the other fragments are apparently intended to represent the heads of dogs. The eyes are indicated by the common circle and dot design; while the nostrils in one are represented by drilled dots. The shape of the heads is brought out by the carving of the edge of the object. The fragments are broken off at the neck, and the lower side of each shows the finished surface of the back of the object. The remaining fragments show little or nothing. The animal heads and the feet and hands suggest the possibility that in some cases animal forms were combined with such figures, as on the Northwest Coast, although the general style of art of the object is not like Haida or Kwakiutl work, but more like the carvings of Puget Sound and the lower Columbia River. The fact that the carving of this face is more in relief helps to explain the intent of the author of the Tampico specimen.

The other specimen (Cat. No. $\frac{1}{3}$ 110 A, B, C) is a quill-flattener, made of antler (Fig. 3). It was obtained by Dr. Clark Wissler

from the Dakota at Pine Ridge, South Dakota, who also made reference to other objects of the same sort among the tribe. Porcupine quills were flattened on it with the thumb-nail until after it had been broken, when the lower or pointed end had been used as a brush in applying color to

form designs on various articles made of buckskin. This end is stained a deep red and the point is much worn. The object in general resembles in shape and size the specimen from Tampico. Its sides are somewhat thinner and sharper. The slight indications of the hair or head-dress, the deeply cut eyes and mouth in the concave side, the holes or ears at the sides of the head, and the method of indicating the arms by slits, setting them off from the body, are all details which emphasize this general resemblance. The technical work is about as good as that of the Tampico specimen, but the art work is inferior. One edge of the

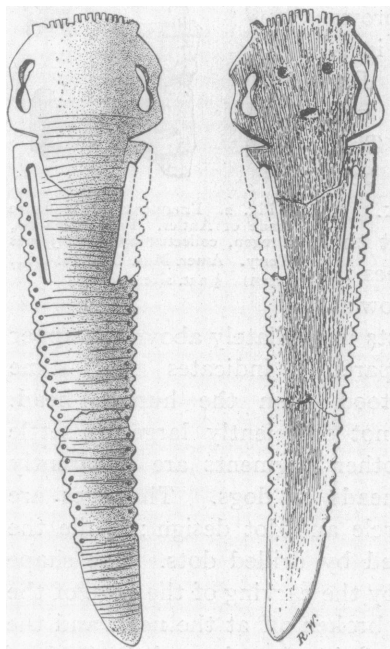


Fig. 3. Quill-flattener made of Antler. From the Dakota at Pine Ridge, South Dakota, collected by Dr. Clark Wissler. Amer. Mus. Cat. No. 3117. A, B, C. $\frac{1}{2}$ nat. size.

convex or outer surface of the bone has twenty-five notches, and in each tooth left between them, as well as above the top one, is a small drilled dot. Some of the notches on the other side are broken away with the arm, which is missing. On the same surface are twenty-six horizontal incisions, which were interpreted as year counts. The general shape of the body and the rows of dots are similar to those of the figure pecked on the cliff at Sentinel Bluffs. (See Plate IX, Fig. 1.)

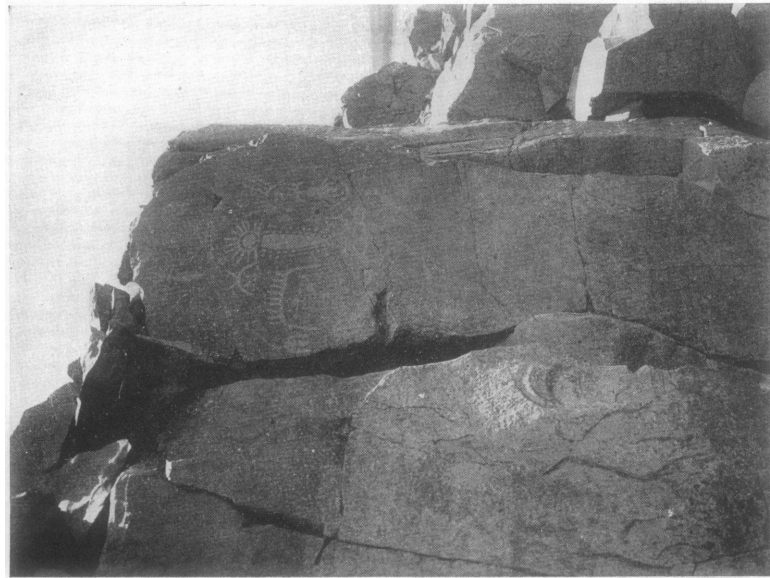


FIG. 1.

PICTURES, SOME OF THEM REPRESENTING HUMAN HEADS AND WHOLE FIGURES, EACH WITH A FEATHER HEAD-DRESS, PECKED IN BASALTIC COLUMNS AT SENTINEL BLUFFS, WASHINGTON.

Fig. 1. Amer. Mus. Neg. Cat. No. 8-0.

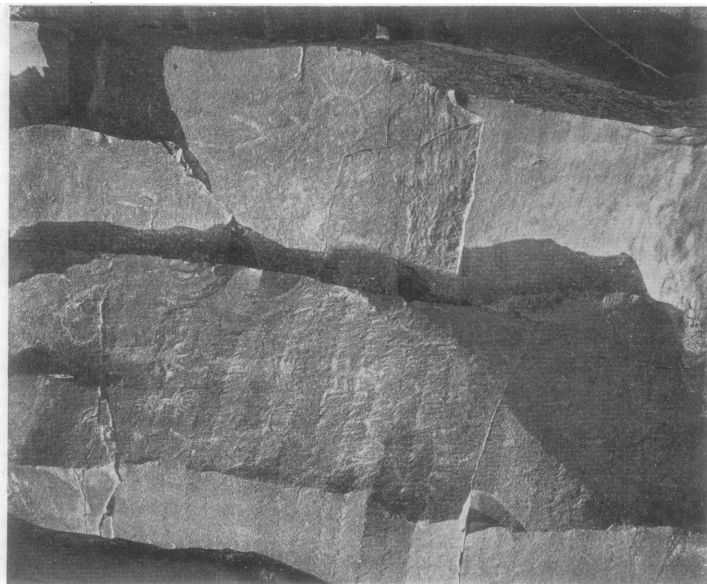


FIG. 2.

Fig. 2. Amer. Mus. Neg. Cat. No. 8-11.

The Tampico specimen may have developed from a quill-flattener, which implement was probably of common and characteristic use among Indian mothers, not only of the plains but also as far west as Tampico. If the result of such a development it had probably lost its domestic use and become entirely symbolic.

The head-dress seems to be a so-called war-bonnet, and would indicate that the figure was that of an important personage; perhaps a suggestion of what had been hoped for the child's position in the tribe or after death. The arms, body, legs, and feet are apparently bare and ornamented with ceremonial paintings, while about the waist is an apron. The whole object seems of a rather high order of art to be a mere child's doll, and it would seem more plausible to consider it as an emblematical figure. The general style of art and costume indicated show little or no resemblance to those of the Northwest Coast, but a strong relationship to those of the Plains.

