POTTERY FIGURINES FROM CENTRAL ARIZONA

by

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PREFACE

This paper is a study of a large collection of some 400 prehistoric clay figurines. They represent the major part of an archaeological collection made near Prescott, Arizona, about 1930, by the late J. W. Simmons, then a resident of that city.

In Mexico clay figurines have been the subject for a number of intensive studies. Their abundance, wide geographical distribution, long pre-Columbian history and varied typology, have made them significant cultural and horizon indicators. In the Southwest, although widespread, figurines are less commonly found, and they fall far short of Mexico in time depth and styles. As a consequence, with one exception (Morss 1954), the figurines from Southwestern ruins have received little more than passing notice. The Simmons Collection, accompanied by the excavator's notes, provides a remarkably good opportunity to examine a localized and intensive expression of the figurine complex.

Thanks for generous assistance are due to Dr. Emil W. Haury, thesis director and Head of the Department of Anthropology, to Dr. Raymond H. Thompson who first generated my interest in the problem, and to Dr. Frederick S. Hulse, who, with the above mentioned, served on the thesis committee.

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INTRODUCTION

The material analyzed in the following report constitutes the greater part of an assemblage of artifacts, mostly figurines, collected in west central Arizona about 1930. The purposes of this study are twofold: 1) to describe the figurines, heretofore unreported in the literature, and 2) to place them in chronological and typological relationships with other recognized figurine complexes of the American Southwest.

History

The collection is the work of the late Mr. J. W. Simmons of Prescott and Phoenix. As an amateur archaeologist, Mr. Simmons took a deep interest in the archaeological remains around Prescott and elsewhere in the Southwest. He was singly responsible for the excavation of the figurines and for the accompanying body of data.

In order to interest archaeologists in the then unknown Prescott area, Simmons prepared field notes and pictures of the sites and specimens and sent this data to various archaeologists in the United States. The material was brought to the attention of A. V. Kidder of the Phillips Academy, Andover, Massachusetts. Dr. Kidder indicated his

intention to employ Mr. Simmons for a small amount of work in the area and to prepare a paper for the benefit of other interested archaeologists. Dr. Kidder's plans did not materialize. Mr. Simmons then negotiated with Dr. Byron Cummings, Director of the Arizona State Museum, for aid to carry out archaeological investigations in the Prescott area. This was of a minor order and did not contribute significantly to the present problem. Mr. Simmon's private collection became the property of Gila Pueblo in 1933 by purchase. In 1951, the Gila Pueblo collections, including the Simmons materials, were transferred to the Arizona State Museum where they are now located. Five pottery figurines have been placed on permanent loan from the Arizona State Museum to the Denver Museum of Natural History. These are not included in the present study.

The field notes and commentaries made by Simmons cover excavations and surveys of sites from Phoenix, north to Flagstaff. My initial task was to review all the notes, separating those which provided details on the effigy-producing sites. The same was done for the large and comprehensive collection of photographs which accompany the notes. These are negatives and prints of specimens and sites visited by Simmons. While not trained as an archaeologist, Mr. Simmons had acute powers of observation. His field notes are remarkably complete because he recognized the importance of

details when reporting on sites he investigated.

Area of Study

Although notes of the field work were not in a systematized form, they were helpful in defining the geographical limits of the site locations and the conditions under which the figurines were discovered. Gila Pueblo Archaeological Survey sheets on file at the Arizona State Museum were also used to supplement the field notes for site descriptions.

The Gila Pueblo Archaeological Survey employed the quadrangle names for areas assigned by the United States Geological Survey. The Bradshaw Mountains quadrangle is one of these. As a convenience, it was further subdivided into rectangles encompassing 10° of longitude and 10° of latitude, each being given a number beginning in the upper left and continuing to the right (Fig. 1). Thus, the Bradshaw Mountains 1 rectangle of the Gila Pueblo Survey designates the area from which most of the figurines came. At least 155 of the total of about 400 figurines in the collection were found in ten numbered sites within that rectangle. About 180 figurines, not allocated to the ten specific sites, are from Groom Creek Divide which is also within the Bradshaw Mountains 1 rectangle, but site numbers are not available for these. This makes an approximate total of 340 figurines from Bradshaw Mountains 1.

The general area can be described as the mountainous pine woodlands a few miles south of Prescott where scattered house sites and village sites are found at random at 5000 to 7000 feet elevations.

The Simmons writings contain numerous statements about the archaeological cultures he encountered near Prescott. He referred to the Yavapai Culture, the Groom Creek Effigy Culture, the Prescott Culture, and the Black-on-gray Culture, without making it clear if he regarded these as separate entities or not. In this report, the figurines are described as from the "Prescott area," this term proposed as a substitute for all those used by Simmons. Spicer (1933: 106) described the culture of the Prescott area as unquestionably a part of the great Pueblo cultural complex. A few years later, Colton (1939: 30) in a summary of the archaeology of northern Arizona gave evidence for the relationship of the Prescott Branch to both the Patayan and the Mogollon Roots. No conclusive evidence could be found for affiliation to one rather than the other. At the time that was written, nearly 20 years ago, the Prescott Branch was not well known, and that situation still exists since the Prescott area has largely been ignored archaeologically.

Figure 2 shows the Bradshaw Mountains 1 rectangle relative to Prescott and the surrounding area. The following descriptions of the ten known sites in Bradshaw Mountains 1 which produced figurines are given as approximations only.

I did not revisit the sites and the precise locations could not be accurately established from the existing notes. Figure 3 gives an enlarged view of Bradshaw Mountains 1 with drainages and principal landmarks, plus a shaded area showing the zone within the rectangle where the sites occur.

- Bradshaw Mountains 1: 1 The site has been leveled to the existing surface and there are no present indications of the type of ruin. It is located above the dam on upper Bannon Creek in an opening in a thick pine forest, looking north.
- Bradshaw Mountains 1: 2 This is also known as the Klein Ruin and is southwest of Bradshaw Mountains 1: 1 about 1 1/2 miles. This site has also been demolished and a midden is the chief evidence of occupation. The ruin is on level ground in a pine forest.
- Bradshaw Mountains 1: 3 No figurines are mentioned in the site report.
- Bradshaw Mountains 1: 4 Again there is no evidence of walls. A rubbish mound is the only evidence of occupation. The site lies 400 yards southeast of Bradshaw Mountains 1: 2, facing east in an opening in the forest and overlooks a shallow draw.
- Bradshaw Mountains 1: 5 This site is about 1/4 mile northwest of Bradshaw Mountains 1: 7. The general surroundings are not known but rooms are outlined by boulders.

- Bradshaw Mountains 1: 6 This is probably a village site, situated 500 yards west of Bradshaw Mountains 1: 5. The ruins are scattered in an out-cropping of granite boulders in a pine forest.
- Bradshaw Mountains 1: 7 These are scattered house sites and middens about 1/4 mile east of Bradshaw Mountains 1: 5. Rooms are outlined by boulders.
- Bradshaw Mountains 1: 8 This is also known as the Bird Site and is located north of the Emporia Mill, a few yards west of the Senator Highway. The ruin is demolished, but room outlines remain on a promontory where there is a large outcrop of granite boulders similar to Bradshaw Mountains 1: 6.
- Bradshaw Mountains 1: 9 The remains of this village are scattered through the heavy pine cover. It is south of the Bird Site.
- Bradshaw Mountains 1: 10 No figurines are mentioned in the site report.
- Bradshaw Mountains 1: 11 Known also as the Saw Mill Site, it is on the south side of Groom Creek and west side of Senator Highway. The description of this site is incomplete, but it is said to conform to other effigy sites.
- Bradshaw Mountains 1: 12 No figurines are mentioned in the site report.
- Bradshaw Mountains 1: 13 This site lies a few yards east of the Senator Highway, south of

the town of Groom Creek. The rooms are outlined but middens have been vandalized and the general condition is poor. The area of the ruin is about 1/2 acre in a dense pine forest.

The fact that figurines were found in abundance in the area bisected by Groom Creek led to the early naming of this complex by Simmons as the "Groom Creek Effigy Culture," and to the suspicion that this was perhaps the focus of the figurine-producing culture. Approximately 50 of the total number of figurines are from an unknown source or sources, but it is likely that they are derived from this area of Yavapai County, as are the other figurines of the collection. The few remaining figurines together constitute only a fraction of the total and come from scattered areas peripheral to the Groom Creek region, for example, the head of a fired clay figurine was found north of Prescott in the Jerome 7 rectangle (Fig. 1). Simmons comments that this single example was identical to those occurring in the "Groom Creek Effigy Culture." Another single human effigy is from Granite Creek Divide in Jerome 7. Four other figurines of human and animal forms were found in Lonesome Valley, east of Granite Creek in the Jerome 8 rectangle. The rarity of figurines outside the Groom Creek area cannot be attributed completely to the lack of excavation and surveys in other rectangles. Figure 1 shows a shaded zone of figurine occurrence. In

Prescott 2, for example, which is the furthest from Groom Creek, 23 sites are known. Some of these have been excavated but only one figurine is recorded. In Prescott 6, 22 sites have been surveyed and "effigies have been found." The diminishing yield of figurines outside the major area re-emphasizes the view that Groom Creek is the focal point of this cultural manifestation.

The Excavation Record

Three principal sites in the Groom Creek area have yielded 75% of the figurines. Most of the figurines were obtained by excavation, but some were found on the surface, even on sites at some distance from the area of greatest occurrence.

Simmons' field notes indicate that the primary sources were: (1) in association with burials, and (2) in middens. They were also frequently located near hearths, as reported in the archaeological survey sheets. The figurines recovered with burials were usually near the head of the dead. Described occurrences refer to figurines under a flat stone near the head, or against the right or left side of the head. One was found between the sternum and the chin. Simmons describes a burial from a site somewhere in the foothills of the Bradshaw Mountains, in which a clay cub bear was found at the left hand of the skeleton of a child. The burial chamber also contained three adult skeletons with offerings

of shell and pottery. Other burials are described in more detail from three sites in Bradshaw Mountains 1. At Bradshaw Mountains 1: 5, 11 burials were found, four of which contained no burial offerings. Four others had broken bowls but no figurines. The remaining three interments each contained figurines; an animal figurine at the right knee of one burial, an anthropomorph a foot above the head of the second burial, and two anthropomorphs to the left of the head of the last burial. Only one burial is recorded at the Bird Site and no figurines are listed. A bird effigy was discovered by the skull of a burial at Bradshaw Mountains 1: 7.

A few of the above burials were found disturbed and figurines may have been present in those now found empty, nevertheless, the majority had not been vandalized and if the figurine finds are accurately reported, the suggestion is that pottery figurines were neither overwhelmingly preferred for funerary offerings; nor were they found exclusively in graves, as both human and animal figurines were abundant in middens. There is no information on what proportion of the total of figurines were found with burials but it is likely that the bulk came from midden excavations. Simmons (1931) comments as follows on the circumstances of recovery:

Figurines recovered by screening middens occurred in two ways: at random (a few) and in shrine like affairs consisting of a small cluster of cobblestone sized rocks. As the turning over of the rubbish progressed, it became almost an accepted fact that when one of these structures was encountered, it would contain a figurine.

The occurrence of shrines is also noted in the Gila Pueblo Survey sheets for the Bird Site and Bradshaw Mountains 1: 5, although here the figurines are referred to as having been "in association with stones." Middens at Bradshaw Mountains 1: 5 were used as cooking sites. At one place 12 inches below the surface, three or four flat stones formed a base on which charcoal was found. Particular care was exercised and examination of the soil around the fire place produced a very small animal figurine. Because of its small size, it was at first overlooked and the opportunity lost to know where it had been placed. According to the excavator, it could not have been more than six or eight inches from the cooking site.

Figurines at the Bird Site were found in middens among boulders at the rims of fire places. Others were beneath stones but at some distance from any fire place. Still others were scattered in the loose soil. The association of figurines with stones seems to be more an effort to place a delicate object near a heavy rock for protection than to create an elaborate receptacle as the word shrine would suggest. More information on each of the middens in each site would help to clarify the situation. In general, however, enough figurines have been found in fire places and graves that they seem to have had some ceremonial value.

The Collection

In addition to a wide assortment of about 400 figurines, the Simmons collection contains a small sample of associated archaeological materials, including some whole pottery vessels which are discussed in the chapter on chronological placement.

There are 19 bone artifacts and six fragments of antler. One antler fragment consists of the natural tip which has been sharpened. Another is an antler flaker fashioned from the basal portion and smoothed at one end. The remaining four pieces of antler are broken to such a degree that the tools they represent are indeterminate.

Most of the 19 bone implements are awls that vary in length from 6 to 26 cm. There are two whole canon bone awls and one split canon bone awl. The remaining seven are ulnae awls and there is a possible hair pin made from a scapula. One heavier spatulate tool appears to have been prepared from a tibia or femur. Most of these implements are made of the bones of deer or antelope. There are also six splinter awls made of bones which are unidentifiable because of the lack of articular ends. None of the bone tools are incised or otherwise decorated. A parrot skull and beak complete the bone inventory. Other items of this assemblage are not as well represented, but there are at least two artifacts for each of the following categories.

Among the ground stone tools are two fragmentary stone axes of which only the bits remain. Other thinner stone material is worked into a hoe-like instrument. Several thin slate discs and a partial palette conclude the stone tool category. There is a fragment of Glycymeris shell bracelet, a small Cardium shell pendant, and a third unworked piece of shell of unknown species. Several pieces of hematite that produce a red pigment and a number of small projectile points of obsidian and chert complete this survey of non-ceramic artifacts, which for the purpose of this study are only incidental to the figurines.

THE FIGURINES AND OBJECTS OF FIRED CLAY

It has been shown that this is a large and representative collection. There are 403 pieces of modelled clay forms. Unfortunately, nearly every item is broken. Typically, heads and other extremities are missing.

The figurines and clay objects have been divided into several classes according to general morphology but all are similar in character and in method of construction. Human, animal, and miscellaneous objects of fired clay are the three gross categories that accommodate all the figurines under consideration. Representations identified as unquestionably human and most likely human outnumbered the animal forms by approximately 2 to 1; however, it should be said that some items are badly fragmented and this estimate involves a degree of guesswork.

Method of Construction

All but two of the figurines are of the single piece construction type, described by Haury at Snaketown, in which "the whole image was fashioned from one piece of clay, excepting such additions as were made to gain greater realism in forming the body and facial features" (Gladwin & Others 1937: 234).

The two exceptions involve a joining of two rods of clay to form a vertically bisected body, smoothed across at the top and bottom (Fig. 4 1). Figure 5 1 may have been made by a combination of the two methods.

The basic body shape of human figurines is the cylinder. Legs may be long and somewhat naturalistic, or short stubby appendages, or entirely absent. No human figures were modelled in a seated position but some were made to stand upright. The shapes of the bases were described by Simmons (1931) as follows:

The bases were of four types (other than those with legs): tapering to a dull point; straight sides with a flat base; base wound with a rope of clay; and some stuck into a pellet of clay.

The latter two procedures often produced a poor bond and the rope or pellet fell off. As a rule, however, some evidence of the rope or pellet still adheres to the side of the base. Bases may have been tapered in order to be set into the ground. The detached legs show that they and other anatomical details were sometimes formed from pinching and extending of the body clay but more frequently such pieces were modified separately and stuck onto the larger piece.

The flat pinched upper end of the cylinder, representing the head, is tilted back and often occipitally depressed. Less frequently, heads are more rounded frontally and not tilted. Only rarely are facial features well defined. Representations of humans and animals are not elaborate.

Body decoration of the quadrupeds is confined to eyes, anal openings, and rarely, mouths. The only method for elaborating the bird figurines is incised decoration, representing wings or feathers. Animal bodies are cylindrical or hemispherical with short, straight legs. There is great variation in size. Overall lengths of complete human figures range from 3.5 cm. to 15 cm. The variation in sizes of animal figurines is also great, although none reach 15 cm.--the length of the largest human figurine (Fig. 4 e).

The paste is dark brown to rust color with texture that varies from a coarse to medium fine temper, though the coarse tempering is more common.

Often one feature such as a torso or an appendage is disproportionately large. The artisans were satisfied to produce the general appearances and the result is that with few exceptions, the whole group appears to have been carelessly made.

Human Figurines

The human figurines as a whole show little demarcation between the heads and the bodies. Eyes and mouths when present are slits or holes. Noses are consistently prominent throughout the whole series.

Only two figurines illustrate the genitalia: one male and one female (Fig. 4 b-c). Females could more easily

be identified by conical protuberances representing the human breast. These are always about the chest but are variously placed in and out of proportion to the length of the body. Only 17 of the human figurines portray the female breast. There is some indication that the figurines were broken with intent, particularly at the neck. Often only heads were recovered with never a trace of the bust, so little can be said of the true proportion of the sexes in the manufacture of these figurines except that females seem to predominate.

There are a number of complete human figures, the bodies of which show no differentiation as to sex. Also with so many bodyless heads, it is again impossible to propose a reliable estimate of sexless figurines. Simmons noted that the vast majority did not indicate sex. Upper extremities are almost entirely lacking, the only exceptions being two cases of incipient "arm buds"--lateral extensions of clay in the shoulder area (Fig. 4 a). Lower extremities are more common and vary from highly stylized small appendages to shaped and generally more realistic full length legs (Fig. 4 h).

Turning to heads and faces, there is a great range in physiognomy. The most common form is a flat disc head tilted upward with a depressed occiput, generally triangular to ovaloid in outline, and stylistic and simple in appearance (Fig. 4 j and 5 j). From this standard, there are

several variations in which not only heads change to more realistic proportions, but more detailed facial features are added such as pierced ears (Fig. 5 c), nostrils (Fig. 5 f), an occasional chin and opened mouth (Fig. 5 f, g). These variations are not patterned and they present an apparent attempt at individuation. There are two curious funnel shaped heads that expand from the neck to the top (Fig. 5 b). One figurine (Fig. 5 a) is the only example of an unusual combination of human and animal head characteristics.

It is of interest to note that there are 35 artifacts of fired clay which I was at first inclined to include as a subtype of human figurine (Fig. 4 f, g). At one end is nothing more than a heavy wad of clay, flattened on the end and crudely spherical to amorphous in outline. This heavy end does not resemble a human head either in shape or in decoration, but represents the base that supported the body vertically and although the figurine heads are missing, a few of the cylindrical bodies have human breasts. It is apparent, from the knowledge of other complete human figurines which preserve this globular base (Fig. 4 d), that these 35 specimens retain only the torsos and globular ends which are basal supports and not heads. They do not qualify therefore as a subtype of human effigy, but only as a variation in the method of construction.

Animal Figurines

The animal figurines exhibit the same quality and diversity as already observed in the human figurines. Birds and quadrupeds are the two classes of animals and they are represented by approximately 60 whole and broken pieces. Mr. Simmons (1931) is very imaginative in his discussion of the identification of the animals:

They consist of every known small animal and up to the bear and deer. They are so representative that in very few instances is one in doubt about the species that they represent. The squirrel, gopher, bear, the fox, coyote, or wolf, naturally fall into one group and I suppose are very much alike. Among the avian forms, the grouse, parrot, and full chested owl are as detailed as any artist can paint.

As among the human figurines, there is a predominant animal form that is somewhat standardized. This is an unidentified quadruped, usually with legs that are short, stubby, and straight supporting a heavy globular body (Fig. 6 h, k). Tails are pinched to a point, often sticking up or away from the body. A few have an intentional perforation below the tail that presumably represents an anal orifice and it is usually continuous with another opening in the chest of the animal or on the ventral surface between the forelegs. Wendorf (1950) noted the same phenomenon on eight specimens from a late ruin at Point of Pines. Fulton and Tuthill (1940: 50) include the following explanation in their discussion of the human and animal figurines from the Gleeson Site:

Some of the figurines from Gleeson, both animal and human, had been modelled on a small twig or large grass stem, as evidenced by the small hole running through the long axes of the bodies, a feature especially noticeable in the broken fragments of torsos. The real purpose of this rod is not known but it may have served to stiffen the body during the modelling or as a handle while the clay was still wet and soft. Whether the rods were withdrawn prior to firing or whether they were allowed to burn out in the process cannot be determined.

It is likely that a natural orifice was intended, for several specimens have an anal orifice that is not continuous with an internal channel. No human torsos illustrate this grass stem type of construction. The majority of the animal figurines are made by simple hand modelling, but there is also one example of a large animal torso, broken at the neck and hollow with very thin sides.

It is clear that the makers of these figurines intended to represent common forms of wildlife around them. As a rule, however, similarities are greater than differences and each animal embodies a combination of anatomical features that make a single identification difficult. There are exceptions. One small quadruped has ringed incisions around the body resembling the encased bony plates of an armadillo (Fig 6 p). Figure 6 i, j were tentatively identified by Dr. McCauley as badger and kit fox. A parrot was intended in Figure 6 g. Knowledge of the parrot is indicated by a parrot skull and beak among the non-ceramic artifacts

from the Bradshaw Mountains. A triangular head with protuberant eyes (Fig. 6 d) suggests a reptilian form. Figure 6 c is an example of several quadrupeds which look like models of the peccary or wild pig and Figure 6 e closely resembles a well fed prairie dog or ground squirrel.

Except for two birds modelled in simulated flight (Fig. 6 a), all birds sit upright on three supports, the tail and two legs (Fig. 6 f, g). Where wings and feathers are present, they are represented by vertical and horizontal parallel incisions.

It is obvious that many animal species are represented and the purpose here is not to be rigidly exact in making identifications.

Miscellaneous Objects of Fired Clay

The following artifacts must represent in part, a residue of broken and scattered figurines. These are pieces of modelled clay but so crudely executed or weathered that the diagnosis is difficult. There are, in addition, a number of cone shaped figurine legs that have separated from the bodies they supported (Fig. 7 f).

Spindle whorls of varying proportions are perhaps the most distinctive artifacts in this group. They are all of functional size and number 18 altogether. Center holes are drilled from both sides. The flat disc whorl is the most common form. A fuller description of all types will be found

in the chapter on cultural affiliations.

There is one peculiar disc, unperforated, but which appears to have had star-like prominences all around the perimeter. In the collection of whorls now in the museum of Phillips Academy, Andover, made by Warren K. Moorehead in the Salt River Valley near Phoenix, there is an example of a similar stellar form "having five points pinched out from the main body along the line of greatest circumference" (Haury 1945: 117). Although the specimen illustrated (Fig. 7 i) has nine remaining points, they are otherwise similar. There is another more fragmentary whorl of the same type from the Simmons collection which has fewer points on the perimeter.

There are two miniature bowls and a fragmentary ladle from which the handle is missing (Fig. 7 k). The last item is a small detached vessel handle (Fig. 7 g). The remaining pieces can only be described as poorly preserved fragments that are beyond identification.

CHRONOLOGICAL PLACEMENT

The approximate time period of the figurines is based on a study of the associated ceramics. We are not concerned with a chronology of technical change because there is no evidence for a sequence of development in the figurines. The aim is to establish a relative time framework in which to date the figurines.

There is no archaeological evidence for the direct association of the following vessels with the figurines, but it is known that these vessels were found at sites within the same rectangles of the Gila Pueblo Survey and by inference, the ceramics and figurines are considered to be contemporary.

At the Arizona State Museum, there are 60 whole or restored vessels from sites in the Jerome 4, 7, 8, and Bradshaw Mountain 1 rectangles of the Gila Pueblo Survey. The majority of these vessels (53) are from the Jerome 8 rectangle, which is northeast and adjacent to the Bradshaw Mountain 1 rectangle in which the majority of the figurines were found. This preponderance of pottery vessels in one rectangle and a preponderance of figurines in a contiguous rectangle with very little overlap is probably due to the chance selection of sites for excavation. There are only

three sites known from Jerome 8 and six sites in Jerome 7. The pottery in question would likely be as well represented in any of the adjacent rectangles if all were dug equally.

Indigenous Pottery

Prescott Black-on-gray - The most abundant decorated pottery type is Prescott Black-on-gray (Caywood and Spicer 1935: 50), previously called Verde Black-on-gray (Gladwin 1930: 140). These are medium to coarse textured vessels with a dull black, wide line design on a dirty gray or olive background. (Colton and Hargrave 1937: 184). There are 17 large deep bowls of the Prescott Black-on-gray type from the Jerome rectangles.

Verde Brown - This is the predominant type of pottery of the whole group. There are 30 vessels of this plainware type, mostly small bowls and a few large jars (Caywood and Spicer 1935: 42).

Intrusive Pottery

Tusayan Black-on-white - Six of the seven black on white bowls in the collection are identified as Tusayan Black-on-white (Colton and Hargrave 1937: 213).

Black Mesa Black-on-white - There is only one bowl of this type and it is also reminiscent of Sosi Black-on-white.

Kayenta Polychrome - There is only one bowl of this type.

Untypable Specimen - This is an aberrant form of a Black-on-red bowl of White Mountain characteristics but with a northern Arizona design.

Discussion

Simmons proposed a significant difference between the Black-on-gray pottery as it was manufactured south of Prescott in the effigy culture and that of what he called the Black-on-gray Culture north of Prescott. Spicer (1933: 21) has shown, however, that the geographic range of Prescott Black-on-gray is considerable, extending north and south from the Bradshaw Mountains to the Grand Canyon. The time span for this pottery type covers Pueblo III-IV, probably between A. D. 1150 and 1300 (Colton and Hargrave 1937: 185). Prescott Black-on-gray is not diagnostic therefore in fixing the age of the figurines.

The Verde Brown has even less value for time placement because it was in general use for as much as 300 years--1000 to 1300 (Colton and Hargrave 1937: 167).

The trade wares are more critical for recording chronological position. The Black Mesa Black-on-white bowl, if transitional to the later Sosi Black-on-white, would place it in late Pueblo II or early Pueblo III. The other Black-on-white bowls were identified collectively as Tusayan Black-on-white. They might be further divided into one or

two other varieties of the Kayenta Series on the basis of paste characteristics, but such a test was not necessary for the purposes of this report. Tusayan Black-on-white is dated by Colton and Hargrave (1937: 213) at about A. D. 1225 to 1300. This is done by correlation with dated wood specimens. The same method produces an approximate range of A. D. 1250 to 1300 for the Kayenta Polychrome bowl.

The ceramic mixture represented by the preceding pottery types clusters in the Pueblo III Stage of northern Arizona, and I infer the same approximate temporal position for the figurines.

CULTURAL AFFILIATIONS

Morss' monograph, Clay Figurines of the American Southwest is a review of the anthropomorphic clay figurines of the Northern Periphery and the Southwest generally. No attempt will be made here to discuss the desirability of the term Northern Periphery. Objections to it are offered by Jennings and Norbeck (1955) and by Jennings (1957). This chapter attempts to appraise the affiliations of the Prescott figurine complex according to the divisions of Southwestern figurines recognized by Morss. It is the last step in the descriptive analysis of the Simmons collection and the aim is to compare the pieces in question with other southwestern complexes in terms of artistic values, specific trait resemblances, and general character. The problem of relating the figurines seems to be better done by the comparative examination of anthropomorphic figurines, so the animal forms and miscellaneous clay objects will be considered here only as they add additional information.

Morss' work is organized according to a Northern and Southern figurine tradition. There is also a discussion of the origin of figurines found outside the Southwest, for example, some attention is given to figurines from such areas as Texas and the Lower Mississippi Valley.

Heizer and Beardsley (1943: 199-207) raise the problem of California-Southwest cultural relations in regard to the origin of certain female figurines from the Central Valley of California. Distributional arguments such as these, however, involving possible connection between pottery figurines of the Southwest and those of another area are sometimes based on widespread sporadic occurrences. The Prescott collection of figurines on the other hand can be treated as a unit from a well defined geographic area. To the north and south of Prescott are the two notable concentrations of figurines, termed Northern and Southern Traditions. Therefore, the question of relationships outside the Southwest are to be omitted here and the main concern will be to show evidence for northern or southern affinities in the figurines from Prescott.

Northern Tradition

The Northern periphery defined by Morss (1954: 12) covers:

Utah west of the Colorado River and north of a line starting at the Colorado below the drainage of the Fremont River and running roughly westward, south of Parowan and north of Kabab and Bryce Canyon; to which must also be added at least the Northwestern corner of Colorado.

In the discussion of the Northern Periphery, Morss reviews several figurine producing cultures within that area. The same classification is presented here, with the Northern

Periphery divided into the Fremont culture area of east central Utah and the culture area of western Utah divided into a southern Sevier River area and the Great Salt Lake area in the north, following an earlier division by Steward (1936). The Fremont culture is generally considered to be of predominantly Basketmaker III inspiration. Basketmaker III figurines appear more primitive but bear resemblances to the eastern Utah specimens which are considered to be the result of a development that began with Basketmaker prototypes. The Basketmaker pattern is continued in the Fremont figurines in size, material, and decorative aspects. Morss (1954: 14) observes:

Most of the Fremont figurines represent females but a few have flat chests. The most consistent feature is the pinched nose ridge . . . the body may either end in a straight bar slightly rounded at the bottom ("handle-terminus"), have a slight forward projecting bifurcation ("stump-leg terminus"), or flare at the base, in which case it is usually covered with an apron of clay fillets ("skirt terminus") or more accurately, ("apron terminus"). Hair and ornaments may be represented by additional applied fillets, blobs, or discs, which are occasionally painted. . . . In addition to the anthropomorphs, there occur animal forms, "cornucopia-shaped objects" and miniature shaped dishes.

The cornucopia shaped objects mentioned by Morss from the Fremont River area are discussed at length by Morris (1941: 54). These are clay basket effigies, miniature representations of carrying baskets, of unfired clay and numerous in Basketmaker III remains. They seem to have a wide distribution over the Northern Periphery and are present in

Pueblo III. Three cornucopia shaped objects are also described from two Mogollon villages in western New Mexico. These objects show a resemblance close enough to Basketmaker and other Northern Periphery equivalents to be considered the same trait. Figure 6 a is the only complete example from the Prescott remains of the typical cornucopia shaped objects. It follows the cone shape, hollowed interior pattern of earlier Basketmaker III and other northern specimens. This article is fired but crudely finished in the manner of other Prescott artifacts. It lacks the decoration of the northern types, but in shape and character, it is a faithful reproduction. The presence of cornucopias in Basketmaker III, persisting into Pueblo III shows that this was not an uncommon trait of the Northern Periphery. They are not characteristic of the Southern complex. The Prescott specimens, though late and rudely constructed, are given as an example of a Northern tradition trait.

In the west, divided by Steward into the Sevier and the Salt Lake areas, figurines are described from both sections as having general features in common. Steward summarizes the features of about 50 specimens from mounds in both sections. Most of them are of unburned clay and he says that those that are fired were probably not done so intentionally. Individual variation is always more evident in a larger group of artifacts, but as before we will still be concerned with the general characteristics which apply here

to all those of western Utah, as stated by Steward (1936: 22):

The body is square shouldered and tapers to a rounded terminus or "foot," the head is seldom marked off from the body; legs are clearly indicated in only one specimen; arms are never present; breasts are frequently represented. The last can hardly be arms for not only do they resemble breasts in form and position, but in one specimen the nipples are carefully formed. Facial features are always shown, the eyes being stuck on, grooved clay buttons, the nose sometimes pinched into a slight ridge merely indicated by two perforations for nostrils, the mouth a small perforation. In some instances a headgear and hair are present. The remainder of the body is generally plain except for a navel occasionally indicated by a small perforation.

Most of the backs of these specimens are concave. The rounded handle-terminus seems to be the most common base treatment although several have short bowed legs with toes indicated by slits in the feet.

Viewed in relation to the Fremont figurines, these western Utah examples differ in a few bodily characteristics. A point by point comparison, however, would not yield significant results for the purpose here. In most respects, figurines of the Northern Periphery are alike. Attention is now called to a review of the general style of the north. The determination of a "northern type" is impossible, just as the "Prescott type" is not a standard which is expressed by a number of identical models. Typological distinctions must refer to a cluster of characteristics all of which

could not be seen on a single figurine. In general, figurines of the Northern Tradition are elaborate by Prescott standards. Applied clay pellets and clay strips seem to be the rule for showing both natural features and decorative ornamentation. Although some representation of the nose is a consistent feature throughout the northern series, there seems to be less emphasis on making it the largest and dominating feature of the face. The "stump-leg," "handle," and "skirt" termini are the three treatments of the base. Most of the northern figurines are female forms. The same care is taken with portrayal of the breasts as elsewhere. No recognizable male torso is illustrated from the Northern Tradition by either Morss or Steward. Clearly, all of the Northern Tradition examples do not follow the foregoing description. A few are very simple and without any decoration except a nose. Disregarding these exceptions, however, the broadened shoulders, elaborate flared and filleted base, and other applied clay ornaments give the northern specimens a general character that is somewhat removed from the Prescott series.

Southern Tradition

As demonstrated in the chapter, Chronological Placement, the artifacts of this collection are to be allocated to an indefinite position in Pueblo II-III. This represents

a framework with time boundaries that are well established in the southwestern chronology. Actual comparisons between artifacts of an early phase in one complex and a later phase elsewhere are not intended here. The objective is to acquaint the reader with the antecedents of figurines which are contemporary with those from Prescott. The survey of Northern Tradition figurine styles of both early and contemporary specimens reveals an absence of certain characteristics found on the Prescott figurines. This leads to the examination of figurines of the Southern Tradition. The Southern Tradition is based on the Snaketown development which was the first systematic study of the figurines of the Hohokam. Excavations at the site of Snaketown produced over 500 specimens, most of which could be assigned to the various phases of Hohokam development. Comparing figurines of the Northern and Southern traditions on a general basis, configurations are not wholly different. Morss states (1954: 30):

The Snaketown figurines are in general comparable with their northern counterparts in size, frontal orientation, predominance of the female sex with breasts represented, emphasis on eyes, and on the heavy nose ridge with omission or summary treatment of the mouth and lack of emphasis on arms which may be indicated by mere stumps or wholly omitted.

The general effect then is that there are many correspondences and the need arises to examine the samples more closely for specific trait distinctions. Using the Snaketown

sequence, figurines of the Pioneer Stage including Vahki, Estrella, Sweetwater, and Snaketown Phases can be described as a unit. They are generally crude with anatomical features that appear to be executed with the same amount of skill as those of the Prescott samples. Eyes are most commonly represented by slits and occasionally small holes. In the Pioneer Period, heads were uniformly unrealistic, concave in the rear, and continued so with the exception of a hollow headed form in Estrella Phase with a basin depression in the top of the head, such as shown in Figure 5 b of the Prescott Collection. Extensive morphological change is first recognized in the specimens of the Gila Butte Phase (Gladwin & Others 1937). Morss (1954: 30) commenting on this says:

The material attributed to the Gila Butte Phase of the Colonial Period is rather heterogeneous, with specimens resembling Pioneer types and a few heads with Santa Cruz characteristics, but apparently characteristic of this phase is the use of additional incised lines in the region of the eye slit to outline the eye in lozenge form or to indicate the eyebrow.

A similar variation in the eye is illustrated in Figure 5 h.

Figurines other than those from Snaketown are considered by Morss in reviewing the Southern Tradition styles. There were only a few fragments of figurine torsos from Ventana Cave and they were considered to be Hohokam. At Los Muertos (Haury 1945), which is a Classic Period site of the Hohokam dated in the 14th Century, one specimen is

suggestive of the apron terminus of the Fremont style. Another is an upright cylindrical torso with tilted head that is almost identical to those from Prescott. Elsewhere in southern Arizona non-Hohokam traits are found. "A group of nine figurines from a single cremation at Tres Alamos on the San Pedro River includes specimens very close to those in the Santa Cruz cremation group at Snaketown" (Morss 1954: 33). Lines of punctations indicating necklaces and other elaborations are suggestive of the refinements which have been compared to those of the Northern Periphery. The Santa Cruz heads, minus the linear punctations, are very much like the more realistic types in the Prescott series and they also resemble others in southern Arizona from the San Simon Valley and Texas Canyon.

Taking the Southern Tradition as a whole, the following are the traits to be compared. Long legs are a characteristic of the Hohokam apparently through the whole series represented at Snaketown. For the Pioneer Period, slit eyes and a crude treatment of the face is the rule. Ridge noses are prominent throughout the series. Heads are not inclined, but are in the same plane as the body, rectangular, flat on top, and concave in the rear. Other general characteristics have already been stated, including the general lack of emphasis on arms and the predominance of the female sex. Many features of earlier phases are carried over in Santa Cruz.

Among the changes that occur in the transition is the switch from the two-piece method of manufacture--a basic characteristic of Pioneer--to a dominance of the one-piece method in Santa Cruz. The eyes of the Santa Cruz figurines are applied elements: "The eye is an applied elliptical eye with a straight superficial groove--the true 'coffee-bean eye'" (Morss 1954: 30). Haury (Gladwin & Others 1937: 235) describes the decorative techniques which increase in and after Santa Cruz:

Articles of clothing and leg and ankle bands are shown by bits of clay attached to the bodies. In one case it is also evident that something of a perishable nature was stuck into the head of the figurine while the clay was soft. The practice of doing this may have been the beginning of the development of perishable bodies of the Sacaton Phase figurines.

In the Sacaton Phase of the Sedentary Period, the last represented at Snaketown, figurines reach a point of realism that is very dissimilar to anything described from Prescott or the Northern Periphery. Clay heads, probably once attached to perishable bodies, and seated figurines are common. "Accuracy in reproducing the facial contours, eyebrows, the nasal depression, and protrusion of the lips was at its best here. Portraiture seems to have been the goal here" (Gladwin & Others 1937: 234).

Spindle Whorls

In connection with the preceding Hohokam traits, it

will be worthwhile to consider the discussion of spindle whorls found in the Los Muertos report (Haury 1945). The descriptive headings made for the Los Muertos spindle whorls apply also for those from Prescott: (a) The specialized whorls of plastic clay, and (b) the perforated discs ground out of fragments of earthenware vessels. There are nine whorls made from sherds in the Simmons collection. Five of these are perforated with shaft holes drilled from both sides. Three of the remaining four have incompleated holes drilled on one side only, and the last is a small unmodified disc. The specimen illustrated in Figure 7 j is the largest of the perforated sherd whorls. It measures 5.7 cm. in diameter, which is just under the upper range of diameters (6.25 cm.) for the Los Muertos specimens.

The others are smaller and approach the average size of the Los Muertos examples. In contrast to the Los Muertos specialized whorls, those from Prescott repeat the pattern of unrefined workmanship, and exhibit neither a slipped surface nor decoration of any kind. There is one whorl of the spheroidal variety, and the workmanship is very poor (Fig. 7 d). The shallow depression around the perimeters of some of the Los Muertos specimens is not present on any from Prescott. There are two examples of the biconical type. The cones of the illustrated whorl are not equally proportioned and the walls of the cone are concave (Fig 7 e). This is just a slight variation, however, on the series described

from Los Muertos. The second example of biconical whorl from Prescott is identical to those pictured and described in Los Muertos (Haury 1945: 116), although it is very fragmentary and not illustrated here. Finally, there are six pulley shaped whorls. "This curious type is almost a perfect duplicate of a modern pulley, hence the term which defines it. Both thin and thick types occur. The grooves in some cases attain considerable depth. It seems improbable that this medial groove could have served any other purpose than ornamentation" (Haury 1945: 117).

Figure 7 b, c, h show the conformation and range of thicknesses of the pulley type whorls from Prescott. The spindle whorls are a minor but important supplement to the figurines for the closer comparisons of the Simmons materials.

Discussion

Until now, little has been said about the Prescott figurines themselves in the light of the preceding descriptions. The principal apparent difference between the Prescott and the Fremont anthropomorphs is the degree of refinement. Neither clothing nor other ornamentation is found on the Prescott examples. This is in contrast to the applied painted fillets and other embellishments frequent on Fremont forms. There are important similarities. Both share the typical flat chest and large massive nose ridge and a predominance of female forms. There is little or no concern with upper extremities in either series. The

bifurcated base ("stump-leg terminus") is suggestive of the short stylized legs of the Prescott anthropomorphs. The same is true for the smooth rounded base, termed "handle-terminus" by Morss. The "skirt-terminus" however has no counterpart among the Prescott figurines. The variety of base construction illustrated in Figure 4 is representative of the whole collection and there is nothing that resembles the flared "apron terminus." Conversely, the heavy lumps of clay that serve as basal supports for some of the Prescott specimens are absent among the Fremont figurines. With one exception (Fig 5 e), eyes of the Prescott anthropomorphs are simple horizontal incisions or a small circular hole in the clay, as opposed to the applied discs of clay with holes in the Fremont style. Fremont figurines are made of unfired clay, as are the others of the Northern Tradition.

Differences in the western figurine group have already been reviewed in the preceding chapter. The ornamental nature of the northern style is not in keeping with the Prescott form. The "owlish appearance" described for Fremont is repeated in western Utah. In general, more attention is given to finer details. The absence of the tilted facial plane, the owlish faces, and the flared filleted bases gives the Northern Tradition an easily distinguishable appearance--a development that shows little influence on or from the Prescott area.

We now turn to the other major complex, the Southern

Tradition. Because of the similarity of certain traits, the Prescott figurines have been considered in the literature to be a normal component of the Southern figurine complex. The lack of applied elements is perhaps the most obvious feature of the Prescott group. On the strength of a first impression, the Prescott figurines would probably be linked with the early Hohokam series. "In the Pioneer Period, the figure is usually crude, eyes are represented by slits or holes, and applied decoration is rare" (Morss 1954: 30). Then Gila Butte and later Hohokam styles begin to show resemblances to the more elaborate northern styles.

The culture area around Prescott has been characterized as one, not of independent development but rather an area of borrowing. Spicer (1933) discusses the assimilation by people of this Prescott region, of all the basic elements of Pueblo civilization, including the Pueblo arts. The actual historical relationships of the people who produced this culture are not known. Therefore, it is only on a generalized basis that these figurines are said to be derived from another cultural development, but, in this chapter, I have tried to show evidence for the following statements. Figurines of the Prescott type most closely resemble Pioneer Hohokam styles and a few also approximate Santa Cruz forms. This combined with the presence of certain other Hohokam

elements in the Prescott region, such as the spindle whorls and the palette, leads to the conclusion that "The Prescott form is to be considered as a normal component of the Southern figurine complex" (Morss 1954: 36).

The figurines from Prescott are a part of the artistic expressions of that culture area. They embody both representational and stylized, somewhat abstract forms, and are characterized by a persistent crudity in the manufacturing technique. Although in contact with Pueblo people to the north, these people also received a number of influences from the south. The perforated ear lobes of Figure 5 c, g may have been a local addition since none of the figurines illustrated or discussed from north or south have these.

Besides the similarity in general form between Prescott and Hohokam types, certain exotic features such as the flared head are shared by the two. The palette fragment has a border pattern like those of the Santa Cruz Phase at Snaketown. Both the figurines and the non-ceramic artifacts of the Simmons collection establish the southern influence on the Prescott area. The probability of southern influence on the Northern Periphery is discussed by Morss (1954: 37):

It is submitted that the correspondences in such features as disengaged chin, eye types, necklaces, and others, which have been cited between the elaborate Northern Periphery figurines and the Santa Cruz style figurines, particularly the Snaketown cremation group, perhaps before 900 and the Tres Alamos group certainly somewhat later, together with the establishment of the Southern figurine complex as far north as the Flagstaff area at the close of the 11th

Century, constitute specific evidence of influence of the southern complex upon that of the north. . . . That the influence ran from south to north is assumed from the earlier date of Santa Cruz style figurines at Snake-town and because of the probable ultimate Mexican origin of these refinements.

SUMMARY AND CONCLUSION

This paper presents an analysis of 400 pottery figurines from the area of Prescott, Arizona. The collection, which was accumulated about 1930 by the late J. W. Simmons of Phoenix and Prescott, is one of the largest known from the Southwest. In addition to the figurines, there is an assemblage of non-ceramic artifacts consisting mostly of tools of bone, stone, and shell. Finally, there are 60 vessels from this general area of Prescott which were used to determine a relative age for the figurines.

The artifacts of this study were originally the private collection of Mr. Simmons. He sold them to Gila Pueblo and later they became the property of the Arizona State Museum.

The figurines which are the main interest of this paper, were found in burials and middens in the Bradshaw Mountains 1 rectangle of the Gila Pueblo Archaeological Survey. There are animal and human figurines, the latter outnumbering the animal forms by approximately 2 to 1.

Certain features of the anthropomorphs are recognized on figurines from elsewhere in the Southwest. Among these are features which suggest a relationship to the Hohokam development of southern Arizona. It has not been

possible to demonstrate precise contemporaneity of the Prescott figurines with those of other areas. The Pueblo II or Pueblo III age of the figurines compares in a general way with the late Snaketown sequence, however, physical resemblances are stronger to the earlier Hohokam styles. Haury suggests: ". . . it must be inferred that if derived from the Hohokam, the diffusion occurred prior to the Gila Butte Phase and that the figurine development in the Prescott area lagged" (Gladwin & Others 1937: 240).

The figurines of the Simmons collection have been described and the evidence for spatial distribution and time association summarized. The total picture is that of a pre-vailingly imitative complex of figurines. The most acceptable conclusion to draw is that although marginal to both major figurine concentrations, the Prescott specimens were influenced by both the north and the south. The alignment of the Prescott style with the Southern Tradition, however, is based on the accumulation of significant details in the figurines themselves, the miscellaneous objects, and in the non-ceramic artifacts.

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Figure 1. Map of adjoining Prescott, Jerome, Congress, and Bradshaw Mountains Quadrangles of the Gila Pueblo Archaeological Survey.

Figure 2. General Map of Prescott area showing Bradshaw Mountains 1 rectangle of Gila Pueblo Survey.

Figure 3. Enlarged view of Bradshaw Mountains 1 rectangle showing general location of effigy sites.

Figure 4. Human Torsos. Length of e, 15 cm.

Figure 5. Human Heads. Length of g, 8 cm.

Figure 6. Animal Figurines. Length of j, 10.3 cm.

Figure 7. Miscellaneous Clay Objects. Diameter of j, 5.7 cm.