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PAPERS

OF THE

PEABODY MUSEUM OF AMERICAN ARCHAEOLOGY  
AND ETHNOLOGY, HARVARD UNIVERSITY,

VOLUME X

*(for replacement of missing)*

**INDIAN TRIBES OF EASTERN PERU**

BY

**WILLIAM CURTIS FARABEE**

INTRODUCTION

BY

**LOUIS JOHN DE MILHAU**

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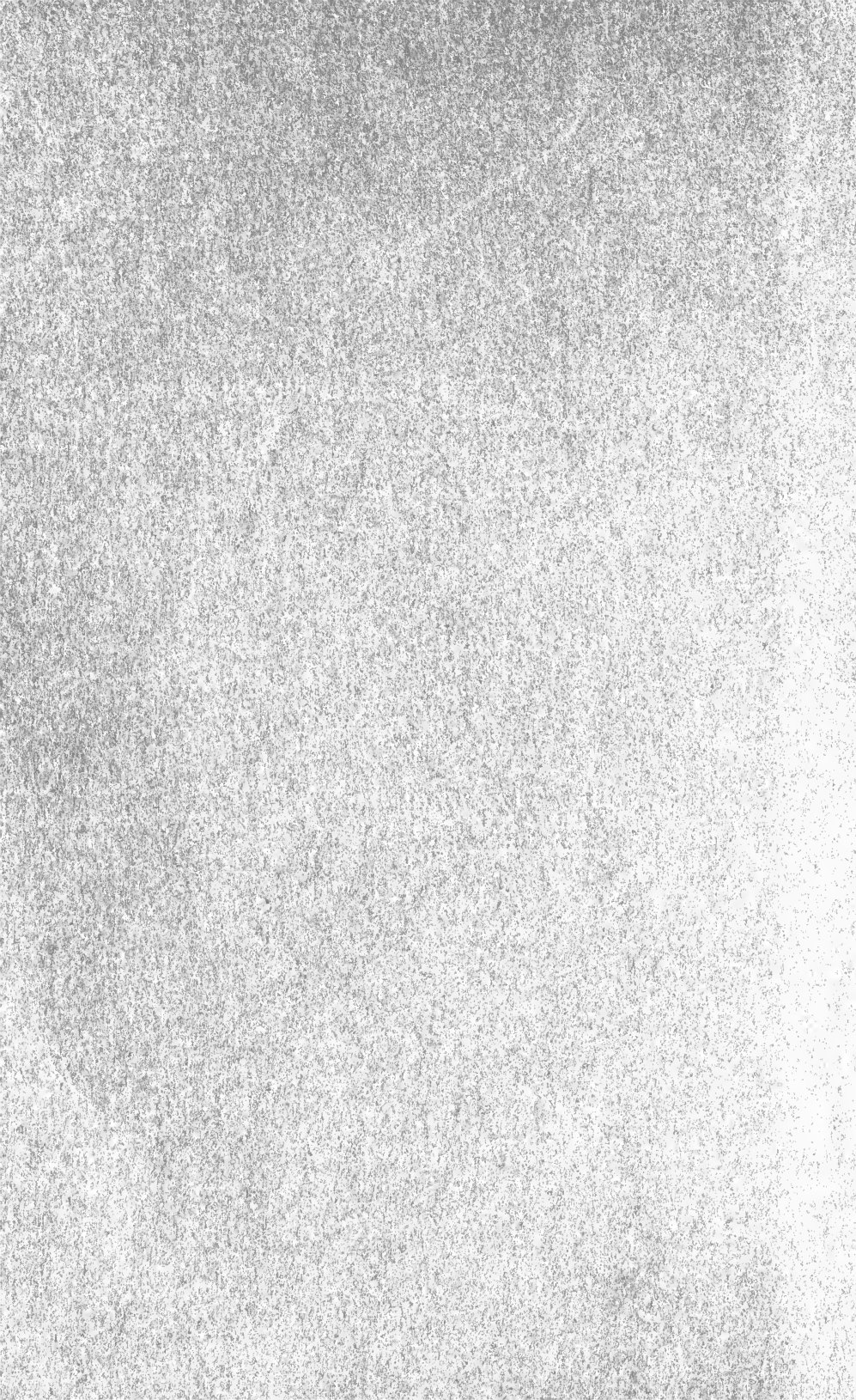
*TWENTY-EIGHT PLATES AND TWENTY ILLUSTRATIONS  
IN THE TEXT*

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**CAMBRIDGE, MASSACHUSETTS, U. S. A.**

**PUBLISHED BY THE MUSEUM**

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TO  
LOUIS JOHN DE MILHAU  
PATRON  
PARTNER IN HARDSHIPS  
ON MANY TRAILS



## INTRODUCTION

By good fortune, when a junior in Harvard College, I became a member of the party organized by Dr. Farabee to explore the interior of Iceland during the summer of 1905. While this is not the place to tell the story of that expedition, I refer to it because it was due to my association in the field with Dr. Farabee at that time that the South American expedition which forms the subject of this volume became a reality. Both my companion, John Walter Hastings, and myself became intensely interested in the general subject of anthropology, and particularly in the field work connected with it. On our way home from Iceland, we decided that there would be an expedition during the next year and that Dr. Farabee would be the leader of it. The details were worked out during the following winter. The interior of Peru, east of the Andes, was selected as a most promising and virgin field, for this was before the days of the numerous university expeditions which have since followed one another into the South American jungle.

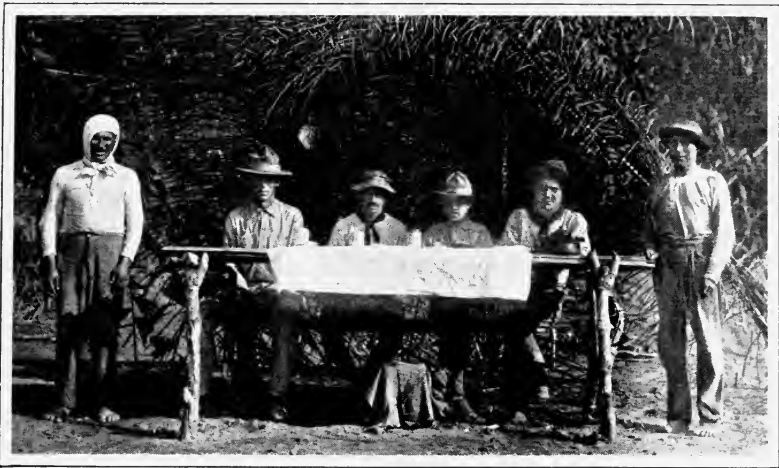
The expedition was under the auspices of the Peabody Museum. Besides Dr. Farabee, the party consisted of Hastings and myself as ethnologists, and a surgeon, Dr. Edward Franklin Horr, who had served for a number of years in Cuba and the Philippines as an officer in the Army Medical Corps. President Roosevelt found time, amidst his numerous activities, to receive Hastings and myself at the White House, when he wished us luck, and gave us a strong personal letter to all our diplomatic officials. His Eminence, the late Cardinal Gibbons, wrote for me a letter which was an open sesame within ecclesiastical circles at the Vatican and elsewhere. Many others, too many, unfortunately, to mention individually, in a limited space, gave evidence of their interest and good wishes toward us. In December, 1906, Dr. Farabee, Hastings, and I sailed from New York, southward bound, followed some weeks later by Dr. Horr. On our arrival in Lima, we were officially presented to the President, Señor Pardo, and his

Minister of Finance, Señor Leguia, now President of the Republic, and were the recipients of many courtesies and hospitalities from both Americans and Peruvians. From Lima we continued to Arequipa, where is situated the Harvard Observatory, which city became our base during the time we were in Peru. A short period was devoted to preparation for the actual field work and to short side trips to La Paz and other nearby places. Little could be learned of conditions in the interior beyond the mountains, and so the first journey was somewhat in the nature of a preliminary investigation of the field.

In all, three journeys were made across the Andes and down into the lowlands running eastward from the Atlantic slope of the mountains, as is shown in the map, plate 28 of this volume. On the first incursion, which lasted about six months, we started from the station of Tirapata on the then uncompleted railroad to Cuzco, and went over the tableland and through Aricoma Pass, at an elevation of 16,500 feet; whence the trail descended the eastern slope of the mountains to the rubber camp at Astillero on the Tambopata River. There we waited, short of food and tobacco, for six weeks, until the flooded river could subside sufficiently for canoe travel. From this little settlement we proceeded, with many halts, down the Tambopata and Madre de Dios to Rivera Alta on the Beni and thence overland to Guayamerin, on the Marmoré. Ascending this last river and its tributary, the Chaparé, we found ourselves at the trail head in Bolivia, whence a journey on mule-back brought us to the city of Cochabamba. The arrival of the pack train with its party of "Norte Americanos" which, after six months in the field with limited impedimenta, was a pretty rough looking crowd, created somewhat of a sensation in the plaza. It was with great difficulty, later, that the Faculty of the University of Cochabamba could be convinced that such a band could really be "scientificos" from a great university. A stage trip to Oruro and La Paz and a voyage across Lake Titicaca brought this first journey to a close. Hastings and I shortly afterward returned to the United States, leaving Drs. Farabee and Horr to continue the work of the expedition. The sudden and accidental death of Hastings not long after his arrival home was a great shock to all of us, who will remember him with affection as a good comrade and true friend.

The experience gained in the first journey was most helpful in planning the second, during which the party, starting from Cuzco, descended the Urubamba River, past the ancient fortress Ollantaytambo, the scene of the defeat of Hernando Pizarro by the Inca, Manco Capac, to Cahuide near where the river is joined by the Paucartambo. Here the expedition spent three months in camp with the Macheyenga Indians, returning to Cuzco, via the Yanatile River, Lara, and the ancient sun temple at Pisac.

The third journey was the longest and in many ways the most important. The Peruvian Government, which, at this time, was



Members of the Expedition in camp on the Tambopata River; seated, left to right, Dr. Farabee, Dr. Horr, Mr. de Milbau, Mr. Hastings

interested in the extension of the railroad at Cerro de Pasco to some navigable point upon the Ucayali River, invited the members of the expedition to accompany the party of engineers engaged in making a preliminary location and survey. This invitation was particularly attractive, because it was anticipated that the party would pass for more than a hundred and fifty miles through an unknown territory supposedly inhabited by savage tribes, where opportunity would offer itself to make observations and collections. As a matter of fact, these anticipations were only partly realized, as only a few tribes were encountered along the

rivers, the great interior showing no traces of inhabitants, either past or present. The route of the party was from Cerro de Pasco via the Pichis road through Tarma to the Pachitea River. Descending this river to the Ucayali, the party then embarked upon a government launch for Iquitos, at which port Dr. Farabee shipped to New York by Atlantic steamer the collections which had been made en route. From Iquitos, which is just below the point where the Ucayali and the Marañon form the Amazon, the party followed the latter river to Tabatinga upon the border of Brazil and then, retracing in part its steps, returned to the West Coast. The homeward route was along the Amazon, Ucayali, Urubamba and Mishagua Rivers to the divide at Varadero Vargas, whence a portage was made to the Manu River, which was followed to the Madre de Dios. From this river the party came to the Andean plateau over the route by which it had descended into the interior upon its first journey, namely by the Tambopata River to Astillero and over the mountain trail to Tirapata. During the eleven months spent in the headwaters the expedition was able to do much work among the tribes of the Panoan, Arawakan, Tupian, and other stocks, the results of which are set forth in this treatise. In addition a great deal of geographical work was done, including the taking of observations and the mapping of a hitherto unknown region, a full report of which was made to the Peruvian authorities.

The work of the expedition was done under varying and trying conditions, sometimes in the cold high altitude of the Andean plateau, at other times in the torrid jungle of the Amazon headwaters, in dry season and in rainy, under a blazing sun, or in the chill of a "temporal" from the mountains. Transportation was by almost every conceivable method; by steam train, hand-car, stage coach and horseback in the mountains (to say nothing of one well remembered nightmare of a ride up the eastern slope of the Andes from the Chaparé to Cochabamba upon the pack saddles of a mule train returning from the delivery of its cargo at the trail's end), by river steamer, by rowboat or native bark canoe, or on foot. The food, too, varied from the garlic impregnated dishes of the Spanish hotel to the roast monkey and parrot of the hospitable savage. Malarial fever was a constant and unavoidable companion, but aside from this affliction, and the pests of small and biting things that flew or crawled, we remained in good health without



serious illness or accident. The success of the expedition is primarily due to the leadership, tireless energy, tact, and ability of Dr. Farabee; while Dr. Horr, the surgeon, was responsible in great part for the good health of its members, and also for the prestige which it acquired by the presence of an untiring and unselfish physician, whose services were called upon frequently by Whites and Indians wherever he went. Besides the material results of the expedition, as shown by this volume, by the collections in the Peabody Museum, and by the scientific observations of various sorts, reported to the Peruvian Government and to our own, I believe that it has been not unhelpful in promoting to some degree right understanding and good will between Peru and our own country. Indeed, I think I may say that Dr. Farabee's appointment as an honorary member of the Faculty of the University of San Marcos at Lima (the oldest university in both Americas), and his selection by President Harding as one of the American Commission to the Peruvian Centennial, with the rank of Envoy Extraordinary, are good evidences of this fact. While the appearance of this volume has been somewhat delayed, for many reasons, including among others, Dr. Farabee's absence upon other and distinguished explorations in Brazil and the Guianas, I am glad of its publication at this time, not only because of its scientific value, but also because it is, in a way, an appreciation of the splendid work accomplished by my comrades of the expedition.

LOUIS J. DEMILHAU.

NEW YORK, January 5, 1922.

## ACKNOWLEDGMENTS

It gives me pleasure to acknowledge my indebtedness to the following persons who contributed so largely to the success of the expedition: to Mr. Louis J. de Milhau, whose splendid liberality made the work possible, for advice and assistance in the field; to the late Professor Frederick W. Putnam, for instruction and hearty coöperation; to Mr. John W. Hastings, who will always be held in affectionate memory by his comrades; to Dr. Edward Horr, my constant companion and efficient assistant for three years, for looking after the health of our party and administering to hundreds of natives and Indians along the way; to the Inca Mining and Rubber Company for transportation and supplies; to the numerous Government officials and others in Peru and Bolivia whose assistance and genial hospitality made our travels so enjoyable; to Mr. Charles C. Willoughby, Director of the Peabody Museum, for putting the volume through the press.

WILLIAM CURTIS FARABEE.

CAMBRIDGE, MASSACHUSETTS  
August 30, 1921.

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# INDIAN TRIBES OF EASTERN PERU

## ARAWAKAN STOCK

### MACHEYENGA

**Distribution.** The Macheyenga, an Arawakan tribe related to the Campa, occupy the territory along the middle course of the Urubamba River and its local tributaries. With other Campa tribes these Indians were in contact with the Inca east of the Andes, but were never absorbed by them. The Inca applied the term "Antis" to all the tribes without distinction, but the Campa group called themselves by different local names and were known to the interior tribes by these names. On the middle course of the Urubamba River they are known as Machiganga; on the Perene, as Acheyenga; and at San Lorenzo, as Acheñega. The present study was made at Cahuide on the Yavero, or Paucartambo River, a branch of the Urubamba above Pongo Manique, Peru.

A few years ago some forty families of the Macheyenga lived in the vicinity of Cahuide, contented and happy; but today, on account of the raids of slave traders, there are but six or eight families left, numbering about twenty individuals. No enumeration of the Macheyenga has ever been made, and no exact information can now be secured because of the system of carrying away the children and selling them down river where they soon lose their language and identity. A very rough estimate, based upon careful inquiry in many localities, would be about two thousand.

Most of my information was obtained from two very competent authorities: Sr. Max Richarte, a very intelligent man of good family and education, who had lived for several years among the Macheyenga and spoke their language; and the best possible authority, Simasiri, a Macheyenga boy, whose father at his death had given him to Richarte. Simasiri was taken to Cuzco, where he lived in Richarte's family, and attended school for five years. He spoke and read Spanish very well. A year before my visit he

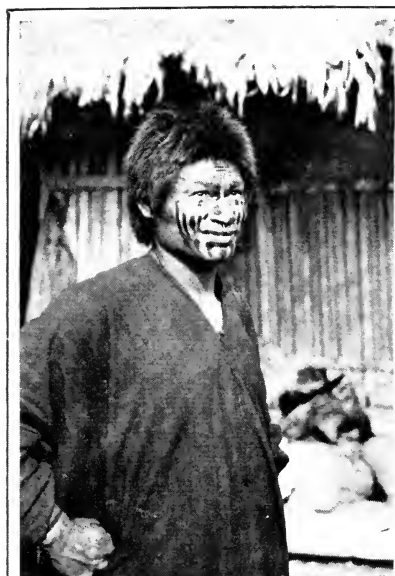
was taken back to the interior to serve as an interpreter among his own people. We found him at Cahuide, and had him with us for three months. After his return to the interior, he met one of his cousins who told him of the fate of his family. His father and mother had been captured and sent to different places down river; his sister had been dressed up and sold to a rubber gatherer; his brothers had been killed, and he alone had escaped. Simasiri was so angry at these acts of barbarism perpetrated by white men, that he threw away his civilized clothing, put on his old Indian dress, and went away into the forest to live with the savages. The Peruvian Government has since prohibited this slave traffic, and punished the offenders. I was delighted to see one of the worst offenders against this tribe carried away in chains for trial.

**Organization.** There is no tribal organization, no tribal meetings, and no chief of the whole tribe. Each locality, comprising a few families situated near together on the same river or near the confluence of two rivers, has its own curaca, or head-man, who is selected because of his ability and influence. The habits of life of these tribes do not encourage organization. They have no large villages, or large communal houses. There are, instead, several families living along the banks of a river in the same vicinity, each with its own chacara, or small clearing, in the fertile lowland, where an abundant and constant food supply is guaranteed. There is no criminal code or system of punishment, because there are so few criminals. Theft, unfaithfulness, and murder are practically unknown. If children are too intimate before marriage, they are severely beaten by their parents. A lazy man is compelled to work because no one will give him food, yet anyone will allow him to work in his field for food.

The Macheyenga are not war-like, but when other tribes carry off their women they declare war. The women and children go to war with the men, carry arrows, and have them ready as fast as needed. It has been reported that they use poisoned arrows, but they know no arrow poison.

**Hunting and Fishing.** In hunting and fishing, the Macheyenga use a very strong flat bow (plate 3) made of chonta palm (*Oreodoxa*), five feet long and an inch and a half wide. The bow is held upright, with the surplus fiber string wound around the lower end. The arrow is held under the forefinger on the left side of the





Macheyenga Indians



bow. The bow is drawn with the thumb and index finger holding the arrowshaft on the string. The arrowshaft is made of the straight top of the wild cane (*Gynerium saccharoides*), and is three or four feet long. The feathers are put on spirally, wrapped with cotton thread, and pitched. The foreshaft is made of chonta palm or bamboo, without any other point. Different types of arrows are used for birds, fish, monkeys, and pigs. The men hunt and fish together, and divide the catch. There is no definite rule about the division of any particular animal, or of the whole catch. They use also a number of devices for capturing birds and animals.

The latex of the *Castilloa elastica*, or that of some other tree, is used to make a sort of lime which they call "popa." With it they catch birds by smearing limbs of trees frequented by them. For big game, sharpened sticks are planted in their runways. For smaller animals, snares are made by planting two poles in the ground, one on either side of the runway, wider apart at the top than at the bottom. A double rope is placed around the poles, five or six feet up; hanging from this double rope is a double loop with a slip-knot hanging near the ground. An animal passing through in either direction picks up the noose, which pulls tight around his neck, strangling him to death. This is one of the simplest and most effective snares in use among any people. They build a blind near the water hole of a certain animal or bird, and shoot it when it comes to drink. They know the habits of the animals, and the times of day they usually take water.

For catching fish they never use the hook, but have other devices. A very small flat fish, three to five inches long, which feeds under stones in shallow water, is caught in the hands, and killed by biting it through the head. When the rivers are in flood, the fish feed along the shallow water. To catch these the natives use a small round net about three feet in diameter, fastened on a bent pole which they hold in their hands, and push before them as they wade along the banks. They use a large net with stone sinkers for seining in the deep holes along the small rivers. These nets are very well made of cotton strings, with small oval river stones notched and pitched to hold the string.

Their most successful and ingenious method of catching fish is by building a trap and using poison. A narrow shallow place in a small river is selected, and wings of stones are built on both sides

in order to confine the water to a space fifteen or twenty feet wide, as shown in figure 1. At the inner ends of the wings, long poles are so placed that the upstream ends are on the ground, and the other ends held in forked sticks. Across these poles are placed others in a horizontal position, the upstream one being under the surface of the water. Then a large mat, about twelve feet long and eighteen feet wide, made of wild cane and bast, is so placed upon this platform of poles that the upstream end is under the surface of the water, and the other end is two or three feet higher. The sides of the mat

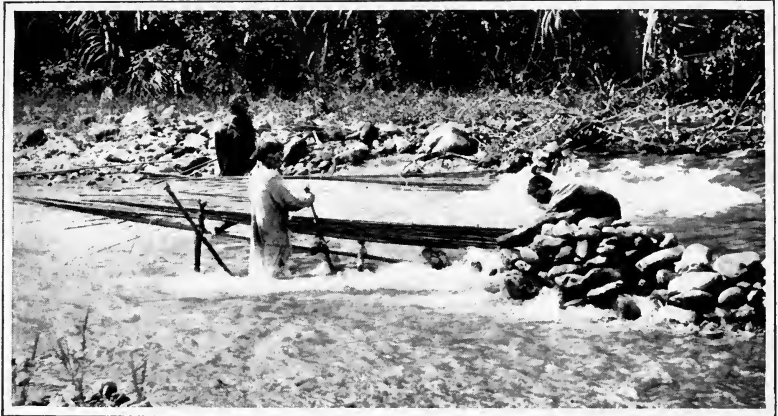


FIGURE 1  
Macheyenga Indian fish trap

are turned up about a foot to prevent the fish from rolling off into the water below the wings. All the poles and the mat are held in place and made secure with well-tied lianas or vines. The mesh of the mat must be just the right size; if too large the smaller fish will get through, if too small the resistance to the rapid water will carry the trap away. After some three hours of hard labor for half a dozen men, the trap is completed, and the time for rest has come. While the trap is being made, some men collect bundles of roots of the *cavenithi*, a small shrub which grows abundantly in the neighborhood. These roots are taken a mile or more upstream, and pounded on the rocks in the river. The fish along the river for the whole distance, overcome by the poison, rise to the surface, and float out on the trap, where the largest ones are

gathered up, and the smaller ones thrown back into the river to float on for possibly another mile before recovering from the effect of the drug. By this method practically every fish in the river is captured, but the device has its limitations: it cannot be used in large rivers, deep water, or small streams; and the trap is carried away by the first high water. The poison has no deleterious effect upon the flesh of the fish, which may be eaten without danger.

All Indians in the region are very successful in imitating the cries of animals and birds. They are thus able to call them within range of their arrows, or to approach near to them. On the river or trail they continually call for the game which frequents that particular vicinity. The grunt of the pig, the whistle of the tapir or the monkey, and the call of the turkey-like curassow, are each perfectly reproduced. When hunting or on a journey, an Indian always carries over his shoulder a coil of cord which he loops around his feet when he climbs trees for game, fruit, nuts, or vines. The loops catch over his insteps in such a way as to allow him to clamp his feet against the sides of the tree.

When the trail crosses a river which is not too wide, a very serviceable bridge is built by felling a tree from either side, and connecting the two with long poles and cross sticks.

**Preparation of Game.** Fish are drawn, scraped, thoroughly roasted, and smoked with the head left on. Birds are plucked, washed, scraped, and drawn, and then either boiled or roasted. At home the commonest method is to cut up the bird, and boil it with plantains in a large pot. When traveling, everything is roasted: game, plantains, and yucca.

Monkeys and pigs are always singed, thoroughly washed in the river, scraped, and drawn. The intestines are carefully cleaned and eaten. They are considered great delicacies. The flesh is roasted and smoked. A big fire is built, and the animal is held in the flames until all the hair is singed off; while it is being dressed, the fire has burned down until a large bed of live coals remains, then a barbecue is made over them, and the flesh slowly roasted with the cut surface upward, so that all the juices are held in the meat.

When on a hunt it is always necessary, on account of the heat, to stop early in the evening to roast and smoke the meat to preserve it. When traveling, fresh meat is preserved for five or six

days by placing it over the fire every evening. At home the meat is kept hanging over the fire in a suspended tray or on poles, until it is all consumed. The tray is made by bending a stick or vine into a circle two feet in diameter, and weaving in strips of bast. The smoke preserves the meat, and keeps away the flies. The tray keeps the food out of reach of dogs and other pets.

All members of the family eat together, and any strangers or visitors present eat with them. They use salt freely on their meat and roasted green corn, but use no other mineral foods.

**Household Utensils.** The Macheyenga make a very rude coarse pottery for cooking purposes, and for water storage. All their food bowls and finer ware they get from the Conebo by exchange. They make baskets of palm leaves for all kinds of temporary use. For storage of trinkets, clothing, etc., they make a very good telescope basket of wild cane, two feet or more long, a foot wide, and when extended, one and a half feet high. They still use the peccary tusk knife, but depend upon steel knives for hard usage. When using a modern knife, they sharpen it on one side only, hold it with the blade at the ulnar side of the hand, and always cut with a drawn stroke; or, in other words, they use it as they do one of their own knives.

Fire is made by twirling a stick between the palms of the hands. A certain kind of palm tree called "mokavirintchi," has root-stalks growing above the ground. These are cut, and when well cured, one is flattened for the hearth, and another rounded for the drill. There is no tradition about the origin of fire — they "always made it this way."

**Drinks.** Chicha, a fermented drink, is made by young women from cassava and corn. The sweet cassava (*Manihot aipi*), a starchy tuber, after being boiled and cooled, is chewed by the young women until the saliva is thoroughly mixed with it, and then it is placed in a wooden trough in the sun for four or five days to ferment. The corn is ground very fine by rocking a semi-lunar-shaped stone on a flat one used as a base. The corn meal is then placed to soak in a trough of water. When fermentation has progressed sufficiently, the corn and masticated cassava are mixed together in a larger trough with more water, and allowed to stand two or three days longer. While the mixture is ripening, short stemmed gourds are prepared for the storage of the chicha. The



Macheyenga Indians: *a*, Weaving cotton cloth; *b*, Making chicha





mass is then dipped from the trough with a gourd, strained through a long basket into a large pot, and poured through a funnel made of corn-husks into neckless gourds which hold about a gallon each, as shown in plate 2, b. The operator continually expectorates into the gourds as she fills them. When all are filled they are corked with corn-cobs, and set away for future use. We saw them make ten gallons at one time. When fresh, chicha is a pleasant refreshing drink, but in a few days it becomes very intoxicating. As a matter of hospitality it is always offered to visitors, who must, of course, accept and drink it. Fortunately one learns to drink, and to relish it, before he knows how it is prepared. Once the appetite has been formed, sentiment no longer affects the stomach. The natives drink freely, but seldom to excess.

**The Dance.** There are no established dances for regular seasons of the year. When there is a wedding dance it comes at the first of harvest season, but there may not be a wedding each year. The visitor's dance is given at any time when a few persons come from a distance. This is the men's dance and takes place around a fire on the outside of a house. The leader carries a small drum which he taps with his fingers while the men catch hands and dance in a circle. They may dance every day for a week; it is just their method of entertainment and means nothing whatever.

The drum is made by stretching the skin of a howling monkey across the ends of a hollow tree trunk eighteen inches long and twelve inches in diameter. The snare is prepared by stringing beads on a cord across one end. The skin is placed in wood ashes to remove the hair and to tan it. This is the only use made of the skin of any animal. The drum is used for dances, and for a man's amusement when he is drunk; he lies on the floor and taps the drum with his fingers by the hour. Upon hearing the drum, I went many times, and always found the same thing true, — some fellow was lying on the floor on his back, tapping the drum, while no one else was paying any attention to it.

**Tobacco.** The men grow their own tobacco, "sedi," and smoke it in large wooden pipes, called "penarintei," made of the root of a tree called "camona." They do not use tobacco in any other way. The pipe has a long tubular bowl with a short bird-bone stem set at a right angle, similar to the one shown at the left in figure 7.

**Games.** Children play few games. The principal ones are shooting at a target with bows and arrows, and throwing seeds at each other. They have no ball or stick games of any kind. The boys blow up the bladders of animals and use them for balls. The girls are taught to make cats cradles. The following examples were obtained at Cahuide. They are the very simple types found in many parts of the world.

*Guatuari, a snare.* String around the neck, right hand string around neck again; right string under left forming a loop with rest of string; loop over the head with the cross of strings behind; pull the loop with both hands, and the string comes off the neck.

*Yobateaka, a trap.* Left hand palm vertical with string around hand on top of thumb; index of right under palm string, between thumb and index of left, hook over dorsal string, pull through, twist palm of right up, loop over index of left; repeat between each finger with loop over the next; release the thumb; pull palm string and the animal escapes.

*Sitikali, releasing the fly.* String around thumb of left hand with both strings on the dorsal side; wrap once around the wrist; take up loose loop on right thumb; with right little finger take up the two palmar strings of the left from behind over the right thumb strings; with the right little finger take up the right thumb strings over the little finger strings; with right thumb and index remove the four dorsal strings of the left hand to the palmar side, thus making a knot of all the strings between the palms, with one loop over each thumb and two over each little finger; slap palms together, release little fingers, and draw apart showing string on thumbs with no knot.

*Taboringa, shelters.* Loop around middle fingers; take up on thumbs the ulnar string over the radial; take up radial on little fingers; take up middle loops over thumb strings with opposite ring fingers; slip thumb strings and take them up over middle finger string; slip little finger strings and take them up over ring finger strings; slip middle and ring finger loops; draw out and a double diamond remains between the palms.

*Potengia.* Same as the last, except that the ring finger strings are twisted once toward the thumbs when put on.

*Ani, river.* Loop over thumb and index of left hand and thumb of right; hook over string between thumb and index of left with

index of right and take up with turn to right; little fingers under ulnar index, over radial index strings and take up ulnar thumb string on backs of little fingers; release thumbs; take up radial little finger strings on backs of thumbs over index strings; place index loops over thumbs also; place former thumb string loops over little fingers; take off former little finger loops; release indexes; draw out and a double string winds around the outside strings like the bends of the river.

*Sigarintci, spider's web.* Loop over the thumb and index of left hand and thumb of right; hook index of right over string between thumb and index of left and take it up with turn to right; little fingers under ulnar and radial index strings and take up ulnar thumb string on backs of little fingers; release thumbs; take up radial little finger string on backs of thumbs; place index loops over thumbs; take off former thumb loops; place ends of indexes downward through former thumb loops and turn palms outward releasing all but thumbs and indexes.

*Pankotci, a house.* String over thumbs and little fingers; take up palm string on indexes; take up ulnar little finger string in middle with teeth beneath other palmar strings and drop the loop over other strings; take up in middle at crossing in teeth the ulnar thumb string and radial index string, holding these until end; remove loops from indexes and little fingers, catching the two together (i.e. the ulnar of indexes and radials of little fingers) and place both over little fingers; take up on indexes from under ulnar side all strings between thumb and little finger strings, the loop thrown over by teeth first; place little finger loops with half turn to ulnar side over middle fingers; place thumb loops under other strings over little fingers; place index loops over thumbs with half turn, release strings from teeth and draw out, first shifting thumb and little finger loops well down and middle finger loops well up. A house frame with ridge pole, rafters, and plates result.

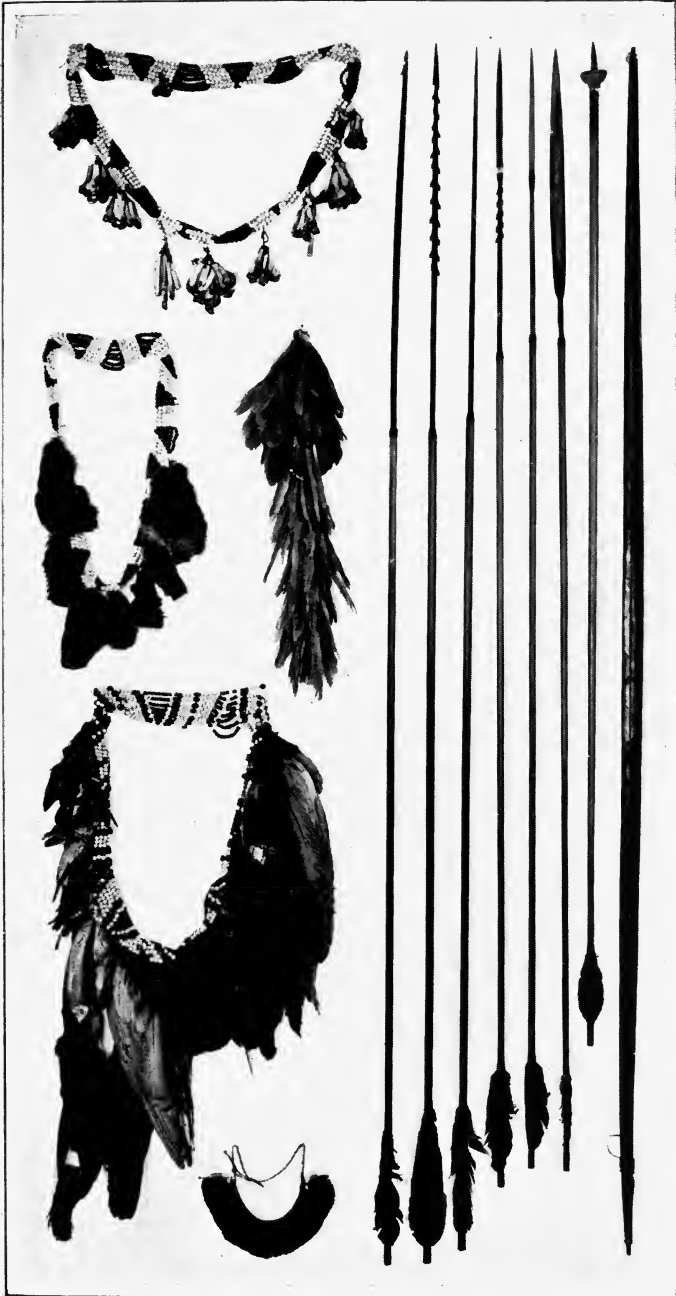
**Dress and Ornamentation.** The most common dress for both men and women is the *cushma*, a loose fitting sleeveless shirt-like cotton garment, which hangs from the shoulders and reaches below the knees, as illustrated in plate 1. Cotton is not cultivated, but wild cotton is collected by the women, spun into very fine thread, and woven into cloth (plate 2, a). To make a *cushma*, a

strip is woven four times as long as the required garment, and about a half yard in width. It is then cut into two pieces and sewed along the middle, except for about a foot in the center which is left open to slip the head through; the sides are sewed up with the exception of a small hole on either side for the arms. The woman's cushma has the hole for the head cut crosswise instead of lengthwise. The cushma is worn plain white, or dyed a dull red with the pulp of a plant called "atcohte" (*Bixa orellana*). Children run about naked until the approach of puberty. Among some of the groups all go naked a part of the time, others wear bark cushmas, and still others wear the breech cloth.

The cotton is gathered by the women, and stored in rough baskets made of palm leaves. The seeds are removed by hand, as the cotton is needed for spinning. The spindle is made of chonta palm about a foot long, with a stone whorl. The spindle rests in a gourd cup, and is spun by twisting with the thumb and fore-finger. The thread is used to make cushmas, bags, and bands for their arms and legs; or cord to make bags, nets, and ropes.

The ornamentation of these people is not profuse or elaborate, and is nearly the same for both men and women. The only object attached to the body is the nose ornament. The septum is pierced, and suspended from it on a cotton thread is a small thin disc of silver about the size of a dime, which just covers the lip. Often two or four small beads of stone or bone are worn on the thread with the silver disc.

On the shoulders, attached to the cushma, the women wear tufts of feathers, claws of animals, bones, and seeds. The men often have tufts of feathers and bird skins attached to the cushma, hanging down the back. These are mere ornaments, and have no significance whatever. The Macheyenga, along with many other tribes, admire plump arms and legs, hence the women always wear bands or cords of woven cotton around the wrists and ankles, and above the elbows. The men sometimes wear these same bands with monkey teeth attached. The women often wear long necklaces of different colored seeds, berries, pods of vanilla, teeth of monkeys and other animals, and bone beads (plate 3). All the people paint their bodies and faces in lines or spots, for no other purpose than the protection against the bites of flies.



Macheyenga bow and arrows, necklaces, and feather ornaments. (About 1/11.)



**Diseases.** The Macheyenga are a very hardy people, and are free from loathsome diseases. There are no evidences of tuberculosis, venereal diseases, or insanity among them. Many are pitted from smallpox and we saw two individuals who had each lost an eye from this disease. One is apt to mistake scars made by the bite of the vampire bat for pox marks. Many have such marks on the nose and forehead.

There is no medicine man but everybody knows certain herbs which are used for different diseases. Old persons consult together in serious cases. Malaria is common among them. They give no medicine internally, but in order to reduce the temperature they wash the body with a tea made from the roots of a tall grass called "chipanaci" that grows in swamps. They use the same medicine to attract fish to certain deep pools. The plant can be distinguished only by the flower, and as it was not then in bloom, we were unable to obtain it for identification. This plant is worthy of a careful study. For diarrhea and headache they make a tea of the leaves of the plant *Dioscorea*.

There are a few poisonous serpents in the region, and in spite of great care the natives are occasionally bitten. When one is bitten, he at once cuts the wound open and squeezes into it the juice of the leaves and bark of the cavinithi tree. The leaves and scraped inner bark are heated over a fire, and then the juice is squeezed into the wound. It is said to be a sure cure, preventing pain and swelling. The next day, to hasten the cure, the patient chews red peppers, and spits the juice on the wound. If allowed to sleep the patient will die, hence a great noise is kept up all night to keep him awake. One night we heard a loud noise which was kept up continuously, until we were unable to sleep. Upon investigation we learned that one of the men had been bitten by a snake the evening before. His leg was badly swollen, and he seemed to be in considerable pain in spite of their treatment. However, he recovered completely in a few days. The snake was not found, so it was impossible to know whether or not it was the most poisonous variety, as supposed.

**Music.** The Macheyenga sing a few songs, but cannot be considered musical. When men return from a long journey, they give a dance, and sing their experiences for the benefit of their friends. They catch hands and dance in a circle facing each other.

On the trail it is often difficult to get dry kindling, and fire-making is a slow and painstaking operation. As the man blows his fire, he sings the following song in a very low tone to encourage the fire to burn.

tei - tei    val - o - ri    val - o - ri    val - o - ri    tei - tei  
Fire            burn            burn            burn            fire

val - o - ri    val - o - ri    i - i - i - i - i - i - i  
burn            burn            D.C.

The second example is a cradle song used by mothers to soothe their children when sick or when put to bed in the evening. Two mothers singing at the same time usually sing in octaves on the outside tones, and come together in unison on the middle tones. No words are used, that can be heard, but all the notes were hummed in a very low voice.

D.C.

**The Dead.** The Macheyenga have no fear of the dead. They handle the body with impunity, and dispose of it without ceremony. When anyone dies, two men, relatives or friends, take the corpse by the head and feet, and lay it on a litter made of two long poles with cross sticks. Then the same two men, or two friends out of courtesy, carry the litter head foremost on their shoulders to the river and throw it into the water. The body remains dressed in its cushma, as in life. No weights are used to sink the body, and the rapid current carries it away to be eaten by fish, or to be buried in the sands and debris along the shallow



banks. There is no ceremony whatsoever in connection with the dead, either at the house or at the river. When friends happen to be present, they usually carry away the body as an act of courtesy. If no one else is there, two members of the family do it. No one accompanies the two men to the river, and no ceremony is performed while they are gone. There is no reverence for the body. It is thrown into the river just as a dead dog or kitchen refuse is thrown in, at the same place, and apparently for the same reason. It is the most convenient, and at the same time the most hygienic method of disposing of the dead.

When one member of the family dies the others desert the home, and build another some distance away. They never return to the house, but if they have no other chacara, or clearing, they may return for food until the new chacara is ready to use, a period of eight or ten months. After that time another family may take possession of the old clearing, and live in the house. When a small child dies they throw the corpse into the river, but do not leave the house. In order to end the sufferings of helpless old persons and those about to die of some incurable disease, they throw them into the river while they are still alive. However, they take very good care of their sick and infirm so long as there is any hope of recovery.

They leave the house because they are afraid of the disease that took away the other member of the family, and for no other reason. The case of a child would seem to be an exception, but the adults have no fear of children's diseases. No ceremonies are performed when leaving the old home or when building a new one. As they have no belief in ghosts or in the return of the soul, there is no reason to fear the soul of the departed. Aside from their positive statements, the fact that others may and do live in the same house after a short time, is evidence that they have no fear of the house or of spirits about it.

Among some branches of the tribe, those killed in warfare are buried, while the common people are thrown into the river. A grave, four or five feet deep, is dug near the place where the man fell. The body, dressed in the cushma, is laid on its back at full length, and covered with leaves, poles, and earth. Nothing is placed in the grave with the body. No marker is used, and no mound is heaped over the grave. The grave of a man killed by a

white slave hunter was pointed out to us. Before leaving the neighborhood we excavated the grave, but found no bones. The body had been removed, and the earth and poles replaced. This may be the custom. Again, among some branches, the small children are carried up into the hills and buried among the rocks, while all others are thrown into the river. They were unable to give any explanation for these exceptions to the general rule.

They have a tradition that a long time ago the body of a Mache-yenga was buried, and a guard kept watch to see if there was a soul, and if so what became of it. In the morning of the eighth day, they saw a red deer jump from the grave, and run into the forest. Since then they have believed that the souls of the Mache-yenga always enter the red deer (*Cervus humilis*). They do not know what becomes of the souls of other men, but they do not enter the red deer. They never eat the flesh of the deer, but have no objection to others doing so. They even kill it themselves, and give it to others to eat. It is in no way treated as a sacred animal. When the cooked flesh is offered to a Mache-yenga, he makes signs as though the thought of eating it made him sick.

From the tradition it would seem that they believe the soul becomes a red deer, and that man lives again in the form of a deer. They did not see the soul enter the deer, but saw the deer rise from the grave. On this point they are quite clear. The man dies, and it makes no difference whether his body is buried or is thrown into the river, his soul enters the deer, and that is the end of all. Neither the soul nor the body ever lives again. It does not become the deer, neither is it the soul of the deer, for the deer has a soul of its own. Asked what becomes of the soul, an Indian answers, "It goes into maniro, the red deer." Asked what then becomes of it, he answers, "Nothing, that is the end of it when it enters the deer."

They have no conception of the origin of "seletci," the soul, or any very definite idea of what it is. It is something besides "isede," or life, that animals have in common with men, and that rocks and rivers do not have. It is never seen, and has nothing to do with life, sleep, disease, or death. It is an intangible something that leaves the body at death and enters the deer.

**Religion.** The Mache-yenga believe in "Idioci," the big man, in "engita," the sky. He made man, the sun, the moon, etc., in some way, they know not how or when. At present he has very

little to do with the world, except to thunder at the beginning and the end of the seasons, and to send the rain. He takes no more care of men than of the animals. He does not reward the good or punish the evil, consequently he is neither adored nor propitiated. Their attitude toward him is much the same as his toward them, — one of indifference. They make no offerings or prayers, and have no ceremonies, feasts, sacred dances, ceremonial objects, charms, or fetishes. There is no communion between themselves and any spirit.

These Indians have very few superstitions, traditions, or stories. They pay some attention to the interpretation of dreams. Good dreams indicate good luck; a bad one is an omen that some friend will die soon. If a woman dreams her husband is hunting, she will be struck by a poisonous snake when she goes to gather wild cotton. If one sneezes, it is evidence that someone has inquired about him. Hair cuttings are thrown into the river; if they were thrown on the ground the people would become sick. Nail parings are thrown away anywhere.

They exchange many gifts when visiting. If, by accident, a man breaks something they give him, he drinks chicha until he is thoroughly drunk, as a sign of his humiliation.

**Salutations.** When friends meet on the trail, they salute by words only, "Aiiñowi," how are you, and ask from whence you came and your destination. When returning after a long absence, the same salutation is given. When a stranger visits a house all rise to receive him, and then all sit down together. When parting they say, "Nowaitaiita," good-bye. They always address each other in terms of relationship, as uncle and nephew, father-in-law and son-in-law.

**Cosmogony.** In the beginning, the earth was very much as it is now. Idioci, the big man in the sky, made man, the sun, moon, stars, day, night, etc. No one knows why it is night, or where the sun goes at night. The earth is a round flat plane, and turns around contrary-clockwise. Round, like the earth, is "kabogitate"; round, like an orange, is "kanaronkate"; and round, like a log is "kanarongipoate." Thus, there is no question that the earth is flat. Eclipses and the phases of the moon are not understood. All these things are just as Idioci made them, and nobody knows why they are so.

Long periods of time are counted by seasons, the wet and the dry, and by the return of the fruits and flowers. When a visit is planned or an engagement made, the time is fixed by the blooming of a certain flower. Shorter periods are counted by moons. There are twelve moons in a year, and the period is called "mamperokesire." "mampero," twelve, and "kesiri," moon. The word for a seasonal year is "sethehagarene." The quarters of the moon are used for counting time also. The new moon is "tcisipekikeni"; the half moon, "tcisimokeneki"; the full moon, "teilita"; and the dark of the moon, "pege." The position of the sun is used to determine the time of day, and in keeping appointments. The stars are not used for direction when traveling at night, because the traveler follows the rivers.

**Measures.** In measuring cotton cloth they use the large span, thumb to little finger tip, called "serantapaca"; for half a span they guess at it or use the width of the four fingers. They also use the small span, thumb and index finger tip, called "pateroseragodie." In building a house they cut a pole the proper length to measure the posts and another for the distance apart, or use a string for a measure. They keep nothing as a standard measure. To measure a longer distance they pace it. The distance between two villages or places far apart, is indicated by pointing to the position of the sun for each place or the time required to go there, — a very satisfactory method.

**Marriage.** The Macheyenga marry within the tribe, but outside their own group. Monogamy is the rule, but any man may have as many wives as he can support. The head man usually has three or four wives who all live in the same house; but each wife has her own fireplace, cooking utensils, floor space, and sleeping mat. The husband eats alone, each wife furnishing her part of the food, and after he has concluded, each wife with her children retires to her own quarters. There is good feeling and perfect harmony, which reveals itself at every meal in the exchange of choice bits of food.

Wives are always treated with great consideration and affection. It is so seldom that either husband or wife is unfaithful, that there is no established regulation for such an offense, and no divorce. Wives may be exchanged, but always with their consent. A few weeks before our visit Pegima and Kobana exchanged wives.

Kobana and his wife, who was very homely and eight months enceinte, lived on the Maturiata River where they had a good house, and a large chacara of growing corn, cassava, and plantains. Pegima, with his good-looking young wife, came from their home on the Javero River to visit Kobana, who was an intimate friend. A mutual admiration sprang up between Kobana and Pegima's wife, and an exchange of wives was arranged. Pegima took possession of the Maturiata home while Kobana went with his new wife to her people. The friendship of the two families continued, and frequent visits were exchanged. In due course of time a son was born to the wife of Pegima, and he appeared as proud as any father.

To the observer there seems to be very little in the way of a marriage ceremony. Marriage is not obligatory, yet public opinion is so strong in its favor that few remain single. A young man of eighteen selects the girl he wishes to marry and makes a proposal to her. If she accepts his offer, he goes away and makes a clearing in the forest, plants his field with corn, cassava, and plantains, and builds himself a house near his own people. After eight or ten months, when his field is ready to furnish food, the young man returns for his bride, but he must now ask for her in accordance with the ancient custom. He seeks the curaca, and tells him that he wishes to marry a certain girl. The curaca agrees to see the girl's father, and arrange matters if possible. The father asks the girl, and she replies that she does not wish to marry the young man. The curaca then returns to the boy and tells him that the girl seems unfavorable, but at the same time urges him to try other methods. The boy is sad, and pleads with the curaca to know what can be done. The curaca tells him to gather wood, build a fire, and to throw some sticks of firewood in front of her father's house. "If she changes her mind and decides to accept you," he says, "she will take a stick of wood and throw it into your fire." The boy does as directed, and then sits down in front of his fire, sad but hopeful. Men are sitting about talking, but no one speaks to him. The girl sits talking with some old women, occasionally glancing over her shoulder at the boy. In a short time she suddenly jumps up, grasps a stick of wood, throws it into his fire, and runs away. The boy, attempting to catch the girl, follows her into the forest, where the marriage is consummated.

The boy returns with his bride, holding her left wrist in his right hand. As soon as they appear, the whole throng begins making an awful noise with drums, singing and dancing. The men catch hands and dance in a circle with the boy. The women bring chicha to drink; the feasting, drinking, and dancing continue for three days, after which the new couple take up their abode in their own home.

It is the custom also for the bride and groom to exchange presents. Immediately after the return from the forest, the bride gives the groom a new cotton cushma which she has made by spinning and weaving wild cotton. The groom presents the bride with necklaces and bracelets. No present or payment is given to the bride's father or mother.

Widows soon remarry and indeed if they are left with children, it is necessary, in order to take care of the family. We observed an interesting case in point. Shameti, who had a wife and five children, went on a journey where he was obliged to cross some dangerous rivers. It was reported that he had been lost, but he returned in a week, to find his wife married to another man and two of his children given away. He took possession of his home and wife, but not of the two children.

**Childbirth.** Women appear to suffer little in parturition. On the morning of March 15, 1908, the wife of Pegima gave birth to her first child, a boy. Two families were living together in a long house on the Maturiata River near our camp. Early in the morning the men went to the hills across the river, hunting. At about ten o'clock, the woman about to be confined went into the clearing a short distance from the house, threw some banana leaves on the ground, and there, alone, gave birth to the child. She called to the woman at the house, who brought warm water to wash the baby; but before doing so they scraped it all over with a piece of split bamboo. The umbilical cord was tied twice on the side of the mother and once on the side of the child, then it was cut with the split bamboo knife. The cord was not touched with the hands, but held between pieces of bamboo. The placenta was buried near by. In about an hour after leaving the house the mother returned, wrapped the baby in a cloth, deposited it in a comfortable position on a mat on the earth floor, went into the river for a bath, then built a fire, and prepared the noonday meal as usual.

As this was the woman for whom Pegima had traded a month before, we were anxious to know how he would appreciate the boy, and were pleased when he acted just as any father would who was taken by surprise; his face spread in a bland smile as he inspected the youngster, but he said nothing. They apparently had been awaiting this event before moving away. Three days afterwards, the mother carrying a heavy pack walked five or six miles over the mountain to their new home. The child, being too light a load for its mother, was carried by a little girl of ten or twelve years.

**The Family.** Families average four or five children, and sometimes six or eight are found in one family. Some do not desire children, and do not have them. It is said they produce abortion in some way, but we were unable to learn the process. Children are nursed for two or three years on account of the lack of other suitable food for them.

The labor of the household is well and equably divided. The men clear the field, not in common, but each in turn assists his neighbor. A visitor who happens along at such a time lends a hand at the clearing. The women with chonta palm digging sticks make up the hills, plant the crop, and tend it. When the corn is ripe, they pluck the ears, and store them. The men do the hunting and fishing, make their bows and arrows, dig out their canoes, and build their houses. The women take complete care of the small children; carry the vegetables from the field, and cook the food; collect the wild cotton, spin, weave, and make it into garments; and chew the cassava to make chicha. On the trail the women carry the heavy loads, and allow the men to hunt as they go. In the canoe, the man paddles, and the woman steers. They are good traveling companions.

The Macheyenga appear to live to an old age; we saw several with some white hairs. There were more old men than old women, which would indicate that for some unknown reason the men live longer than the women. The aged are well cared for, and respected by their children.

**Physical Development.** The Macheyenga are physically well developed, are of medium size, and have good health. Their constant food supply insures good nourishment and contentment. They are happy, good natured, and affectionate. They are about

the usual stature of the Arawakan people of the Amazon, and have shorter arms and broader shoulders than their neighbors. Their faces are slightly longer and less prognathous as determined by the auricular-nasion-prosthion index.

Their eyes are always black and straight, but distinctly wider apart than their neighbors. Their noses are usually quite flat and straight, never aquiline. Their lips are thin and straight, and their chins round and short. Their hair is black, coarse, and straight, and is worn down over their ears and neck for protection against flies. The women sometimes wear the hair over the shoulders. The men wear a band with short feathers attached to keep the hair away from the face. All go bareheaded. The men pull out

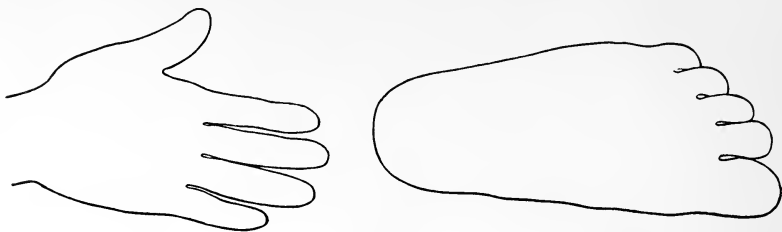


FIGURE 2

Outlines of hand and foot of Macheyenga Indian

what few hairs grow on the face. Their feet are broad and toes short, with the great toe set off a little from the second. The toes are used for grasping objects, especially for holding the arrowshaft while attaching the foreshaft and feathers (figure 2).

**Deformation.** Deformities of any sort are very rare. The only one observed was a boy near Azupizu, who had no toes on one foot, lacked two fingers on the right hand, and three on the left. Artificial deformation is practiced on all children. The heads of both sexes are deformed in youth by binding a board behind the head and a roll of cotton over the forehead, thus making a groove into which the tump-line fits. It is not meant to be a matter of beauty, but one of utility. The deformation, while not very great, could be felt distinctly, and served its purpose well.

The men are good canoemen, and can pole along all day without resting. On a long journey both men and women carry fifty to seventy pounds, fifteen miles a day. They carry with the aid of



a tump-line, which they pull down on with both hands between the head and the shoulders. All are good swimmers, and keep their bodies in good condition by bathing twice a day. For statistical measurements and comparisons see tables elsewhere.

**Language.** The following linguistic material is submitted to students who are to follow the study of the Macheyenga language, in the hope that it may prove of service for comparative purposes. My authority, Simasiri, and I were handicapped in our work by being compelled to use, as an intermediary, a language foreign to both of us. It was impossible to get valuable text because there is no set ritualistic or ceremonial forms, or extended songs with words. Making up stories for the occasion was not very successful. This lack of text for comparison makes it dangerous to perfect the conjugations and to build up a grammar; therefore, the conjugations are given just as written at the time. Any attempt to make the endings conform to a type would lead to future confusion. The material is of more value in this imperfect form. The following observations may prove suggestive.

True incorporation does not occur in the Macheyenga language. The nominal subject is placed before the verb and the object after it. The verbal stem, however, may be prefixed by the subjective pronoun, and postfixed by other elements and the objective pronoun, as for example: *n-amana-tapla-nipi*, I pray for you. There is thus an agglutination between the personal pronoun and the verb, and the same takes place between the possessives and their nouns. These elements do not stand alone and may require the presence of another pronoun to strengthen them, as: *naro n-am-bata-ke-ri*, I cured him. It is often necessary to designate the gender by an affix of the sign to the verbal stem, as: *pi-m-pe-ri-sabari*, he gives you the machete.

The possessive prefixes are: *n-nu*, my; *p-pi*, your; *i*, his; and *o*, hers. The first two, *n* and *p*, are common in all Arawakan languages. In some cases the Macheyenga suffix the possessives. The plural possessives are formed by means of a special affix. The pronominal prefixes are: *n-nu*, I; *p-pi*, you; *i-is*, he; *o*, she; *a*, we; *pi*, you; *i*, they, *m.*<sup>1</sup> and *o*, they, *f.*<sup>2</sup> Many of these are the same as the possessives. Before vowels, *n* is used, and before consonants, *nu*. *I* and *o* are more than pronouns, they indicate gender

<sup>1</sup> Masculine.

<sup>2</sup> Feminine.

as well. The *i* appears to be derived from *iri*, male. *Ri*, *ro*, or *ru*, used as prefixes or suffixes, indicate the gender of the person speaking. *Ni* is a pluralizing nominal suffix, as: *primare*, some person; *primareni*, some persons.

Interrogatives either begin or end with *ta*, as: *Tatakanika*, what did he say? *Tsaniyonta*, what man is this? *Itapipateita*, what is your name? The *i* here indicates the masculine gender.

The particles *tsa* and *be*, found with many interrogative expressions, are used for emphasis only; *tsa* with the masculine, and *be* with the feminine gender.

*Ka* and *tei* are of very common occurrence and of varied meanings. *Tei* seems to be used as a suffix to general statements, while *ka*, *ke*, or *ki*, is used as a verbal suffix with the past participial: *ninta*, to love; *ni-ka-ninta*, I am loved; *ka-nioto-yeri*, to have known. *Ka* is used also in the sense of having or being, as: *ni-katavi*, I am sick; *ni-ka-pitonea*, I have a son. *Ki* is used also with the ablative of instrument, *i-waka-ri-intcata-ki*, he struck it with a club.

*Ma* is a negative prefix, as: *ma-pihmaro*, a widow or without a husband; *ma-yampi*, deaf; *ni-ma-rotci*, I do not drink. *Kari* is sometimes used as an affix for negation. *Mba*, or *mpa*, is a suffix denoting future time: *katanawakina-mba-ka*, he will come soon.

The Macheyenga language is smooth and musical, lacking entirely the strong gutturals of the Andes languages. Men and women speak the same language, differing only in the endings due to difference in gender.

#### KEY TO PHONETIC SYSTEM

a as in father	ai as in aisle
ǎ " hat	au " how
e " fete	oi " oil
ě " met	c " ship
i " pique	tc " chain
ĭ " pin	hw " when
o " note	kw " quake
ǒ " not	ñ " cañon
u " rule	a'a, i'i, as broken vowels
ũ " but	a·i, a·u, o·i, as individual sounds

**Grammar.** Conjugation of the following sixteen verbs: be, speak, give, know, live, die, see, hear, eat, sing, go, bring, make, paint, fall, and have.

## TO BE, MIRITCI

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		IMPERFECT TENSE	
1 naro	haroegi	1 iriati	aiigaki
2 viro	virotoegi	2 ati	iriaigeri
3 yoga	ithiro	3 iriatakera	iriataigakera
PAST		CONDITIONAL	
1 noati	aitaiigakeri	1 kanonarida	kanoigakithitha
2 piatheti	piaiiganai	2 kanoigaira	ikanoigathitha
3 iataki	aiiganai	3 ithithorakari	ithiroegi
FUTURE		PRESENT SUBJUNCTIVE	
1 kanotakana	kanoigakerira	1 nokanota	kanotaigakeri
2 virokanolitha	kanotaigairi	2 pikanotari	kanotaiganaiitha
3 inkanoti	inkanoigaki	3 inkanotaki	inkanotaiigakeri
PRESENT PARTICIPLE		PAST PARTICIPLE	
kanotaki		kanoti	

## TO SPEAK, INIFITHA

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		CONDITIONAL	
1 noniaki	niagaki	1 narononiera	nihaiigaki
2 piniaki	tsaminiaki	2 pinianoniera	pinihaiigakeni
3 piropinini	iniaki	3 ithithoiriniaki	iribihaiiganakenira
IMPERFECT		PRESENT PERFECT	
1 ibiabaiyeti	niabaiyai	1 noniaki	iniaaitaki
2 piniabaiyetaii	piniabaiyetaii	2 piniaki	aigomepiniaki
3 iniabaiyeti	nihaiigi	3 iniaki	iniaganaki
PAST		PLUPERFECT	
1 nonitai	niiigira	1 ikanotakainiakera	irotioiniatakera
2 pinihaki	piniaigira	2 ariopiniakeratio	irotiopiniakera
3 iniaki	iniantaro	3 irotioiniakera	irotioiniaigakera
FUTURE		PAST PERFECT	
1 noniakita	niniagakera	1 aliomepiniaki	aliomagotaiigakeri
2 piniira	niiageri	2 aliomepiniaganakeri	aliomapingantaki
3 ithiniakera	iginiaganara	3 botaganteroti	aliomairiotaiigaki

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
FUTURE PERFECT		PRESENT SUBJUNCTIVE	
1 irinianakemi	niiaiganakemera	1 nonihi	nihayaietaigi
2 pinianakemi	niiaigaki	2 pinihi	nihayaietaigi
3 inianakeratio	niiaiganakyeng	3 piniakini	inihira
CONDITIONAL PERFECT		IMPERATIVE	
1 iniainakerakati	niiaiganakerikatha	nihye	
2 pinianakerikara	piniaiganakerithikatha		
3 iniakerika	iniantanaki		
PRESENT PARTICIPLE		PAST PARTICIPLE	
noagantci		niake	

## TO GIVE, EPAKA

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		CONDITIONAL	
1 nomperi	paiyeri	1 ipithithika	paiigaiithi
2 pipakeri	pimpaigakeri	2 pipakrthirika	pikavinsaiithi
3 ipaki	ipiri	3 ipaiithi	tepinsani
3f iripakimpe	opaiyithi		
IMPERFECT		PRESENT PERFECT	
1 aipa	paiigithithi	1 ipakeri	napaiigakeri
2 pipakeri	paiigithi	2 pipakeri	pipakethikia
3 ipakeri	pavaigithi	3 ipaki	ipingkani
PAST		PLUPERFECT	
1 kanti	paiyiti	1 timaki	ipakena
2 pikantaki	ipagani	2 tipaiigaiithi	ipaiigy
3 pinevitakeri	ipimanteri	3 ipana	ipingkana
3f pimpi	pairopiinonti		
FUTURE		PRESENT SUBJUNCTIVE	
1 nompatceri	paigaithitha	1 pe	paiigakeri
2 perinitcio	pasanonyeri	2 pedi	pediegi
3 impatcerithirakathi	aipaiethi	3 paka	pedi
3f ompaithiroro	ompatcimpira		
PRESENT PARTICIPLE		PAST PARTICIPLE	
ipwankani		ipagani	

## TO KNOW, IGOTI

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		IMPERFECT	
1 nogoti	wotaiigi	1 igoyeti	gobegaka
2 pigoti	igoigi	2 pigotai	goigithi
3 igoti	igoting	3 igotaii	igotabaki

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PAST		PRESENT PERFECT	
1 nogotaii	tcemakoigakeri	1 nogataki	nogotaiigaki
2 pigotabaki	pitcemakoigakeri	2 pigotaki	pigoigaki
3 itcemakotaki	itcemakoigakeri	3 igotaki	igoigaki
FUTURE		PLUPERFECT	
1 nogotakera	nogotaiigeri	1 ikelmagotaki	kelmakoigaki
2 pigoterakari	pigotaiigeri	2 pikelmakeratio	kelmakoigaivaii
3 irigoteri	irigotaiigi	3 ikelmakotaki	ikelmakoigaki
CONDITIONAL		PRESENT SUBJUNCTIVE	
1 igoteriki	goigaiilika	1 piotaki	gotaiigaki
2 pigoteroki	pigotaiigaii	2 piateriki	pigoigi
3 igotakilika	igotaiiging	3 igotaki	gotaki
PRESENT PARTICIPLE		PAST PARTICIPLE	
gotaki		goti	

## TO LIVE, ITIMIRA

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		FUTURE	
1 notimira	alyotimaiiyera	1 alyinontimatci	timaigatcera
2 pitimira	pitimaiyera	2 pintimatcera	itimaiyera
3 athio otimi	otimaiyera	3 intimatcera	intimaiyera
PAST		3f ontimatcera	ontimaitayera
1 notimira	itimaiiti	PRESENT PARTICIPLE	
2 pitimi	pitimavetara	itimaitake	
3 alyothimatci	itimatcera		
3f	otimabetara		

## TO DIE, KAMAKI

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		FUTURE	
1 nokamaki	kamaiigaki	1 nokamaki	kamaiiganakera
2 pintamaki	pintamaiigakera	2 pintamakerakari	pintamaiigakera
3 ikamaki	ikamaiigi	3 inkamanaki	inkamirakari
PAST		PAST PARTICIPLE	
1 nokamanaki	kamaiigakera	ataki	
2 pikamakiti	pitamaiigaki		
3 kamaki	pogeriaka		

## TRIBES OF EASTERN PERU

## TO SEE, INIAKA

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
	PRESENT		FUTURE
1 noniakერი	inaenganithitha	1 nomiakeroa	niaigakerora
2 viroripenaïthe	piniaigakethitha	2 nehero	pampagaigero
3 ithithoenaiïthe	iniaigakethitha	3 iniakeroa	tsigakataembapegiakero
3f yoniagantaka	oniakiti	3f iniavakerorokari	tsigakataoniaigakero
	PAST		PRESENT PARTICIPLE
1 noniakethi	inaenkani		na'akero
2 viroripinakeri	viroeipinaigakeri		
3 itheiroriineaki	ithiroriiniaigavakeri		PAST PARTICIPLE
3f oniavitakari	irororoniaigavakeri		ogotaka

## TO HEAR, PINTCEMISANTE

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
	PRESENT		FUTURE
1 nontcemisantaki	tecmisantaiigi	1 narotcemisangaiikiteini	tecmisantaiigakerira
2 pintcemisantaki	pitcemidi	2 pintcemarakari	tecmisantaiigeri
3 pintcemaki	itcemisangakaii	3 intcemakerakari	intcemisantaiigerakari
	PAST		PRESENT PARTICIPLE
1 notcemisangakeri	tecmisantaiigera		itcemisanteinkani
2 pitcemakeri	pitcemaïigakeri		
3 itcemisangakeri	itcemaïigakeri		PAST PARTICIPLE
			itcemegantaka

## TO EAT, SIKATEMBA

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
	PRESENT		FUTURE
1 yemba	isikataigatha	1 nosigataimba	sikataïigakembara
2 isitakaiïta	yogakero	2 pisigatakembara	pogaïigakembari
3 isitakataka	isikataiyemba	3 isikatakembara	irogaiembari
3f yowakasa	osikataiyemba	3f isikatapaiemba	ogaigakembari
3n*gaiyogaso	isikataigaka	3n isikatakarakari	
	PAST		PRESENT PARTICIPLE
1 nosikatemba	isikataiïtatha		osikatakaingara
2 pisikataka	virolipisakatahigakaniroro		
3 isigataka	ithilohegaisikataïigakaniro		PAST PARTICIPLE
3f nakitisakatangtci	osigataïigapaka		yogarantaka
3n yogakathi			

\* Neuter

## TO SING, MATIKI

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		FUTURE	
1 nomatigaki	matekaïigakakeri	1 nomatikai	marentaïigakera
2 pimatiki	pimatikaïigera	2 pimatikaiera	pirantaïigi
3 marenti	imatikaïigi	3 embirantagegeti	imarentarigera
PAST		PRESENT PARTICIPLE	
1 nomatiki	imatikaiithira	maritagqntci	
2 pimatiki	pimatikaïigakera	PAST PARTICIPLE	
3 imatikerora	ipirantaïigi	omarintinkani	

## TO GO, ATAKE

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		FUTURE	
1 ninati	tsami	1 ninati	aïigakera
2 piataki	piagaki	2 pietaki	p'aigaki
3 iriataki	iriyu	3f aliooaigaki	ariooaigaki
3f kiawata	owaigaki		
PAST		PRESENT PARTICIPLE	
1 atai	aïigerti	ataiunaïke	
2 piateti	aïigaibi	PAST PARTICIPLE	
3 iateti	aïigai	niuateti	
3f oateti	oaiigai		

## TO BRING, IRAMAKERA

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		FUTURE	
1 mamakero	maiïganakero	1 namakeri	maiïganakerira
2 pamakero	maiïganirori	2 pamanakirorakari	nompaiïgakemperi
3 yamakero	amakenkani	3 iramakerakari	iramaiïgakero
PAST		PRESENT PARTICIPLE	
1 naromakero	aminkanerira	amanaka	
2 pamakeri	pamaiïgakerira	PAST PARTICIPLE	
3 yamakeri	yamaiïgakeri	matcero	

## TO MAKE, PANTAKI

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		FUTURE	
1 tatapantaki	kaiyakera	1 nobetsike	aatsamitayero
2 pantakera	betcikaiiēe	2 tiro	pantakeri
3 betcike	yantaiyaceri	3 virobetsikangitcini	kanteriiyantake
3f antake	antaiyatceri	3f virotakeroni	antaigakero
PAST		PRESENT PARTICIPLE	
1 yanti	obetsikanganiera	taiiyi	
2 yotiyantia	obetsikaigakera		
3 yobetsigatere	yobetsikaigatcaritha	PAST PARTICIPLE	
3f	antaigatcaritha	betsikangitcaritha	

## TO PAINT, PITSOTEMBA

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		FUTURE	
1 nopotsotaka	potsoyemba	1 yoyetsapa, otsapa	nosangyenatemb
2 pipotsotaka	sangenari	2 viropimpotsotatcemba	sangyenataka
3 ipotsotaka	teiringemba	3 paiiroipotsota	potsoyemba
3f opotsotaka	alyoikanta	3f kopotsotembabiro	opotsoigaka
PAST		PRESENT PARTICIPLE	
1 tiweyithi	harohayipotsoegha	sangyinataka	
2 vitcapotsotatangitca	konogarli		
3 tiarikaipotsotatcita	ikanoyero	PAST PARTICIPLE	
3f tiaagatcero	kirasamatatci	kantatgaka	

To paint a cushma, nopotsokatcarnoyitsagari

## TO FALL, CIRIANAKA

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		FUTURE	
1 nacirianaka	siriaiiganaki	1 naroncongoinakeri	ciriaigaka
2 paciriaki	ponkaraki	2 picongoiganakerakari	paciriaiganakeri
3 yacirianaki	iraciriaigi	3 iricongakonakeri	iraciriaiganakeri
PAST		PRESENT PARTICIPLE	
1 naronacirianaka	ciriakoiganakero	cirianaki	
2 paronacirianaka	congokoiganakero		
3 yaciriaigaka	iricongakoianaki	PAST PARTICIPLE	
		ciriaka	



## TO HAVE, TIMAKI

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
PRESENT		FUTURE	
1 aiitiomaci	timakitaricigi	1 otemakera	timaiigaiiro
2 aiitiopaci	pacintaiiga	2 pintemarakari	pacintaiigaembari
3 aiitioiraci	yacintang	3 intimai	iracintaiigaembari
PAST		PRESENT PARTICIPLE	
1 nacintaveta	tcintahigarira	cintatcariga	
2 pacintaveta	pinaiiigavitahati		
3 otimavetaka	pinaiiigavitahatita	PAST PARTICIPLE	
		yacintavetakari	

## INDEFINITE ADJECTIVE PRONOUNS

Something	iroro	Every, <i>f.</i>	magatirotciä
Some, <i>m.</i>	ithirotio	All, <i>m.</i>	maganirotcä
Some, <i>f.</i>	irorotio	All, <i>f.</i>	magainiro
Some, <i>m. pl.</i>	ithiroeyi	Both	piteonatcia
Some, <i>f. pl.</i>	iroroeitio	Each	pañero
Nobody	ataii	Each one	pañiinatci
Nothing	mameri	Other	pacini
Much	paitimi	Another	irapiteni
Little	traintimi	Such	iroro, tiara
Every, <i>m.</i>	magañiro	Thing	oga

## USE OF ADJECTIVE PRONOUNS

Did you find something?		pametaka?
Some day		ontowaiiganaki
Are there any grapes?	Yes, there are some	aiitio sinquabotcaditeite? hähhä, aiitio
I do not see anything		teranone
No house		tatakunanonaki
I have no time		nantowaiitaki
Many years		towaiiti sithiagathini
I have little corn		tesanoontimosintcine
All the men		maganiro siredi
The same day		iroro queitayiteri
Both hands		pitatiroirako
Each time		ikantani
The other day		oketorira
Such a boy		tia ikantaka isanämpira
Anything		pantemaka
Something else		iropacini
The same thing		kañovitha

## USE OF ADJECTIVES

A large house	patiropankotci omarañi	Bad coffee	terakamati
A good man	panirosiradipaiiroikametiti	Good coffee	kamatini
Another man	imaranisiradi		

## DEMONSTRATIVE ADJECTIVES

This, <i>m.</i>	ithitho	That (remote) <i>m.</i>	yonta
This, <i>f.</i>	iroro	That (remote) <i>f.</i>	onta
That, <i>m.</i>	yora	These, <i>m.</i>	ithiroyi
That, <i>f.</i>	oka	These, <i>f.</i>	ithiroka

## POSSESSIVE ADJECTIVES

My	naci	My house	nacinopankotci
Your	iraci	His house	pacipipankotci
His	pacipi	Our houses	siyegipankotci
Our	siyegi	Our wine	siyegitomiyegi
Your	siyegi	Our dogs	siyegiotciti
Their	siyegi	Our hands	siyegikoegi

## COMPARISON

Good	kametini
Better	kametitaki
Best	ithirokametini
Bad	terakameti
Worse	terakameti
Worst	terakameti
Rich	payesintaranti
Richer	payesintaranti
Richest	payesintaranti
Sweet	potcati
Sweeter	piropotcati
Sweetest	piropotcati
Sour	okateiti
Sourer	pirokacuti
Much	towaini
More	pacini
Most	pacini
Little	mañiti
Less	otcariati
Least	otcariati
As many as	paitimi kañutaka
That tree is taller than this one	omarapayi itcasimpo

That house is higher than this one	ontapänkoteci purotioka
The most beautiful flower	otegapari okametiti
The tallest and oldest tree	intcato oga tcantcani
Manuel is taller than Domingo	Manuel paio omarañi Domingo
Manuel is older than Domingo	Manuel paio ikametiti Domingo
He is taller than you	ithiro tetcimotani paironiviro
A horse is stronger than five men	iriropairo icicintciti paniro pintangeci ihiäle
As white as snow	oquitate tankanutaka cadaka
As much gold as silver	paitimi koli kañutaka koliki
As many turkeys as dogs	paitimi kanati kañutaka oteiti
I have three beautiful dogs	naro ainonotsititi maguani notciti
The good and the evil	kamatini iriro terakameti

## USE OF ARTICLE

A man	paniro siredi
A woman	patiro cinani
A house	patiro pankoteci
A tree	patiro entcato
A dog	paniro otciti
A turkey	paniro panaii
The man	ithiro siredi
The woman	onti cinani
The tree	ithiro entcato
The orange is round	larangha iroro kanaronkati
The plate is round	mitaro iroro kabogitati
The world is round	kipatci iroro kabogitati
The pole is round	entcapoa iroro kanarongipoati
The man is tall	iroro siredi imarana
The man is sick	iroro siredi imansigataki
The tree is tall	oga intcato oga tsantsani
The small tree is green	oga intcato cavikani
The house is high	iroro pankotci karaki
The house is old	oga pankotci pankotci karaki
Round, like a globe or ball	kanaronketi
Round, like a plate	kabogitati
Round, like a cylinder	kanerongipoati

## PERSONAL PRONOUNS

I	naro	We, <i>f.</i>	viroyi
You	viro	You	viroyi
He	ithitho	They, <i>m.</i>	ithiroiyi
She	iroro	They, <i>f.</i>	iroroyi
We, <i>m.</i>	harinelyi		

## USE OF PERSONAL PRONOUNS

They love us	onintana
They do not love us	teraonintana
She is afraid of me	irovotionimpana
She is not afraid of me	iroroteraimpana
He gave you a turkey	tiabapagatcievi
He loves me	nintana
He loved me	nintero
I love her and fear her also	nathononintero pintimatcira
I saw you this morning	noniyatcämpiinkara
I saw your sister also	ithiraiyenonakeri
Is he homely?	ithirotreirikämetiti?
Yes, he is	ithirotathi
I wish to speak with him	noniakethitha
He gives it to me	ipahanaro
He is willing to work with you and with me but not with him	ininti ivitsamai itakero tcini intentaka viro intentaka
Give it to me	painaro
Give them to us	yimoretei
He gives them to you	tsängite
He gives it to you	kantero yimotetci
He gives them to us	tsahangatetci

## RELATIVE PRONOUNS

Who	nebinte	All that	akaikanta
Which	tcini	What	tata

## USE OF INTERROGATIVE PRONOUNS

What is that?	tatawitaoga?	How many are there?	akaokanta?
Who is calling?	tcinikaiimagitci?	What man is this?	tsaniyonta?
Whose is that beautiful house?	tcini sintaro ipanko tei paiiro kametiti?	What did he say?	tatakanika?

## ADVERBS

Here	aka	Easily	tera ongomitempa
There	anta	There (distant)	sitikani
Much	paitimi		

## USE OF ADVERBS

I am very comfortable here	namitaka aka
Sit here	pirinite aka
Sit there	pirinite anta
Two steps from here	tenara oka

We shall all go there	tsame maganiro aigaki
He works much (a great deal)	paiiro itsamaiti
I am very tired	paiiro nociropitaki
He is much esteemed	paiiro ikyiaki
It is now (already) late	ataka icunganaka
I understand now	notcemaki

## USE OF CONJUNCTIONS

and = i  
 or = impa  
 but = non

Father and mother are sick	apa imantsigataka ina omancigatatei
Father and son are well	apa i tomi yoga ipothitabayeta
You and I are white	vironaro thera tsamampa
Five or six are good	pinropintangitei impa patirogangetce paiiro ikomeiteti
He says so but I do not believe it	ikanti tera non gematsateri
I am not going to Lima but to Cuzco	garanoatai non timateiriaka
Where are you going?	tiarapia taiviro?
Where does he come from?	tiaiponiaka?
I shall tell him when he comes	pinkanteri akalika ithipokaka
I have no friend but you	thirainiimi nonthenteparitha
One day when I was in Cuzco	patiro notimateciti koskoki
The man is sick	siradi imantcigatatee
Are you sick?	ariro pimmantcigatatee?
He always tells the truth	teanantana pintsavatacara

## USE OF PREPOSITIONS

This fish is for you	yokesima ithitho paci
I am leaving for Bongo	yokapantli onogakeri
He caught me by the hand	nagakeri nakoki
A spoon for the soup	patiro biciria iroro acikotari
A cushma of cotton	patiro kitsagarintecitei ampe
I cut my finger	nogarakanako

## INTERJECTIONS

Ah	ah	Oh	ehe
----	----	----	-----

## SALUTATIONS

How are you?	aiiñowi?	Good night	sayitetânai
Very well, thank you;	aiiñona	Good bye	nowaitaiita
and how are you?	viroriaiinowi?	What is your name?	tata pipeita?
Good day	ketayitetânai		

## MISCELLANEOUS SENTENCES

A good man is happy	yoga siredi kamatini idiataki
An old man is feeble	siredi ibisalitaga tenigaicingeste
A good house is dry	kametini pankotci tera ungatsoyi
An old house is wet	ogali pankotci katsoga sitake
A good bow is strong	okapi änuntei otängsigati
A good arrow is straight	patero teakopi okatingati
A good wife is faithful	pihima kametini <sup>i</sup> teilhitsu kotemba
Good and bad	kametiniempa terakameti
Neither good nor bad	unkametiema <sup>i</sup> kametini
A good husband loves his wife	yoga oimi ikenkiro ihina
I am cold	nokatcingataki
I am thirsty	nomirataki
It is true	alitsänotio
It is not true	pikankani
He is in my uncle's house	aiino pankoteita pikonkidi
He bought the bow from my cousin	nonebitaki iyunti ibiani
He found the child	aitio itomi
He has black hair	ocibokaki igici potcetari
It is hot	katcingakiteri
It is windy	atampiati
It is early	teitikamini
Is it late?	atanai ianta?
I wish to speak with you	noninti noniania takempira
I am tired of walking	paiero nocigopitaki na näiitakera
There is nothing	menedi yitataki
Where is it?	aterekara?
Very tired	nocigopitaka

## HUNTING STORY

Noaiigera nomagabi yetitera. Nowataki noniaka komaikenaro.  
*We went to hunt slept. Being encountered monkeys.*

Nopatimakineri ariono kentivakeri peniro alionpa. Noaiganaka  
*I had persevered here and fished one we secured. To commence*

aiikeri ario noniaki pacini ocito nokentaki nogontiatiki  
*farther off there we found other monkeys and fish thousands of*

otemakeraneri, nobetcikaki nobanko. Okitaiitetanaki naiiro  
*where is water, there we made a shelter. Another day (in the morning) and*

aiikiro nani nomata ariononianaki maiini nogaivitakeri,  
*another time to go beginning we have found a bear and killed it,*

nokianakeri noungetaka oti makeraniateni ario nomaigaiigaki  
*carried it and left it where we have to sleep where we had slept*

nanaivaigeviti noniagaiigaki cintori mava. Nokientaki. Nopokai  
*yesterday we have found pigs three. I fished. We returned*  
 ipokaiigapi notentaritha igaiithinokiaki cintori icingotenkani  
*companions me and my we have brought pigs we have roasted*  
 cintori. Okitaiitikanai osairiri nopigaiiga nokatataiki cinkoti  
*pigs. Tomorrow good day we return a third day roast pigs*  
 nokiaki nokantimaika aiigi, nopakaii nokiaki cintori itemati.  
*loaded let us now return, return loaded pigs very heavy.*  
 Arionamaganii nomaganakera nakera atangatci. Ariookaniutaka  
*There to sleep again where we slept first night voyage first day. Beautiful day*  
 teraonpaliyaenkani. Noponia nopitinitanai oticka noyiaigakeri  
*there was no rain. I went out my companions in great hope*  
 ipokopaii napicigopithiaigaka. Nokavititanaha nogongetaka  
*they arrived refreshed. We must go again short distance to*  
 oniogantatha pankotci arioonopethinitanaki. Nokiani kigonkero  
*where was seen the house there rested. Then we have this*  
 nogaiithopankotciti arionoatheti. Oyaciati kontiriciati paitimaka  
*the shelter there had been. Where plenty game plenty*  
 pänkeri paiiroitimi icingitaciegı paneronomanavitheti. Paiiro  
*turkeys plenty bears and some fish It*  
 osamanitinoatheti kametigitivayitaki.  
*is not far away beautiful place to live.*

## TRANSLATION

We went hunting and slept in the woods. We found some small monkeys. I went on here and caught one fish. We went on again a long distance where we found some large red monkeys, and thousands of fish in the river. Here we built a shelter. In the morning we started again and found a bear and killed it, and carried it back to the place where we slept the night before. We then encountered a drove of wild pigs and killed three. I caught some fish. We returned, I and my companions, brought the pigs and roasted them. In the morning, it being a good day, we started home with one-third of the roasted pigs. Our loads were very heavy. We spent the night where we slept the first day out. It was a beautiful day with no rain. My companions and I started out in good spirits and arrived with little fatigue. We had gone only a short distance when we rested at the house we had seen

before. Then we came to the shelter we had built. There was good hunting, plenty of turkeys, plenty of bears, and some fish. It is not far away and a beautiful place to live.

## FISHING STORY

Ogaripacini      noatiri      Pairotoliti,      nocimatira      notentaikya  
*Once I lived      in place      Parontore,      I caught fish      with my brother*

nokientaki      nobbiogakeri      yoyagakeri      egyalseokeky      ciateka  
*and fish      plenty a pile      carried      on balsa      well filled*

nopokaigai      pankotciki      yongotengkani      nosikataiigapaha.  
*we ourselves well      house (shelter)      after to cook      to eat.*

Irrookoitaiikanaiike      noatheti      itimira      apa      noniatero      ina  
*In the morning      I was      where my father      my      mother*

nopaiiterora cima.      Nopigaha      nomangapa      ithi      acaningka  
*plenty caught fish.      Next day      we found      arrived      Macheyenga*

yagatsonkiaiigakera,      ikantana      "Tsamakiringakera."  
*those who never came,      and to me said      "Let us go below down river."*

Ikogakotagantana      ikantiakapikanta.      Nokantitera      nontovaiigye.  
*And me asked how many friends how many families. To him said I have no family.*

Yogasipapa      terainaheri      apa      nantiathatacikeringaki      pitipaiyeno  
*I have father do not know where father      I remained there      four*

ciriagakotheta      gakotheta.      Nokantiri      nomatsinga      tsami  
*years      below.      He said      companions      I am going*

niaiigatethiraxapa      ikantani      impatciaiinopidi  
*already my country and my father going to be      he no has family here, because he is*

tiarapikantaka      terapinkamantena      nopoki.      Cinmacitiki  
*going, and because no more advised has your father accompany. We have come*

nagatsongiataii      nokogavitapa      riapamaneri.      Arionotimapaii  
*in August there where      my father      not was there. This house where arrived*

noetheti      itemera      ani      noniapaieri      nokanteri.  
*I was to me      where      brother-in-law      I found lived there      in his house.*

Tirapigotai      ina      ani      niananito      "Ikantana  
*Not me knew frightened mother brother-in-law spoke to me, "Where have you come*

arioviria      ani      tatapipokacti."      Nokantipokahano.  
*you are my brother-in-law here something has brought." Me said, "I have returned."*

Nokogokataganteri      apa      ani?      Yogatitio      apa,      "taiiraitimaii  
*And asked, "Where is father?" He said above Parontore, and I said, "Where*

kanti?"      "Arioitimaigaciaki      Parototi."      "Yogapikongkidi,  
*is my uncle?" "My uncle and he is in Parontore." "And my aunt,*



tiaroitsetaki?"      Ikantana,      "Ariointsataki      Cimaki."  
*where is my aunt?"      And to me he said,      "She is in      Cimaki."*

Narononerokilinga      nokonoitariacaingo. Aliokantakikeringaki  
*I had been below (down river) and know my country ruin.      Thus I know below*

noatikeringa      naronaiirokamatike.  
*thus well know below      I am able to inform you.*

## TRANSLATION

One time where I lived in Parontore I went fishing with my brother. We caught a great many, and put them on a balsa in a great heap. We built a shelter for ourselves and then cooked some fish to eat. The next morning I went to where my father and mother used to catch many fish. The next day some unfriendly Macheyenga arrived and said to me, "Let us go down the river." They asked me how many friends I had there, and how many in family. I told them, I had no family there, that I had a father, but did not know where he was. I remained below for four years. My companions said to me that they were now going to the country where my father was living alone temporarily. Therefore they advised me to accompany them to my father. In August we came to the place where my father had been but he was not there. We went to a house and I found that my brother-in-law lived there. He did not know me. He was frightened and said to me, "Why have you come? You are my brother-in-law, something has brought you here." I said, "I have returned. Where is my father?" He said, "Above Parontore." I said, "Where is my uncle?" "He is in Parontore." "And my aunt, where is she?" And he said to me, "She is in Cimaki."

I have been down the river, and I know how my country has been ruined. In this way I know the lower country, and know it well and am able to guide you.

## EXPLANATION OF THE FISHING STORY

Simasiri, the author of the above, was brought up as a boy on the upper branches of the Urubamba River where there were thirty or forty scattered families living in freedom. Lower down the Urubamba, the rubber gatherers needed laborers and hired neighboring Macheyenga to go with them to the upper country

to capture Indians for slaves. Everyone of Simasiri's family was either killed or captured and sold down river. Simasiri was first taken down river about one hundred miles, and kept there three or four years. His owner then took him to Cuzco, and after five years, when he had learned Spanish, took him back to his old country to act as an interpreter among his own people. The fishing trip, he here gives an account of, was undertaken to learn what he could of the fate of his relatives. His father and mother were dead, his uncle and aunt were separated, his sister lost sight of entirely, and his cousins scattered in many directions or killed. One was cut open by a white man and his kidney-fat used to make candles. Small wonder that Simasiri soon deserted the Whites, and took up his abode among the wild Indians of the forest.

### Vocabulary.

#### THE FAMILY

Family	towaidi	Son	pitomi
Man	siradi	Daughter	pisinto
Woman	cinani	Child, <i>m.</i>	ikaberanantci
Husband	pihina	Child, <i>f.</i>	ikantaroti
Wife	nueña	Boy	tcilipiki
Grandfather	pikonkiri	Girl	itumieni
Grandmother	payiro	Infant	sieni
Father	apa	Grandson	teaunka
Mother	ina (pinero)	Granddaughter	teaunka
Uncle	notirili	Nephew	naniro
Aunt	nutcaringi	Niece	itcaria
Brother	iña	Cousin	numatcienga
Sister	intco		

#### PARTS OF THE BODY

Body	nosinaganti	Eyelash	weceptaha
Flesh	ibati	Ear	nayempita
Skin	misina	Nose	nogirimasi
Skeleton	itongki	Mouth	nowiganti
Skull	neyitota	Lips	notcera
Head	noyito	Teeth	nai
Hair	neyisi	Tongue	noñimi
Face	nogoro	Neck	notcäno
Beard	nosipätona	Shoulder	nosiondi
Eye	noki	Back	notisla
Eyebrow	nosimpiesoki	Side	nomersta

Chest	noneya	Leg	nobodi
Abdomen	nämporetca	Knee	noyerto
Arm	nonaro	Ankle	nowinkiki
Elbow	nokioki	Foot	nuyiti
Wrist	nuyerstoki	Sole of foot	nogunta
Hand	näko	Toe	notcäpiyeti
Right hand	quatingati	Toe nail	notonayiti
Left hand	ilämpati	Heart	näniäki
Palm	nusiräutapako	Pulse	isita
Finger	nutcäpako	Stomach	nomotia
Nail	nuciäta	Lungs	itista
Thumb	tciripektea	Breath	naniengataki
Index finger	nonkutaki	Soul	camatcirniga

## ANIMALS

Animal	posanteri	Fly (black)	sikidi
Monkey (small)	komaikinaro	Mosquito	siyito
Monkey (large black)	maikasapa	Butterfly (large)	patcäntero
Jaguar	mainiti	Butterfly	pempero
Puma	maitsonsore	Grub	kenitci
Dog	otciti	Ant	katitori
Cat	mitci	Ant (large black)	mani
Tapir	kemari	Snake (poisonous)	yaticikanti
Wangana	pageri	Anaconda	malanki
Hog (wild)	cintori	Fish	sima
Deer	maniro	Snail	tcäi
Bear	maiini, icingitaciegí	Toad	masero
Ronsoco	ipati		

## BIRDS

Bird	tcimädi	Partridge	kinsoli
Parrot	kintaro	Poweel	tsämidi
Duck	pántio	Woodpecker	kukaskondi
Turkey	kanari	Macaw	megantoni
Dove	imoti		

## PLANTS

Corn	sinki	Papaya	tinti
Potato	maguni	Palta	tcivi
Yucca	sekatci	Massasamba	yairipeni
Cane	impogo	Coca	koka
Tobacco	sedí	Cacao	sariyamenaki
Orange	naraha	Vanilla	simasidiawanti
Lemon	ilimoki	Achote	apigiri
Plantain	palyanti	Forest	kovasidi

Tree	entcato	Flower	otega
Tree trunk	entcapoa	Fruit	okitoki
Balsa wood	tsaiyi	Root	ositsa
Branch	oci	Seed	okitsoki
Leaf	otsago	Grass	tcipanasi
Fronde	tcipani	Cotton	okitoki empeye

## SPINNING AND WEAVING

Loom	tatero	Thread	ibiritsa
To weave	amarintci	Spindle whorl	kirikänentonsi
Woven cloth	tagompirontci	Cotton	empeye
Warp	otsapa	To sew	bobitero
Woof	kononkari	Cord	obidio
To spin	mämpetsa		

## BOW AND ARROW

Bow	piamintci	Arrow	tcakopi
Back	onegya	Shaft (cane)	tcakopi
Belly	otista	Foreshaft (chonta)	entcäti
Middle	onämpinaki	Point (bamboo)	kapiro
Arm	otcitika	Feathers	otega
Arm (surplus string)	oyäski	Knock	omaretaga
Notch	okitcätikära	Knob	toyempiti
String	otsa	Arrow for fish	kerithi
String (surplus)	oyecta	Arrow for pigs	pentaki
Knot	omaritcotäri	Arrow for monkeys	yipatakari
Knot (surplus end)	omarita	Arrow for birds	tconkarintci

## MEALS

Breakfast	isikatatcikamani	Lunch in woods	ariskataka
Dinner	isikataka okalenga	To eat	nosikatasanbara
Supper	inigankiti eskata	To cook	pongotakye

## PHASES OF THE MOON

Moon	kasari	Full moon	tcililita
New moon	teiripekikäni	Dark of moon	pegä
Half moon	teirimokänäki		

## DIVISION OF TIME

Day	ketiyiteri	Year	siriagarni
Night	sayiteri	Month	sinki
Today	mika	Last night	enkarasayiteretika
Tomorrow	kamañi	Day before yesterday	tcapiotcitoria
Yesterday	tcapi		

## CARDINAL POINTS

North	okoti	Southeast	otiunthatha
Northwest	katingatankiteiri	East	pacini
West	impyoitithida	Northeast	watapalikoti
Southwest	tsaguanaki	Zenith	inoki
South	apiteni	Nadir	sabi

## NAMES OF COLORS

White	kaitakyi	Yellow	kiteri
Medium white	kaitakataiitakyi	Orange	sänkyenari
Black	potsitari	Red	kamatcungari
Green	kañiari	Coffee color	yanigankiriaka
Blue	noronki	Obscure	potsitasimari

## NAMES OF PERSONS

As far as can be determined from the names themselves and from the direct statement of the informant, it appears that the names of persons have no significance. They have no relation to any peculiarity or habit of the individuals, the place where they live, or relationship to one another. There are no family names and no nicknames.

The following individual names of four families will give some idea of the character of the names in use.

## FIRST FAMILY

Father	cameti	Third son	umpikidi
Mother	pananairi	First daughter	petiari
First son	icantoidi	Second daughter	ingitaieri
Second son	kacankoigi		

## SECOND FAMILY

Father	tcampitari	Son	tontori
Mother	holienti		

## THIRD FAMILY

Father	tsibitori	Son	simasiri
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## FOURTH FAMILY

Father	poniro	Daughter	manariega
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## NAMES OF RIVERS

The rivers are named on account of some condition, such as the presence of an abundance of plants in the water or along the banks of the river, or an occurrence which has taken place in the region of the river.

Pongo, megantoni	large parrot	Mantado	many Campa
Urubamba	enters the sea	Mantantciata	anaconda
Yanatili	cold water	Tambo, mamore	plenty of fish
Matoriata, matore	butterfly	Kanaitciata	sacred palm
Tirotitciari	spiny palm		(tciata, river)
Tigompinia	where they are always fighting	Tcirombia	fern

## NUMERALS

1 patiro	20 pititsongawaquangita
2 pitati	30 mawatsongatängititciroiräto
3 mawati	40 mawataiinti
4 pitipaiüti	50 paineropintängetctsongagwantciroiräko
5 patipintangkiti	60 pitientini
6 ganganapipakotini	70 yasitienti
7 tekaotcokawawhempa	80 paiiroitairogita
8 okärida	90 terairikaräka
9 panibati	100 tsongagwaitäka
10 tcombkawagwaka	200 pitatientini
11 pitiganapipakotini	300 mawatientini
12 mämpiro	400 pitipaiitientini

## COLLECTIVE AND FRACTIONAL NUMERALS

Single	ikantani	A pair	pitäli
Double	inaaki	A dozen	patisungatangetci
Once	petiroiniatci	One-half	katcititi
Twice	piteiniakena	One-third	papatatero
Thrice	mavainana	One-fourth	pitipaiyeti
Four times	pitipayiinana	Two-thirds	pipateleti
Ten times	tsunkavaquakainana	Three-fourths	pitipaiyetiitako
How many times	akainiakempi	A half day	okateingaka

## ORDINALS

First	okietovio	Fourth	oyiäro
Second	nigängitiri	Fifth	iyäski
Third	oyiätiridi	Last	tsongatinaki

## VERBS

Admit	puagieri	Divide	pipegakoti
Advise	puenkageri	Dress	pubekatar
Appear	konetcate	Drink	bihikiämba
Approach	rapukali	Eat	nosikatasunbara
Arm	kotayeri	Enclose	itcula
Arrive	pinikapiwa	Enter	kiyanaki
Ask	kantilli	Escape	rasigeri
Awaken	kankite	Examine	pakumeri
Bark	tsarote	Fall	sirianaka
Beg	namanari	Fasten	puesiatere
Blow	tasonka	Fear	pika
Beat	pusilageri	Fight	gomperi, tacingake
Bleach	klatalapitceri	Fill	ciätakahali
Born	watcugini	Find	anta
Break	tingarayo	Flatten	yananakageri
Breathe	anagate	Float	mahathi
Bring	matcero	Flower	kaweri
Build	potero	Fly	aranaki
Burn	kagake	Fold	soprigieri
Buy	nebiteri	Follow	iäteri
Call	kaimeri	Free	teakatkali
Carry	panigieri	Give	pedi
Cast	puemngugieri	Go	kimotaki
Chew	hahale	Go out	kimotakero
Chop	piusaki	Grasp	kasitcand
Clear	raskabkana	Grow	kemoti
Clip	teingiteri	Have	aittio
Comb	gacitaka	Hide	isiganaki
Come	pimpokaka	Hinder	kamtceri
Comprehend	kemeri	Hurt	iteyantaka
Cook	pongotaki	Inform	puenkageri
Cooked	kotayi	Join	iksantaki
Convince	pemakageri	Jump	matcake
Count	pigenakateri	Kill	wailateri
Cover	pikapanateri	Know	igiti
Cry	kaimi	Lead	puegeletcigari
Cultivate	yunkapena	Leave	wanepakutci
Cure	ambatake	Lift up	putakateri
Cut	watero	Listen	igenakuteri
Deceive	siyugerilatci	Litter	puetankuteri
Desire	puesenegeri	Loosen	kuseri
Destroy	patsanaki	Lose	agirakari
Die	kamaki	Make	pantake
Dig	ovigantari	Marry	inantaka
Displease	remtawana	Meet	papatgeteri

Move	siringanaka	Sleep	potcokidri
Offend	panukatceli	Smell	kemangatero
Pardon	kametitaina	Smoke	oenga
Pass	bisanaki	Spit	pabugeri
Pay	poinatero	Steal	kociti
Persuade	ratcerukagieri	Sting	yogakeri
Place	yerokari	Strike	tsenakeri
Play	mayempita	Suck	teomiyegi
Poison	tciogeri	Suckle	teutcupenekeri
Prick	matcwiri	Suffer	kabintsanake
Pursue	piateri	Support	gimaktari
Push	putiagari	Swallow	pinigaki
Quarrel	nokitsandateci	Swim	mahatanaki
Rain	inkani	Take	bikempa
Respond	gaopinata	Talk	ni'iya
Restore	penegeri	Tell	tcina
Ripen	patkani	Thin	yampteri
Rise	kimotanaki	Think	pikiankiseriaka
Roast	tasiteri	Throw	kusateri
Roasted	kisidi	Tie	kisotiro
Rob	tcugeteri	Tired	sigopidi
Run	tsiganaki	Toast	kutakeri
Run away	egimateri	Trade	resatake
Scratch	tcirangatake	Turn	pimpigyateki
Secure	kasitcagieri	Unite	piokagieri
See	iniaki	Understand	kimorikero
Seek	koyethi	Vomit	kamarankyi
Select	petgeri	Walk	naita
Sell	pimanteri	Walk, on trail	perkageri
Send	tigankeri	Wash	kivero
Sew	bobetero	Watch	pikawakeri
Shake	kowaki	Weaken	katcendi
Shelter	mkatseri	Wind	imasantikero
Shoot	tsemiari	Wish	hemateri
Show	pekategateri	Wound	lueliukateiti
Siege	psoimitcani	Wriggle	hemani
Sing	matiki	Write	sangibandi
Sit	piriniti		

## ADDITIONAL WORDS

Above	kätonga	Also	alyikangotaki
Absent	kaiimeteri	Always	ikantani
After	empolini	Ancient	ibisalitaga
Afterward	impoyina	And	iriro
Alone	painiroeni	Anger	ikantaki
Almost	ithirokiäkiö	As	teaikanaiiti



Ascending	awakanoka	Continually	ritcakatci
Bag	tsibeta	Cool	okatcingali
Balance	pamanetwatci	Corpse	hiparateeri
Ball	gwara	Cotton	empeyi
Balsa	sinthipo, tsaiye	Crazy	ibigatara
Basket	tsibeta	Crowd	kagite
Battle	gantagantci	Crude	kaniari
Beard	isipaktoni	Cruel	wagi
Beauty	kamitina	Cup	koboyari
Beautiful	kametataki	Cylindrical	kanerongipoati
Bed	nomagamento	Dance, <i>n.</i>	isingataka
Before	paikomprapayeti	Danger	pai'iroiseraiti
Besides	fenu	Dawn	ingawipakani
Big	atioteni	Day	kreitai'ita
Bird	tsimedi	Days	kreitai'itayetiri
Blind	steniari	Deaf	maiympi
Books	sangebandi	Death	kamaki
Bottom	tsompoyiari	Delight	nogavintsataka
Bowl	kobiti	Descending	malnoaka
Box	tciboro	Design	pturi
Boyish	nampiriantci	Difficult	okomita
Brave	paiiroisiraliti	Direct	katingari
Breeze	tempia	Distance	tsamani
Bridge	pabitei	Down	kamatikia
Bright	intapuriatca	Drop, <i>n.</i>	suprawata
Brilliant	osati	Drum	tambora
Broad	alusaranta	Drunk	pwamitapa
Brook	niatini	Dry	oroyero
Broom	satcirifi	Dust	oyiangka
Burn	potero	Early	tsitikamana
Burrow	imorinti	Earth	kipatci
By	apina	Easy	terakomaita
Canoe	pitotci	Egg	ihitso
Careless	operataka	Eggs	ihutsoki
Cancho	kapi	End	nikatharo
Caution	puematapa	Enemy	noyisabintsari
Chest	kogeta	Enough	tcinikanta
Chicha	kuya	Evil	palitcagieri
Circular	kabogitati tsomonto	False	pitsoega
Class	irorokañoritha	Far	semani
Clay	tcihispa	Fat	kavi
Clearing	sananka	Feeder	kamala
Cloud	menkoli	Feminine	cinani
Coal of fire	teitcerna	Fever	manteigarintci
Cold	katcingari	Feverish	manteigalintcienda
Collar	wepieki	Fill	saputkale
Color	katcingaingari	Fine	putenane

Finish	nikauna	Lake	unampini
Fire	tcitei	Lame	piapi
Fishhook	tcagaluntei	Lard	kipatsi
Fishing	tatkateima	Large	omarana
Fit	pupateri	Late	cungana
Flame	tcerna	Leaf	otsego
Fleshy	keriigeti	Leak	saggiawa
Flower	katceli	Lean	yaitcali
Fog	enapatkani	Length	ogatsansani
Food	niktci	Level	pata'aka
For	itapla	Lie, <i>n.</i>	pitsuego
Forest	ciyakana	Life	isedi
Foundation	etske	Light	molikaii
Friend	nitenagalitha	Like	itemgieri
Front	intati	Listen	igenakuteri
Full	iumarañi	Lofty	bemi
Girlish	nomperami	Long	ogatcan tcani
Go	piata	Loose	kureri
God	idioci	Machette	sabari
Gold	koli	Masculine	siredi
Grass	kutcanala	Mat	citatei
Grief	okateiti	Mature	irakakaii
Group	hitcolero	Mild	salaglate
Grove	tciyi	Milk	teutu
Handsome	kameteri	Mist	menkori
Happy	yataki	Mister	virakotei
Hard	okwasoti	Moon	kesiri
Hat	teoko irontce	Morcover	tiaa
Headache	okateitonoyitoki	Morning	kamana
Health	mampapagempi	Mountain	enkenisi
Heat	katcaringastaki	Mud	okisoti
Hence	pegineriki	Music	kowerintei
Here	evi	My	ibiani
High	umarañi	Naked	nogatsansaniro
Hill	etenahapu	Name	ibwairo
Honesty	enerickani	Nausea	plapiri
Hook	kitcapi	Near	tcoeni
Hot	ikatcaringati	Needle	kitsapi
House	pankotci	Neither	vi
How	wanespo	Nest	imanko
Hunger	ptasigaki	Nests	imaiotkataka
Hut	maspoti	Net	kitcari
Island	kanikali	Never	garato
Joyful	siñetaki	Never	ikwiepa
Justice	piwakekali	Nevermore	teratio
Kind	satiku	New	italyida
Knife	kotcero	Next	puniti

Night	sayitiri	Remote	osamainti
Nights	tayitayeti	Respond	gaopinata
No	tero	Rest	yapisigepideri
Noise	sriempogi	Rifle	airiapa
None	tera	Ripen	patkane
Noon	katingataki	River	eni
Not	tera	Roast meat	kisidi
Nothing	mameri	Robber	kocidi
Oar	homaruntei	Roof	oteña
Obligation	dibiwatci	Root	ositsa
Obscure	pawatsari	Round	kamaronkiti
Observer	wakalikano	Rubber	konore
Ocean	omarani	Sad	kisa ingantaka
Of	na	Sadness	kacina
Old	ibisaditaga	Salt	tibi
Open	tsitheaka	Same	kanyoretha
Opinion	retcikagendi	Sand	empanaki
Opposite	intaii	Scalp	wimpta
Orphan	merati	Sea	inkari
Oven	bitsahari	Seat	tsenkwarontstci
Over	enokatiro	Seat	ptepplali
Paddle	kiumaluntei	Secure	ikañotakatio
Pain	okatciti	Seed	okitsoke
Paint, <i>n.</i>	ptsotemba	Sense	riwataratkali
Panpipe	siungalintci	Sensible	tseyiotsa
Part	pesinieti	Servant	nomperatalida
Passion	apakapalu	Shining	engite
Pebble	empäniki	Short	otcariati
Pepper	kumuli	Shotgun	eriäpa
Perfect	ageneriko	Sick	nomantcikata
Pine	soyipiki	Silver	koliki
Pipe	penarintci	Since	itakaro
Plenty	intagati	Skin	gespugeri
Poison	kepigari	Sky	inkiti
Pool	ipua	Slave	nomperani
Poor	terairasintempa	Sleep	potcokidre
Pouch	sapa	Slowly	atanake
Promptly	yyiakithi	Small	tcirepekini
Pure	onterotankitca	Smoke	oenga
Quick	sintci	Smoke (pipe)	pontciciawa
Quickly	mika	Snow	tcaraga
Quiet	makana	Some	pimare
Rain	ingaña	Some, <i>pl.</i>	pimareni
Raincoat	wurutegwa	Somehow	ihuneipineni
Raw	sotsuta	Sore	restaki
Ready	sintci	Soul	seletci
Relative	puemuli	Spear	otse

Spider	eto	Turn	ocungataka
Spoon	bisiria	Twins	apinatetcpa
Stand	ranta	Ugly	terakameti
Star	impokero	Underneath	sabitithitha
Stone	mapui, emparaiya	Unknown	mabsahata
Stool	sinkwarontci	Unripe	onatcerigapataga
Straight	tegongari	Until	noata
String	otsa	Unwell	yai'itca
Strong	katankero	Up	katonga
Stop	cenaka	Vacant	terontima
Sufficient	intagati	Various	itibuiteri
Suitable	tciki	Voice	piniaki
Sunset	simpopokiriremkapai	Voices	iriniani
Sugar	potcari	Voyage	idiataki
Sun	poriatcira	War	gantagantci
Support	gimactare	Water	nia
Sweet	aputcati	Water running	kamatika
Swiftly	paitanakisintci	Wave	oboli
Table	igapongkari	Weary	cigopiri
Thief	ikociti	Well	potabayetaka
Then	neitanaki	Well done	wanogetcilei
There	feka	Wet	toastaki
Therefore	empoyini	What	tata
Thick	kupunegi	Whence	inuaki
Thirst	meratci	Where	teraka
Thorn	kwiri	Whither	ivipenutci
Thread	mämpetci	Wide	äliopoki
Through	songpoyiteri	Wind	tampia
Thunder	karlyethi	Wing	ibanki
Tobacco	sedi	Wings	piteli'itsokieta
Together	itentagi	With	ta
Too	pairiyabitsanaki	Within	kiäki
Top	watceptagi	Woods	koväsidi
Town	itimani	Word	idiniäne
Trail	abotci	Work	ilantani
Trap	tsigarintci	Yes	hea
Tree	entcäto	Yesterday	tcaki
Tribe	iracirkoini	Yet	totata
Trifle	yitataki	Yonder	sitikana
Truth	alitsänokyo	Young	metciukarira

## CAMPA

**Vocabulary.** The following vocabulary was obtained from rubber men on the Apuriah River, a branch of the Etenes in Peru.

## FAMILY

People	atiri	Sister	tcio, utcu
Family	nustcaninga	Child	wanampi
Woman	sinani	Boy	sihiramba, lihani
Brother	tetco	Infant	nohehna
Brethren	piariri		

## PARTS OF THE BODY

Skeleton	tumliki	Throat	hatsano
Bone	hitonki	Shoulder	atapiki
Head	piti	Arm	hembiki
Hair	naistei	Hand	tako, nako
Eye	oke, nokis	Nail	asketa
Nose	ahiri	Leg	habitsa
Mouth	hananta	Penis	habsabi
Teeth	himititsa, nahi, naite	Buttock	sabitei
Tongue	nonene	Blood	irahani

## ANIMALS

Monkey	pustciniti	Bat	pigiri
Jaguar	maniti	Snake	maranki
Dog	utkete	Turkey	kanali
Peccary	samani	Partridge	macangwa
Hog	onitairiki	Poweel	samiri
Boar	tcindoli	Pucucunga	sangati
Armadillo	mairi		

## PLANTS

Forest	tumiriki	Balsa tree	cindipa
Camote	kuliti	Vanilla	arupi
Plantain	pahantsi	Leaf	pano
Papaya	emitcusi	Raspberry	takiru
Wood	traka		

## VERBS

Afraid	pingatsave	Boil	pukiteri
Arrive	nunapapare	Burn	pinaheri
Ask	psambiteri	Dance	potsehangempa
Attack	putctero	Deceive	tamatabitana
Begin	ustciatini	Die	pingamatini

Discover	kovite	Like	pinguerero
Do	pantserika	Load	pinkikero
Drink	piranakiero	Loan	ambateri
Dry	pinotsokeri	Look	nagi-ro
Call	papinitaka	Love	tsimpe
Carry	noktaikati	Make	pantero
Cheer	katcirigaitari	Marry	pinkianti
Chew	sihimpoki	Nod	pinguiki
Choose	atsiriki	Paek	hamestcитай
Couple	nonintagi-ro	Paint	psankinatseri
Cover	untsingari	Pair	kametsalini
Cry	pingagemua	Pass	pistcianake
Cure	pabkeri	Present	pempena
Eat	puya	Produce	pantero
Embarrass	klimkitaka	Push	pitastingero
Encounter	pitonkiteari	Receive	paheri
Enter	pinke	Refresh	pecta
Entertain	numbatctembi-ro	Rest	pimacuta
Erect	pubitckero	Rejoice	titeirantea
Escape	pistciapisateri	Retake	pingobite
Fear	pitsario	Roast	pankeitse
Find	pistcibokerkasa	Rob	hameanguste
Fish	pangahati	See	pameniri
Frighten	pomistceri	Seek	pamini
Give	pimbero	Set	piatanaki
Go	natageta	Shoot	pinsiero
Govern	pimberanateri	Shuffle	putironki
Grind	notare	Singe	pintiri
Have	timatsi	Sip	piri
Hear	pingueme	Sleep	pimei
Hesitate	amimungarati	Smell	pasankweso
Hide	pimanevi	Speak	pimiabate
Hit	timbosateri	Strike	puheri
Hope	kuagika	Swallow	pantana
Hunt	pangatcati	Swim	nahamate
Hurry	pagirani	Teach	tuameteri
Inform	numakaembi	Travel	pitcanake
Inhabit	pinampi	Understand	tepinguema
Join	pwabitero	Undress	puinkerota
Jump	ciananga	Unite	teovianti
Kill	puyeri	Urinate	psindaitea
Kiss	patemineri	Wait	kitata
Labor	pipankempa	Walk	pinkibante
Lengthen	pinotkeri	Wish	kitenintero

## ADDITIONAL WORDS

Able	ariotaki	Few	teacikits
Alone	aparoni	Figure	maroni
Arrow	teakopi	Fire	pamari
Ashes	samampa	First	ucanteni
Axe	sihatca	Fish	cima
Bad	tukametsati	Flame	pamari
Balsa	lamengolentci	Food	aiti, aitsci
Banana	pariants	Four	apaporenro
Bank	jutatikwero	Friend	teiringa
Barbarity	maminto	Front	ananka
Basin	mitaro	Good day	keti comprats
Basket	kandiri	Gold	pistcianati
Beautiful	kametsari	Gum	katci
Behind	soniani	Happiness	tubeatero
Below	kivinga	Hard	kisalino
Bench	tsame	Heavy	hina
Black	kisahali	Hill	tsembi
Brave	kisatca	Hot	sabataki
Bridge	pabironteci	House	pankotci
Call	hibagiro	Hunger	nutasetsi
Candle	pamiri	Hungry	nutase
Canoe	pitatsi	Hunt	paciniri
Catarrh	kamantci	Important	kandero
Chacara (field)	nuani	Indeed	atcaniku
Cedar	intcato	Inca	kuniri
Club	sibitei	Instinct	tiotiki
Cold	katcingaiteri	Knife	kutciro
Comb	kiciri	Language	teakra, atsamaeteri
Companion	yentsi	Land	impatse
Corn	tcinki	Lard	trenka
Cough	kamantci	Late	tsanitake
Coward	tenungaisi	Lean	matsatanaki
Cushma	zalenti	Lie	pitsaha, nutsaha
Danger	inawaka	Little	kopitsokigi
Downward	aniringagi	Long	onimotsansal
Drink	piarintci	Lower	antakwirunta
Drop	katsuali	Lumber	pitotsi
Dry	paronagero	Many	putcaiki
Dung	hatsumi	Meat	hibatsa
Enclosure	buantci	More	hotseba, aimiro
End	nutshangkero	Mound	tongali
Enemy	nusamakaso	Much	nuntsemp
Excrement	atia	Mud	kipatsi
False	pakeandenake	Naked	pithali
Feather	cinaki	Near	haknakigi

Neither	oseki	Star	impokira
Never	rekatsinume	Stone	mapi
Next	taitikeri	Straight	thacitanaka
New	hanali	Strong	sintciri
Night	itsteniri	Sufficient	ariotaki
No	kite, tiva, ti	Summer	sitastcintei
Noise	ayambita	Sun	urialstciri
None	tekatsi	Sweet	putcahali
Nothing	itekatsi	Thin	ernararu
Nourishment	sinkiri	Thirsty	numiri
Offensive	istebale	This	kohikanti
Oh	nimaika	Thou	abiro
One	apatiro, apito	Thread	mampetsa
Only	apaniro	Three	mawa
Other	pihate	Thus	ariove
Paddle, <i>n.</i>	komarontci	Today	unigatamani
Pain	katcirini	Tomorrow	sertikero
Playa (sand bar)	hatsepa	Top	haito
Poor	tekatse	Town	emetjulini
Pot	kubiti, koitsi	Two	apite
Quickly	usipaite	Ugly	tengametsati
Red	ivaka	Unique	aparo
Remain	hetepindi	Until	oni
Rind	riniki	Urine	hotsini
River	ña	Warm	masabirintci
Road	habatsi	Well	kametsari
Roast corn	tcinki	What	kikongogita
Rubber	tutcato	Whence	piateka
Ruddy	tcungari	Where	tsotsinika
Sad	kinkitsari	Wherefore	hateka
Salt	tibi	Which	hupagita
Salutation	sutsatsmi	White	tamaruri
Sea	sindoritea	Whether	hateka
Shirt	notsinka	Whose	hateka
Sick	kamantci	Why	puetaka
Side	knakero	Wool	tcuastcaki
Silence	piesekanake	Yes	ehe, ihi, wa
Sleep	ariopimae	You	pi
Small	hinkiri	Your	tsavi
Soul	inkwi		



## PIRO

**Distribution.** One of the most important Arawakan tribes in the Amazon region is the Piro, sometimes called Chontoqui or Semirentei. They occupy the highlands around the headwaters of the Purus, Mishagua, Camisea, and Manu Rivers. In former times there were large groups living along the Urubamba, where they came in contact with the Inca, and assisted them in building the fort of Tonquini. Samuel Fritz's map (1707) shows them in the section between the Ucayali and Pachitea Rivers. Today



FIGURE 3  
Piro man

their numbers are reduced, through contact with white man's civilization, to five or six hundred.

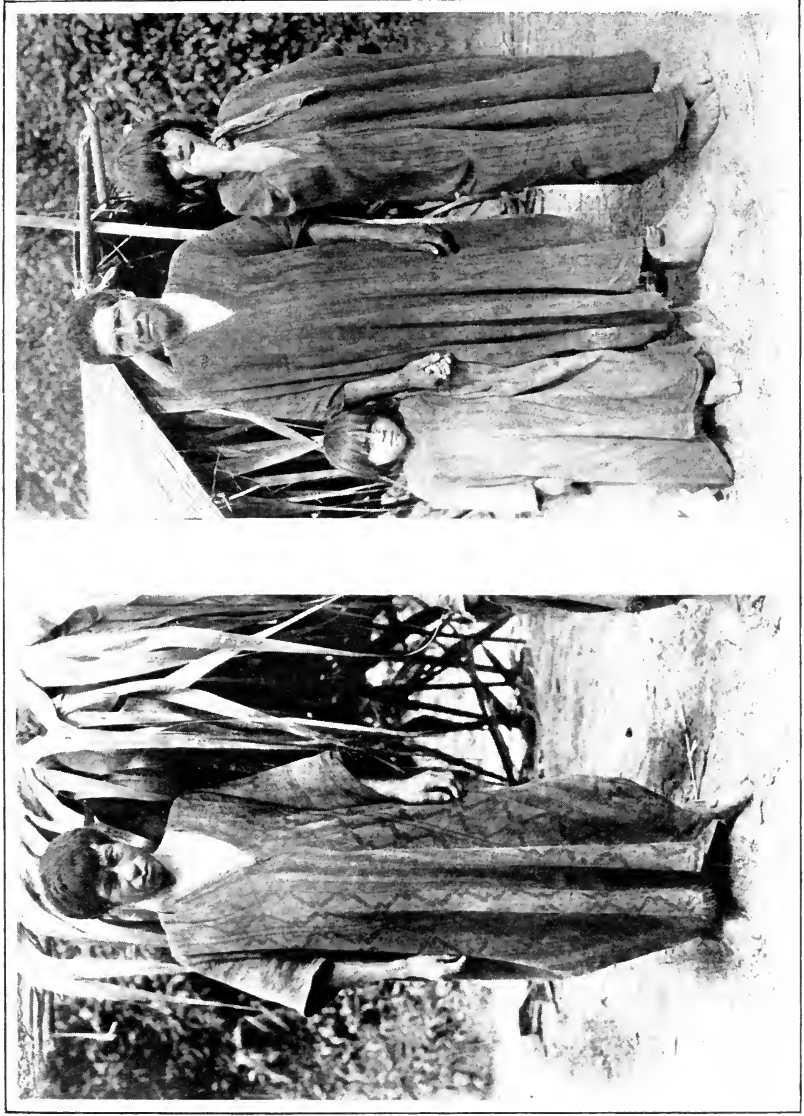
My information concerning the Piro was obtained at Sutlija and Portilla from a chief of the tribe, through Sr. Torres, a Spaniard, who had lived among them for a number of years, and from my own observations at the two Indian villages.

**Organization.** The Piro have a very good tribal organization under the leadership of a hereditary chief who has absolute authority. The chief is called Klineriwakipiya. It is not his individual name, but the name of the office of chieftainship, which he inherits from his father. If a chief has no son, his brother inherits, and the descent is in his line. If the son is too young to exercise his authority when his father dies, the oldest man in the tribe performs the duties of chief until the boy is about eighteen or twenty, when he assumes his office. Some time ago, the chief at

Portillo died without sons. His brother, who inherited, was old and did not speak Spanish, and so he passed the office on to his oldest son, a young man of twenty-five years, who spoke some Spanish, a great advantage when dealing with the rubber men. He had two small sons, who have their own individual names, but the oldest son is called Klineriwakipiya, in addition.

The chief takes control of all the affairs of the tribe, and always remains at home except on very special occasions. He never does any work in the fields, goes hunting, or on a journey, but sends men to perform all of these duties. He determines upon an undertaking, and assigns each man to his own particular task. The chief settles all disputes that arise within his tribe, or between tribes. There is very little evidence of crime of any kind, and when the chief was asked about it, he said that there were no quarrels, that no one ever took anything that did not belong to him, and that there was no excuse for committing murder. When asked what the punishment would be if a wife should prove unfaithful, he replied that he did not know that such a thing had ever happened.

**Houses.** At both villages, the Indians were living in a miserable condition in a few houses grouped together on the bank of the river. At Sutlija we found a deserted Piro village which gave us a good idea of what their former homes had been. They left this village on account of sickness. Many had died, apparently from fever and dysentery. On this account they moved down the river, and built new houses. At the deserted place, several houses were built around a very large field. The houses varied in size according to the families occupying them. One small house was twenty feet long, twelve feet wide, and eighteen feet high to the ridge pole. The houses are oriented north and south, and sometimes have the north end closed, but for the most part the gables are open to the ridge pole. The roof comes down to within five or six feet of the ground. A platform, four or five feet high, is built along one side or across one end, occupying two-thirds or more of the whole space. This platform is covered with split chonta palm, and is used for a living and sleeping place. A notched pole leads from the ground to the platform. The fireplaces are along the sides or at the end, their location depending upon the position of the platform. Firewood, cooking pots, and utensils of all kinds are kept under the platform. There is sometimes a small



Piro Indians



platform over the fire for keeping food, and another outside of the house, either covered or open, which is used for storage and for drying clothing.

They have no large hanging baskets or placques over the fire for smoking food, which are so common among the Campa. Sometimes the cooking place is in a very small enclosure outside the main house. Baskets, bags, bows, arrows, and other implements, hang from the roof. The largest house we saw was forty feet long, twenty feet wide, and eighteen feet high, with a steep roof. The ridgepole was resting on the ends of three chonta palm posts. The rafters were thorny palm poles about two inches thick, reaching from the plate to the ridgepole, without other support, and placed one and a half feet apart. The roof was made of chonta

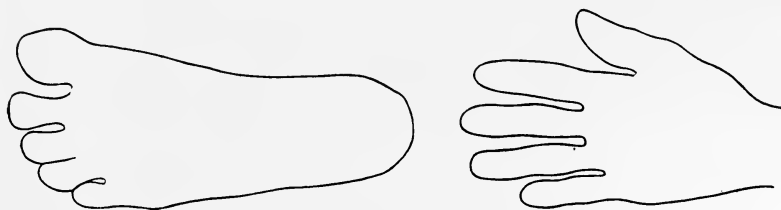


FIGURE 4  
Outlines of hand and foot of Piro Indian

palm leaves; three or four fronds were tied together in a group, and each group fastened eight or ten inches apart on the rafters. Under the platform there were several burials. It is the common method among the Piro to bury the dead under these platforms.

The Piro are the greatest lovers of dogs of all the tribes; they breed them for trade, and give them great care. They are kept in enclosures underneath the platforms.

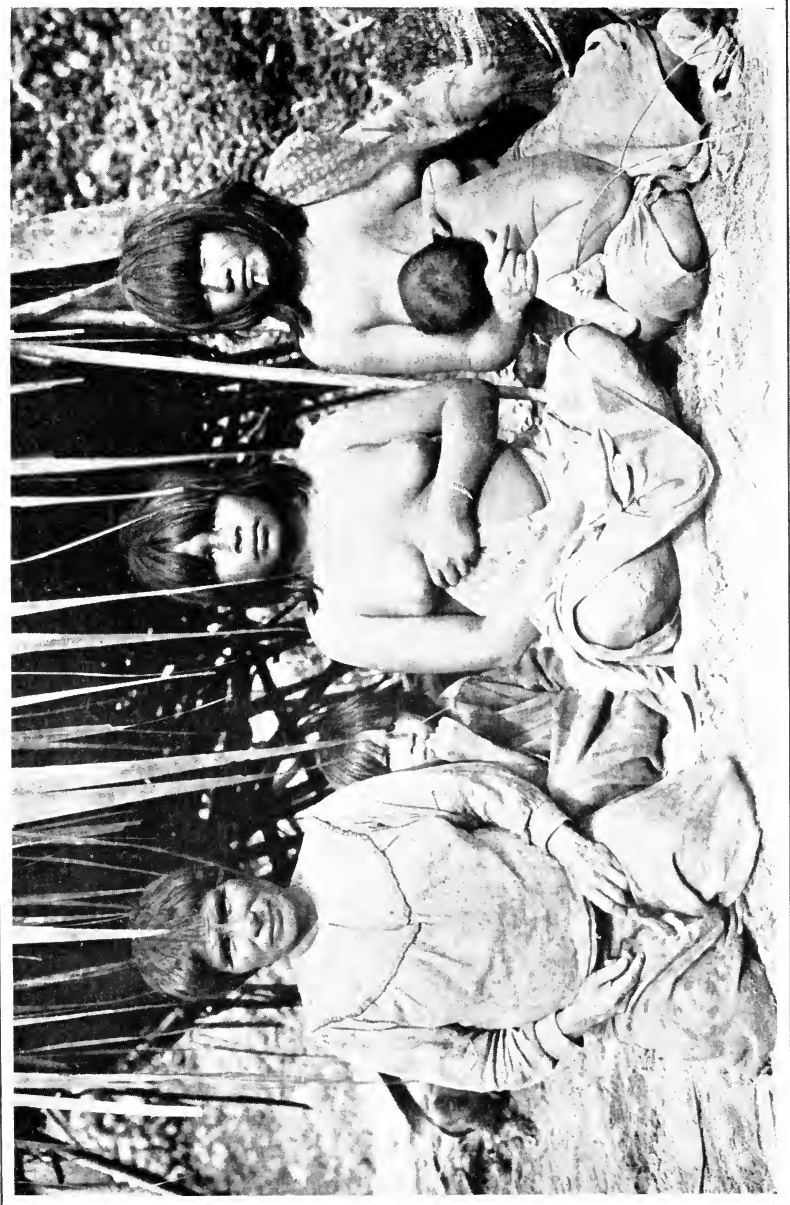
**Food Supply.** The Piro have larger fields and grow more agricultural products than any of the neighboring tribes. Their staples are cassava, corn, plantains, and sweet potatoes, which are common among their neighbors. The corn is ground in a mortar made of a log, the end of which is burned out to sufficient depth to serve for the purpose. The pestle is made of hard wood. Corn is eaten on the cob, parched in a shallow pot, or its meal is made into bread. The Piro used no salt until the coming of the Whites. They eat all kinds of wild game, with a few exceptions. They will

not eat the common red deer, because the soul of man at death goes into the red deer. Their belief in this respect is similar to that of the Macheyenga, except that among the Piro it is only the man's soul, not the woman's, that goes into the deer. They will not eat domesticated chickens and ducks, because these birds eat refuse, yet they eat their eggs with great relish.

In hunting they use the bow and arrow for shooting game and fish. In using the bow they hold it in the right hand, with the end having the loose string uppermost, the thumb gripping the bow and the forefinger over the arrow, which is placed on the same side of the bow as the hand. The bow is drawn with the third, fourth, and fifth fingers on the string, and the end of the arrow is held on the string with the thumb and index finger. It is a noteworthy fact that nearly all of the men and boys seen using the bow held it in the right hand and drew the string with the left. Men who were right-handed in other ways took the bow in the right hand, and drew it with the left.

The Piro make rough coarse pottery (plate 6) for ordinary use, and depend on the Conebo for finer vessels. Their pottery is made and burned by the same method used by the Conebo. What appears to be a glaze is only a coating of resin from the yutahy-sica (*Hymenoe sp.*). They make carrying and working baskets for holding their cotton, spindlewhorls, and working implements; also the small telescope basket common among the Campa, which is used for carrying their toilet articles and trinkets (plate 7). When on the trail, they carry game in a rough basket made of two palm leaves.

Sieves for straining chicha are made of small palm fronds woven like mats, fifteen inches square, and bound with a framework (plate 7). They grow tobacco, which they smoke in large wooden pipes with short bird-bone stems, like those of the Conebo (figure 7). Tobacco is also used for making snuff, which is taken through the nostrils. When the tobacco is dry, they hold it over the fire in a leaf until it is very crisp; it is then pulverized in the palm of the hand, and taken by means of the colipa, a V-shaped instrument made of two leg bones of a heron (figure 5, a). The end of one bone is decorated so that it may be distinguished from the other. The snuff is placed in the decorated end, while the other



Piro Indian family





end is placed in the nose, and an assistant blows the snuff with a sharp puff into the nostril. Sometimes the arms of the V are made so short, that while one end is placed to the mouth, the other reaches the nostril and allows the operator to do his own blowing (figure 5, b). This same instrument is used by the hunter for taking the pulverized, roasted seeds of *Acacia niopo* as a stimulant and narcotic. The hunter administers the same powder to his dogs, believing that both he and the dogs will be more alert and have clearer vision.

They make fire by the common method of twirling a stick between the palms of the hands upon another stick used as a base. They are experts at keeping the fire, and it seldom has to be made by this method. When building a fire along the trail where the wood is wet, they gather logs together and lay them lengthwise, large ones on the bottom and smaller fragments on top, make shavings, gather twigs, and build a fire on top of the pile. As the fire burns, coals fall down through the logs, and soon they have a hot fire, just where it is needed for the cooking pot. I should like to recommend this method to campers when they are compelled to use green or wet logs and have little kindling.

**Dress and Ornamentation.** The Piro dress in cotton garments, as do the Campa tribes about them. The men wear the long cushma (plate 4), while the women usually wear a skirt that reaches below the knees, and a cloak over the shoulders. The skirt is woven in one piece, and sewed up on the side (plate 8). They put it on by stepping into it, pulling it up, and folding over in front. It is held in place by turning down in front where the fold comes.

They gather the wild cotton, and spin it with a spindle of chonta palm, and a whorl of pottery (plate 9). They twirl the spindle between the thumb and index finger, with the other end of the spindle resting in a small gourd which contains some fine white ashes, used to keep the fingers dry. They spin the thread very fine, and wind it double on the ball. They afterward use it as needed, by twisting the two threads together with the hand on the thigh. As the wild cotton is gathered it is stored without cleaning in small leaf baskets, which resemble hornet nests. When it is needed for spinning, the seeds are removed, and the loose cotton

beaten with a small rod. The weaving is done on a loom (plate 9), which has one end attached to a house post, and the other to the woman's body.

Besides the cushmas, skirts, and cloaks, they weave bands for their legs and arms, sashes, and small bags (plates 8 and 9). One end of the loom for narrow bands is held between the toes, while the other is tied around the body. The Piro do not wear nose, ear, or lip ornaments. They paint the faces, hands, and feet

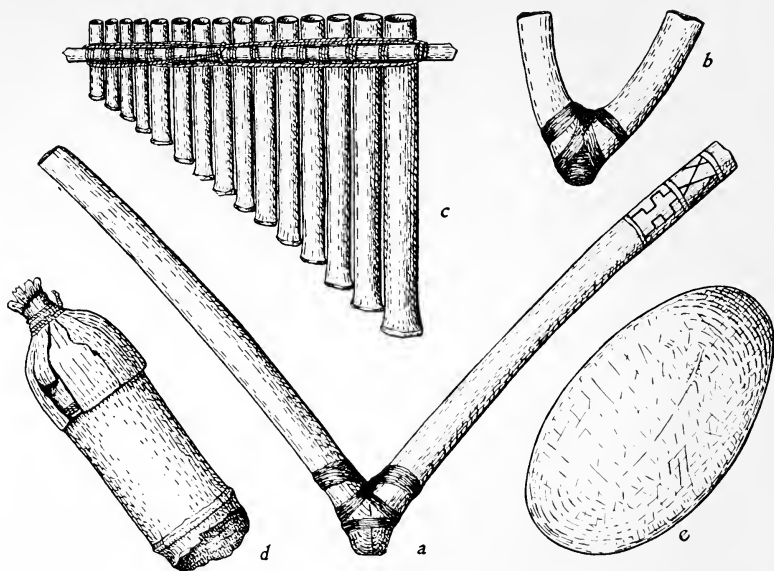


FIGURE 5

Piro Indians: *a, b*, Snuff tubes; *c*, Pan's pipes; *d*, Box containing paint; *e*, Calabash scraper used in pottery making. (About 1/5.)

for protection against insects and the sun. The whole face may be painted or there may be lines or dots on the forehead, nose, and chin, with triangular patches on the cheeks. The men sometimes have angular designs tattooed upon their lower arms. The head of the infant is not deformed. The hair is worn long, and cut across over the forehead. The men remove the few hairs on the face by holding the edge of a knife or shell against the thumb. The men have no hair on the body with the exception of the pubes, and it is not abundant there.



Piro pottery vessels, and terra-cotta supports for cooking pots. (1/8.)



**Marriage.** The Piro marry within the tribe, but outside their own village. A young man may select his wife for himself, or parents who have children near the same age may agree among themselves that the children shall be married when they reach the proper age. The children are then known as man and wife or as belonging to each other, and they may even live together, but are not married until after the puberty ceremonies have been performed. A man may take a child for his wife, and keep her in his family until she is old enough to be married. The father of the chief at Portillo had a wife not more than ten years of age living with his family, while his first wife, who was old enough to be her grandmother, was still living.

When a young man thinks of taking a wife, he speaks first to the chief, and if the chief thinks the marriage agreeable, he speaks for the young man to the girl's father. If all agree, the chief takes the young man and woman by the hands, leads them first to the girl's parents, then to the boy's parents, and if no objection is raised, he, without other ceremony, pronounces them man and wife. At the same time, a dance takes place with the drinking of chicha, and after it is all over the young man takes his bride to his own home.

The marriage cannot take place until after the puberty ceremony of defloration, "pisca," has taken place. It is said that a woman is unclean until after pisca has been performed. The operation is performed by the old women in private, while a dance is going on outside. The girl is made drunk with chicha, and the hymen is cut with a bamboo knife. It has been said that the Piro were very loose in their marriage relations. The ground for this report is the custom which is common among the Piro of the loaning of wives. When a Piro, without his wife, visits a friend at a distance, a wife is loaned him for the time of his stay.

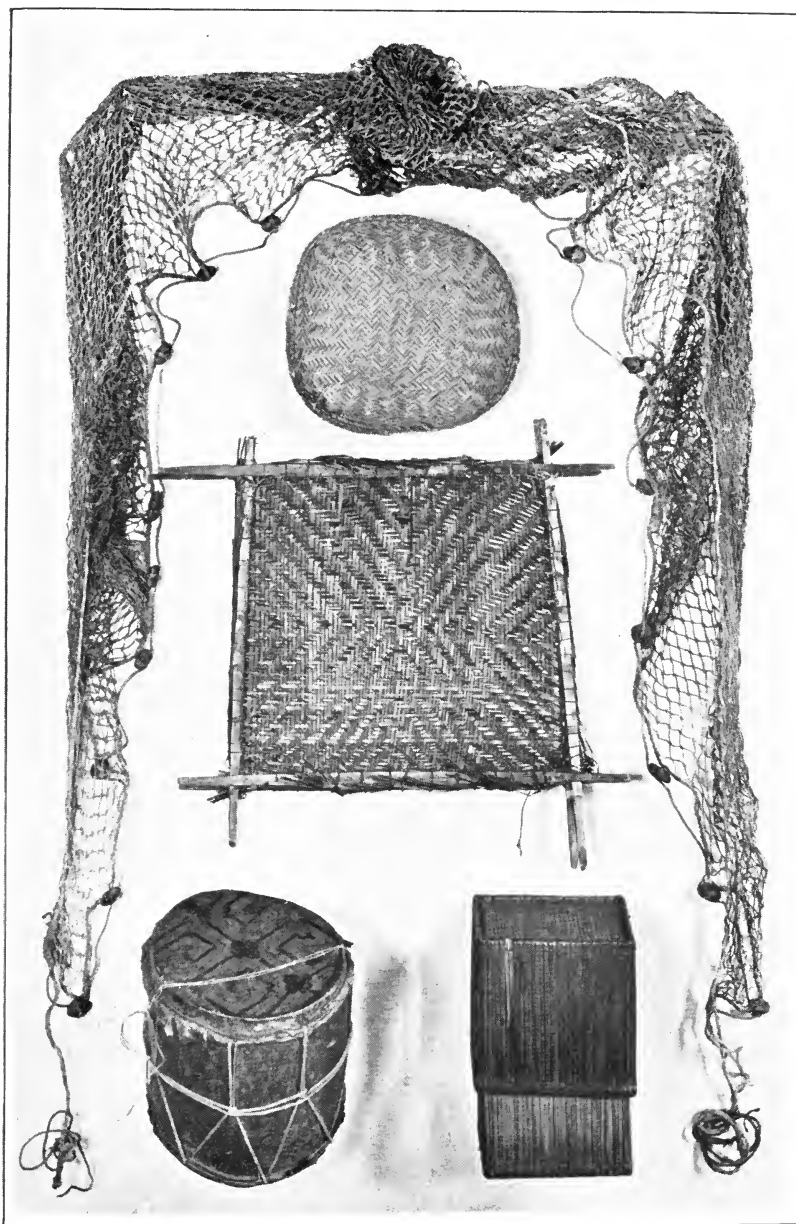
The families are not large, according to reports from the Indians and from owners. There are rarely more than three or four children in a family. They give as reasons the fact that women have children early, that the children nurse until they are three years old because of the lack of other proper food, and that women work as men. There does not appear to be any control over birth, or any great infant mortality. The largest family we saw had four sons and two daughters with one mother. The daughters were

married, and one of them was living away from home. When asked the names of the children, the father had no difficulty in giving the names of the boys and the one daughter present, but he had to think a long time before he was able to recall the name of the absent daughter.

When a woman is about to be confined she retires alone to the forest across the river. After the birth of the child she brings it to the river, washes it, bathes herself, and returns to the village. Women carry their children in a cotton bandoleer, in which the baby sits astride the mother's hip, or with arms and legs in front grasping the mother's garments. The burden baskets are carried with a tump-line.

**Medicine Men.** The Piro have no medicine men. The chief takes care of the health of his people. He uses certain herbs and manipulations. The people are all taught to take care of themselves, and one is constantly surprised at the things they know. On one occasion, a boy of eight was stung by a large black ant on the end of his great toe; the sting of this ant is more painful than that of bees or wasps. He made no outcry, but pulled down a thin vine, and wrapped it around his toe; then looking about, he found a thorn with which he pierced the end of his toe in a dozen places or more, producing profuse bleeding. In a few minutes he removed the vine, and the pain and poison were gone — the most efficient remedy possible in such an emergency.

**The Dead.** When a man dies, he is buried in the floor of a house, at full length, and the family moves away and builds another house in some other part of the field. A man's bows, arrows, pipes, and everything he possesses, are buried with him, except his dogs, which are killed and buried in a grave near by. The men of the immediate family take charge of the body and bury it; in the meantime the women moan and weep outside. A widow cuts her hair close to her head, and is not allowed to marry again until her hair has grown out. All the children, also, have their hair cut. The chief takes care of the widow and the children until she is remarried. The Piro do not like to handle a corpse, and will not do so except to take care of their own dead. When there is an epidemic in the village they believe that it is due to the presence of a "buija," or witch, and the chief may designate the witch and order him killed.



Piro Indians: Net with stone sinkers, woman's work basket, square basket sieve for straining chicha, drum, and telescope trinket basket. (1/9.)





**Personal Habits.** The Piro are the cleanest, in person and about their houses, of all of the tribes in the upper Amazon. They bathe, and wash their clothing frequently. On the trail or when traveling in canoes, they always carry an extra cushma in a waterproof bag to sleep in. In the evening when camp is made and the work all done, they bathe, wash their clothes, hang them over the fire to dry, and then put on their dry clothing. They work in the rain, but always put on dry clothes when camp is made.

They are thoughtful for the comfort of others, offering food and drink. They are good natured and lively, often joking and playing tricks upon each other. They are very apt in comprehending what is needed or desired of them, and respond freely and quickly. They are curious to see, and to understand new things. When they saw me using a magnet they were very much interested, and within a few minutes had tried it on everything, and were most astonished to find that nails, end to end, would hold together. The women are modest and reserved, yet not as timid as among some other tribes. They show their modesty by drooping the head, and allowing the loose hair to fall over the face. When we were trading with them we allowed them to look over everything we had, without any restraint, to select what they desired, and to bring to us an equivalent. Our confidence was never betrayed, even when we allowed them to go to another village and return the next day. Upon the whole we agreed that the Piro were the most manly savages we had encountered, and most worthy of being treated as our equals.

The Piro, like many of the other tribes of the rubber regions, have been captured in the past and treated as slaves. On December 21, 1908, a Spaniard in the employ of Sr. Rodriguez arrived at Serjali with five families of Piro: five men, five women, six children, one peccary, five dogs, and nine chickens. Two of the children were so small, they were unable to walk. They camped on a sand bar near our own camp. Each family built its own fire, and when the food was ready each woman contributed her share of the food. All the men and boys ate together in one group, while the women and girls gathered about the pots and ate what was left when the men had finished. When I asked if there was danger of the Indians escaping during the night, the man in charge said, "No, all I have to do to prevent their escap-

ing is to chain the two women with the babies to a tree; the men will never leave the women and children in possession of a white man." I am glad to report that the Government of Peru later secured the freedom of these Indians and punished their captors.

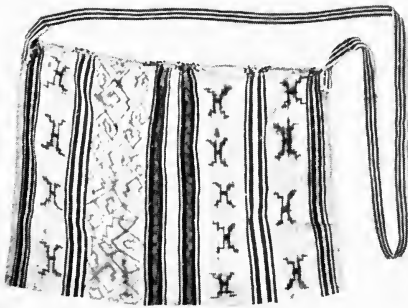
**Cats Cradles.** *Hopotske*, a pole with spines used to grate cassava. String over thumb and left finger end hanging down from palm; pull palm string with index of right hand and let end fall; pull palm string again and end drops; with index of right hand take up from through loose loop the outside left finger string and outside thumb string and pull out through loose loop, thus having four strings which pass over to back, one between each finger and let fall behind; pull palm string which gives a basket-like form with the loop around each finger and thumb, apex five inches from palm.

*Wapuoitsa*, threads. String over the index of left hand and thumb of right; take up string between thumb and index on other index from above with downward turn to right; take up on back of five inside the string, under and over index strings; let go the string and take up on thumb the inside fifth string over the other strings; put index inside strings over thumb—take off lower thumb strings and take them up with ends of index turned down, or place end of index through these loops; let go other strings and holding with the index, turn palms outward and the figure remains.

### Vocabulary.

#### THE FAMILY

Family	numuli	Boy	mteri
Man	ineri, xaxi	Girl	setcumteri
Woman	setcu	Infant	mptero
Husband	paneri, napoklero	Nephew	noparakleri
Wife	panandu, haninda	Niece	noparakleru
Grandfather	tote, toti	Cousin	molima
Grandmother	nahiro, hero	Father-in-law	nigmatieri
Father	papa, ri	Mother-in-law	nigimagini
Mother	mama, endo	Old person	keri
Uncle	zapa	Young man	magle
Aunt	kiukiu	Young woman	magluge
Brother	wewe, niewakli	People	eneri
Sister	teigero, wawa	Brother-in-law	pani
Son	eiugeni, noteri	Sister-in-law	numegwenagero
Daughter	hiteciui, sitco	Male	gitgi
Child, <i>m.</i>	mteri	Female	sitcu
Child, <i>f.</i>	senahi		



Piro woman's skirt, and men's bags for carrying various articles. (About 1, 8.)



## PARTS OF THE BODY

Body	imane	Back	kaspa, tcihispa
Flesh	egete	Side	sereta
Skin	fiuemta	Breast	witene
Head	wiciwita	Chest	westa
Hair	wiciuitc	Abdomen	weskota
Grey hair	klatgi eneri	Buttock	pukpala
Face	wehuci	Arm	wiganoh
Forehead	wehirota	Elbow	witzugiere
Beard	wesapto	Hand	wimioh
Chin	wakota	Palm	tcirete
Eye	wihada	Finger	seregiere
Eyebrow	wesavereha	Thumb	serehuimeyungie
Eyelash	wiceptatci	Index finger	satibtce
Ear	wihepe	Leg	wetapate
Nose	wihiri	Knee	wisoh
Mouth	wiihi	Foot	wihitce
Lips	wespe	Sole of foot	igitci
Teeth	weigi	Heart	wagi
Eye tooth	higesta	Blood	girari
Tongue	wena	Stomach	wesata
Neck	weprahe	Intestines	retckape
Throat	wenugi	Brain	ratcitca
Shoulder	witanae		

## NUMERALS

1	setepgie	11	sati
2	epi	12	miumaka
3	mapa	20	epimolie
4	epikutcaamukugie	30	mapamolie
5	serigieri	40	epikutcaamukugiemolie
6	paseritamiyo	50	serigierimolie
7	yokepi	60	paseritamigomolie
8	anikaigiagieri	70	yokepimolie
9	unterigie	80	anikargiagierimolie
10	pamolie	90	unterigiemolie

## COLLECTIVE AND FRACTIONAL NUMERALS

First	muetcinani	A pair	putali
Single	satopgiati	One half	sukaqueli
Double	soprigieri	A half day	temanani
Another time	pizalkapewa		

## PERSONAL PRONOUNS

I	ita	We, <i>f.</i>	wana
You	pitci	You	pimbina
He	pitca	They, <i>m.</i>	wana
She	wali	They, <i>f.</i>	wana
We, <i>m.</i>	hitca		

## RELATIVE PRONOUNS

Who	klineri	All that	ipigineri
Which	katte		

## INTERROGATIVE PRONOUNS

What is that?	klinedna?	Who is that man?	klewakina?
What did you say?	itcena?	Whose dog is that?	kateni kevi?

## INDEFINITE ADJECTIVE PRONOUNS

Some	pimerina	All, <i>m.</i>	tuhirineko
Nobody	ikiami	Same	walekla
Nothing	ikieni	Both	apina
Much	hitcolero	Other	sato
Little	sotsotagi	Thing	klini
Every, <i>m.</i>	pegeneriko		

## USE OF POSSESSIVE ADJECTIVES

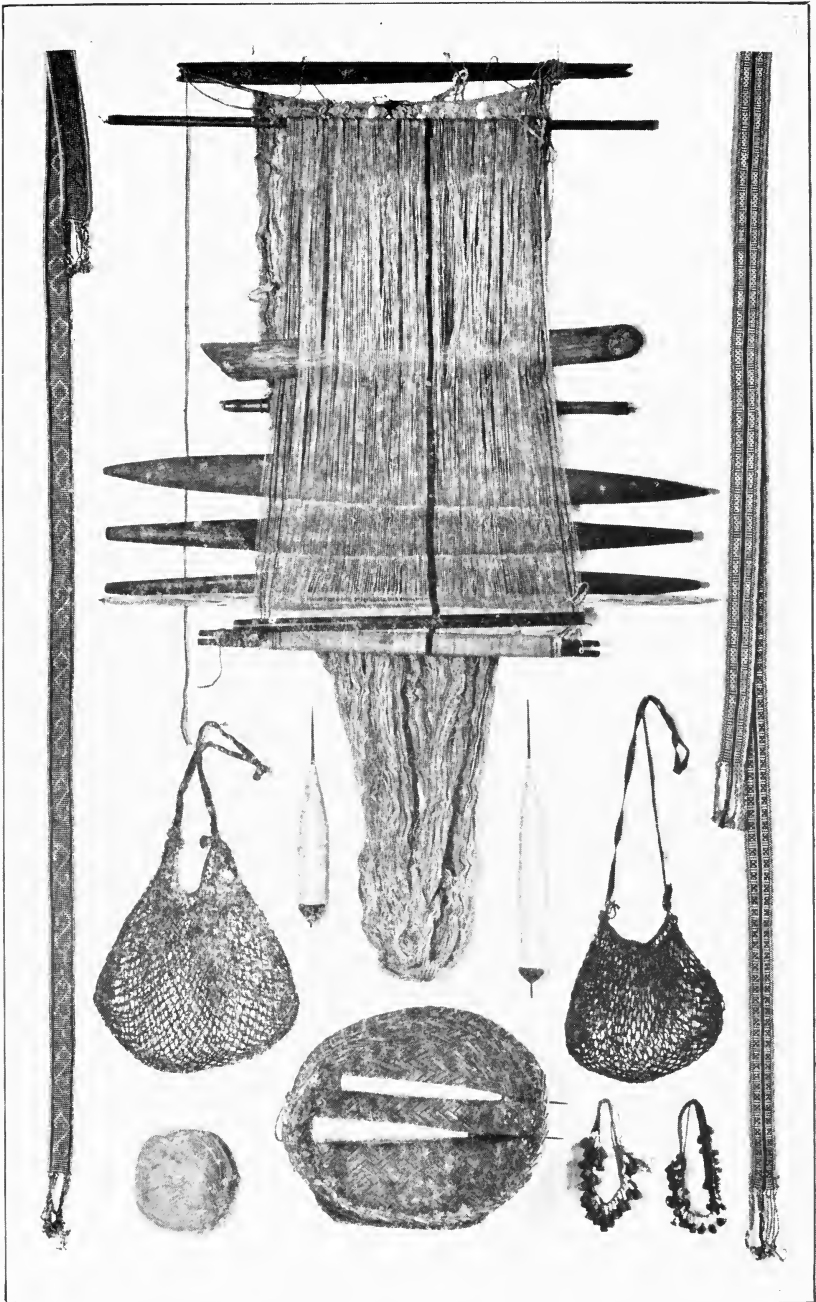
My father	neri, ita papa	My cousin	nemolina
My mother	nendola	My hand	nomio
Your father	peri	My dog	nopre
Your mother	perido	My house	pantei nofi
His father	reru	Your house	pantei pefi
His mother	rendo		

## POSSESSIVE ADJECTIVES

My	no or ne	His	re
Your	pe	Our	witca

## DEMONSTRATIVE ADJECTIVES

This, <i>m.</i>	teie	These, <i>f.</i>	hualeni
This, <i>f.</i>	fue	Which side	fegera sereti
That, <i>m.</i>	fegera	This side	teie sereta
That, <i>f.</i>	huari, huali	This man	hebre
These, <i>m.</i>	huanua	This woman	hebro



Piro loom and accessories, woven bands, netted bags, and leg bands with nut pendants. (1/8.)





## COMPARISON

Good	hinghileri	More	mahata
Better	hinghileri	Most	mahata
Best	hinghileri	Little	ukepineko
Bad	unhinghileri	Less	hepeko
Worse	unhinghileri	Least	hepeko
Worst	unhinghileri	Tall	tano
Sour	kapsali, katcueri	Tallest	tanpoti
Much	koleri		

## ADVERBS

Here	evi	There (distant)	teka, bakka
There	koniti	I am here	eviuana
Much	hitcolero		

## SPINNING AND WEAVING

Loom	sakspalitsa	Batten (black)	kirthri
To weave	wasiri	Warp string	yamonotsali
Woven cloth	hinta, mkatseri	To spin	tcibetewa
Warp	hitsa	Thread	wapgetsa
Wool	impta	Spindlewhorl	wahye
Heddle	katsuli	Spindle	hihye, tcibegio
End stick (largest)	sakalya	Whorl	hiparo
End stick	hiihik	Spindlewhorl with	
Reeds at end	yotalaila	thread on	hipowa
Shuttle	hihitcepihi	Cotton beater	hipanopihye
Spreader reed	katali	Cotton	wapge
Batten (white)	sakspalawapi	To sew	pintcamkatiwa

## BOW AND ARROW

Bow	kaciritoa	Point (bamboo)	keri
Back	kiri	Feathers	himexi
Belly	sisateri	Knock	wafinsa
Arm	iseno	Arrow for fish	palahagi
String	yokaritsa	Arrow for pigs	kiri
Arrow	kaciri	Arrow for monkeys	katsali
Shaft (cane)	ahahi		

## MEALS

Breakfast	yetsikawa	Nourishment	niktei
Dinner	temakana	To nourish	uikteiplnahieri
Supper	winikana	To take nourishment	pimia
To eat	pinigiehiua	To drink	puerani
Food	niktei		

## PHASES OF THE MOON

Moon	siri, sere	Full moon	sereputekalelka
New moon	aruteksere		

## DIVISIONS OF TIME

Spring	hinapu	Tomorrow	yatickawa
Summer	walapu, emerikteli	Yesterday	kapethugeni
Winter	hanati	Year	walape
Day	hugeni	Last night	kapethugeni kainu
Night	uyatsunukai	Day after	
Today	tcawahugeni	tomorrow	yatickawa penethugeni

## CARDINAL POINTS

North	pasereta	Southeast	sohikatei
Northwest	pasereta paptox	East	kateihespakioga
West	hihorokiwakikatei gigetuhatei katei		retcpagatca katei
Southwest	sohi tearati	Northeast	paptoxi katei
South	tearati	Zenith	danox
		Nadir	teili

## SALUTATIONS

How are you? luigtei pitekai pitca?      What is your name? kliwaque pitca?

## ANIMALS

Monkey (small)	nikali	Ant (large black)	kanagi
Monkey (large black)	mtciri	Bee	urmomana
Monkey (red)	kina	Anaconda	mabahera
Jaguar	mwakenute	Fish	tcima, taperipa
Dog	kebi	Wasp	sani
Cat	cema	Worm	imenetskaha
Tapir	tciamia	Spider	puitsanna
Peccary	miditei	Tarantula	sinankankara
Wangana	hinarli	Snail	iunualagi
Hog (domestic)	kutei	Snail (large)	gitciri
Hog (wild)	iyali	Woodlouse	luini
Deer	tcuteri	Turtle	serapi
Bear	icingitaciegi	Turtle (shell)	serapi nagi
Squirrel	iupiteiri	Terrapin	inkunapalu
Manatee	pizkli	Carapata	waseynata
Ronsoco	ipeti	Maggot	sumi
Fly (black)	giero	Lizard	tcioigi
Fly (white)	ateikata	Locust	ketsi
Butterfly	kakato	Bat	teio
Ant	pukagi	Toad	yotero
Ant (red)	samkagi		

## BIRDS

Bird	kucici	Cock	tcanripa giegi
Parrot	zabeli	Heron	sagimageri
Duck	uptce	Macaw	pinteru
Turkey	kanati	Vulture	keripakha
Hen	tcanripa	Eagle	patca

## PLANTS

Corn	tcigi	Balsa wood	mapala
Carrots	gipali	Palo Santo	hukli
Yucca	tcimeka	Log (balsa)	ahamuana
Bean	poroto	Leaf	seri
Cane	putewak keru	Fronde	katcikulu pastakapana
Cane (wild)	katkeleksi	Flower	katkali
Tobacco	iri	Fruit	eginegi
Plantain	paranta	Root	etske
Cacao	kanga	Bark	thamta
Cinnamon	kaneta	Thorn	kuna
Areta	higeperidi	Wax	iururu
Cedar	kanawa	Copal	zempa
Palm (chonta)	iniri	Rush	kamalegi
Heart of palm	tcitciritci	Cotton	wage
Forest	tciya	Pepper	humuli
Tree	thamiuena	Pumpkin	sulia

## NAMES OF COLORS

White	klatali	Yellow	apina
Black	sageri	Orange	pualulu
Green	sotsuta	Red	kerutu
Blue	angatci	Obscure	mabsahati

## VERBS

Able	nemkateli	Agree	pulekatere
Absent	iranayatka	Aim	wamereteri
Abuse	kacerigieri	Appear	puegewa
Accept	nemerabandi	Appreciate	pugwiveniteri
Accord	puismikanto	Apprehend	puemakageri
Accuse	pineneageri	Approach	puatspanutawa
Accustom	nipenanakka	Arrive	ayatcewa
Admire	muirayapikandi	Ashamed	patenatena
Advise	puikutandi	Ask	wepumgeri
Affirm	atcipenekanto	Attack	mankateri
Agonize	ripapani	Attenuate	puihuruturde

Balance	gitwatgireri	Cook	puenkateri
Be	pitckalege	Cool	katcikleritewa
Beat	piugitewa	Count	piantateri
Beg	panigeteri	Counsel	neneteri
Begin	inewakagieri	Cover	sapririgieri
Behave	panigei	Crawl	pukuseri
Bend	sagirikli	Crowd	saliakagiewa
Bite	paskateri	Cry	pisaplugiatwa
Blame	walmutegewa	Cure	kacupalateri
Bleach	wemtakanatkali	Cut	mtapewa
Bleed	uhuluteri	Dance	nemtiwanipa
Blow	puepunutewa	Decorate	puserenatkali
Boil	piwalateri	Deface	ektetekamaretanti
Bore	piomugieri	Deliberate	pukiganetano
Bring	pengienu	Deliver	watcpakawageneta
Brush	puwiateri	Depart	wetcpatgiewa
Build	ipanuatawa	Die	wapananatgiewa
Burn	palahanerikanopatandi	Dig	pigitugewa
Bury	pikapanateri	Diminish	psotsotagipidwasli
Buy	panigiteri	Disappear	pamhanatha
Calk	piusiteeru	Disappoint	kapunatanti
Call	tunsateri	Disturb	pakutgitceri
Calm	pueमितेनुateri	Divide	psogiptcandi
Came	renani	Dream	wepunawata
Capture	saliageri	Dress	psaprerigiri
Carry	panikandi	Drink	puerani
Carry (with tump-line)	panikasateri	Dry	puepserikageri
Castrate	restakatgeri	Eat	pinigiewa
Catch	puatgieri	Enclose	pirigiriteri
Cease	wanekutka	Enter	gigalugeawha
Change	satkapageri	Embrace	kakanehwetando
Chase	puenkaptewa	Escape	pasigiewa
Chew	pinigierenixi	Explain	piimageri
Choke	ribeatnutka	Extinguish	putcuageri
Clear	yunkapenwa	Extract	kutepageri
Coagulate	pigithahali	Fail	mahataka
Comb	intkakagieri	Fall	yuananagieri
Come	wenanigiewa	Fall asleep	pukukalemei
Commence	iniwakagierye	Fan	puapunutena
Conclude	palitcageri	Fasten	pikpateri
Confront	pioputeri	Fasting	hitcahugeni
Conserve	enemsakagiewa	Favor	pitcageri
Consume	ritcpahanatkali	Fear	pigiewa
Construct	ipanuatawa	Feed	niklipenehier
Contain	puyahuta	Ferment	piawulkagewa
Contradict	papaniteri	Fill	katsapateri
		Find	wetcakageri

Finish	nikanantca	Intercede	panikamteri
Fire	namanato	Jest	kalirigieri
Fish	kotcuhatawa	Join	pioptutere
Flatten	puigitcewa	Jump	ptalesutewa
Fling	wekunugieri	Kill	inkanateri
Fly	pamamta	Kiss	pamaleteri
Float	sagiririkle	Kneel	piyubsuyitewa
Fold	yunanageri	Knot	postageri
Forget	rasikatka	Know	wemateri
Free	maitcaweli	Labor	kiapareri
Frighten	pika	Laugh	wetsologiwatera
Gather	pianimatawa	Lead	pindukwewa
Give	penegeri	Leak	psagigwa
Glow	tcitciupgeri	Leave	wanankai
Go	ayeri	Lengthen	walapitcanti
Gone	nianitci	Level	kutcageri
Grasp	puestaganti	Liberate	rasigiewa
Grease	kirenathalaga	Lick	pameruteri
Grind	pinigitcewa	Lie	payaluklawata
Groan	tciahatewa	Lifeless	repantke
Grow	kretkalanu	Lift	peopkateri
Hang	puitceripatena	Load	puetgiteri
Harvest	pukasitcandi	Lock	puisiateri
Hatch	saprerigieri	Look	peteri
Hate	pigegakanteri	Loosen	pikuserigieri
Haul	kosata	Lose	ipenkakandi
Have	waneri	Love	palikli
Heal	wetskatagewa	Lower	mala
Heap	muleteri	Make	pikamerateri
Hear	igenakukawa	Make fire	pitsuama
Heat	remelena	Mark	kwerika
Heed	pigerenteri	Marry	ianiriwatawa
Help	pipshageri	Mask	kayewa
Hide	piogimateri	Match	puegelpuka
Hinder	wemalateri	Measure	piahuteri
Howl	kumekuleri	Meet	pitcihalaemtani
Humble	gigekanoata	Mistake	igepenagueri
Hunting	riolikayatka	Mix	pioppetore
Hurl	puekunugeri	Moisten	aati
Hurt	iuhulutawa	Mortify	sopirigieri
Hurry	mutciawa	Move	ayewa
Imagine	kantcirunatkali	Mourn	tciahatewa
Increase	pitcutenakante	Nourish	pimia
Intoxicate	puemetakagieri	Obscure	puwemtagieri
Imitate	wemtapatgeri	Offend	pigekakli
Inform	kiatcaparere	Offer	pinegeri
Inquire	pupumahaperi	Open	kucirigandewiciatandi

Owe	pidibiwatci	Shame	pateteri
Paddle	kosete	Shelter	lapirigiahwa
Pain	kacindi	Shoot	puemkahateri
Paint	pionateri	Show	pakatgeteri
Pass	saluatawa	Sift	saihugiteri
Passing	repanatka	Sing	tcikaluretewa
Pierce	pionugueri	Skin	pigispugieri
Pity	nuamuneriat	Sleep	puemegwa
Plant	wetaheri	Slap	puerlageri
Play	pianwatawa	Slide	rasegieri
Polish	teitciatandi	Smell	winipa
Pour	supreatkali	Spit	puatskawa
Present	pikigelelukageri	Soften	pubtciriteri
Prop	piwustateri	Speak	wanberi
Protect	piwemerateri	Stand	famatawa
Punish	kastigateri	Steal	kacungeri
Pursue	puyahida	Stop	pakutci
Put	witageri	Stoop	pepuyuguawa
Reach	saplangatawa	Strain	saihugiteri
Receive	watgieri	Strike	piahutcakiewa
Recover	itcutkali	Suck	tcipuleneli
Reduce	totsotando	Suckle	tcutcupanageri
Relax	kucirigandi	Sunburn	panugeri
Remove	kateni	Supply	pwyanlageritci
Repair	palitcageri	Sweep	satceritcewa
Repent	puamunenata	Swim	nanuhawa
Resist	wetcwamtewa	Take	wadgieri
Respect	pameteteri	Taste	petemgeri
Rest	papananitawa	Terrify	puwemiogeri
Rejoice	metcuata	Thin	kerinatcai
Reward	puyenateri	Think	wisenigoeri
Rise	kerinathala	Throw	puekunugiri
Rising	maharliwato	Tie	postateri
Roast	pigamateri	Torment	paentcingaigeri
Rob	pitcukateri	Touch	tcasitceri
Rot	ritepawatkali	Trade	panigiteri
Rub	satceritcawa	Turn	kerenathalai
Run	pianetka	Twist	saperitsatewa
Said	puikustewa	Understand	puemateri
Say	wanepteina	Unite	wakutsiregieri
Scream	saklanketawa	Untie	wesuteri
See	pateri	Vomit	tapleritawa
Seek	puekegieri	Wait	etcwakaka
Send	tuetleli	Walk	pasekamtena
Separate	wacerayani	Walk (on trail)	pukusehamena
Set fire	witeigieri	Want	ikwatkani
Sew	biutsa	Wash	kanaapewa

Watch	atcwakageri	Wish	nalekli
Waylay	peteri	Wither	yatcawa
Weaken	puemiwatka	Worship	pameletanti
Weep	sateiricawa	Wrap up	saperitceri
Whet	pugewanatanti	Yawn	ramptionabkali
Whip	pukutcipgiateri		

## ADDITIONAL WORDS

Abdomen	wesati	Bark (dog)	thamta
Abominable	ekatete	Bark (tree)	pitcitca
About	kwageli	Basket	kogita
Above	awaka	Battle	puekumukandi
Abroad	malekapiani	Beach	zati
Absolutely	peginarekotoriko	Bead	tehwet
Achote (plant for paint)	apigeri	Beads (string)	wapitci
Admiration	sihi	Beard	wesopto
Advance	putenani	Beautiful	kwigeleri
Adze	eptce	Beast	nikali
Affectionate	vendi	Bed	tcieteigeriko
Afterward	penithugeni	Before	muenikana
Agreeable	kinhalero	Below	mala
All	siyuka	Belt	tcumbi
Alone	walepgiali	Besides	ruyu
Always	wanekla	Bitter	samentcekpali
Ancient	toro	Blind	mitcawa
Anger	remtewana	Blood	gerari
Animal	nikali	Blunt	hatendi
Antique	muetickauniputi	Body	imani
Aperture	repukanata	Bog	kaspa
Areta (plant)	hegeperidi	Boldness	mterihuni
Ashes	tcitcipagi	Bone	hipapua
Assassin	pualagiri	Bottom	aintcegi
Assent	pieutageri	Bowl	kapurali
Attention	igenakutena	Box	pologi
Avaricious	katepieri	Boyish	kobiti
Axe	katate	Brains	rateitca
Backward	katco	Branch	wekano
Bad	ikwigelero	Brave	renlawana
Bag	keri	Breath	papananitewa
Bait	ritheg	Breeches	hitcaragia
Bald	paginetena	Bridge	kunkakigea
Balsa	mapala	Bright	itenti
Band	tcumpi	Brilliant	kalagiri
Bandage	biliawakawa	Broth	iha
Barbed	rendikayatka	Brush	pupulubandi
		Bundle	posteteli

Button	fostegi	Creature	mteri
Cabin	yotero	Crude	erupti
Cage	teawa	Cruel	eetete
Camp	sana	Cup	sulia
Cane	kanugeriri	Cushma	ikanopi
Cane (wild)	kogihaci	Custom	piwapukineri
Canoe	kanawa	Dance	pausatiwa
Care	tcako	Danger	ilakakli
Cause	tcenani	Dawn	ratcpa hugini
Cave	siephepli	Daytime	ingeni
Cavity	wenama	Dead	ripananatka
Certainly	klikakli	Dear	hitcolero
Chain	iuematsa	Debt	palikli
Chance	heritca	Decoration	apihaieri
Charcoal	tcitcisiri	Deep	fenhali
Cheerful	nikatharo	Descent	twesitnatka
Chicha	kuya	Ditch	mitayo
Chief	wigiwi	Discouraged	iwagiwati
Chief's name	klineriwakipiya	Dish	sorotei
Chonta (palm)	iniri	Distant	wasera
Chop	pakastagieri	Ditch	tubskata
Clay	mapo	Door	ibapto
Clearing	sana	Doubtless	triakle
Clever	kwigelero	Down	aklapulini
Cloak	hitcarata	Dress	katseri
Close	aviku	Drunk	rimeta
Cluck	kaputa	Dust	pagi
Coal of fire	tcitci	Each	kada
Coarse	yugepi	Each one	kadahisiwi
Coat	kutepakandi	Early	uyatsunukawa
Comb	tceri	Earth	huge
Cook	ralitcandi nixi	Edge	spueta
Comfort	meiwala	Egg	fonaki
Common	paginirinekopla	Enclosure	tcieputeku
Companion	nimotsolai	End	mkatataro
Conceal	pateri	Enemy	kaminitcieri
Consent	ralekli	Enough	palitcagieri
Consumed	retcpahanatka	Entire	pegineriko
Content	meiwatena	Equal	kwigali
Convey	piokanateri	Estuary	iswitha
Cord	yuketsa	Even	ginando
Corn	tcigi	Evil	kantci
Corpse	ripanaatea	Everywhere	puenemeneriakla
Cotton	wage	Exaggerate	vendiputenani
Coward	mareti	Excuse	palmata
Crab	yotero	Fan	tigenetpui
Crazy	tcinikaneli	Far	wastcira



Farm	sana	Handle	igiepi
Fast	hetceri	Happiness	puekuatewa
Fat	putenani	Hard	ciklu
Fat, <i>n.</i>	retuigi	Harpoon	teukurigeri
Fault	mekutsuri	Hat	sagietpua
Favor	pipehageanu	He	wali
Fear	pikagiawa	Health	itcutkali
Feather	imegi	Hearing, <i>n.</i>	wegepi
Fetters	wima	Heat	evi
Few	sotsotagi	Hers	fo
Fierce	kuali	Hide	fuemta
Finally	nikatatcali	High	fenu
Fine	kwakeleri	Hill	mango
Fireside	teitcisi	Hill-top	wesanariha
Firewood	teitci	His	ha
Fishhook	yumueigi	Hole	sapwa
Flame	kari	Honey	ururapa
Flat	entangati	Hot	emeta, emeri
Flexible	merete	Horn	wekapa
Floor	naratika	House	pantci
Fog	ciarka	How	ipitcatiti
Following	iroyiani	Humor	pasigiewa
Forest	inkwainisi	Hunger	natinatkali
Fresh	okiadiida	Hungry	natcenatkani
Friend	namegwini	Hut	mteripantci
From	ageri	I	ita
Full	kenandi	Ice	katekleri
Fuzz	wisakegia	Immediately	ayawatci
Gain	hitcka	Impossible	epkamerethuli
Gay	yuku	In	egi
Gaudy	eraba	Inferior	patenosa
Gently	ahikelaklu	Information	puenkagenu
Ghost	nzamina	Island	kaneprekli
Glance	reyepi	Joy	kwigeletweno
Go	piata	Judge	rektcicali
Gold	thrusti	Jug	irapi
Good	kwigelero	Justice	kanugereri
Gone	napukani	Kind	satikla
Grand	kerini	Kindness	powakate
Group	putanani	Ladder	unkalegea
Grove	teiyi	Lame	hitcui
Gum	pukigiti	Large	keri
Habit	nekameriwaklatatano	Late	kai
Hairy	wigeuktsa	Lean	puemnu
Hall	kerihata	Lie, <i>n.</i>	kayalukeri
Hammer	hitcelaipi	Lifeless	repanantka
Hammock	teietci	Litter	puentankuteri

Little	iwikle	Opposite	wakani
Load	pukanapteua	Other	pasereta
Long	wekla	Ourselves	witca
Loss	kwevi	Over	ryu
Low	patenosa	Overhead	tuakanonaka
Maker	kameretua	Paddle	saluhapi
Male	aneri	Paint, <i>n.</i>	wiyona
Mankind	eneri	Painted	kayunali
Mat	satcemta	Pan	yomugeri
Meat	igeti	Paper	kirika
Medicine	katsupali	Passion	panakawa
Menstruation	temteha	Past	pukao
Merry	keneri	Pepper	kumuli
Middle	sukakeli	Perhaps	kasitciri
Milk	tcukba	Piece	wastageri
Mine	wita	Pitcher	akbagi
Mirror	aniafi	Place	inigelawaka
More	sato	Plantain	paranta
Moreover	patetci	Plate	paranta
Mouthful	yubika	Platter	sirotce
Mud	ka'ali	Play	sepate
Much	itolena	Plead	paniugenteri
My	no	Pocket	zapa
Naked	mamkati	Poison	katcinahaspa
Nail	itcegi, fostagi	Pole	ahamuana
Name	genaka	Pound	penigetciwa
Narrow	etserero	Poor	meganenkatati
Nausea	piusa	Pot	kulpeta imati
Near	hitcanegwini	Power	wenkatali
Nearby	tciapulaku	Preparation	pasigitcwa
Nearly	itcaweweri	Proprietor	kaihari
Needle	sapui	Quick	iamputi
Nest	kusitei	Quickly	yamputi
Never	ikiepahugeni	Rafters	ikwansata
New	eruti	Rag	puserimkali
New Year	waleruti	Rain	hina
Nickname	yukegiwaea	Rainbow	tei
No	ikia	Rather	wetcinani
Nothing	malasa	Ready	tcenahute
Nourishment	niktci	Relative	numuli
Now	tcawawiwi	Resin	itcali
Never	pahugeni	Restless	ipugahuta
Occasion	pakatgi	Right	putekli
Occiput	haknugi	Rind	thamta
Odor	rasekata	Ring	pirigieri
Old	bere	River	seriha
Opening	fenhali	Roast meat	pulutere

Rough	ipubtceri	Some	pimerina
Rubber	pegi	Somehow	imaguini
Rule	fuetana	Song	teikali
Sad	puesinika	Soul	usamena
Salt	tewi	Sour	kapsalikatcueri
Same	waliku	Spirit	kakwali
Sand	fsatte	Stake	pitepap
Sap	ihiha	Star	kakgere
Satisfactory	rapoohanta	Stem	maserati
Scalp	wimta	Stick	hukli
Scarcely	yumatci	Still water	ipaha
Seal	keria	Stink	pusi
Seat	pteplali	Stone	sutli
Secret	puetcirukandi	Stool	tepleli
Secure	wali	Stop	atcenakaka
Sensible	iukletsa	Straight	ethero
Settlement	keripubtci	Strong	itculi
Shade	katciklawaka	Struggle, <i>n.</i>	kwya
Shame	patwata	Stubborn	kamenitciri
Shelter	emagiitceri	Suck	hirini
Shell	soluta	Suitable	makli
Shirt	kanopi	Summit	fenu
Short	tcinehuti	Sun	katci
Shotgun	tcitciesi	Support	teineri
Shoulder	puethana	Surround	pirigeri
Shut	empaleti	Swiftly	tcineyuti
Sickly	pawatanto	Syrup	putcuakerespa
Sickness	kapuhali	Tail	funtci
Side	wakani	Tall	bamiputi
Sidewise	sereta	Teacher	imakandi
Sieve	sihoyi	Tears	wegwileha
Silent	puetcerugiema	Then	wanegweni
Since	agieri	There	bekka
Skeleton	inskaguli	Therefore	iguigeli
Skirt	emkatceri	They	hoapa
Skirt (black)	kateirinama	Thirsty	nerenano
Skull	ratcitca	This	fegera
Sky	tawaka	Thither	beka
Slander	heyalahilyeka	Thong	kutcikiateri
Slap	wata	Thorn	sutei
Sleep	wepunawata	Through	ituku
Sleeping	remka	Time	satkapewa
Slowly	ahigelaklu	To	teapla
Smoke	nontcicani	Tobacco	iri, idi
Snuff-taker	kolipa	Together	pawakalinaki
So	triakli	Too much	ikwiglari
Soap	mukatcutara	Town	pubtci

Trail	aterihapu	When	hikli
Trick	wagerota	Whence	hetispukuta
Trunk	pologi	Where	wakwapeani
Tube	huaka	Wherever	inuawini
Tump-line	appta	Which	kleneri
Twilight	yatzukawa	Why	iritcilenegi
Twins	tetpakakugeni	Wide	kerira
Twist	psatkapewa	Wind	hanati
Ugly	ekata	Wing	imegi
Unborn	katcikleri	Wisely	riteinikwili
Underneath	mala	Witch	kahuntci
Unequal	iputekli	With	ima
Upward	tuaka	Within	itoko
Useful	kwanaseri	Without	pwotcpageri
Useless	mohareli	Wood	ahamuana
Valuable	ikatciperi	Wool	inegi
Very	putenani	Worn-out	keri
Vicious	putenane	Worse	aktataputenani
Vine	sapi	Worth	hikiepiwi
Waist	wiptcigi	Worthless	ibeila
Warm	puenkuka	Wound	katcinuru
Waterfall	kafuhali	Year	inewakatka
Wax	iururu	Yes	che, ewa
Weapon	hahali	Yet	ikwiegwa
Wedge	remaleteli	You	puapa
Well	huigelero	Your	ne
Wet	hanatkali	Yours	pua

## MASHCO

**Distribution and General Culture.** The Mashco, Moeno, or Sirineiri, as they are called by their surrounding neighbors, believe themselves to be related to the Piro. It is a small tribe, and occupies the territory on the south of the Manu River, between the Sutlija and upper Madre de Dios Rivers. The Mashco live along the rivers, two or three families together in one house, with other houses a short distance away. They often have their fields in a common clearing. Their houses are of the common type built of poles, and covered with leaves. While they have their fields together, each family has its own section. The men hunt together, and divide their catch equally among the families. The men wear cotton cushmas, and the women wear short cotton skirts. They paint their faces, hands, and feet for protection from insects, as is common among all the tribes in the region. They wear anklets, and arm and leg bands, but do not mutilate the body in any form. They make very good pottery. They are the only Indians left in the region who continue to make and use stone axes.

**Marriage.** In their marriage relations, they are not as strict as some of the other tribes, for they often marry Campa or Piro. The present chief is a Piro who married a Mashco woman.

**The Dead.** They wrap the body together with all its belongings in a cushma, and bury it in a sand bar along the banks of the river; even a man's dogs are killed and buried with him. All members of the family paint their faces black, and spend one day and night in weeping. The body is carried to the grave by two men, the whole tribe going along. No marker is used, and the next high water obliterates all traces of the burial.

**Personal Appearance.** The Mashco were known first through the Campa, who had been in the habit of capturing the Mashco for servants. The Mashco are larger than the Campa, and darker in color than the other tribes about them. They are also taller and longer headed. The head measurements of the only one I was able to measure were: length, 187 mm., and breadth, 142 mm., giving a cephalic index of 75.94.

My information about the Mashco was obtained from Sr. Baldomero Rodriguez, who lived in their immediate neighborhood, and had many of them in his employ. I made a long journey

to visit the tribe, but upon arriving at their river, learned they had gone away, no one knew where. After waiting for three weeks and despairing of their return, I was compelled to leave without seeing them.

### Vocabulary.

All	ondupa	Pay	amambisbis
Bad	yakulueni	Peccary	ote
Body	nono	Pineapple	ihina
Brother	yeyi	Plantain	apati
Cause	kesepi	Poweel (bird)	kwelye
Come	ena	Pot	tcerokutho
Corn	hiuje	Rifle	amatcipoto
Cup	tcuromopa	Saber	itcapalo
Drink	kuthkotai	Sleep	titi
Driver	ekuli	Snake	embi
Eat	yembapeta	Stream	umai
Good	bivi	Sun	ne
House	kitcäpo	Surge	tcaraba
Little	bapana	Tapir	siema
Lizard	due	Two	gundupa
Many	wandupa	Three	gundupa
Moon	thin	Turkey	pano
Monkey	tcure	Turtle	petha
Monkey (black)	sue	Uncle	kokoä
Move	mbui	Until	kanopoki
Much	wandupa	Wangana (animal)	ndieri
Night	ne	Woman	buavi
One	ruña	Yucca	tai

## PANOAN STOCK

**History.** The first missionaries from Lima who crossed the Andes to the upper Amazon River found a number of related tribes speaking dialects of the same language; they gave the name of the most prominent tribe to the whole stock. That tribe has succumbed long ago to the by-products of European civilization, but its name, Pano, survives. According to their early tradition, the Pano came from some place in the North, near the equator,



FIGURE 6  
Cashibo fishing village

and settled about the mouth of the Huallaga River. Here they came into contact with the Yevera, who forced them to move southward into the plains of Sacramento, the region between the Huallaga, Ucayali, and Pachitea Rivers. In time, a half dozen or more tribes were differentiated and established in definite territory of their own: most important of these were the Conebo, Setibo, Sipibo, Cashibo, Remo, and Amahuaca. The missions, first established by Father Juan de Sucero in 1686, later brought Indians from various tribes together in villages. The Indians became dissatisfied, however, largely because diseases introduced by traders were scattered among all the tribes. The people died by thousands, and many tribes disappeared entirely. Marcoy (page 576) says that in the Eighteenth Century, a hundred and twenty-seven

tribes were recorded along the upper Amazon and its tributaries; now only twenty-nine remain. There was a general uprising among the Indians in 1768, the mission stations were destroyed, and many of the missionaries were killed. Of the missions in Peru, which in the middle of the Eighteenth Century numbered nearly one hundred and fifty, only nine remained in 1875. On account of the activity of these early missionaries, the beliefs and customs of all the tribes in that region were so modified that it is impossible today to rebuild their ancient culture. Traditions survive that the Pano had bark paper upon which they kept hieroglyphic records of divisions of the year, dates, and important facts; that they carved idols of their deities; worshipped the sun and fire; and practised the rite of circumcision. These accounts are not well authenticated, and we shall never know what the facts were. The attempts at hieroglyphic writing made for me were not at all successful. No one except the man making the marks could tell what they were, hence I do not reproduce them here.

### CONEBO

**Distribution.** The largest of the Panoan tribes at the present time is the Conebo, which occupies the territory along both sides of the Ucayali River about Cumarea, in latitude 10° south. Formerly the tribe numbered several thousand, but today there are not more than five hundred remaining. They are the Indians most commonly found in the employ of the rubber men all along the river. They say they are brothers of the Inca, and that there is a branch of their tribe called Inca. My best information was obtained from a Conebo man through an educated Macheyenga, Samisiri, as an interpreter, and from Dr. Baldimero Rodriguez, a Spaniard, who had lived many years among the Conebo, and spoke their language well.

At Cahuide we found a Conebo man married to a Macheyenga woman who spoke both Macheyenga and Conebo. By using Samisiri as interpreter, we were able to get a vocabulary and an account of certain Conebo customs and beliefs. The man did not remember his Conebo name. He came from down the Ucayali River where he had been used for several years by rubber gatherers. When his first wife died, he brought his only son to



the Javero River, and married the Macheyenga woman. His wife's Conebo name is Kaiyanovi, and his son's is Waringoci.

The original home of the Conebo tribe, according to the ancient tradition, was around twenty-three small lakes along the Urubamba River, two or three days in canoe below Sepahua, or six days above the mouth of the Tambo. Eleven lakes were on the left of the river and twelve on the right, and all were entered by canoes from the Ucayali through small communicating rivers. Some tribes are still living in this region. The names of the lakes from south to

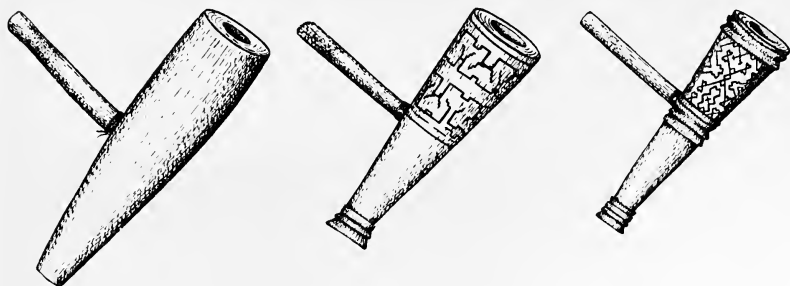


FIGURE 7

Conebo tobacco pipes of wood with stems of bird bone. (2/7.)

north are: Siboya, Ankia, Vinoya, Comairiya, Toboya, Nosotobia, Sawaiya, Aroya, Pasaya, Hanapansia, and Sanpiya on the left; and Sunapavora, Panaosa, Masio, Kako, Amakadia, Sipidia, Sararaya, Ipaiyira, Natoiki, Komangiya, Taoqua, and Pakatca on the right. We passed along this river, but were unable to learn of any such lakes. They were, no doubt, mere bayous, the names of which have been forgotten, and not lakes. There are many of them along the Urubamba and Ucayali Rivers, frequented by the Indian fishermen. Villages are often built on the high banks of these protected bayous.

**Houses.** The Conebo build quadrangular houses, and orient them north and south. The southern end is left open to the ridge, while the northern end has a circular projection, and is roofed to within four feet of the ground. The roof on the sides of the house extends to within three feet of the ground.

A typical house measures forty-four feet long and twelve feet wide, with six posts five feet high and five inches in diameter on each side. The northern semicircular end, which extended four

feet beyond the square, is supported by two posts. The ridge pole is supported by four forked posts, six inches in diameter and ten feet high. There are no cross ties of any kind, not even at the end of the house. The roof is supported by thirty-four rafters, seventeen on each side, and fourteen laths, seven on each side. The roof is made of long palm leaves, put on with the butt of the frond at the ridge. The leaves of the left side of the frond are bent to the right at an angle of forty-five degrees, and three or four are tied together to the laths in three places. The west roof is put on first, beginning at the northern corner. The east roof is allowed to project eight or ten inches above the west roof. The method of building and roofing the house reveals the fact that the storms come from the north and east. These roofs last for five or six years, when they must be renewed. The poles and roof are all tied on with strips of the bark of the balsa tree (*Cecropia*). This house had three fires, and three large mats, which would indicate that it was occupied by three families. The fires are always just under the roof on the west side, which allows most of the smoke to escape, and also allows the larger logs used for the fire to extend outside. The fire is made of three large logs with ends so placed together that they serve as a tripod for the large cooking pot; if an extra pot is needed another log is placed between two of these. By this means, fire is easily kept, and quickly kindled by the use of small sticks between the large logs. It is an effective and economical method. The Conebo use no hammocks, but sleep, wrapped in their cushmas, on mats on the floor without mattress or head-rest.

**Dress and Ornamentation.** Conebo men wear plain white, dyed, or painted cotton cloth cushmas and embroidered trousers. They often go without their trousers, which are considered more appropriate for dress occasions. The women wear cotton skirts and shoulder cloaks (plate 11, b). These they usually dye black, and often embroider the skirts. Sometimes, instead of the cloak, they wear a waist with short sleeves. The women gather wild cotton, spin, and weave it. The men's cushmas are often painted by stretching them on the ground, and applying black paint in beautiful geometrical designs with a brush or a strip of bamboo.

Men and women wear long necklaces of seeds or animal teeth; close-fitting necklaces of beads; and bracelets and anklets of woven cotton fringed with hair or teeth. The anklets are sometimes



Conebo Indian pottery vessels. (1/11.)



woven in place. The men also wear around their necks, hanging down their backs, a finely woven band of cotton to which is attached the "utcate," the use of which is described on another page. The men carry with them at all times their trinket bags, which contain their toilet articles and small implements: their tweezers for extracting the beard, a bit of mirror, a comb made of spines split from the chonta palm, fruit of the genipa or a kernel of arnotto for paint, a lump of wax, and a ball of thread for repairing their arrows.

**Food Supply.** The Conebo have good fields, and grow all the vegetables and fruits common to the tribes of the region, but they are the great fish and turtle eaters of the upper Amazon. It is said that the Conebo are never found where there are not plenty of fish. They prefer fish to game while most of the other tribes prefer game. They use the bow made of chonta palm (*Oreodoxa*), and arrows of wild cane (*Gynerium saccharoides*). The blowgun they obtain by barter from the Jivaro. The harpoon, with toggle head and float of a short piece of balsa wood, would seem to be a native invention. Acuña (page 80) says the Indians of the lower Amazon use harpoons. The harpoon is used to catch the paiche (*Vastus gigas*), which feeds in the quiet water along the bayous. It is a large crimson scaled fish, growing to a length of eight feet. The Indians remove the skin, cut the flesh into large flat slabs, salt it, and hang it out to dry. When properly cared for it will keep for several months. They also catch the sea-cow (*Manatus australis*), and preserve its flesh in the same way. Large turtles are captured when they go out to lay their eggs on the sand bars in the dry season. The men build a blind, or hide in the shadow of some tree on a moon-lit night, until the turtles come out some time after midnight, then rushing from their hiding place they turn them over on their backs, rendering them helpless. The men carry the turtles home, and keep them in pens or artificial ponds until needed for food. The eggs are collected in large numbers, crushed and preserved with salt in earthenware jars for two or three months. Formerly the turtles were fattened and sold to the missions. The egg is half the size of a hen's egg, and very good eating.

**Canoes.** The Conebo are the best canoe builders in the whole region, but are not better canoemen than the Piro. All their canoes are the regular dugout type, made from the red cedar or

of capironi (*Cedrela odorata*), known as the canoe tree, which grows from three to six feet in diameter, very tall, straight, and free from knots. The largest canoes are forty feet long, four and a half feet wide, and two and a half feet deep. The bow is bluntly pointed, while the stern has a broad flat extension used as a seat for the steersman. Canoes are made without keel, because of the easier handling in rapid waters. The sides are worked down very thin. Although the tree works easily when green, it is hard to split when dry. They formerly burned out the canoe, controlling the fire with wet leaves, but now they use an adze. The canoes are usually plain, but they are sometimes painted in geometrical designs. The paddle is made with great care from capironi, or from the broad flat root of the ohe tree. It is five and three quarters feet long and seven and a half inches wide, painted in elaborate geometrical designs in black.

**The Dead.** When a man dies he is wrapped in his cushma, and his face, hands, and feet are painted black for burial. His bows and arrows are placed at his side and buried with him, while his canoe is broken to pieces. As the body lies on the floor, the women relatives dance around the corpse, holding up their hands, and singing the song of the dead. The men sit outside the house drinking chicha. At sunset the body is buried in the earth floor of the house, on its back, at full length. Formerly the body was placed in a large jar, sealed, and buried in the floor. When a woman dies, her necklaces and other ornaments are buried with her, and all her cooking utensils are broken. The family continues to live in the house. A widow cuts her hair and weeps at intervals for a time, but there is no other sign of mourning.

**Religion.** The Conebo believe in a creator, who was once on earth when he made men, animals, plants, mountains, and valleys, but is now in the sky, from whence he watches the actions of men. He is called Oteipapa, or grandfather. They offer him neither homage nor devotion of any kind. They believe in an evil spirit, called Urima, who lives in the earth. All evils are attributed to his influence. They fear him, and refrain from mentioning his name, but address no petitions to him.

**Music.** The Conebo are not particularly musical, yet they have flutes and Pan's pipes of bamboo joints, which are used by individuals for their own amusement. The music here recorded was heard

sung and whistled by many different persons upon many occasions. No words were used, but the music was hummed in a low voice.



**Marriage.** The Conebo permit plural marriages, but few men other than the chief have more than one wife. There is no formal marriage ceremony, but the approval of the head-man must first be secured, and then the girl's father must be consulted. After the marriage the man may live with his wife's father, until he clears a field and builds a house. When the marriage has been agreed upon, a fiesta is arranged for a moonlit night. Abundance of intoxicating drink is manufactured for the occasion and all dance and drink freely late into the night. The girl to be married is taken in charge by some older women, and after she has been given drink until she is overcome, they build a platform of split balsa logs, lay the girl upon it, tie her legs apart to two upright poles, and then perform the operation of defloration with a bamboo knife. During this time the others have continued the dance. The girl, when the dance is finished, becomes the man's wife without other ceremony, and takes him to her father's house.

This custom of defloration is common among all the Panoan tribes. Its origin and import are impossible now to determine. Among some tribes an old man performs the operation. The Panoan worship the moon: as the performance takes place at the full of the moon, it is easy to imagine, as some of them do, that the ceremony is in the nature of a sacrifice of virginity to the moon. It is a common saying that the moon makes women of the girls. When you ask a man why the operation is performed, he will either say that he does not know, or that it is a way of letting everybody know the girl is a virgin. Whatever the origin, this public performance would have a powerful influence in stimulating virtue. When asked if a man would take the girl in case the women reported she was not a virgin, they reply that all girls are virtuous.

When there are two or more wives, each has her own sleeping mat, fireplace, and cooking utensils. Each wife gives the husband a part of the food, which he eats apart, and when he has finished, the wives eat what is left. Boys eat with their fathers, and girls with their mothers.

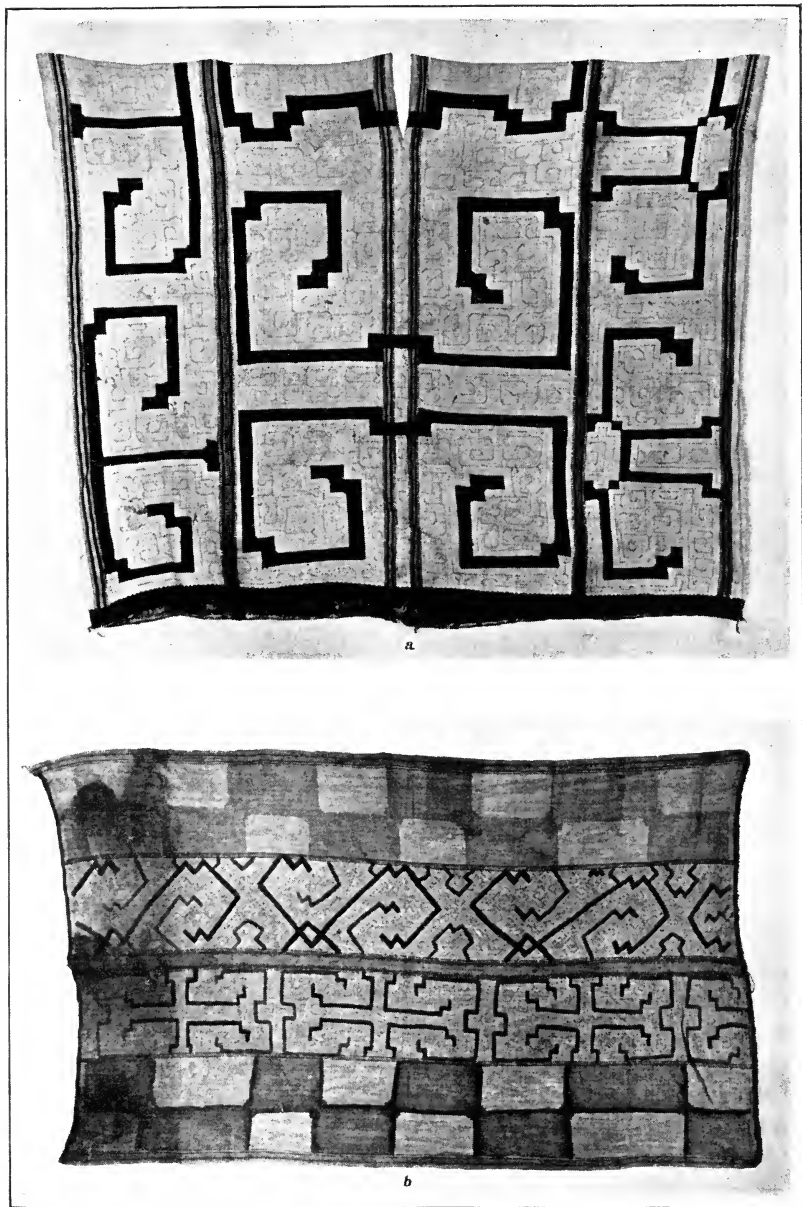
Before a girl reaches puberty, or in other words is eligible for marriage, her mother makes a very large earthenware jar, capable of holding twenty or more gallons. This is intended to hold the intoxicating drink for the daughter's defloration ceremony. The drink is made by girls who chew the root of sweet cassava (*Manihot aipi*) in order to mix the saliva with the juices of the plant and start fermentation. Pulverized corn is sometimes added to the masticated cassava, the whole mixed with water, and allowed to sit in the sun until sufficiently ripe to satisfy the taste, when it is strained through a long basket, and stored away in the large jar.

**Personal Appearances.** The Conebo admire a flat, broad head, and plump arms and legs. Soon after birth, the child's head is bound with a board on the forehead and a pad of cotton behind. This bandage is kept in place for five or six months, which insures the permanency of the deformation. This method is followed also by the Sipibo, and this accounts for the high cephalic index of these two tribes (plate 18 and figure 9). Men and women of all the Panoan tribes wear constrictions on the arms, wrists, and ankles. These are worn tightly enough to interfere slightly with the circulation, causing a deposition of fat in the tissues, and producing the desired plumpness of limbs.

**Pottery.** The Conebo women are the best potters in the whole Amazon Valley (plate 10), but they are followed very closely by their Sipibo neighbors. The pottery made by these two tribes is supplied by exchange to many other tribes throughout the Ucayali River and its tributaries. The Conebo make more pottery, and hence their name is attached to all the pottery of the two tribes. The materials and decorations used by the two tribes are practically identical, and the processes are the same, but the Conebo are better mechanics and the more skilful artists. While it is impossible to determine which tribe made a piece of common pottery, one may be quite certain that the finer examples were manufactured by the Conebo.

The materials are all obtained locally. The white clay is col-





Panoan garments: *a*, Sipibo man's cushma; *b*, Conebo woman's shoulder blanket. (1/15.)



lected from the river banks at low water, and the pottery, on this account, is made during the dry season. The ash or bark of the ohe tree (*Licania utilis*), or of some other tree giving a very fine white ash, is mixed with clay in an old pot where it can be kept clean. When the clay, mixed with water, has reached the desired consistency, a small lump is rolled, between the hands or on a board, into a long fillet, the size depending upon the thickness of the pot. This is then placed around the edge of the pot under construction, squeezed into place by the fingers, and smoothed by holding a stone on the inside, and rubbing with a shell on the outside. Thus the worker goes around and around the pot, until it is completed. No wheel is known; the pot sits in the sand or on a board. The necks of the smaller pots are made separately, and luted on.

The small drinking bowls are made exceedingly thin, and in perfect form. The rim is trimmed with the teeth, moistened with the tongue, and finished with the thumb nail. When the pot is finished, it is allowed to stand in the shade until it has hardened, then it is smoothed and polished. If it is a cooking pot, it is fired at once; if it is to be painted, a thin slip of very fine white clay is first applied, and when dry the decoration is laid on with a strip of bamboo. Yellow clay is used for yellow slip, and red stone for red slip. The large rough pots are placed in a slow open fire, and thoroughly burned. The large puberty pots are burned by placing them upside down on a tripod of three smaller pots, and covering them with a great heap of dry thorny bamboo, then a fire is built underneath, and fed with the same material. By this method very little smoke is produced, and the intensity of the heat can be controlled. The fine drinking bowls are treated very differently: a large pot with a hole in the bottom is placed on three stones, or more often three piles of inverted pots and the bowls to be fired are inverted inside the large pot. The first one is placed over the hole and ashes poured around and over it, and others are inverted over this, until the pot is full, or all are used. A slow fire is kept burning under the large pot until all are well baked, then they are taken out one at a time, and while hot, melted copal is poured over them. This accounts for the glazed appearance characteristic of this pottery.

The various designs used in the decoration of the pottery must have had some symbolic significance in the beginning, but at

present no one seems to know the symbolism. They say they have always used these forms. Similar designs are used in making their bead necklaces, in painting their cushmas, and in decorating their paddles, tobacco pipes, etc.

The rough pottery is used for ordinary cooking purposes; the small bowls, for dipping food and drink from the larger pots; the larger bowls, for passing drink to guests; the larger jars with short necks, for carrying and storing water; and the largest of all are made primarily to hold the intoxicating drink used at the puberty ceremony for girls, and later used for storage purposes. The largest of these chicha jars so far reported is one in the University Museum, Philadelphia, collected by the author in 1914, which is four feet two inches across, and three feet high.

**Grammar.** The plural is formed by adding ' bu ' to the singular: dog, otceti; dogs, otcitibu; parrot, wawa; parrots, wawabu. The masculine adds ' embu ' to the singular or plural, and the feminine adds ' aibu '; dog, otceti; dog, *m.*, otcitembu; dog, *f.*, otcitaibu.

The conjugation of four verbs, be, speak, live, and bring, follows:

## TO BE, UNANKU

PRESENT		IMPERFECT	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1 iadiki	nowariki	1 buenduraku	kaurakatiriki
2 suaikimi'iki	matoi'iki	2 miaraibirei	matokimimoabukanai'i
3 hariki	haboriki	3 haraki	rambakandosiwa

PAST			
<i>Singular</i>		<i>Plural</i>	
1	katanki	1	nuarakatinki
2	minkikatana	2	matokibotakatankenda
3	karaka	3	burakanki

## TO SPEAK, YOYOIKE

PRESENT		CONDITIONAL	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1 uriyoyoikai	nowarayoyoiku	1 yoyoitiraibire	norawutsatiyoyoitiki
2 miasayoyoiwe	malokeyoyoikai	2 yoyoitibiraiki	haskatarayoyoiberikati
3 owariyoyoikai	owabobiyoyoikai	3 haberayoyoitibiriki	haskalarayotoikati

IMPERFECT		PRESENT PERFECT	
1 warayoyoikatiai	noaborayoyoikatiai	1 uramananku	nowararanku
2 warayoyoikatiai	moarayoyoikatiai	2 mironkininanku	haskalaronkianku
3 warayoyoikatiai	moarayoyoikatiai	3 haskalaronkinanku	haskaronkiyoyoikanku

PAST

1 liyarayoyoikai	miyakemiyoyoika
2 miyakiyoyoka	miyarayoyoikēnki
3 miyarikiyoyoka	miyarayoyoikēnki

FUTURE

1 yērēyoyoiki	nowarayoyoitiiki
2 yoyoiwui	haborayoyoitibiriki
3 yoyoirabiratiiki	haborayoyoitibiriki

PAST PARTICIPLE  
haroyoyoiku

PAST PERFECT

1 haskatarauyoyoi- antanku	haskatankemiyoyoiku
2 haskatarakeman- anki	haskatankemiyoyoiku
3 eroyoyoikambaiki	wabarahaskalanyoyo- ikai

IMPERFECT  
yoyoiwu

PRESENT PARTICIPLE  
harayoyoikai

PRESENT PERFECT  
IMPERATIVE  
haberayoyoiviraku

TO LIVE, HARAKA

PRESENT

<i>Singular</i>	<i>Plural</i>
1 urahaku	noahano
2 miakihariva	matokihariva
3 haiirahaku	harakanku

FUTURE

<i>Singular</i>	<i>Plural</i>
1 urihabirati'iki	ninononhanonku
2 harivandosiwu	handosiwu
3 haraviraku	haraverakanku

IMPERFECT

1 haiirahakatitai	haiiranoahakati
2 haiirahakatič	miakihaii'ikatia
3 harakati	haiirahakatikanu

CONDITIONAL

1 harakianku	norahativiriki
2 haravimirahakanku	mirahati'iki
3 haravirakanku	harakanti'iki

PRESENT PARTICIPLE  
haraka

PAST

1 urahakatič	noarahaku
2 miakihaiikatič	noararamahaiipowniku
3 habutaraipownika	haiirahapownikanku

PAST PARTICIPLE  
haiirahakatitai

IMPERATIVE  
nendurahaku

TO BRING, URAVIKAI

PRESENT

<i>Singular</i>	<i>Plural</i>
1 rabuiteiki	nora'abuiti'iki
2 abuikima	nundosiwu
3 haraibuti'iki	wabungbuti'iki

FUTURE

<i>Singular</i>	<i>Plural</i>
1 crabuti'iki	norabuti'iki
2 nunkibuti'iki	bundusiwa
3 bukinka	haborabuti'iki

PAST

1 urabuku	norabuku
2 menkibua	minkibua
3 burkima	marabukanki

CONDITIONAL

1 burati'iki	noraburbuirati'iki
2 bucongdoconk	bendosimi
3 haraburburati'iki	harabuti'iki

PRESENT PARTICIPLE  
burcongghaienawa

PAST PARTICIPLE  
marabwaku

IMPERATIVE  
iraki

## ADJECTIVE PRONOUNS

Anything	hawidi'ibidai	All, <i>f.</i>	aiinvobitcoditi
Some	yamerdiki	All, <i>m.</i>	itceritsanii
A few	tsowarihovida	Same	harliki
Nobody	howana	Sufficient	yamatanerake
Nothing	maraiyamasai	Both	drabui
Much	itealiti	Each one	habitcorilai'i
Few, <i>m.</i>	yamataniraker	Other	oitsa
Every, <i>m.</i>	havitei	Such a	ha'adi
Every, <i>f.</i>	hatioavia	Something	hardiki
	Either		owitsaraskaravitci

## PERSONAL PRONOUNS

I	iya, ilya	We	witsanawa, noabu
Thou	yebitco, mia	You	natoti, matobu
He	drabui, eanato	They	yawitsarasibanawa,
She	hatinētoti, owa		owabu

## POSSESSIVE ADJECTIVES

Mine	nokona	Ours	habati
Thine	hawina	Yours	hawina
His	seitsa	Theirs	kokui

## DEMONSTRATIVE ADJECTIVES

This, <i>m.</i>	nāto	That, distant, <i>m.</i>	hadiki
This, <i>f.</i>	nokonarikineкто	That, distant, <i>f.</i>	h'cimēyākata
That, <i>m.</i>	howirāto	These	oyakaka
That, <i>f.</i>	owadi		

## COMPARISON

Good	hai'inkinokawe	Sour	pagi
Better	hakontiki	Sourer	makac
Best	hakontiki	Sourest	makac
Bad	hakomolikisinai	Much	iteariki
Worse	vinokai'idake	More	itecbideska
Worst	haskirasabutsanake	Most	itcemiliki
Sweet	wata	Little	kimca
Sweeter	watacema	Less	itamecigo
Sweetest	watacema	Least	itamecigo

Vocabulary.

THE FAMILY

Family	itcarikanonkai'ibo	Brother	honiboci
Man	werbo	Sister	sëvi
Woman	ai'ibo	Son	yosi
Husband	mia	Daughter	yosa
Wife	nokoëni	Child, <i>m.</i>	otco'atonk
Grandfather	otcipapa	Child, <i>f.</i>	mici
Grandmother	tetäcko	Boy	waka
Father	papa	Girl	yosa
Mother	tëta	Infant	tcäkitcora
Uncle	tciopapa	Grandson	kai'ibo
Aunt	natici	Granddaughter	tsano, tëtaciko

PARTS OF THE BODY

Body	yamarakanami	Stomach	poko
Flesh	nami	Belly	poro
Skin	bici	Arm	hatioya
Bone	säotc	Forearm	pöya
Skull	manapu	Upper arm	kici
Head	mapo	Lower arm	vitaís
Hair	woa	Elbow	poenki
Hair, white	wos	Wrist	muituki
Face	vimano	Joint	pontonko
Beard	koimi	Hand	maka
Eye	vero	Palm	mikenopas
Eyebrow	verokosini	Thumb	mikana
Ear	paveki	Nail	mansís
Nose	dretci	Finger	miatoti
Mouth	kusa	Index finger	icama'oha
Tooth	sëta	Patella	drabosa
Tongue	hana	Foot	tai'ipoga
Neck	tëton	Sole of foot	tai'inopas
Shoulder	vaska	Toes	tai'imontís
Back	karso	Heel	tai'itciponk
Side	ëspi	Ankle	tai'itongo
Breast	sírotci		

CARDINAL POINTS

North	paro	Southwest	natokayavi
South	tcipunki	Southeast	natotcipunki
East	varipikoti	Zenith	nato'abutekí
West	varihikita	Nadir	maiwiteitco
Northwest	nendoriki	Up river	parorebuki
Northeast	nendoriparatcipunki	Down river	toipunki

## UNIVERSAL SYSTEM

The Conebo have words for one and two only; four is sometimes two and two, while all the other words are taken from the Quichua instead of the old Panoan. The Quichua is like the northeastern Peruvian dialect. I do not now attempt to account for this borrowing.

1 havitco	14 tcunka tcusku
2 rabui	15 tcunka pitcika
3 kwimica	16 tcunka sokota
4 tcusku	17 tcunka kantcis
5 pitcika	18 tcunka pusak
6 sokota	19 tcunka iskun
7 kantcis	20 rabui tcunka
8 pusak	21 rabui tcunka havitco
9 iskun	22 rabui tcunka rabui
10 tcunka	30 kwimica tcunka
11 tcunka havitco	31 kwimica tcunka havitco
12 tcunka rabui	40 tcusku tcunka
13 tcunka kwimica	50 pitcika tcunka

## VERBS

be	oŋke	move	lāmārākākā
buy	howákope	paddle	hěwenake
call	kěrnāke	paint	māsā
carry	seyāke	painted	māsāawā
chop	pusake	pass	venokāene
come	nětahooā	pay	sheroe
cook	yoāke	pick	senārāki
cry	siyeke	return	kākāse
cut	nākākī	roast	yonānke
die	mawātā	run	hāwākěččntākā
dig	tceneke	sell	mānege
divide	pākěrske	send	kātāwā
drink	seyake	sew	kursegkě
eat	pete	shoot	towāte
enter	heke	sing	aburwa
fall	rākāte	sit down	yākāte
fly	noya	sleep	osāe
give	měneke	smell	kenānke
go	nena	sting	naturśākā
grow	yose	stir	coveānke
have	yětānke	sweep	māsote
hear	nŋkiyemě	swim	nonoe
hide	pebīdaka	think	cenāne
hunt	havěrnāke	vomit	kenane
know	megoŋiyemā	wash	teokapārebā



ADDITIONAL WORDS

above	wokŭcideke	canoe	monte
absent	mimpápiyoetá	cat	meceato
after	nokooronămpotaame	chair	yácate
afterwards	drámŭdeáki	cloak	kolltce
all	havŭtce	close	kěneyá
all	hativavia	cloud	nietc, nŭtakoč
all, <i>m., pl.</i>	echěreetsauię	coca	hávaro
all, <i>f., pl.</i>	icnvobetcodete	copper	pánse
alone	habetco	corn	šerke
also	hábesekč	cotton	wasmie
always	něnowŭdeetá	cow	vaca
anger	měrákákě	crazy	tcopotáwáke
ankle	tictongi	dance	wěwěuáhoa
arm	hálebyá	dangerous	hakomilekekatema
arrow	peyá	dark	tcárárfke
as if	nádávenakáutěkáuá	day	etesávate
at night	yámeamerie	day after tomorrow	aetsábakes
axe	yáme	deaf	nŭnkiyamědě, nŭnkiyamáh
back	čárso	deep	koceo
ball	váráwalo	difficult	anantesnareke
balsa	tápá	deer	tcáso
basket	sintá	dinner	yántămpárábáno
beard	koerne	direct	anátcireke
beautiful	akolekhehoá	distance	otcolike
bed	watce	dog	otcetc
before	mooá	double	tsámárákě
belly	poso	dozen	tákeválákeola
below	yákátce	drum	tambora
between	hike	duck	nono
bird	esá	each one	hábetcorélie
black	woa	ear	pávake
blind	yaměrdŭfke	early	nětáwe
body	yamarakaname	easy	onántemáleká
bone	šáotc	earth	mie
both	drábue	elbow	počnke, pontonko
bow	kánote	enough	yámátáuerákě
bracelet	esorsta	eye	věro
breast	srotce	eyebrow	věrokosene
branch	hewepayčk	face	vemáno
brave	buabo	far	otcosereke
breakfast	ŭmpebano	fear	nětępautceá
bridge	káwáte	finger	meátote
brilliant	kencolŭkě	fire	čáro, tce
cacas	torámpe	first	hábetco
cane	sawŭ	fish	woá

flesh	náme	lower leg	velass
floor	hámátá	machete	matceto
flowers	huá	massasamba (fruit)	sámámeáte
fog	mátse	massamba (fruit)	nesáurimeäre
following	hábwetáókí	mend	koshítíkě
forearm	poya	midday	guádeápů
fork, wooden	sasá	milk	torámpe
fork, silver	sasica	monkey	esokoro
foot	tiepoga	moon	osě
four times	etcěrekátábátě	mouth	kusa
fruit	sená	mouth	sěrke
gold	cole	nuch	etcálete
hammock	ámáká	nail	náuses
hand	máká	name	háni
handsome, <i>m.</i>	hákonteke	neck	taton
handsome, <i>f.</i>	rakěrnaenöw	never	kěrnami
happy	hoyámáká	new	hekeráků
hat	yonárake	night	ocenäre
head	mápó	nobody	howáná
headache	esenděca	noise	tětírámetě
health	memínenómpädě	nose	drětce
heel	tietceponk	nose-ornament	kěrníte
hill	máuesne	not any	yámerská
horse	cabie	nothing	máriyámari
house	srobo	not yet	ómpádeo
how	hówěde	now	ómpádeoe
hunger	těrápecásčperándásuaso	ocelot	enowáká
hunt	guánorake	old	pápěcgo
index finger	eshania obá	old man	otespápá
injustice	eráckeamák	old woman	tetěcgo
jaguar	eno	old tree	hevetano
just	habetceráňnkě	one or the other	owetsáraskárávetce
lack	mánorákě	once	yábetcorřitátáuga
lake	eyáh	one-fourth	drábuekaskěsabue
large	áne	one-half	káskebáno
last	pówěsteá	one-third	neáwě
late	márakíbádě	orange	naransa
lazy man	yomůtsů	other	oetsá
leaf	nepuě	paddle	veente
left, to the	měrméo	pair	kesydrábue
lemon	lemoh	palm	mekěnopás, tienopás
lie, <i>n.</i>	hánsuetáetí	Pan's pipes	pákánowekáo
life	dromivě	pantaloons	tcěrástě
little	yámátáneráker	papaya	potca
light	howí	parrot	wáwá
load	kárká	part	sátu
long	měnkěrdenăukě	past	ewědeke

patelle	drábosá	then	oĩmpadeo
peccary	hondo	third	keniečá
pipe	cenetápoo	thing	hárdeke
plantain	parántá	thirst	tĩreseãtásẽãtsemotsoson
play	mánorákě	three-fourths	hãhetcekãskěr
pole	heve	thrice	kemesherbãtoavevá
potato	paá	through	hõwewoomanketcetcowemaukeva
pure	hesveyãma	thumb	mekãná
quickly	ěstonãwe	tired	lerčosemãrezě
quiet	copĩsege	tired, very	ěreokoceãme
rain	oe	tobacco	drombã
reason	oĩmpãrdããhevĩno	today	necãnengãta
rest	wěrekoseãme	toes	tiemontes
rifle	wãrãtãwãte	tomorrow	wãkes
right, to the	mekayow	tongue	hãná
river	huoĩyã	too bad	menõkĩenãkã
roof	peshe	tooth	sata
sad	hoyeniě	trail	vie
sad	hoyeniě, peãmerãc	tree	hewč
salt	tãce	tribe	sowotsa
same	hãrleke	trunk	hewevedã
sea	piroãne	turkey	coso
second	nãpong	turn, <i>n.</i>	wĩetetso
secure	hiĩnpeděke	twice	habetčrekãtangã
shawl	dãkote	two-thirds	drãbasãboa
shirt	kotong	ugly	hãkemoleke
shirt	tcetondč	until	ěroki
shot-gun	towãte	upper leg	kece
shoulder	vãska	useful	hiyonoteãmã
side	aspe	various	etčãreke
silver	coleke	verba, fruit	nerswã
sing	micinãhoã	village	pěskãuko
single	yãkãpãlebãno	voyage	drãmãunkãkĩ
skin	bece	waist	kotõnk
supper	pepãlebãno	war	senãte
skull	mãnãpoo	warm	tsãnãseke
sky	nie	water	umpãs
sleep	osãkãs	way	vie
small	mãckotceenow	where	hõwĩde
snow	neãwĩ	white hair	wos
some, <i>m.</i>	yãmčrdeke	wind	newã
some, <i>f.</i>	tsowãrehovidã	word	hãunhiũ
something	hawedecbedãc	work	nokorã
soul	mãwãte	wrist	muetuke
spoon	tcetckã	year	tsosenemãrike
spoon, wooden	nokesta	yesterday	yantã
tapir	ãwa	yucca	atsã

## SIPIBO

**Distribution and General Culture.** The Sipibo properly belong to the region of the Ucayali River near the mouth of the Tambo, but today they are found scattered among rubber workers all along the Ucayali, Urubamba, and Madre de Dios Rivers. Their traditional home was a place called Roboya on the lower Ucayali. The group whose physical measurements are recorded here was found in the possession of Sr. Maximo Rodriguez, a rubber gatherer on the Madre de Dios, near the mouth of the Piedras River. We are indebted to Sr. Rodriguez for much of our information, for the privilege of working with the Indians, and for his own splendid hospitality.

The Sipibo speak a dialect of the Panoan language very similar to that of the Conebo. Their whole culture, material and social, is practically the same as that of the Conebo. They have the same loose political organization, with a head-man who exercises little authority except in warfare, and occasionally in family quarrels. They successfully repelled invasions attempted by the Inca in ancient times, but they were greatly impressed by their civilization and warfare. They think that the Inca will yet return to power in the Andes. Anything they see that is new, strange, or beyond understanding, they believe belongs to the Inca.

**Home Life.** The Sipibo build the same type of house as that described for the Conebo (plate 12, a). They sleep on mats made of reeds, or the soft parts of palm fronds. For their food supply, they depend less upon fish and more upon agriculture, than do the Conebo. They grow large fields of yucca or sweet cassava, and make it into flour as needed. When the plant is about ten months old, they pull the tubers, peel, and soak them in an old canoe for several days, then shred them and roast in large pans, thus reducing the mass to a very coarse flour. This flour may be stored for several months, and used as needed. It is eaten in soup or with water only, and is very nourishing. The plant grows from a cutting, and requires very little cultivation.

The cooking utensils consist of the usual pots, bowls, wooden spoons, and ladles with handles on either the right or left side (plate 15).



Sipibo house and group





Sipibo Indians





**Dress and Ornamentation.** The men dress in a cotton cushma (figure 10), which reaches to the knees, and sometimes they add to this a pair of embroidered trousers. The women wear short cotton skirts, *teitonti*, and cloaks, *rakota*, over one or both shoulders (plate 13). Men and women go bareheaded except at night, or in the sun, when they throw a loose cloth over the head. The women gather the wild cotton, seed, clean, and store it away in large leaf pockets which have a hole in the side for the hand. These receptacles are suspended from the roof, and look like hornet



FIGURE 8  
Sipibo potter

ests. The spinning is done with a spindle of *chonta* palm, ten inches long, having a whorl of pottery, one and a half inches in diameter, and three-quarters of an inch thick, similar to those of neighboring tribes. The lower end of the spindle rests in a gourd cup, while the other is twirled between the thumb and forefinger. In order to prevent perspiration and the clinging of the thread, the fingers are frequently dipped into a bowl of ashes.

The cushmas, skirts, and cloaks are woven on a large horizontal loom (plate 14, b). The necklaces, and arm and leg bands are woven on a small heart-shaped loom made of a bent liana (plate 16).

The cushma may be dyed dark red, and have heavy lines of black painted over it, or it may be white with either red or black lines in paint (plate 11, a). The native-made skirts and cloaks are usually dyed black.

Cords are made of bast, and used for nets, bags, carrying-baskets, harpoon and bow cords, and drum strings. The men wear strings of feathers hanging down their backs, and long strings of beads and seeds over the left shoulder and under the right arm

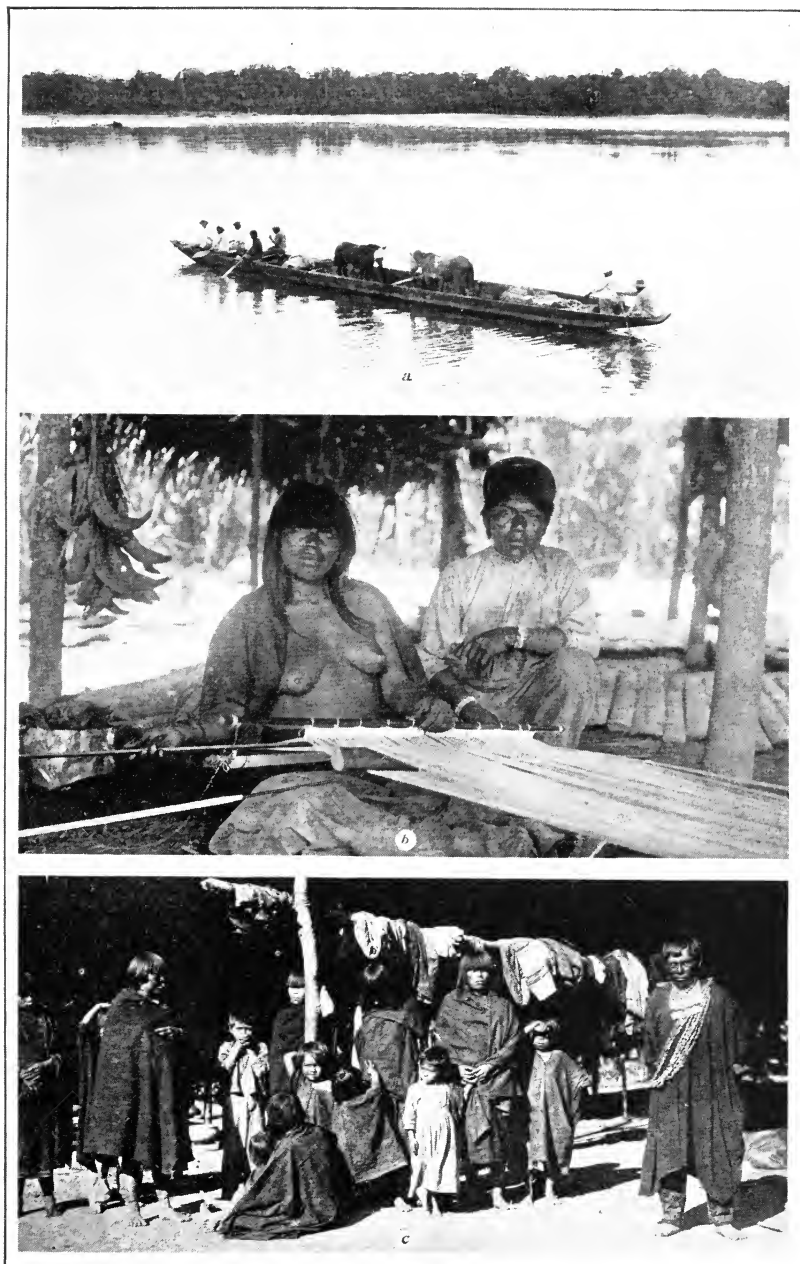


FIGURE 9

Sipibo mother and children. The head of the infant is undergoing artificial deformation

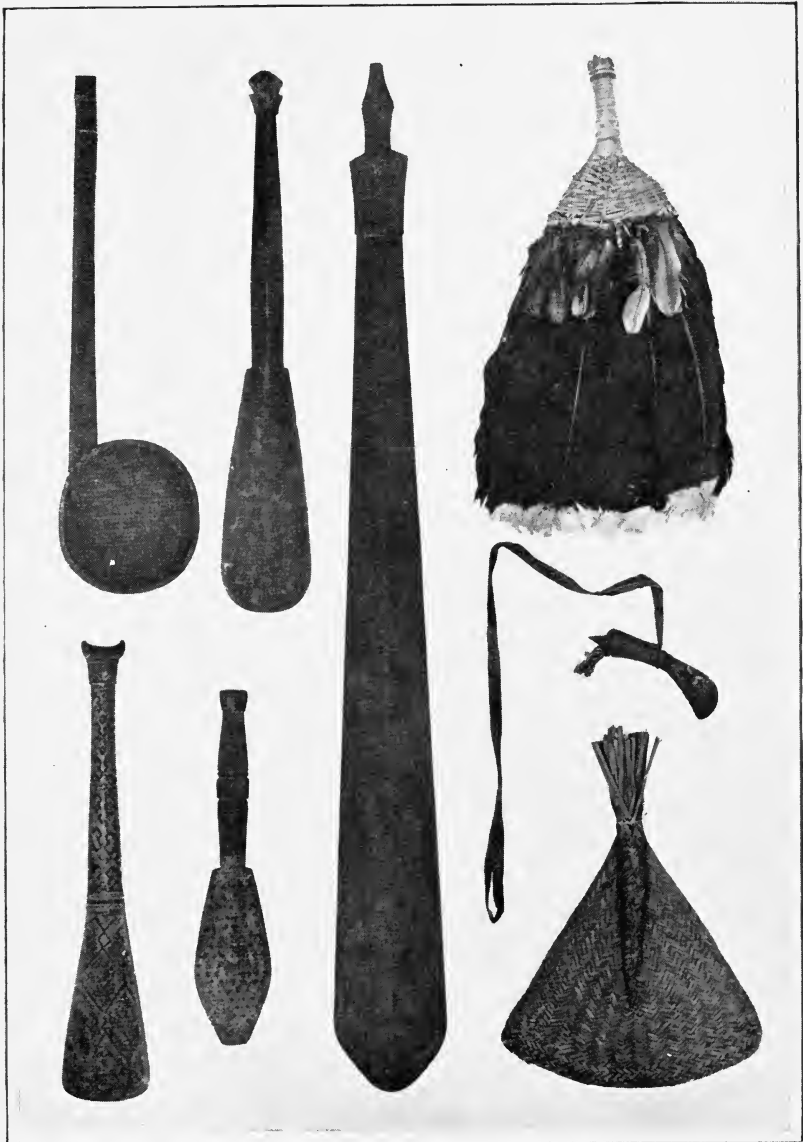
(plate 17). The knife, *utcate*, is attached to a long finely woven band, and hung around the neck (plate 17).

Both sexes wear half-inch bands on ankles, wrists, and above the elbows, also necklaces of monkey teeth, and various kinds of beads. Those of monkey teeth fit close to the neck, arms, legs, or wherever worn (plate 18). The longer strings of beads are worn over the shoulder. Beads are made of seeds and nuts of different kinds, bird bones, and teeth of various animals, such as pig, jaguar, tapir, and monkey. Many glass beads are used on bands, an inch



Sipibo Indians: *a*, Dugout canoe, 46 feet long and 5 feet broad, made from a single log;  
*b*, Woman weaving; *c*, Head-man and family





Sipibo household utensils, fire fans, and knife. (About 1/7.)

desired width, is drawn over the surface of the paint, then laid on the skin, and drawn from left to right. The work is free hand, and done very rapidly. Certain persons become more expert than others, and may be called upon to paint a number of friends. Anyone may wear the paint, which seems to have no significance, other than that of satisfying their ideas of beauty.

**Tobacco.** The men grow tobacco, and smoke it in large wooden pipes, six inches long, one and a half inches across at the bowl, and tapering to one-half inch at the bottom. The short stem is

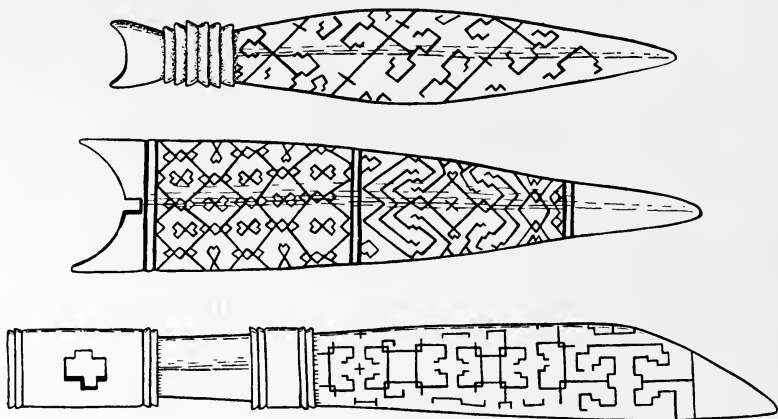
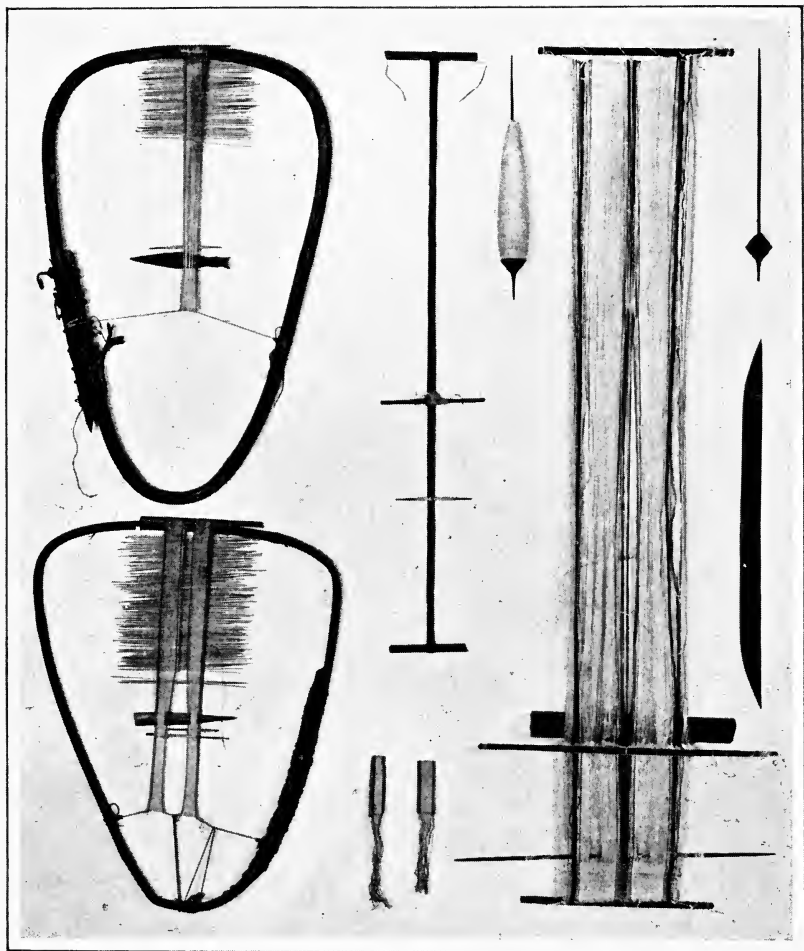


FIGURE 11

Decorated battens used with tape and belt looms, Sipibo Indians. (4/7.)

made of bird bone; these are like the pipes of the Conebo shown in figure 7. The women never smoke.

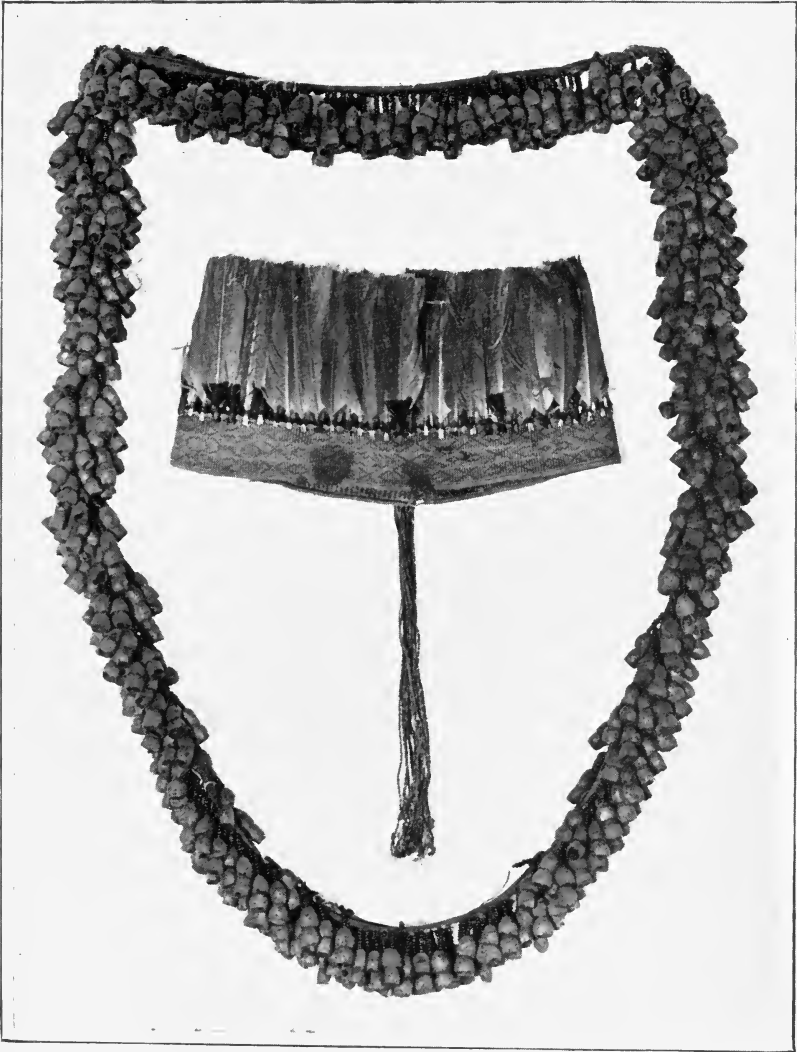
**Artistic Designs.** The Sipibo use the same general geometrical designs as the Conebo on their pottery, paddles, clubs, and parts of the body. They usually paint the legs, arms, forehead, and neck black, and then paint designs in red or black on the face, hands, and feet. The original designs, here reproduced (figure 13), were drawn by a woman with a strip of bamboo on the face, hands, and feet of her husband; then with a pencil she copied the designs on paper after a tracing of a hand, a foot, and a rough sketch of a face, had been made for her. The same designs are used by women and men without distinction. Whatever meaning these designs may have had originally has been lost, for they are used for purely



Sipibo arm bands, spindlewhorls, and looms for weaving narrow fabrics. (About 1/10.)







Sipibo necklace of woven cotton with nut-shell pendants, and a feathered head band. (1/4.)



decorative purposes now. It is interesting to note how completely blank spaces are filled with fragments of designs, and how variety is given by making some of the elements in wider lines. There is a general similarity of design running through all the productions, whether on implements, utensils, clothing, or the person, but no two are exactly alike. The angular forms may have been produced by basket-work. Very few curved lines, if any, are to be found, and no realistic drawings.

**Marriage.** A man may marry as many women as he can support, but all must belong to his own tribe. He may have concubines

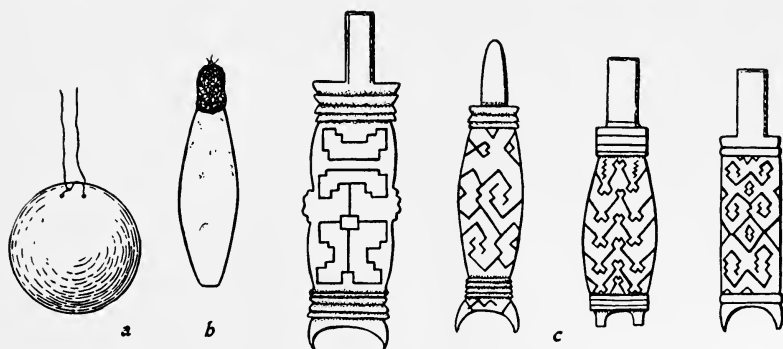


FIGURE 12

Sipibo Indians: *a*, Silver disc worn suspended from the septum of the nose (see plate 13, *a*); *b*, Silver labret worn through the lower lip; *c*, Wooden labrets. (1/1.)

from another tribe, and so raids are made among enemy tribes for the purpose of obtaining women. A man must marry all the sisters of the family as soon as they are old enough, but he may marry into other families also. The marriage ceremony with the operation of defloration, is the same as among the Conebo. Each wife has her own fire in the large common house, and she and her children eat and sleep alone. Houses are not in villages, but each house is separated by some distance of forest. A son may bring his wife into his father's house; or several brothers may build a large house together, and bring up their families under the same roof, having nothing else in common. Wives are always very kindly treated; even when unfaithful they are not punished or driven away. They are thus encouraged to confess, and give the name of the offender. The method of settling such a family affair

is, to say the least, unique. The offended husband gives no sign, but at the next fiesta when there is always drinking of chicha, and all are more or less intoxicated, he catches the guilty man by the hair of the head, and cuts a long deep gash in his scalp, with a small knife, called *utcate*, made and carried by every man for this purpose. They are now made of steel, but in the form of the ancient peccary tusk knife. Satisfaction is thus secured and the matter finally settled; there is no grudge remaining, and no retaliation. The offender cannot be attacked at any other time, cut in any other place, or punished in any other way. From the fact that each

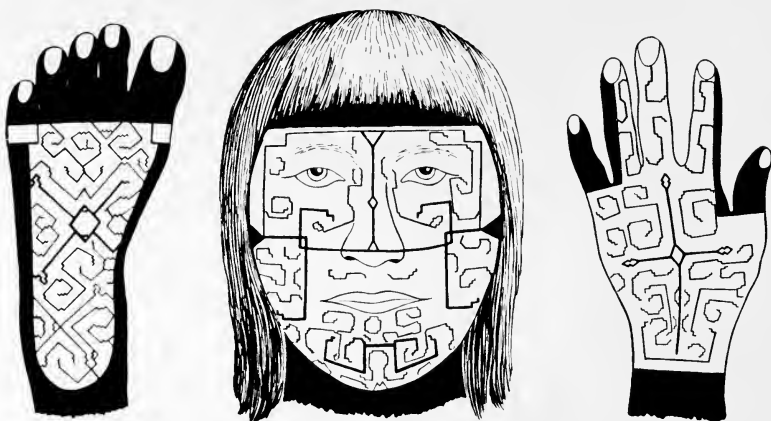
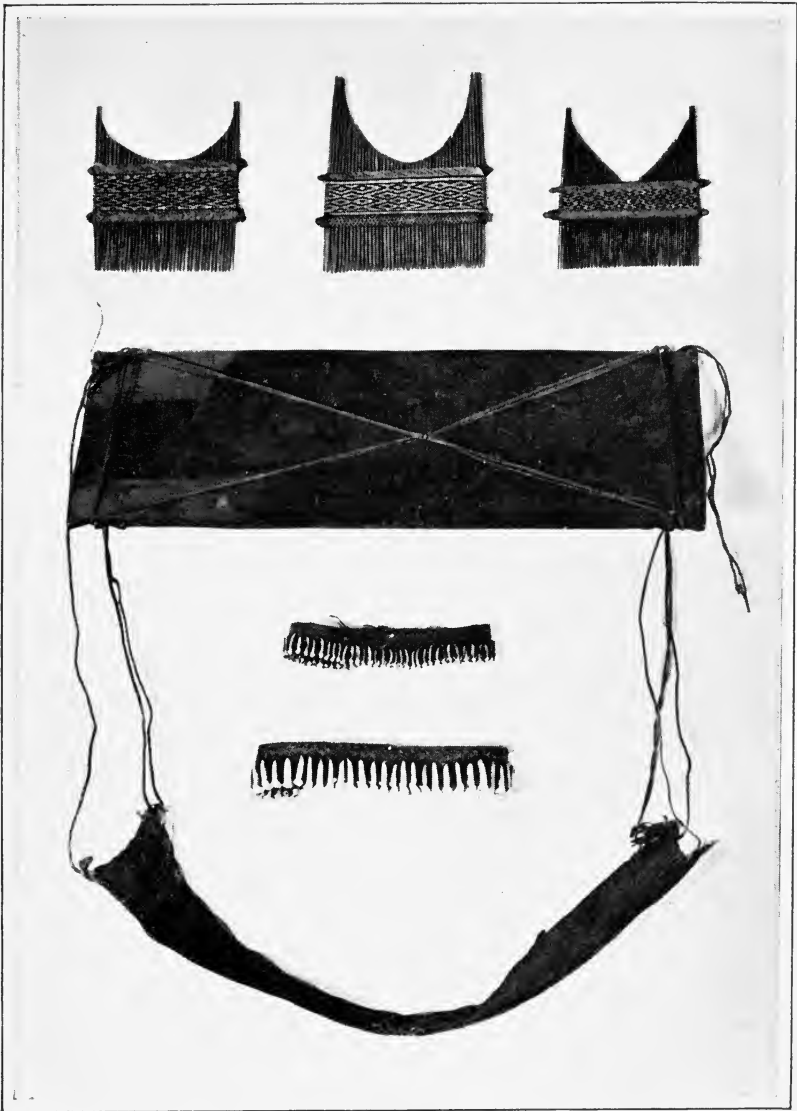


FIGURE 13

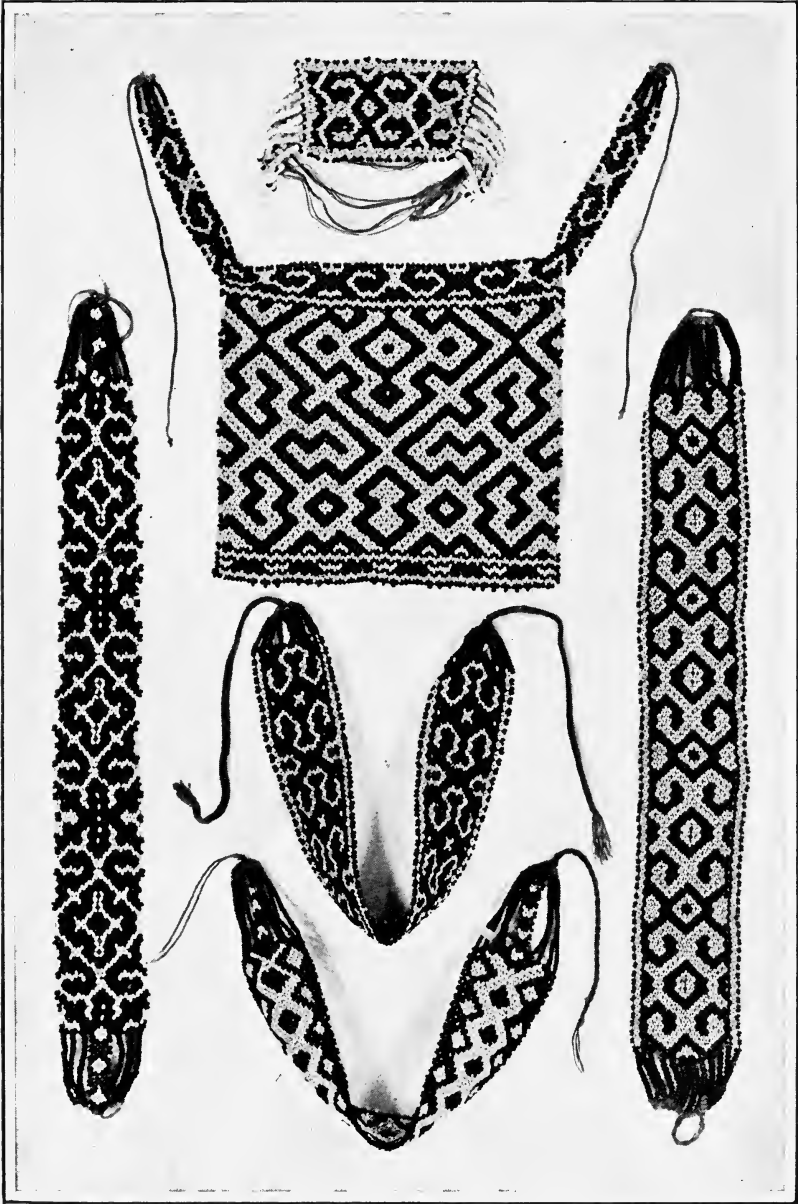
Sipibo Indians: Designs used in the decoration of the person by both sexes. The lines are in black or red paint. Usually the neck and forehead are painted black

man carries an *utcate*, it would seem that there must be constant use for them. We examined a number of heads, and found that about one in four had scars, and some fellows had three or four. Scars are no disgrace, yet those who had none took it as a good joke on the other fellows, and pointed out the guilty ones, who took it all good naturedly. Men treat women and children with great consideration. They trade their own things for necklaces, beads, etc., and give them to the women. Sometimes a woman would not trade her own things because her husband was away, but when he came he always allowed his wife to do as she wished. I never saw any evidence of anger or rude treatment between husband and wife.



Sipibo head-flattening board, hair combs, and woven arm bands ornamented with monkey teeth. (About 2/5.)





Sipibo beaded necklaces, and bracelet (upper figure). (About 1/3.)





**The Dead.** When a man dies a small canoe is made for a coffin, his body and all his belongings are placed in it, and buried in the earth floor of the house. All his neighbors attend the funeral, and while the men are placing the coffin in the grave, the women march around the outside of the house, holding hands and weeping. The wife or wives remain in the house near the grave.

The family cuts down the field, and moves away to prepare a new field and build a house. The old house is left standing over the grave. The widow at once goes into mourning; she cuts off her hair, paints her face black, and wears white clothing for a year. Every night for a month, and every full moon for a year, she returns to weep at her husband's grave. She throws away

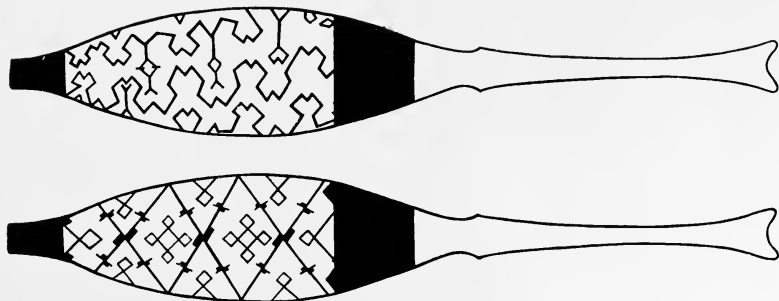


FIGURE 14

Sipibo paddle, showing decoration in black paint upon either side. Length, 68 inches

everything that her husband has given her or made for her. At Rodriguez's place there were two women in mourning; one for a relative, and the other for her husband. The one mourning her husband had her hair cut close to her head, was dressed in white, and remained under her mosquito net all the time, eating nothing for some days. The other woman, as I passed, was crying so as to be heard a long distance, but in a half hour when I passed again, she showed no signs of mourning or grief.

When a woman dies, she is buried under the floor of the house in the same way, without any ceremony, and the widower shows no sign of mourning. When a small child dies, the neighbors come in and sit around the room; the dead child is passed around and each woman in turn holds it for a time in her arms, and then it is buried under the floor of the house.

**Religion.** The Sipibo worship the moon as mother of all men. At each full moon there is a fiesta with songs and dancing. They have no worship of the sun. They do not account for the origin of man or of anything else. There are three heavens, all above, where the souls of the dead go. There were but two until white men came, when the lowest heaven was invented for them, the next higher for all the savages, and the highest for themselves, who are not savages but civilized men.

The good and bad all go to the same place at death. Heaven, or the place of the dead, is much like earth, except that there are no storms, and sunshine always. There are no enemies, or hardships, but plenty of game, fish, and women. All live above eternally, and there is no resurrection or return to earth. There is very little difference between the treatment of the good and bad, except that the bad may have more difficulty in getting food.

**Medicine Men.** The medicine man gathers herbs, makes medicine, yobusi, and attends the sick. He reduces dislocations, and sets broken bones with splints and bandages. He massages a great deal in his treatments, but practises sorcery also. He shoots small bones or wooden arrows into anyone at a distance, causing sickness and death. He can remove such arrows shot by other medicine men. To do this he has a smoking ceremony in which he uses tobacco. He sucks the arrow, removes the piece of bone or wood from the body of the sick man, takes it from his mouth, and exhibits it to the patient and to others present. In certain ailments he covers the seat of the pain with wet tobacco leaves, blows on them, and afterward sucks out the disease and swallows it. Such diseases do him no harm. If a man dies in spite of this treatment, it is because the other medicine man is more powerful than he, and he is not held responsible. The position of medicine man is inherited by his eldest son. The sick are well cared for, and the old people are respected and kindly treated.

## AMAHUACA

**Distribution and General Culture.** I was unable to visit the home of the Amahuaca, but my information was obtained from two very reliable sources: Sr. Mathias Scharff, who had lived and worked among the Amahuaca for several years, using them in gathering and transporting rubber; and an Amahuaca girl, Katsseime, about twelve years of age, belonging to a Peruvian woman who was on her way from the interior to Lima. The girl had been stolen from her own people a few years before by the Campa, and sold to a rubber gatherer. We spent six weeks at the same rubber station, and got a vocabulary and much information from her. She was afterward taken from the low hot interior country over the Andes mountains at an elevation of 16,600 feet. She was poorly clad, compelled to walk to keep up with her owner on horseback, and, in her exhausted condition in the cold high climate, she contracted pneumonia, and died before reaching the coast.

The home of the Amahuaca is the high country about the headwaters of the Sepahua, Piedras, and Purus Rivers. The tribe is reported to be very large, possibly three or four thousand people. They live in families along the river in large communal houses. Their houses are built one hundred to two hundred feet long, and thirty to fifty feet wide, with very high ridge pole, and open gables. The framework of the house is made of rough poles, and the roof, which comes down to within three feet of the ground, is made of palm leaves. A wide hallway bordered with woven mats of palm leaves runs through the middle of the house. On each side there are a number of rooms ten or twelve feet square, separated from each other by woven mats. Fifty or more people live in each house.

The people sleep in large wide hammocks, capable of supporting two or three persons. When the evenings are cool a fire is built under the hammock to keep the occupants warm. Each family has its own fireplace, which is either in the central hallway or at one end of the house.

The Amahuaca have a very loose tribal organization. The chief inherits his position, but exercises very little authority except in times of warfare, when he has full control. They are an agricultural people, having large fields for growing corn, cassava, plantains, pumpkins, and peanuts. Their food supply is supplemented

by hunting and fishing. They build blinds of leaves near game trails, and shoot the animals with arrows as they pass. They also use blinds to call the curassows within shooting distance. They capture the tapir by digging a deep pit in his runway, and covering it with leaves. They carry the dirt a long distance away from the pit.

Fire is made by twirling one stick between their hands on a base which rests on raw cotton. They make chicha by the same method as the other Panoan tribes, and from the roots of some tree make a very intoxicating drink, which renders them delirious and causes them to fall into a deep sleep from which they awaken with pleasant memories. They are not as good pottery makers as the other related tribes, but manufacture sufficient for their own use. They make a rough carrying-basket of the ribs of palm leaves, which they carry with the aid of a tump-line of bark.

**Signal Code.** They make Pan's pipes of reeds which are used in making music for their moonlight dances. The drum is not used in their dances, but is kept for the special purpose of sending signals at a distance. The drum is made of a section of the trunk of a hollow tree, covered with the tanned skin of the howling monkey. Instead of the drum, they sometimes use a flat root of the alatea tree, from which they remove the bark, but leave the root in place. The signal is sent by pounding the root with a heavy maul, the sound of which may be heard a very long distance through the forest.

How complete the signal code is no one has been able to learn, but it seems to be sufficient for all their needs. It would appear that a drum keeper is always left at the village or at the landing place on the river to send warning signals in case of emergency. Once when Scharff went with his men to visit a village, he found an Indian at the river, who directed him to the chief's house. Soon after leaving the Indian, Scharff heard the sound of the signal drum, and when he reached the house, there was no one there except the chief to receive him. His interpreter told the chief that they came as friends to visit him. The chief replied, "If you are friends, you will leave your guns outside, and come into the house." When they went in, they were given chicha, and seated in hammocks. After another drum signal had been given, the people came from the forest into the house.

**Dress and Ornamentation.** The women wear a short skirt made of grass, bark, or woven cotton. The men go about naked with the exception of a cord about the waist under which is tucked the foreskin of the penis. This device is apparently designed to protect the organ from injury. Children go naked until the time of puberty.

The bodies are more or less covered with paint to protect the skin from the sun and bites of insects. Faces, hands, arms, and legs are painted either red or black. Both men and women pierce their ears, and insert small joints of bamboo as needle cases. The hard wood and bone needles are used primarily for removing thorns from their feet and exposed bodies. The septum of the nose is pierced, and a small stick of wood worn through it. The lower lip is also pierced, and a decorated piece of flat wood or silver is worn in the same manner as among the Conebo.

They artificially flatten the head of infants by tying a board on the forehead, and they also flatten the nose by tying a band across it. The front teeth are sometimes filed to a point in order to prevent the collection of particles when eating meat, and to be better able to tear the fibers apart. All wear long strings of beads made of red and white seeds, and bands of woven cotton around the arms, either plain, or with small monkey teeth attached.

**Marriage.** The Amahuaca marry within the tribe, but outside their own village. While they are allowed to marry more than one wife, monogamy is the general rule. To marry, it is necessary for a boy to hunt and work for the father of the girl he proposes to marry, until he has shown to the satisfaction of the father that he is able to support a family. When the father has given his consent, the young man must go into the forest some miles away, clear a field, plant it, and build a house. When his field is ready to use, at the end of about ten months, he returns, and takes his bride, without ceremony, to live with him in the new home. At the end of a year they return and make their home in the communal house of the wife's people. If a woman proves unfaithful, which seldom happens, she is driven away from the tribe.

When a man has more than one wife, each has her own hammock, and fireplace; each furnishes her share of food for the husband, who eats alone, or with the boys of the family. After he has concluded his meal, the women and girls eat what is left.

**The Dead.** When a man dies his immediate family leaves the house. The men of the household tie a rope around the neck of the naked corpse, and drag it into the forest, where it is buried in a sitting posture, and covered with leaves and earth. There is no other ceremony, and no evidence of mourning.

**Warfare.** The Amahuaca is one of the few tribes that makes a formal declaration of war, or notifies its enemies that it is preparing to fight. The common cause for warfare is the raids made for the purpose of kidnapping women. The chief has absolute authority, and makes preparations two or three months before setting out on a war campaign. They collect food, and make bows and arrows. When everything is ready, all the young women and children, carrying enough food to last two months, are sent away a long distance into the forest. It is the custom among all of these tribes for the conquerors to capture the women, and so this precaution is taken. The older women go with the men to carry food and ammunition. One tribe notifies another that it proposes to make an attack, by scattering loose corn along their trails. This seems to be a formal declaration of war. When a rubber gatherer wishes to be friendly, and to trade with the Indians, he hangs a gift in a tree near the Amahuaca's house. If the Indian wishes to accept the offer of friendship, he takes it, and leaves something in its place; if he does not wish to be friendly, he leaves it, and scatters corn about the place, as an evidence of hostility. When going into battle, this tribe makes the attack on the enemy very early in the morning, long before daylight. They keep their positions as they advance by imitating the call of some bird. When they have completely surrounded the house, the signal to attack is given by the chief. The chief remains behind at some distance, with a small bodyguard about him, receives messages, and sends orders directing the fighting.

They carry off the young women and children, but kill all the men and old women. They burn the buildings and destroy the fields, but never take possession of them. In warfare, they use bows and arrows, and clubs, but no spears, blowguns, or poisoned arrows.

The Amahuaca are noted warriors. They are said to be at enmity with all Whites, and to kill them upon sight. Upon inquiry, I learned that the first expedition that went up the Purus River into

the Amahuaca country was well received by the Indians, and furnished with all necessary provisions. After spending some time with the tribe in looking over the territory for rubber trees, the men, when they were ready to leave, captured an Indian girl, and carried her away before the Indians could make resistance. When they discovered what had happened, the Indians followed and attacked the canoes in their attempt to rescue the girl. None of the white men were badly hurt, but many of the Indians were slaughtered. They were finally beaten off, and the girl was carried away. Since then they have not admitted white men to their villages; and because of this they are reported to be savages.

**Character.** A very good insight into the character of the Amahuaca is given by the following occurrence: Sr. Scharff wished very much to have a large group of Amahuaca assist him in gathering and transporting rubber, and so taking with him as interpreter an Amahuaca who had been in his employ for several years, he made a visit to one of the chiefs in the interior. When they landed from their canoes at the Indian village, the interpreter went to the chief, leaving Scharff and his armed men behind. He told the chief what they had come for, also about the good character of Scharff, and the work he wanted the chief and his people to do. The chief replied that he wished the white men would leave him and his people alone in their own country, that they were not molesting the Whites, and they did not wish to be molested; but after due consideration the chief sent for Scharff and told him that he would make an investigation of his place for himself. He selected four of his own men, and went home with Scharff. They looked over the territory, made complete investigation of the whole situation, and returned to their people. They then held a meeting, and decided to accept Scharff's offer, and to move to his river. The chief told Scharff that they would remain where they were for the present and send men in advance who would make clearings, build houses for his people, and that in a year, when the fields were ready, the tribe as a whole would move to its new location. The plan was accepted and faithfully carried out by the chief.

The Indians were not always given such an opportunity to decide their own fate, as we learned from many occurrences and reports. We made a journey of several months to visit the brother of Sr. Scharff, who had a place and several hundred Indians on the upper

Piedras River, but before we could reach him, he was killed. He had been in the habit of sending a white man with some Indians to bring in men of another tribe. The methods were often barbarous; a few Indians would be captured, more killed, and the rest put to flight. Just before his death, Scharff (the brother) sent some of his Amahuaca Indians alone, armed with Winchester rifles, to capture a tribe a long distance away. It was the first opportunity these Indians ever had to retaliate, and they decided to make good use of it. Making preparations for a long absence, they soon returned, killed Scharff and his ten white employees, and burned the place. The report soon reached other rubber men, and Sr. Baldimero Rodriguez, with whom we had spent several weeks on one of our voyages, went over to learn what had become of all the rubber and other effects belonging to Scharff. The details will never be known, for he and all of his men were killed, and no white man has since risked a visit. The brother who was killed was the most notorious of all the rubber gatherers in the upper Amazon region.

### Vocabulary.

#### THE FAMILY

People	atiri	Sister	teipi
Family	mikai, meke	Son	teampi
Man	hunte	Daughter	teipi
Woman	cõnto	Infant	bista
Father	upa	Grandfather	miyawaka
Mother	mipui	Grandmother	uga, mipui
Brother	teampi		

#### PARTS OF THE BODY

Body	nampi	Neck	tustcu
Bone	cautc	Breast	teutcu
Hair	batc	Stomach	poka
Face	eruke	Bowels	poko
Chin	huta	Bladder	isonti
Beard	kunte	Arm	boña
Eye	wero	Hand	maka
Eyebrow	werspi	Finger	muka
Eyelash	wersmi	Foot	taku
Ear	pavinki	Leg	gistci
Mouth	kuska	Heart	hointi
Lip	kutcka	Breath	wihe
Teeth	huta		



ANIMALS, BIRDS, AND PLANTS

Monkey	tcefntuk	Mosquito	ciu
Jaguar	intok	Corn	huki
Dog	eintuk	Yucca	atsi
Pig	iya	Cane	tawata
Fish	iyepa	Banana	manintca
Bird	isa	Papaya	ni'Impe
Turkey	kotcutc	Camote	kadi
Poweel	asink	Tree	hi
Macaw	stcka	Bark	ckaka
Bee	micki	Wood	hie
Fly	necibi	Cotton	capu

COLORS

White	otco	Blue	tcao
Black	tcao	Yellow	m'ftce
Green	tcotc	Red	bietce

VERBS

Auswer	nesmaii	Fall	pakui
Ask	ukaii	Fear	itakui
Bend	konti'Y	Fight	mutcui
Bite	tutcai'Y	Fill	wupatci
Bleed	ēmpi	Find	ēnki
Boil	hobatce	Float	wuatce
Break	uratchki	Fly	pui
Bring	wuki	Follow	giwaii
Burn	kuatci	Forget	sinayampi
Bury	wake	Freeze	matsi
Call	kuntatci	Give	inanki
Catch	kusatci	Go	kai
Come	hoki	Grow	naba
Cook	hobake	Hear	bastcaki
Cry	adarki	Help	akinki
Cure	natcuke	Hit	magui
Cut	catuki	Hold	untak
Die	naki	Hunt	haintc
Dig	wucaki	Kiss	imbake
Dive	hēki	Know	einke
Divide	kakuki	Laugh	usaik
Do	aki	Lead	buki
Dream	uctcaiik	Leak	bupai
Drink	aiyaki	Learn	apai
Drop	mananke	Leave	niwaki
Eat	hi'ri	Lend	inanki
Enter	ēki	Lie	utsai

Lift	iyarki	Shake	cake
Like	untak	Shoot	matarke
Listen	undestcai	Show	inke
Live	andowhai	Sing	cumbake
Look	eñki	Sink	untuke
Lose	yokaki	Sit	sau
Make	aki	Sleep	ocai'i
Meet	iike	Smell	cuti
Miss	kantai'i	Smoke	koi
Murder	ítotaki	Steal	vianke
Overturn	mapokiwani	Strike	mauke
Paint	kuntari	Suck	uyuke
Pass	víndoke	Swallow	hidii
Pay	inankí	Swim	wugai
Present	inanke	Think	cinai
Roast	nantuki	Thunder	baícieke
Rob	víanke	Tie	nocake
See	eñke	Vomit	hanake
Seek	wandaki	Wash	tokake
Sell	manke	Weave	kustuke
Set	wake	Wound	buoi
Sew	kustuke		

## ADDITIONAL WORDS

Around	watci	Fan	pici
Bad	iroma	Fishhook	mickiti
Basket	kaka	Fast	wuntah
Bead	moro	Fever	itsi
Bed	kaka	Fire	tcí'Y
Belt	navi	Floor	tahuk
Bow	biya	Friend	ansabu
Bridge	hii	Fruit	biempe
Canoe	ckatcuk	Full	au
Cold	matse	Funeral	mai
Crooked	takorne	Grave	kinti
Cooking pot	kunte	Good	cada
Cushma	wastci	Hammock	disi
Day	notoi	Hard	kuda
Dead	nai	High	mananke
Deep	bisma	Hill	mai
Diarrhea	tcihui	House	tapas
Dry	dando	Hot	itsi
Ear-rings	theusi	Hungry	kucmanai
Ear-rings of shell	paruntanti	I	iya
Egg	watce	Knife	iyampi
Empty	iyemba	Lake	wakoma
Enemy	ilakui	Leaf	montepwi

Lip plug	kirtcu	Sand	m̄sbo
Long	tcai	Seed	ustcuk
Loom	topiki, hii	Sharp	mocak
Many	naha	Shoe	tantc
Mat	bicii	Short	bista
Meal	hĩdēe	Sick	widamba
Meat	nampi	Snake	trontuk
Medicine	micipa	Skirt	watci
Middle	kakuki	Skull	mapu
Midnight	natai	Sky	ocuk, nai
Milk	auntuk	Small	bista
Moon	ustcuk	Soft	wayo
Mountain	mismi, nei	Spirit, good	yocima
Mud	mai	Spoon	yambetsamba
Naked	watcemaĩ	Spring	iña
Narrow	sambi	Star	bista
Near	orama	Stone	mastca
Necklace	moro	Straight	tcai
Needle	hombo	String	nutci
Neighbor	wiputek	Supper	ĩedi
Nest	kaka	Sun	wadik
Never	tsambe	Sweat	niskai
New	uinta	Sweet	wata
Night	yampēi	Tattoo	apu
No	yampa	This	ĩtably
Noon	yambinatecki	Thread	nici
Nose-ring	edutcbe	Tobacco	ĩtompe
Nothing	yampa	Tomorrow	anuntai
Old	tcunti	Tongue	antak
One	naa	Tribe	wuitsa
Open	wicuatekui	Truth	konk
Pain	isi	Ugly	yēroma
Paint	kuntai	Urine	isawi
Palm	kaso	Unripe	kuda
Path	wai	Untrue	ontsahi
Pole	waketa	Vacant	yamba
Poor	watcimai'e	Vine	nēstci
Pot	kiepu	War	mauki
Rain	ui	Water	wakoma
Rich	cadak	Wet	mutca
Ring	matca	Wide	toah
Ripe	maniwa	Wind	matsi
River	huntuk	Wing	pai
Roof	mananki	Yesterday	ayante
Root	hi	You	miya
Rope	nice	Young	mastcuk
Round	doro	Good man	tcadak
Salt	tastcik	Bad man	iromak

## PHRASES

My house	mitapas	I am tired	paki
Our house	untak	I am sleepy	kustcai
My foot	tahute	I am weak	wufkai
My feet	mitahute	Here it is	nahaki
Your foot	nitahute	There it is	oha
My hand	muimaka	I am in my canoe	mistcahu
My hands	itabuk	You are in my canoe	mindastcu
Your hand	mainta	We are in our canoe	mistcuha
My dog	untak	We are in our good canoe	caduk nikhunhaunka
This woman	itaby conto	He is in my canoe	ahaditu
This man	itaby hunti	A man will come in a canoe	dahondihue
I am warm	mēska	A man will come with baggage	hayahue
I am cold	cukēi	I see two men in a canoe	itawihowi
I am hungry	kucmenahi	I saw two macaws	itawiinke
I am thirsty	wakoma	I have seen a dog	intoinke

## JIVARAN STOCK

**Distribution of Tribes.** This group of Indians, commonly known as the Jivaro, occupies a large territory on the eastern slope of the Andes Mountains in Ecuador between the Chinchipa, Altomaranan, and Pastaza Rivers. A small space between the Marona and the lower Pastaza is inhabited by the Murato. There are nine tribes speaking dialects of the Jivaran language, and having similar cultures: Huambesa, Tamora, Cuanduasi, Ashira, Andoa, Copotaza, Arapeca, Chargaime, and Upano. The first five of these tribes are friendly among themselves, and are enemies of the other four tribes. A line drawn west from Andoa would divide these two hostile factions. I was unable to visit the Jivaro in their own country to make personal observations, but was fortunate in finding at Iquitos, Peru, Sr. F. T. Muniz, who lived and traveled for some years among this people, and who gave me much information regarding them.

Early in the Seventeenth Century, the missionaries came into contact with some of the tribes, and established stations. The old Spanish town of Macas is reported to have had at one time several thousand Jivaro, but today the town has disappeared and the inhabitants are scattered among the Upano, who speak a dialect of the same language. The more remote tribes have had little contact with the Whites, and they continue to practise their old customs and to live their old tribal life. Their number has been reduced, until at the present time there are not more than eight or ten thousand remaining.

**Home Life.** There is no chief over the whole group, but each tribe has its own head-man. In time of war, a war-chief is selected who has absolute authority. They have no villages, but live in large oval-shaped communal houses, which may be seventy-five feet long and forty feet wide, containing several families. A family living in the large house may have a small house at a clearing some distance away, where they live while cultivating their fields. The houses are built of poles and have thatched roofs, the walls continuing to the ground, without windows or other openings except two

doors, one at either end of the house, one of which is for the use of women and the other for men. Each woman has her own little section of the women's end of the house, with her fireplace made of three short logs with ends together. At the other end of the house the men are grouped, each having his own stool and couch. The men in the house spend their time manufacturing blowguns, poisoned darts, quivers, lances, and round shields of wood or tapir skin. Here they make and keep the great signal drum. The men sit on stools, but the women must sit on the floor. They have no hammocks, but sleep on couches built on raised platforms around the walls. The women take care of the dogs, and keep them tied day and night to the foot of their couches. They make coarse pottery by the common coiling method, and also make baskets, nets, mats, and ropes as needed.

**Food Supply.** They are an agricultural people, depending less upon hunting and fishing than many of the neighboring tribes. They grow corn, cassava, sweet potatoes, and plantains. They depend to some extent upon hunting and fishing. They use no bows and arrows, but depend upon other devices. They are more expert at using the blowgun than any of the surrounding tribes.

The blowgun is made of two pieces of chonta palm, carved, polished, wrapped with strips of bark, and covered with pitch. The guns are about seven feet long, one and a half inches in diameter at the mouthpiece, and taper to three-quarters of an inch at the muzzle. The mouthpiece is made of bone which is inserted in the end of the gun. The Yagua blowgun mouthpiece is spool-shaped with a depression for the lips, while the Jivaro mouthpiece has a bone which is put into the mouth when blown.

The poisoned arrows are made of strips of chonta palm with a wisp of silk-cotton on one end to fill the bore and catch the breath. They are carried in a quiver which is fastened to a small joint of bamboo filled with curari poison, into which the points are dipped before being used. Blowguns are used here as bows and arrows are used among the other tribes, for killing birds and monkeys. The flight of the arrow is noiseless, and when it strikes the animal the shock is so slight that no attention is paid to it. The poison acts so quickly that the animal soon becomes dizzy and falls to the ground. The blowgun is the most effective weapon for all small game.

They use traps, snares, and pitfalls for catching the larger animals. For catching fish they use large nets with nut sinkers and balsa floats. They also poison the pools with the roots of babasco (*Jacquinia armillaris*). When the poison is used in large quantities the water is turned a whitish color, killing all the fish, which float on the surface where they are picked up from canoes.

Certain animals are taboo. The deer and sloth are supposed to be the dwelling places of the evil spirits, and are not eaten. The tapir is not considered good for women to eat. The men grow tobacco, and use it to smoke and drink.

**Fire Making.** They make fire by the common method of twirling a stick between the palms. They have an interesting tradition of how they first obtained fire. In the beginning they cooked their eggs in the sun, and warmed their food under their arms. A Jivaro man, Takia, first learned to make fire by rubbing two sticks together, but he kept the fire to himself, and would not allow his people to use it or to know how to make it, so they attempted to steal it from him. At that time the Jivaro resembled men but could fly like birds. Several of them went to Takia's house to try to get the fire, but Takia kept his door ajar, and when one put his head in, he closed the door, and killed him. The snake said that he would try another method, so he wet his wings, and went to the path where Takia's wife would find him in the early morning. She took pity on him, carried him into the house, and placed him near the fire. When he was warm and dry, he took a fire brand with his tail, and flew away to the top of a dead tree where he obtained some dry bark in which he wrapped the fire, and carried it to his own house. There he built a fire, and gave it to his people, so they were no longer compelled to ripen their food under their arms. Takia scolded his wife, but the Jivaro have had fire ever since, and know how to make it by rubbing together two pieces of silk-cotton wood.

**Dress and Ornamentation.** Men wear either a kilt-like cotton garment reaching the knees, or a loose sleeveless bark shirt. These garments are sometimes painted in geometric designs, or decorated by sewing on strings of monkey teeth, beads, or feathers. The leaders at the dance wear a beautiful ceremonial hat or crown made of feathers. The men also wear a back ornament made of bird bones, which is suspended from a band over the forehead. The

mummified head or war trophy is worn suspended over this ornament of bird bones. The women wear a skirt of cotton or bark which reaches a little below the knees, and a cotton cloak thrown over one shoulder and fastened under the arm. The children run about naked until the approach of puberty.

Both men and women wear necklaces of the teeth of various animals, and seeds of various kinds and colors. In their ears the men wear sticks of chonta palm about six inches long and one inch thick, from which are suspended feathers and wings of beetles. The nose and lips are not perforated. They paint their faces, hands, and feet black with "wito" (*Genipa Americana*), for protection against the flies and the sun. The hair is worn long behind, and cut square across in front. The men wear a loop of hair in front of their ears, wrapped and decorated with feathers.

**Marriage.** Polygamy is common among the Jivaro. A man has the first right to marry his cousin, and may also take her younger sister when she reaches the age of puberty. He is not compelled to marry his cousin, as he may prefer to steal a wife from an enemy tribe. The consent of the girl's father is necessary, before the marriage can take place, and if he is willing, he gives a great feast inviting all the members of the large household. The feast and marriage ceremony are in charge of the medicine man. When all are ready, the medicine man takes food and serves it to the bride, saying, "This is the way you must serve your husband." He offers her corn, cassava bread, sweet potatoes, and plantains, and each time repeats the same injunction. Then he brings a servant whom the bridegroom has secured, and says, "You must always be ready to serve your husband without his asking." This concludes the ceremony proper, and the rest of the night is spent in feasting and dancing.

The Jivaro often make raids upon their enemies for the purpose of carrying off young women for wives or servants. It has been reported that the Jivaro practise the *couvade*, but my informant was positive that they do not now, and probably never did.

When a man goes to visit a friend at his house, he steps inside the door, and stands at one side. A woman brings him a seat, and announces him. His host washes, combs his hair, paints his face, and dresses; when ready, he advances, greets the visitor, and sits down in front of him. The visitor talks in a high voice for fifteen



or twenty minutes without interruption, giving an account of what he has seen, and what he has done since their last meeting. The host occasionally gives assent by saying, "And this is the way you have done it." When the visitor has concluded, the host takes his turn for about the same period, then they stop and begin talking about other things in a quiet tone. When a woman enters a house she is taken at once to the women's apartment without any ceremony.

**The Dead.** When a man dies he is left in his bed, all of his possessions are placed about him, together with food and drink. The house and fields are deserted, and no one ever goes back to the house or takes anything from the fields.

**Religion.** The Jivaro do not have a well developed religious belief. Iguanchi, their chief spirit, takes account of all the important acts of life, but he is not worshipped in any sense, although he is considered a good and friendly spirit. It is unfortunate that the early missionaries applied the name of this good spirit to the Devil and manufactured a new name for God. The Jivaro have never willingly accepted religious teaching, and many times have driven the missionaries out of the country. They despise the Zaparo, because they have accepted Christian teaching, and are more under the influence of the Whites. The Zaparo, on the other hand, call the Jivaro "ancas," or savages, and are greatly afraid of them.

**Medicine Men.** No one dies a natural death. Disease and death are caused by the influence of an enemy medicine man, and hence the disease must be overcome by a friendly medicine man. The medicine man uses both herbs and magic combined. He selects his herbs, performs his incantations over them, moving his head from side to side, and then gives them to the patient. He then soaks tobacco in water, takes the fluid in the hollow of his hands, and sniffs it into his nostrils. He continues his incantations, and calls upon the evil spirit to come out of the man, saying "If you, the evil one, have caused this sickness, come and take it away." He asks the patient if he feels better; if he does not, then he calls upon the animals in the same language. If the patient is not better by this time he gathers other herbs and repeats the process, then he sucks from the seat of the pain and exhibits a piece of bone, chonta, or a small spider which he has sucked out. If the patient gets well, he makes lavish presents to the medicine

man, but if he dies, his friends may kill the medicine man or some member of his family, and a vendetta may be started in this way. When a medicine man is sent for, he first makes inquiry, and if he thinks a person may not recover he finds some excuse for not administering unto him.

**Mummified Heads.** The Jivaro are considered a war-like people, and as stated above, they are divided into two hostile groups, which have been traditional enemies for generations and live in a chronic state of warfare. There are continual raids made from one tribe to another, killing the men, and carrying off the women. They are sometimes called head hunters and cannibals, because they cut off the heads of the enemy, and carry them home to be preserved as trophies (plate 20). They are not cannibals, as they never eat any portion of the body.

The tsantsa, or mummified head, is their greatest trophy. When one makes a raid to secure a head the chances are even that he will lose his own, hence it is considered a great honor to take the head of one of the traditional enemy. If the head is that of a chief, some noted warrior, or other important individual, the honor is greater, and a great feast must be given to which all the friendly tribes are invited. To give such a feast it is necessary to clear a field and grow cassava, corn, and plantains, for food and drink for the great throng that will attend. This requires several months or possibly two or three years, hence it is necessary to preserve the head in order to have it present at the feast, as evidence of the hero's prowess.

The hero must plant his fields, but near the time of the feast his friends may assist him in hunting, fishing, and preserving meat, while the women of the house assist his wife in making great quantities of drink to be stored in large earthen jars.

The man must also undergo a fast, or rather submit to taboos. He paints his body with black lines, lives alone, and shows his bravery by going without weapons. He must not kill game with a spear, or eat the flesh of certain animals. He confines himself almost entirely to fruits, vegetables, and fish caught in the net. When the time for the feast arrives, the head-man takes charge. When the dance is ready to begin, the hero, carrying the tsantsa on the top of a staff, comes through the house, and presents it to the Master of Ceremonies, who dips the head first into a decoction of



Chanchas or shrunken human heads, prepared by the Jivaro Indians. (About 1/4.)



tobacco, then in chicha, and again in clear water. He afterwards pours a little of each of these beverages into the mouth of the hero, who is seated on a low stool. This ceremony ends the fast for the hero, and frees him from further obligations. The tobacco juice he has taken serves as a violent emetic, but he soon recovers, goes to the river for a bath, and returns to take part in the dance. The Master of Ceremonies carries the head towards the dancers, falls on his knees many times, and ends by making an address complimentary to the courage of the hero, in which he says, "Brave Jivaro, you have avenged an injury." He then sets up the staff, with the head on it, in the dance ground; and the men, with the hero's wife, clasp hands and dance around the head, hurling ridicule and derisive epithets at it, as they advance and retreat. At the same time the other women dance in a great circle on the outside of the men.

The dance at the feast of the head is the only opportunity that a woman ever has to dance with the men. It is her greatest honor. After this dance is over, the hero takes the head and hangs it on the principal pillar of the house, where it remains indefinitely. It may eventually be thrown into the river or disposed of at will. In some tribes it is kept and worn on anniversary occasions over the bird-bone back ornament. This ends the ceremonies connected with the head, but the dance continues day and night until the supplies are exhausted.

At midnight on the last day of the dance, a large number of young peccaries, which have been kept fat for the occasion, are brought out, killed by the Master of Ceremonies, and divided among the guests to furnish food for their journey home. This signifies the end of the dance, and is the farewell salutation. Preparations are now made for the departure, and then all join in a final dance which ends at daybreak. They have been eating, drinking, and dancing for days, and all are so tired that they soon camp and take a long sleep.

When the enemy is killed, his head is cut off with a bamboo knife, and carried home where it is hung up for three or four days until decomposition begins. An incision is made at the edge of the hair and carried over the top of the head to the back of the neck, and the skull is removed. The skin is cleaned of flesh, and boiled in an infusion of herbs containing astringents and preserva-

tives. The skin is then sewn up, and shrunken by putting hot sand and hot stones inside. As the skin shrinks it is manipulated to keep it in the desired form. Finally the head is greased and smoked for a long time over a fire made of roots of a certain palm tree. To keep the lips in position while the skin is drying, three small chonta palm sticks are thrust through them from below, and cotton strings woven in and out over the lips. These sticks are replaced with cotton cord when the head is completely cured; a transverse cord is attached to the three suspended cords, and hanging from it there are usually several single cords about fifteen inches long, decorated with feathers or beetle wings. These cords are not records, or quipus, but are used for ornamental purposes only. The ears are perforated, and have various decorations of feathers, beads, and beetle wings suspended.

When the skin is sewn up, a short stick is placed inside, attached to a string through a hole in the top of the head. This is used for suspension of the head over the ornament of bird bones, when it is worn. The head is reduced to about one-eighth its normal size as is shown in the photograph (plate 20), and is very dark brown in color on account of the smoke. It has been said that these heads resemble the originals to such an extent that they may be recognized. A woman is said to have recognized the head of her son, but in all such cases of recognition the fact is known that the head has been taken, and that it is kept in a certain house, so it would be very easy to identify it. There is so little resemblance to the original head that any one seeing a head for the first time is likely to doubt the story of its origin.

Some tribes preserve the heads of their friends as well as those of their enemies, but women's heads are never preserved.

Every boy is trained to be a warrior. He learns the manufacture and use of weapons, and the taking of the head. He kills a sloth, reduces and preserves its head in the same way that the warriors preserve the heads of their slain enemies.

For protection against the raids of their enemies they make sharp points of chonta palm and set them in the ground about the fields, so as to impale the enemy as he approaches. They also dig pitfalls in the trails, plant lances below, and cover the pit with leaves and bark. These pits are usually dug near the place where a log crosses the trail.

**Dances.** In ordinary dances, the men and women dance around a circle, not together but at the same time, all singing with a flute accompaniment. There is a special dance which the men dance in pairs. Each is armed with a lance, each in turn makes a short address in which he glorifies himself, then dances in front of the others with his lance ready to strike, and ends by making a feint at his opponent; the others then go through the same performance. In the love dance, a man dances in a circle, blowing a flute, while a woman follows him about.

The drum is never used to furnish music for the dance, but only for purposes of communication. It is made of a log, five feet long

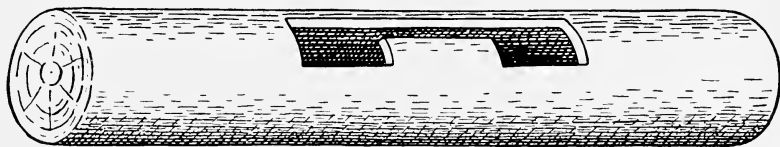


FIGURE 15

Jivaro Indian drum, five feet long and about one foot in diameter, made by burning out the interior of a log

and one foot in diameter, with a hole burned out in the middle, leaving a lip which gives only a single tone (figure 15).

**Myths.** *The Creation.* They have an interesting story of the creation of man. All animals originally had the understanding of men; animals, birds, and reptiles all used the same language, talked together, and understood each other. A great serpent lived in a lake, and killed many of the animals and birds when they came to the lake to drink or to bathe. So many of them were killed that they held a consultation to determine what might be done to dispose of the serpent. They captured the serpent by draining the lake, and killed him. Then they held a great feast at which they drank much, and men danced with the widows of those who had been killed in the conflict with the serpent. Until this time all the animals used one language, talked, and acted like men, but now each group of animals and birds went away from this feast speaking its own language. Some birds continued as men, and some of the monkeys as women; so today at their dances, the men sing, "histi, histi, histi," and the women sing, "oa, oa, oa," in imitation of the bird and the monkey.

*The Flood.* They have a myth accounting for the destruction of the world by water. A great feast was to be held, and two boys were sent away into the forest to get game. They made a camp under a tree, and went out to hunt. They secured much game, dressed it, and hung it up at the camp. The second day when they returned heavily laden with game, they were surprised to find that their first day's catch had been stolen. When they returned on the third day, they again found the meat had been stolen. On the next day, one remained in hiding to discover the thief. He found it was a great snake that lived in the hollow of the tree under which they had camped. To destroy the snake they built a fire in the tree, and the snake fell into the fire. The boys were hungry, and one of them ate some of the roasted flesh of the snake. He soon became thirsty, drank all of the water they had at the camp, then went to the spring, and from there to the lake. He was soon transformed into a frog, next into a lizard, and finally into a snake, which began to grow very rapidly. His brother was frightened, and tried to pull him out of the water, but the lake began to overflow. The snake then told his brother that the lake would continue to grow until the whole world would be covered, and that the people would perish unless he returned and told them to make their escape.

He told his brother to put a calabash in his pocket, to go on top of the highest mountain, and when the water came, to climb the highest palm tree. The brother returned, and told his people what had happened, but they refused to believe him, accusing him of destroying his brother; so he fled to the top of the mountain, and when the water came, climbed the palm tree. After many days the water began to subside, and he came down to the ground. From the top of the mountain he could see the vultures eating the dead people in the valley, so he went back to the lake where he found his brother, and carried him away in his calabash.

*Origin of the Sun and Moon.* The sun and the moon, in the beginning, were two Jivaro men living on the earth in the same house, with a woman called Ahora. They quarreled together about the woman, and the moon said he did not like her anyway, and in his anger started to climb up a vine to the sky. The sun obscured himself for a time, and the woman cried, "Why are you leaving me here alone, I am going to the sky also," and started to climb up



after the moon. She carried with her a basket of potter's clay. When she was near the sky, the moon saw her, and called, "Why do you follow me?" Before she could reply, he cut the vine and she, with her basket, fell to the earth. The clay grew, and the women today say that the clay from which they make their pots came from the soul of Ahora.

The sun went up to the sky, seeking the woman. The moon, fearing the sun, fled, running on the mountain tops so that the sun was unable to overtake him, and they have never been reconciled: thus the sun is always seen by day, and the moon by night. The sun and the moon were not able to live in harmony with one woman; they were always jealous of each other and quarreling about her, so today the Jivaro are jealous, and fight for their women. Ahora is now a bird and at every new moon she can be heard to cry, "My husband, my husband, why have you abandoned me?"

*Origin of the Stars.* A jaguar married a Jivaro woman, and asked her to pick the insects from his head. She did so, and ate the insects, as is their custom, but soon became nauseated. This made the jaguar angry, and he asked, "Why are you nauseated with your husband?" He at once ate her. As he was eating her, two eggs fell from his mouth; his mother, standing by, gathered up the eggs, and put them away in cotton in a small pot. They hatched finally, and were two Jivaro boys. They were afraid of jaguars, so they planned to kill them all, but one escaped, so the boys decided to go to the sky where they would be safe.

They made two bows, and many arrows. The small boy shot at the sky first, but his arrow did not reach the clouds. The first arrow the larger boy shot, pierced the sky, the second hit the end of the first, and the third the end of the second; and so the line of arrows finally reached down to the earth. The boys climbed up the line of arrows to the sky, and became the first bright stars. The line remained for a long time, and the people from the earth and the sky went up and down. It was in this way that the Jivaro learned how the stars originated. At last the moon cut down the arrow passage, and left the stars up in the sky. (The second part of this story seems to be borrowed.)

**Vocabulary.** While Sr. Muniz knew enough of the Jivaro language to get on with the people whom he had in his employ, his

knowledge was not sufficiently exact to be of much scientific value. He had, however, made a very good vocabulary which is here supplied for comparative study in the future.

## THE FAMILY

People	sagra	Father	aparu
Man	aicmango, kapito	Mother	nukuru
Woman	nua	Brother	yatsuru, yatsutci, yetci
Wife	ċiohiri	Sister	umai, umaru
Grandfather	apatceru	Servant	kunarun
Grandmother	mukucuru		

## PARTS OF THE BODY

Body	ayeci	Shoulder	tankwero
Flesh	namanki	Back	yakai
Head	muka	Rib	pali
Head, shrunken	tsansa	Abdomen	huahi, ambug
Hair	indaci	Buttock	sumu
Face	yapi, yapiro	Arm	kunato, kundo
Chin	hankwi	Right hand	uniur'ra
Beard	hankwe, suso	Left hand	wina
Bearded man	susurintiño	Finger	wēhi
Eye	ha, hi	Stomach	ambuhi
Eyes	ĳmñi	Soul	ma'ambi, nusi
Mouth	kwenó, weno	Joint	nantiyi
Tooth	nai		

## ANIMALS

Anaconda	yanunga	Fly, large	antci
Ant	whēta	Hawk	pinteo
Armadillo	cucingi	Hen	ataci
Armadillo, large	sima	Heron	imia, kau
Bear	tcagua	Hog	kangai
Bee	tcini	Hornet	eti
Bee, honey	nukutce	Lizard	camba
Bee, yellow	micki	Louse	yarangwi
Bee, savage	sikati	Macaw	apatei
Bird	tcingue, picko	Macaw, yellow	yambono
Cat	mici, miciko	Monkey	yakuma
Cattle	hapa	Mosquito	ukumbē, ai'titi
Deer	wagra	Partridge	wangwica
Dog	yawaru	Parrot	tuici
Duck	undura	Parrot, green	kanwi
Fish	namaka, kanka	Pig	kuga

Puma	hapa yahua	Tarantula	pandakwi
Rabbit	sauwa	Tortoise	tearapa
Rooster	ayumba	Trompetero	teywa
Snake, black	napi makantei	Turkey	awatca
Snake, water	nikats	Turtledove	ciemba
Spider	kuntci	Wasp, yellow	hihuhu
Squirrel	kunamba	Wasp, black	angaini
Tapir	pana	Woodpecker	katacoma

PLANTS

Bean	mika	Pine	tcua
Camote	impi	Plantain	pandama
Caucho	pinta	Pumpkin	yuhui
Cane	wayi	Squash	ungucpi
Cane, wild	zapapa	Star apple	yasu
Cedar	tcimbui	Sweet potato	impiyumitak
Corn	ca	Thorn	sapa
Flower	sis	Thicket	suata
Forest	ikiama	Tobacco	sango
Gourd	sapaya	Tree	kambua
Latex, rubber	turahi	Tree, copal	kunki teirikipo
Leaf	nuka	Tree, lanco	kakita, waruma
Onion	sipui	Woods	satca
Palm, chonta	piaio	Yucca	mama
Pepper	himia		

NUMERALS

1	cikitiki	7	himira'iwiki'iraku
2	himira	8	mññendu'iwiki'iraku
3	mññendu	9	ainduki'iwiki'iraku
4	ainduki	10	mai'iwiki'amuku
5	wina'amu	20	huihi iwiki amuku
6	wina'iwiki'iraku		

VERBS

Abandon	ahapatiño	Appetize	yayatisatiño
Able	nikupasitiño	Augment	pombartiño
Accelerate	huomakatiño	Arrive	hiatiño
Accompany	ayatiño	Ascertain	canuate
Ache	nahamatiño	Assist	awaratiño
Across	ikentakatiño	Awaken	nandaiktiño
Address	wahastiño	Bandage	hingwiata
Advance	imahata	Baptize	imitiratiño
Advise	atserkatiño	Bathe	maitiño
Afraid	icamatiño	Bar	ustukeratiño

Bark	siimatiño, tapaikiño	Conquer	nauratiño
Be	awai, puhustiño	Constrain	imiteratiño
Beat	awatino	Construct	pi'ikmartiño
Beg	surucuo	Contain	pi'iktiño
Behead	supiktiño	Continue	aiyem satiño
Behold	istiño	Converse	ahusatiño
Believe	nikartiño	Cook	inyarkatiño
Bid	unsuktiño	Corrupt	kanatiño
Blister	nuwehe	Cover	maingatiño
Blow	iyutiño	Covet	wareruntiño
Blow, nose	cikimartiño	Create	nahantiño
Boil	kunktiño	Crop	yukiño
Bore	yuyuatiño	Crouch	akaiktiño
Bore, horn	ihirvitiño	Crowd	ninatiño
Bore, wood	inyuratiño	Cry	haitiño
Braid	isemata	Cure	sartiño
Brave	kaherkatiño	Cut	sispiktiño
Bring	itatiño	Cut down	awingatiño
Bring wood	hirituatiño	Cut hair	awartiño
Build	ukurtiño	Cut up	akartiño
Build, house	yëamtiño	Dance	hansihasinatiño
Burn	ikimaktiño	Deceive	anangatiño
Buy	sumaktiño	Desert	asatiño
Carry	ayatiño	Desist	aikatiyasiño
Cast	ahapatiño	Die	hakatiño
Catch	icikta	Dig	faustiño
Catch fish	kwinutino a'atiño	Dig out canoe	awatiño
Catch up	amayanta	Dine	itsiktiño
Change	yapahiatino	Discharge	ipiatino
Check	nimakatiño	Disembark	akakatiño
Choke	kahimaratino	Divide	akangatiño
Chop	aentsuquatiño awatiño	Do	nahantiño
Circle	yetseratiño	Dog	yahu'aru
Clear	mastaë	Donate	suritiño
Climb	kakeratiño	Double	apihikutino
Clothe	nambiktiño	Dress, an animal	akaratiño
Come	winitiño	Drink	wartiño, uwartiño, umartiño
Come here	winita	Drop	huhisikatiño
I come	winahe, wite	Eat	yurumatiño
You come	winita, wita	Elevate	acatwa
He comes	winima	Embark	hakiertiño
He will come	winitiuu	Encounter	inguktiño
They come	wintiño	Entangle	hukamatiño
Compress	citatiño	Examine	umbuartiño
Conceal	inhuktiño	Exceed	nangamastiño
Conclude	amatiño	Execute	umiktiño
Conduct	iakustiño		

Extinguish	ikinatiño	Impede	nukurktiño
Fail	partño	Intercept	utariatño
Fan	awahingtiño	Instruct	nuimiteratiño
Fast	igeramaktiño	Intermeddle	pakikiño
Fear	icamamatiño	Invite	ipiatño
Feast	iciektiño	Join	huktiño
Ferment	misatiño	Jump	sikingtiño
Feed	uhundatiño	Kill	matiño
Fell	atsongatiño	Kill, flies	mandurtatiño
Fight	maakatiño	Kiss	apoktiño, apatiño
Fill	piiktiño	Kneel	aiakicatiño
Finish	amuktiño	Knot	awhēmata
Fish	ahundakatiño	Know	wenikatiño, nikartiño
Fit	whaingtiño	Lead	ikiestiño
Follow	mayamagatiño	Leak	ukartiño
Forget	kahinamakatiño	Learn	nuimiteratiño
Fling	hapatiño	Leave	hukitiño
Fly	nanamatiño	Lessen	nakuiktiño
Freeze	mitciptiño	Lie	wūtaratiño
Full	nayentumatiño	Light	ikiñuktiño
Gargle	kinktiño	Light, candle	yiikaimaktiño
Give	susatiño	Like	istiño
Give birth	enyeng ganusta	Load	aensuka
Go	witiño	Lodge	atuktiño
Go out	wiektiño	Look for	juktiño
I go	witi, wihe	Loose	hatiatiño
You go	wita	Love	aniata
We go	witi'imatin	Make camp	yapartiño
Grind	pa'atamastiño	Make candle	aka'atiño
Grow	sakartiño	Make canoe	pukmartiño
Grow plantains	sapastiño	Make drunk	maniktiño
Guard	inguekitiño	Make load	irumartiño
Hang	cukarustiño	Make rope	tcapiktiño
Harvest	iwitiño	Make time	uritiño
Have	amatiño	Make trail	hindamatiño
Hear	anduktiño	Marry	turutatiño, nuatakatiño
Heat, sun	itsiroderatiño	Measure	yagartiño
Help	yenguitiño	Melt	menartiño
Hide	ukmatiño	Mix	surimatiño
Hinder	kaningmaktiño	Mortify	tambiratmarta
Hit	atiño	Murder	naruma
Hope	wahastiño	Nourish	ayuratiño
House	yea	Observe	imastiño
Hunt	funakatiño	Obstruct	arangtiño
Hurry	meteke	Obtain	atciktiño
Hunt	misirtiño	Oppose	atuktiño
Injure	enuktiño	Overflow	wandakatiño

Overtake	kenmaktiño	Sew	apaktiño
Owner	ataciertiño	Sharpen	aksakata
Paddle	wiandakatiño	Ship	ehēkeratiño
Pain	wakemeratiño	Shoot	trapitci
Pardoned	sakaiamatiño	Shorten	aksakatiño
Part	akangatiño	Shrink, head	teuiritiño
Pass	nangamastiño	Singe, scorch	mingartiño
Pay	akiktiño	Sit	puhustiño
Place	wasimayatiño	Sit, bird on tree	patamastiño, ikitatiño
Play	antengtiño	Sleep	kanartiño
Play, drum	tunduyatiño	Slip	inartiño
Poultice	kankartiño	Smoke	mukunatiño
Precipitate	mitsangatiño	Soften	minērtiño
Punish	asutiatiño	Sow	spikicutiño
Put out	ikiepartiño	Speak	tcitcastiño
Quench	kinuktiño	Spin, cotton	anungtiño
Question	inindarustiño	Spy	nakaktiño
Quiet	inesatiño	Stand	wahastiño
Quarrel	maakatiño	Stick	acingate
Rain	yutuktiño	Stir	anankirtiño
Reach	hiatiño	Stoop	itiyurcama
Recuperate	sa'aritiño	Strangle	kinktiño
Recover	tcimiartiño	Strike	awatiño
Reduce	pinuartiño	Suck	mukunatiño
Rest	yamaratiño	Subdue	nupukitiño
Repay	awangatiño	Subside	wakinatiño
Full	ihemeratiño	Suspend	awaktanitiño
Return	wakitatiño	Swim	ukuaktiño
Restore	ayendatiño	Talk	tcitcastiño
Rise, river	nupengaratiño	Teach	nikaperatiño
Roast	uwatiño	Thresh	akartiño
Roast, in leaves	yankunatiño	Throw	ahapatiño
Rob	kasamakatiño	Tie	etsemdata
Roil	yapimakatiño	Tighten	taingwegatiño
Roll up	napictiño	Toast	nuiktiño
Roost	aiyamatiño, awamsatiño	Track	yengatiño
Rub	yakartiño	Trade	takuktcamgatiño
Say	timatiño	Travel	wakastiño
Scatter	spikicutiño	Trust	apuhukitiño
Scramble	wakatiño	Twine	huorta
Secure	aenderatiño	Unable	kuhendakatiño
See	istino, ista	Unchaste	takaptiño
Sell	suruktiño	Understand	ananktiño
Seek	wenekatiño	Unloosen	akupkatiño
Send, convey	aumatiño	Unload	takurtita
Serve	aismaktiño	Uproot	aentsuratiño
Settle	pakatiño	Untwist	kumgatiño

Untie	hētiatiño	Weed	takaitiño
Visit	īstiño	Wind	kendaiertiño
Wash	nihertiño	Wild	yupieratiño
Watch	itikimartiño	Wish	aniatiño
Want	tartiño	Work	takastiño
Weave	nihingate	Write	artiño

ADDITIONAL WORDS

Above	arakani	Box	urukta
Account	cuaka	Breathe	ac'ngata
Achote, plant	ipiako	Brevity	huomuk
Acorn	atcuinama	Bridge	tcaka
Active	asumbi	Brief	kuranta
Adam's apple	piuwa	Broad	whangarama
Afternoon	kiawi	Brood	utciri
Again	ataki	Brook	nananda
Aged	acanda	Broom	hapika
Air	nasi	Broth	kando
Alcohol	coaki, kaii	Bundle	hintcazon
Alone	ningue	Call, <i>n.</i>	kikame
Already	wingahi	Candle	koapartiño
All	tuki	Candle	yi
All right	maki, makati, paiayo, ya'atsu	Canoe	kanu
Ancient	tinwiki	Care	titu
Appetizing	yayatiño	Cataract	mutci
Aside	arandatci	Certain	turanwi, nikasi
Away	aranda	Chacara	aha
Axehead	yutca'ayineri	Chance	amakēi
Bad	kumaro	Charcoal	kayi, akata, kahimakai
Bag	cigra	Chicha	mihanantci, mahentci
Ball	mari, mara	Chip	nakacu
Balsa	papanga	Clever	yatciteranum
Basket	tcankina	Close	mai
Beautiful	penkera	Cloth	puč
Because	uruka	Coal	kaigami, kaiiki
Bed	pika, piaka	Cold	kutuki, sitsika
Bed, stream	kuyuama	Coffin	kanunma
Before	yaou	Complete	pēikama
Behind	atu	Contented	cire
Below	amara, nungatci	Copal light	kunkipuari
Bitter	yapa	Cornfield	naitcaca
Black	mukusa	Cornstalk	caski
Blue	lara	Cotton	anitci
Board	hapata	Cover for pot	amanekta
Boiled	knukama	Crude	inēa
Bow	kicimago	Cry	hax

Current	tcitciwi	Fine thread	sapsati
Custom	nuki	Fine	cerma
Dark	kerama	Fire	hi
Darkness	kaci'ikihi	Firewood	kacua
Dart	kandac	First month	huotciti
Day	sawanda, sawe	Fishhook	sau
Day before yesterday	anuyaou	Flexible	kuciterama
Day after tomorrow	nukacini	Flour	nariña
Dead	hakame	Flute	pingue
Deaf	kuiciri	Food	yuruna
Deep	hiercta	Foolish	upa
Direct	tulupin	Form	kutanga
Dislike	netsa	For this	asa
Disregard	yahasama	Forward	wikehi
Distant	tihercatayerta	Fresh	mitci
Door	urëta	Fried	yuti, yurangue
Doubt	tumaci	Friend	amigro
Drop	rum	Friendly	nikasa
Dry	karma	From whom	yana
Dry meat	narnama, puka	Front	nihëyi
Dumb	ñiirri	Full	nukupwi
Dung	suata	Full moon	nantuwata'apakwi
Dye	tcengarpi	Garment	awangwema
Eager	hitcitamai	Generous	isaramus
Early	taciki	Gold	kuri
Easy	ciri	Gone	wetci
Egg	nuhinda	Good	penkwera, ayo
Embrace	mineksate	Good day	ma'aki puhuma
Empty	muguida	Good time	isita, isata
Evening	cuara	Gratis	yanga, andera
Entire	aci	Grove	ikiama
Evil	tuna, tawi	Growth	sakarta
Far	koro	Grave	matcitusu
Fanner	awahuku	Gum	karia
Farmhouse	kundino, insawa	Gun	akaro
Farther	aranda	Handkerchief	papu
Fat	apo	Happening	whikahe
Fear	icamama	Happy	cira
Feast	manbun	Hard	kakarama
Feather	uri	He	ni
Feeble	watsarama	Here	yasa
Fermented	misawi	Head of palm	sambu, sambia
Few	icitiku	Heavy	kamburama
Fiber	tcambira	Here	pai, yasa
Fierce	yupairama	Hide	nuapi
Fierce, wild	kaheno	High	yuki
Fight	manama	Hill	nainda



Hillside	nainda	Money	teankitu
His	amwi	Moon	nantu
Honey	micki	Moonlight	isetatatwi
Hot	suitsuit, swariti	Month	mantu
House	hēa, yēa	More	knatci
How much	uruntuna	Most	ahui
Hunger	irka, suka	Mould	umi
Hungry	sukumama	My	wiña
I	wi	Much	untsure
Idle	naki	Mud	sakusa
Idiotic	uguci	Machete	sa'api
Ill	hama, hawi	Many	irunume
Image	ēirie	Meal	ihanikinga
Impossible	itiurtcati	Mean	citama
Incision	miserma	Mercy	sakardi
Inside	inita	Naked	misu, teanambi
Insufficient	nukuptcu	Name	nari
Insomnia	ahunerta	Narrow	pana
Invaluable	añuañuca	Narrows	serētcī
Jet	sasa	Near	arandatci, tipu
Jivaro	cuaru	Net	nika
Juice	yumiri	New	yamai
Lack	yayatsa	Night	kaci
Lance	nanki	Nightfall	kaiitci
Lard	kunduta	No	sa
Large	unda	None	atsuma
Late	uruma	Not	isa, atsuma
Lean	watsarama	Now	yamē
Lean to	hea'apakta	Oil	asuitē
Lemon	yumungo	Other	tcikitci
Lie	wi'ita	Outside	aranda
Light	hi	Over	yukinukinama
Light, to make	pandahi	Overhead	araka
Lighter	sata	Pain	nahamawa
Lightly	takapta	Pair	ŷhi
Little	utciitci	Past	kŷhini
Load, on back	aimakamatikwaskwa	Path	pisarta
Long	kuna	People	aentzu
Long ago	nitek	Pepper	anaibe
Long time	tconta	Pitch	sikata
Law	kuyuama	Pity	kuēmŷl
Lumber	numi	Plain	paka
Lunatic	tumbi	Playa	kanusa
Midday	itsatutapiri	Pocket	wambatci
Middle	akangata	Poison	siasa
Milk	muntzu	Poison, fish	timo
Mirror	espik	Pole	numi

Poor	misupahi	Side, other	amaini
Pot, chicha	muētsa	Side, this	huine
Pot, cooking	yertci	Silver	kwita
Pot, water	itcingana	Simple	kuntcikuno
Preparation	kokai	Simpleton	satca
Purse	pihantciri	Singular	iekitciki
Pshaw	ma'a	Slide	mitsangama
Quickly	kuranda	Slowly	yitamara
Quiet	titu	Smallpox	muro
Quiver	tcipēti	Smell	naherstiño
Rainbow	kundaiika	So	kēwi
Readily	acitcimbahi	Soft	miña
Ready	urukana	Sold	wankani
Rear	insakahi	Solid	katsurama
Red	kapaka	Sorcerer	wicino
Reed	pa'ata	Soup	tumbi
Return	tatastahi	Source	pukumi
Remedy	sunka	Spear	ihiyuta
Returned	wakitakiapa	Spider web	ango angomari
Right	tutupine	Spirit, evil	sumai, cuentci pasuna
Ring	takasaipa	Spirit, good	uisa
Risen	mihungahi	Spirits	mahmtcikarēana
River	entsa	Star	yaya
Road	yinda	Steam	mayē
Robber	kasa	Sterile	ka'a
Robust	undaiyeci	Strange	ma
Roof	kombanaka	Storm	nasensayiyatawi
Room	piēkteuaci	Street	yinda
Round	kaner	Strong	kakarama
Rubber	farara	Sufficiently	nukupwi
Sad	mayahi	Sufficient	makiti
Salt	wi, katci	Sullen	panda
Same	tuki, au	Summit	nukurka
Sands	naikimi	Subdued	nupuitkam
Sap	yumiri	Sun	etsa
Sash	sa'aki	Sunset	etsanungahasēbi
Saw	murra	Sunset	itsa pukundahi
Scanty	sutaratci	Supply	ahui
Sea	nēri	Sweet	yumiña
Salt	yahu	Thankful	yumisatinu
Separate	miswa	Thanks	makiti
Shirt	puci	Thanksgiving	ikiauntumkataē
Short	tcuwatsiki	That	nu
Shortly	sutara	Then	nuyi, nu
Short time	nuiki	There	nuim, atu
Show	inyukturitiño	Thin	serritce
Sick	tumaro ha'ahi	Thirst	kita

Thirsty	titukapuhama	Water	yumē
This	asa, asau, hunuasa	Water, boiling	nuhukmakata
Thou	amwi	Water, in pot	uwaraē
Thus	nutcuaci	Warm	swera
Time	nuike	Wax	nugi, saka
Today	yamai	Weary	pimbikma
Together	apalakama	Weigh	kīñawi
Together, go	ihe, wiritē	Well	ya'atsi, ya'atsin
Together, two	apatikama	Wet	tcupikama
Tomorrow	kacini	What	kurakangui
Twilight	sawarta	What	wari
Underneath	waptaka	What, animal	urukahi
Unknowable	nikatcii	What, thing	warimba
Unknown	tca	When	urutai
Unmarried	natsa	Where	tui, tuin
Until then	weawikatahi	Wherefore	itiurkatiniki
Unwilling	nakimagē	Whirlpool	winki
Upon, hill	murra	Whither	tuimba
Vacant, house	sa'āki	White	puhu
Vanilla	sikuta	White, feather	sui
Very	ti	Who	ya, yuna
Very well	ayo	Whole	sinsēka
Vexed	kaherkama	Wings	nanēpwē
Village	hea aparama	With	yai
Vine	ka'api, naiku, teresa, harango	Wood	hi
Vine, fish poison	yokēi	Wornout	sambayaska
Vinegar	kaciki	Yes	hē, hētē
Walk	wikasta	Yesterday	anu, yau
Wall	kawito	You	atuma
Wasp	hihuhu	Your	amiño

## WITOTAN STOCK

**Distribution.** The largest and most important of the tribes of the Putumayo River region is the Witoto (Huitote, Ouitote, Uitote). It occupies the territory between the Putumayo and Caqueta or Yapura Rivers on the north, and the Napo River on the south. The population of the region is fifteen to twenty thousand, made up of the following sub-tribes:

Emuirise	Kabduya	Monunisaya	Sigayo
Gella	Komeyone	Nongoni	Spuna
Haiyofu	Laboyano	Ouokaise	Uteerua
Huraya	Maynane	Sebua	Yabuyano

My authorities, from whom the following information was obtained, were Sr. Plinio Torres, who had used a band of Witoto for

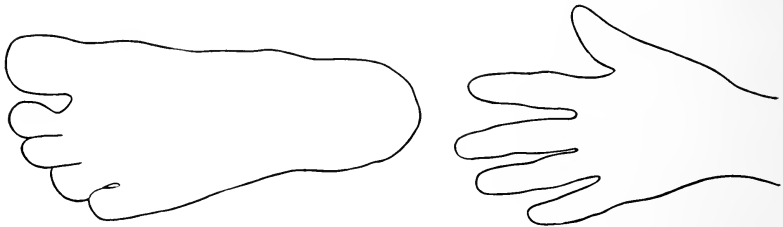


FIGURE 16  
Outlines of hand and foot of Witoto Indian

a number of years in gathering rubber along the Putumayo and Madre de Dios Rivers; and the best possible authority, Jagi Huari, a Peruvian, who when six years of age had been left alone with the tribe for six years, in order that he might learn the language, and then serve as an interpreter when these Indians were taken over by Sr. Torres. He thus learned the language and customs of the Indians, and has continued to live with them for the past fourteen years.

On account of some disagreement with other rubber gatherers, Torres left the Putumayo region, with his Indians, and traveled

more than a thousand miles to the junction of the Amigo and Madre de Dios Rivers, where we found him clearing land and building a house. Several of his Indians died after reaching the Madre de Dios on account of fevers and dysentery contracted on the journey.

**Organization.** The Witoto Indians have a very close political organization for the sub-tribes, but there is no chief over all of the tribes. They live in enormous communal houses, grouped together about a great plaza. Each village has a chief, *ijama*, and two or more sub-chiefs, one for each of the large houses. The offices of chief and sub-chief are inherited by the eldest son. The duties of the sub-chiefs are to assist the chief, and to act in his stead when he is disabled or away from home. If the chief dies leaving a young son, his brother acts as chief until the son is about eighteen years of age. If a chief has no son, his brother becomes the chief.

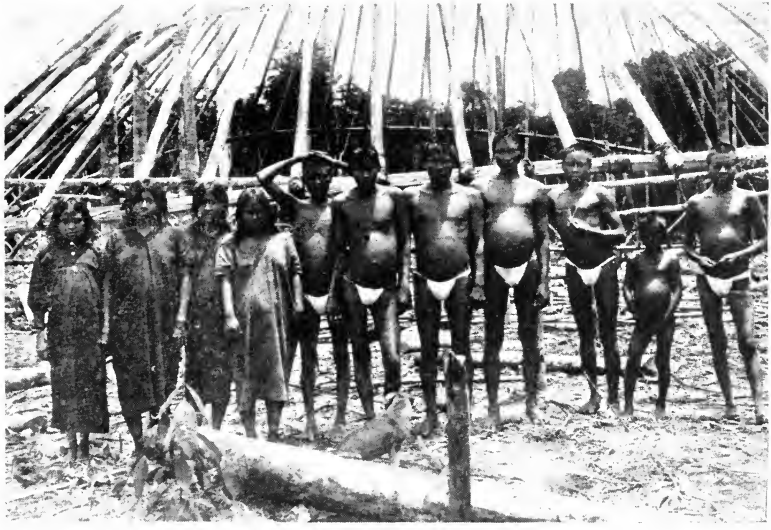
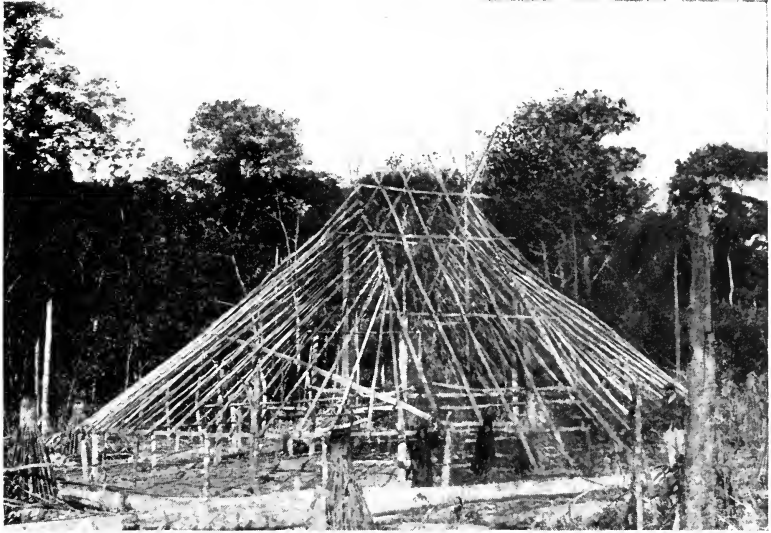
The chief has absolute power over the lives and property of his people; however, if the chief is unjust or exercises his authority too freely his people may move away, and leave him behind. The chief has full power in time of war, but for ordinary occasions he calls for volunteers. The chiefs may have more than one wife. When one chief visits another he takes tobacco and coca along with him, as a gift, while his wives take choice fruits and meats for the host's wives. His host invites him into his house, and offers him tobacco and coca, and when he departs the chief presents him with tobacco and coca, or a tiger tooth necklace.

**Houses.** The large communal houses may have as many as a hundred apartments, and are capable of accommodating as many families. The center of the house is used for a meeting place and for dances. The houses are kept dark on account of flies. The roof, made of the leaves of vegetable ivory palm (*Phytelephas macrocarpa*), reaches to the ground. There is no smoke-hole or windows, and only one folding door made of leaves, which is kept closed. Each family has a very small hanging door of leaves. The large apartment opposite the entrance door is assigned to the chief. The house, plate 21, was being constructed for the accommodation of Torres' group, so that it was not as large as the ordinary Witoto house. It was built, as the number of outside posts would indicate, to accommodate twenty families. The house was sixty feet long, forty-five feet wide, and thirty feet high. It will be seen

from the framework that there are no central posts supporting the roof. This allows a large open space of floor in the center. The whole inside of the house is left open; the apartments are indicated only by the hammock posts, and the small individual fires. They make fire in the ordinary way, by twirling a stick between the palms of the hands, and also by striking fire from two stones. They have no traditions about the origin of fire.

**Food Supply.** The Witoto are primarily an agricultural people. Each family has its own field in which they cultivate cassava, plantains, potatoes, pineapples, and coca. In making the field, the men cut the trees with stone axes, and the women burn the brush, plant, and cultivate the vegetables. They add fish and game to their food supply, but prefer fish to game, probably because there is less of it. They hunt together in common, and bring the catch to the chief, who distributes it equally among the families.

They capture peccaries, deer, and tapirs in a great net, six feet high and a thousand or fifteen hundred feet long, which is stretched among the trees in a suitable place in the forest. They catch the fish with spears, hooks, and nets, but for the most part depend upon poisoning the pools with the crushed leaves and roots of the babasco (*Jacquinia armillaris*). The poison is carried to the pools in baskets, which are dipped frequently into the water, and soon the dead fish are seen floating on the surface. A very effective hook is made by tying the spine of *Astrocaryum* to a stick, and baiting it with a worm. The blowgun, obiyaka, eight or ten feet in length, is made of two pieces of chonta palm (*Bactris ciliata*), grooved, polished, wrapped with a tough strip of the bark of huimbaquiro (*Bombax* or *Jacitara*), and coated with a resinous gum (*Vismia guianensis*). The arrows used with blowguns are made of chonta or patawa palm (*Oenocarpus patawa*) with a wisp of silk-cotton (*Bombax*), tipped with poison made from the extract of a tree called oipui, or made of ramu (*Strychnos castelmoeana*) and pani (*Cocculus toxiciferus*). The arrow points are cut in the making, so that they will easily break off in the wound. In hunting, a lance, moruko, is also used with poisoned tip. These lances are made of the leaf stalk of cane with chonta palm poisoned points. Eight or ten of these lances are carried in a bamboo case, the tips resting in curari poison. The spears are of three types:



Witoto Indian group, and house in process of construction





barbed, for killing the tapir; round, for use in warfare; and with a point of bamboo, for killing fish.

The women make a very refreshing drink, called hugabi, from the fruit of the kenaku palm, mixed with cassava, but they have no intoxicating drinks. They eat regularly, only twice a day; breakfast, moneñena, in the morning at daybreak, and supper, nawita, in the evening at about six o'clock or sundown. Through the day they chew the leaves of the coca plant (*Erythroxylon coca*), but take no other food. The leaves of the coca are toasted, pulverized, and mixed with the ashes of burnt leaves of another plant.

**Jaliko, the Feast of the Pole.** Each year at the beginning of the season for clearing and planting the fields, they cut down a large tree, and carry a section, three feet or more in diameter and fifty to seventy-five feet in length, into the house of the chief. The log is so heavy that it is always necessary for them to call upon other villages for assistance. While the men are clearing and planting the fields, the chief, with the aid of the sub-chiefs, spends his time in carving the log. The chief carves on one end the bust of a woman with her hands crossed on her breast. The sub-chiefs hew off the top of the log for a dancing platform, and paint on each side a great snake, the anaconda, in three colors: red, yellow, and black. At the end of eight months, when the first fruits are ripe, a great feast, called Jaliko, the feast of the pole, is given.

When the time arrives, the chief appoints six men to collect the food and drink for the feast. Two men wear white bark cushmas painted in front and back with jaguars; two wear cushmas painted with poles and branches; and two wear cushmas painted with birds. All of the men wear bark masks with only their eyes visible. Early in the afternoon of the day of the feast, these six men go armed to the houses of the sub-chiefs. The two representing the jaguars carry long poles with hooks on the ends, and proceed to tear off the roof of the house; the two men painted with poles and branches carry stone hatchets, and begin to cut down the posts of the house; and the two men painted with birds go into the fields, and begin to destroy them. In order to prevent this wholesale destruction of the houses and fields, the families hasten to give the men a great abundance of food of all kinds: fruit, cassava bread, meat, fish, and nuts, which they carry to the chief's house

where the dance and feast are to be held. In the evening all the village people gather at the chief's house for the feast and dance, which lasts all night and until late in the afternoon of the next day. The women dance on the ground, while the men dance on the top of the log. Each man supports himself with a pole, which he holds upright in front of him with both hands, facing the women. One man leads the singing for the dance, while the others join in at the chorus. When the leader is tired out, another takes his place. The burden of the song is in adoration of the sun, moon, plants, fruits, and animals. The rhythm of the dance is accentuated by the sound of rattles, made of nuts, worn by the men above the calf of the right leg. The dance of the men on the log is merely a shifting from one foot to the other, emphasizing the beat with the right foot.

After the dance is over, the chief cuts up the image of the woman and gives a piece to the head of each family present, who takes it home and burns it in his own little fireplace. The chief himself burns the head of the image.

The feast appears to be a kind of harvest thanksgiving ceremony, but the exact meaning of the different elements is difficult to understand. Their dances and feasts are usually held when the different fruits are ripe, or when certain fish come up the river. During these festive dances, other households are invited and all exchange wives during the dance, with the exception of the chiefs. Two of the best musicians lead the dance. Each has attached to his arm a bunch of feathers, and carries a Pan's pipe of three bamboo joints of different lengths. The music is made by each in turn blowing a single note on his pipe. The women generally dance in circles with clasped hands, and the men dance around the outside with their arms locked. The drum is not used at the dance, but only for signals and messages. The flutes made of the human arm bones of their enemies are used only for personal amusement, and played when the individuals who made them are alone.

**Other Amusements.** Among most tribes, the boys find amusement in shooting with the bow and arrow, but the Witoto do not use these and the boys must find amusement in some other way. They make wooden tops, humuraka, about six inches long and one and a half inches thick, with a notch at one end, and a point at the

other. A string is wound around the top, and it is thrown up in the air. The men and boys also play ball. They make a large rubber ball, *uwika detirowi*, about six inches in diameter, and all play together around the central plaza. The ball is tossed into the air and must be caught on the knee of the right leg, bounced into the air again, and received in the same way on the other side. The hands must not be used except in guiding the ball to the knee. These ball games between villages last four or five days. They play ball in the afternoon, and dance at night.

**Dress and Ornamentation.** No clothing is worn indoors, but the men, when on the trail, hunting, or working in the fields, wear a breechcloth of bark. The women wear narrow woven cotton bands on the wrists and ankles. Neither men nor women wear paint or are tattooed. The men pierce the ears and the alae of the nose, for the insertion of feathers, but the septum is not perforated. The sub-chiefs pierce their ears and the alae of the nose, and wear a wooden plug in the middle of the lower lip. The chief wears, in addition, two extra lip plugs one on either side of the center. The plugs are sometimes made of silver or gold. The sub-chiefs wear jaguar tooth necklaces; in case of trouble between the chief and a sub-chief this necklace is taken away by the chief, and the sub-chief is thus disgraced. The extra lip plugs are the only evidence of position worn by the chief. As there is no clothing or headdress worn, these are the only marks of distinction within the tribe.

**Marriage.** The Witoto marry outside the village, but within the tribe. No one, except the chiefs and the medicine men, is allowed to have more than one wife. The medicine men are allowed to have three or four, while the chiefs may have as many as they wish. The sons of chiefs must always marry the daughters of other chiefs. The three or four hundred people living in one group are considered as one family, and all of the children as brothers and sisters.

When a young man wishes to take a wife he speaks to his father, who makes arrangement with the father of the girl he desires; but if the boy's father is dead he goes to the chief instead. The boy makes a present of tobacco to the chief, works for the girl's father, and gives him tobacco and coca. The tobacco and coca for the father are brought in, and left on the floor of the house. At the same time, the boy brings rare fruits and game, and a cer-

tain kind of wood, popai, which is very much prized, and presents them to the girl's mother. The food is then divided among all the families in the house, and if all partake, it is considered a sign that they agree to the marriage. The boy must then remain in the house that night, and sleep alone. The next day the girl's father sends her to the boy's household where she lives with the family until after puberty, when the young man takes her to his own apartment in the family house of his father. If a wife should prove unfaithful, she is killed by her husband.

When a woman is about to be confined, she retires to the forest alone, and returns with her child. She is given presents by all of the other women of the household. When a chief's wife has a child, the medicine men come to the house; the eldest takes the child in his arms, sings and chants a ceremony, then passes it to the next, and he to the next, continuing throughout the night. This ceremony is intended to keep the evil spirits away from the mother and child, and to give the child good health. The child is named by the father and mother, without any ceremony. There seem to be family and tribal names. Jagi Huari means "beads about his neck." His son's name is Guaita Huari — Guaita means "to catch." The name Huari is never found in any other sub-tribe, and the name Jagi can never be used by any other family. Men are sometimes given nicknames of animals or birds. Some examples of individual names are as follows:

*Sebua sub-tribe:* chief's name, Sorroginema; wife's, Jenadeño; and son's, Irimamuy. Man's name, Binarima; wife's, Bogeirei; and son's, Keifo. Man's name, Siaguide; wife's, Nanimegoqueina; and son's, Boiriyama.

*Kabduya sub-tribe:* man's name, Suye; wife's, Setiniyei; son's, Kitibequi; and daughter's, Sirequitofeño.

*Monunisaya sub-tribe:* man's name, Jairebiuneima; and wife's, Digidami.

*Nongoni sub-tribe:* man's name, Yidima; wife's, Sanuaño; son's, Cani; and daughter's, Cayei.

The families are always small, in spite of the common desire for children. There are seldom more than three or four children born in one family. The members of the family sleep in individual hammocks; the father on one side of the apartment, the mother on the other, with the children in the back part, and a fire in the middle.

**The Dead.** When a chief dies he is wrapped in a new hammock with all his possessions and buried in the center of the floor of the house, then the people move away, and build another house. When any other member of the tribe dies, he is buried under his own fireplace, and the house is not deserted. The grave is dug about five feet deep, and the body placed in a sitting posture. A man dies in his hammock. Each family places some offering in the hammock, then it is bound around the corpse with a rope, and placed in the grave with all his possessions. His dogs and pet animals are buried alive, or later when caught are killed and buried.

If a father and mother both die and leave young children, they are buried alive with the mother. Jagi knew of one case where both parents had died and had left three little children, the mother dying shortly after the father. The eldest child, about eight years of age, overheard the people talking, and learned that the children were to be buried alive, so he quietly escaped to the forest; but the other two were put in the grave alive with the mother and covered up with earth. Jagi was present, and witnessed the burial.

Two or three months after a man's death the people of his house hold a fiesta and dance in his honor. When a man dies, his widow cuts off and burns the bands which are put on her ankles and arms when she is promised in marriage. If she has great affection for her husband, and thinks she will never want to marry again she cuts off her hair as a sign of mourning. When a wife dies, a man shows no signs of grief or mourning.

If any one is suffering from some incurable disease which renders him helpless, or from some unknown serious disease, he is buried alive. Ordinarily they take exceptionally good care of the aged, because they are considered wise, and their counsel is desired.

**Medicine Men.** When anyone is sick, the members of his family give him such remedies as are commonly known among the tribe. If he does not recover and the sickness proves serious, the *aimi*, or medicine man, is called in. He gives no medicine, but treats the patient by magic and manipulation. He takes ground tobacco leaves, boils them in a small cooking pot, squeezes out the liquid, boils it again until it is a thick syrup, and then mixes with it water and the ashes of the *popai*. He dips his fingers into the liquid, and puts them in his mouth. In a few minutes he is overcome with

dizziness and sickness and in this condition is able to discover the disease. After a half hour he takes tepid water as an emetic. He has now discovered the disease, knows what it is, and where it is located. He uses no drugs, but begins at once his manipulations. He rubs the patient, always in the direction of the extremities, and blows the disease away from between his hands. He presses with the heels of the hands, rolls his knuckles, and rubs with his fingers; as he finishes rubbing, he brings his hands together at the top of the patient's head, or at his toes, or his finger tips, and then blows away the disease. To insure the safety of the patient from the return of the disease, he blows upon the hammock.

The medicine man operates in the middle of the big house. The patient is brought in, laid on a mat, or swung in a hammock. If, however, the patient is too sick to be moved, he may be treated in his own apartment. About ten feet inside of the door of the big house there is a pole on which hangs a bag of coca, at the bottom of which is kept a small pot of liquid tobacco. The medicine man, in taking his tobacco, squats before this pot with his back towards the center of the house. If the patient is seriously sick, the medicine man may remain with him for several days blowing away the disease. Besides this kind of treatment, the medicine man is able also to reduce fractures, using tablets of wood as splints; to lance ulcers; to put on plasters of various kinds; and to cup the back and shoulders for diseases of the chest.

When a medicine man is sick he attributes his sickness to some powerful medicine man in another tribe. In cases of epidemics the medicine man goes from house to house, and if many die he recommends that they burn the houses and move away. In all cases death is due to the influence of some other medicine man, and the local medicine man is not held responsible. The medicine man is paid for his services in tobacco, coca, and jaguar teeth. When a child is sick its mother eats nothing but cassava. If anyone is near to death, the other members of the household sit nearby and sing. In case of smallpox they separate the sick, and send all the unaffected people away to the forest during the continuance of the disease.

Ordinarily the medicine man does not reveal the sickness that he has removed from the body of the patient, but in certain cases of severe illness he bites and sucks from the body of the patient a

small object of gold, silver, wood, or bone, shows it to the chief, and says that he has taken it from the body. The chief takes it, shows it to the patient, and then returns it to the medicine man, who puts it in his mouth. This is the evil that is causing the disease, and since it has been removed, the patient says that he feels better, and usually recovers.

The medicine man works in the fields as an ordinary member of the tribe; but he is respected by his own tribe, because he is able to cure diseases, and he is feared by other tribes because he is able to send diseases upon them. A medicine man is not able to send any particular disease, but just disease of some kind.

The position of medicine man is inherited. The eldest son is always supposed to have the power to heal. From childhood he is not allowed to eat certain kinds of food, or to do certain things. He must not eat the fat or flesh of animals, or certain fruits. He may eat small birds, small fish, and cassava, the common staple food. He uses a great deal of tobacco. The boy is taught by his father, but he is not allowed to practise until after his father's death. Each large house has a medicine man, but the greatest of the medicine men lives in the house with the chief.

**Cosmogony.** The Witoto start with the world already made, without any account of its creation. They know that the world is round from the fact that they see a circular horizon. They know also that it is flat with water all around and under it, because they have dug wells and found water below.

At death they go up to the sky from the point of departure on the top of the high mountains in the west. One time a man, after going to the top of the mountain, came back, and told the people that he saw great mountains and cities beyond, but no one else has ever gone to see them. The rivers join together, and run away into a great hole in the earth, called monokakagi, and never come back. Where the hole is, and what finally becomes of the water is unknown.

Man is an evolved monkey. A long time ago, before there was any sun or moon, monkeys came up through a hole in the earth, and after a long time some of them developed into men, while the rest remained monkeys. The Witoto were the first men. At the time the monkeys became men, there was no sun, but it came afterward from some unknown place. The animals came about

the same time that men made their appearance. Fathers tell their children stories about how the monkeys became men.

Time is counted by moons, *dawi*; and by seasons, *hwiyaraoli*; the time from one rainy season to another, or from harvest to harvest, or flowering time to flowering time.

**Religion.** They believe a big man, *Hosiñimui*, is in the sky, who has a long beard which reaches to the middle of his body, but has no hair on his head, and who wears the sun as a crown. When the sun goes down at night it is because he has gone to bed, and put out the light. His food is composed entirely of honey and peanuts. There is also an evil spirit, *Taife*, who has long finger nails, and may do personal injury to his victims. At death all without distinction go above in the sky, and remain there forever, inactive. The soul of the dead, *hursesima*, comes back to earth at times, and walks around at night.

**Warfare.** The Witoto are not a war-like people, but are forced at times to go to war, and at such times are well organized under the chief. When they want to provoke war with another tribe, some members of the war party go to the other tribe, and give a man *coca*; when he begins to eat it, they hit him on the head with a stone hatchet, kill him, cut off his head, and carry it home to eat. To secure volunteers for such a war, the chief places on the ground a pot containing the extract of tobacco. He then makes an address, dips his fingers into the liquid, places them on the tip of his tongue, and calls upon all who are willing to go to war to do the same thing. This ceremony is in the nature of an oath, and is often used on other occasions. It is the most sacred oath, and is never broken.

When they kill men in war they cut off the heads and the arms, and carry them home, where they eat the flesh of the heads, throw away the skull, and make flutes of the arm bones. The heads are boiled, and the teeth taken out and made into necklaces. The flesh is eaten by the old men, and the leader of songs, *nugoitimoi*. Recently Torres' band of Witoto Indians made a raid against the Andoke, killed three men, cut off their heads, ate the flesh, then placed the skulls on top of poles in front of their own houses. *Jagi* says this is not the usual practice. Sometimes the skulls have the facial part broken away, and the rest hung to the roof over the chief's quarters.



When a chief dies or is killed, his own people take out his teeth, and burn or break them, for fear some enemy may dig up the body, and take the teeth for a necklace. When prisoners are taken, they are brought home, and killed in the plaza by an executioner, who uses a lance or a stone hatchet. Captured women are tied to a pole in the center of the plaza, and left there over night, when any man who wishes may have access to them, a privilege seldom accepted. The next day they are killed by the executioner.

As the Witoto have no bows and arrows, they use in warfare spears, hard wood clubs like double-edged swords, called makana, and stone axes. They do not use their poisoned lances or blow-guns in warfare.

It has been reported that the Witoto are cannibals, that they eat the heads, arms, hands, and feet of their enemies or undesirable

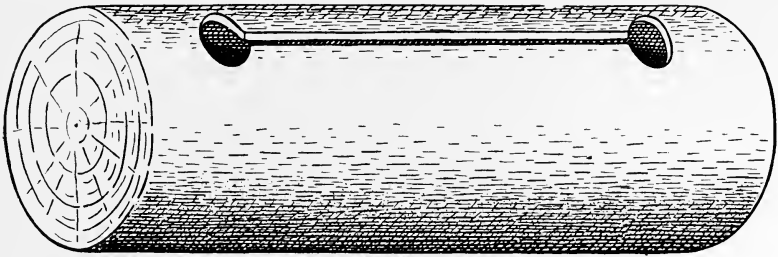


FIGURE 17

Witoto Indian drum five feet long and two feet in diameter made from a log. The interior was burned out through the two holes and connecting slit

persons coming among them; but they eat only a part of the flesh of the head, and that for revenge, and for the purpose of inspiring fear in their enemies. For the same reason, they make flutes of the bones of the arm.

**Signal Code.** The drum, huari, is used entirely as a means of communication. It is made of a log, five or six feet in length and two feet in diameter (figure 17). On the top of the log is a hole near each end, six inches in diameter, and connecting these is a slit, one and a half inches wide. The interior of the log is burned out through the slit and holes, and the fire controlled by blowing through the leg bone of a stork. The two sides are of different thickness, thus they produce two tones differing in pitch. For sending messages two drums are used, and four tones are furnished,

differing in pitch and quality. The operator stands between the two logs, and beats them with his rubber-tipped stick, huakitchu. His code is based upon these four different tones, the time between his strokes, and the number of blows. The drum is kept in the chief's house, suspended from the roof or is hung by lianas from a tree outside, and kept from swinging by cords attached to a buried log.

The Witoto have been made notorious on account of the "Atrocities of the Putumayo," made public a few years ago by Sir Roger Casement. The real condition of affairs in the Putumayo region, and the treatment of the Witoto by rubber gatherers could not well be exaggerated. Hearing of these misdeeds of the rubber gatherers, I reported them to the Peruvian Government and to my own, some two years before Sir Roger Casement had heard of them. The Peruvian Government immediately stopped the atrocities, as is evidenced by the fact that Sir Roger presents only reports of what had happened, not anything that he himself saw.

**Grammar.** In order to form the comparative, *maka*, much, is prefixed to the positive. There is no superlative form.

## COMPARISON

Good	<i>mari</i>	Bad	<i>marineti</i>
Better	<i>makamari</i>	Worse	<i>makamarineti</i>

## USE OF POSSESSIVE ADJECTIVES

My father	<i>kwaimoa</i>	Their house	<i>imakahopo</i>
My mother	<i>kwaiñoño</i>	Our house	<i>kaghopo</i>
My house	<i>kwaihopo</i>	My good house	<i>knaihopomari</i>
His house	<i>bainwihopo</i>	His good dogs	<i>baimakotikomari</i>
Your house	<i>ohapo</i>	Large house	<i>ijuihopo</i>

## PRONOUNS

I	<i>kwe</i>	We	<i>kai</i>
Thou	<i>o</i>	You	<i>omo</i>
He	<i>o</i>	They	<i>omo</i>
She	<i>ohe</i>		
This	<i>naimwe</i>	My	<i>knai</i>
That	<i>biamá</i>	Your	<i>ohe</i>
Which	<i>muka</i>	This	<i>bai</i>
Who	<i>bumwa</i>	Our	<i>kai</i>
What is this?	<i>hadiyabuwi?</i>	What man is this?	<i>wimabuo?</i>
What did you say?	<i>nupodo?</i>	Whose dog is this?	<i>biyihikobuwi?</i>

## DECLENSION

The man	wigma
For the man	wigmayi
With the man	wigmadiga

## Vocabulary.

## THE FAMILY

Man	igma	Aunt	iusunu
Woman	rino	Brother	ama
Husband	kwi'ini	Sister	bunu
Wife	kwi'ai	Son	hito
Grandfather	iusuma	Daughter	hisa
Grandmother	iusunu	Boy	iurotiko
Father	mota	Girl	hisa
Mother	e'i	Baby	hamadi
Uncle	iusuma		

## CARDINAL POINTS

North	oguyak	Zenith	haaka
West	bibemu	Nadir	ana
South	oyekodubehaukunak	Up river	avibeni
East	biye	Down river	wireni

## COLORS

White	insereti	Blue	mokoreti
Black	hitereti	Yellow	hosi
Red	hiyoreti	Brown	hetuda

## NUMERALS

1	dahi	5	dabakwiro
2	mena	10	nangwahibekwiro
3	dahiyamand	20	aikwiro
4	naka'amak	Above 20 (many)	daheseti

## ORDINALS

First	dahi	Last	irakena
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They count their fingers, beginning with the little finger of the left hand. For the right hand, the same names are used as for the left hand, except for the thumb which has a new word, ten. From ten to twenty the toes are counted in the same order as the fingers, with a new word for twenty. No other words are used for numbers except the indefinite word for a great number.

## VERBS

Ask	hikanaiti	Know	iunati
Break	jēdi	Make	huinoka
Bring	ati	Paint	hidi
Burn	osidē	Play	dēterowi
Catch	gaita	Put	honi
Come	biti	Reply	iu'aidoti
Cook	rokoki	Return	biti
Cry	kweri	Roast	ruika
Cut	koaiti	Run	arikina
Pie	foodaiti	Say	nupo
Dig	ekono	See	kiodo
Drink	hiro	Send	orētati
Eat	guñu	Sew	tifoka
Fall	iu'aidi	Sing	rono
Fly	fēdi	Sleep	inidi
Give	haisika	Smell	ñuita
Go	makariti	Speak	ñakti
Grow	moni	Suck	dīsenhiro
Have	jino	Swim	idi
Hear	kakadi	Take	hiro
Hunt	henodi	Walk	haiti
Judge	hifanēti	Wash	hokoki

## ADDITIONAL WORDS

About	iarēdi	Death	baidi
Bad	mariñēti	Dog	hiko
Ball, rubber	uika	Dog, <i>f.</i>	hikoeriño
Beads	jagi	Dog, <i>m.</i>	hiko'oima
Better	makamari	Dogs	hikotiko
Bird	ofoma	Drum	wari
Bird, <i>f.</i>	ofomaeriña	Drumstick	wakitcu
Bird, <i>m.</i>	ofomaoima	Dry	safrēti
Birds	nanofoma	Empty	heriañoti
Blowgun	obiyaka	False	benagnoyoti
Chicha	ēimo	Feast	jaliko
Chicha, fruit	hugabi	Fever	duiko
Chief (name of)	Ijama	Full	monitaiti
“ “ “	Kutunen	Good	mari
“ “ “	Rianumui	Green	hāmadi
“ “ “	Amigo	Hard	kwenerēdi
“ “ “	Mampi	Here	benoma
“ “ “	Ifi	Hot	usirēti
Cold	rosirēti	House	hopo
Corn	petcāto	Jaguar	hiko
Day	aje	Lance	suda

Large	ijui	Spirit, evil	taife
Late	nawiti	Spirit, good	hosinimui
Many	aka	Stone	nofuika
Medicine man	ēima	Straight	hanorēdi
Moon	hwibui	Sun	hitoma
More	aka	Sweet	niaimeridi
Much	aka	Tapir	hegēdima
Naked	duñoka	Tapir, <i>f.</i>	hegēdima'erino
Needle	ēgido	Tapir, <i>m.</i>	hegēdima'oima
Negative	iñēti	Tapirs	hegēditiko
Nest	hoho	There	hipihi
Night	nagone	There, distant	baini
No	damaiti	Thief	fuiki
None	iñēti	Tobacco	jera
Nothing	jidi	Tomorrow	ikomoni
Old	iuakeroma	Top	humuraka
Open	ekono	Tree	amina
Opposite	oruikadibi	Tribes (name of)	Laboyano
Paddle	faijahi	“ “ “	Sebua
Pain	isirēdi	“ “ “	Huraya
Palmfruit	kenaku	“ “ “	Monunisaya
Partridge	kotoma	“ “ “	Nongoni
Pig	aimo	“ “ “	Kabduya
Pig, <i>f.</i>	aimo'erifo	“ “ “	Haiyofu
Pig, <i>m.</i>	aimo'oima	Truth	wanai
Pigs	togaimo	Turkey	muidoki
Poison	aupui	Ugly	herēdi
Quickly	arikena	Warm	ikāsiti
Rain	dēdi	Wet	riādi
Raw	uwēnēti	Where	nifuē
Ripe	hiēdi	Wide	adjuēmi
River	ije	Wind	aifui
Same	adinomo	Wing	riaiko
Singer	ñugoitamai	Worse	makamariñeti
Sky	mona	Yes	hē
Small	hānorēdi	Yesterday	nafātoni
Soul	hursēsima		

## MIRANHAN GROUP

**Vocabulary.** The short vocabulary here appended was obtained from a small boy at a rubber station on the Manu River. He had been captured sometime before, but had not learned to speak Spanish well enough to give me any information about his people, nor even where they lived. The man who had him did not know where he came from, or to what tribe he belonged.

### THE FAMILY

Man	kwakpi	Son	itsēmeni
Woman	kwateci	Child	māni
Father	takani, te'iiba	Baby	tcowapekwi
Mother	kwa'atro, kwa'atco		

### PARTS OF THE BODY

Head	mānikwi	Chest	māpahi
Hair	mānikwahi	Abdomen	māpahi
Cheek	mānipa	Arm	mānahenkwa
Chin	mākwatsahi	Upper arm	mānehikwa
Eye	mā'ateci	Lower arm	māonsik
Eyebrow	māhe	Hand	māonse
Eyelash	mā'ateitci	Finger	māonskwa
Ear	mānimi	Nail	māonsikwani
Nose	mātiligo	Hips	mākipa
Mouth	māhi	Leg	māt'tia
Teeth	mākwahi	Upper leg	mākipa
Tongue	mānihikwi	Lower leg	māpateri
Neck	mānikwa	Knee	mātoñahi
Throat	mākortotsa	Ankle	māttia
Shoulder	mākomavik	Foot	māttiapa
Back	māpaseria	Toe	māttikwa
Side	mām'miko	Joint	mākomivik

### VERBS

Bite	meikoi	Rise	kwakwamēni
Come	kwaditeitci	Run	matini
Drink	vēhēterfk	Sit	kwatakivi
Eat	kwamēmatcowa	Sleep	kwakikwa
Paddle	māpotoa		

## ADDITIONAL WORDS

Dog	oipi	Floor	iumainkwa
Cat	i'ikernek	Canoe	mēina
Hog	māni	Paddle	potokwa
Jaguar	hoipi	Pole	katēhika
Parrot	waro	Day	mepa
Turkey	nimiko	Night	kaveni
Cock	kwapi	Tomorrow	pekorekan
Hen	katarāka	Good day	īmīnk
Yucca	waheriki	Thank you	mēmivi
Plantain	ihlko	Yes	eheh
House	ha'antc	No	tsatanikato
Roof	iume'eko		

## TUPIAN STOCK

### TIATINAGUA

**Distribution.** The Tiatinagua occupy the territory south of the Madre de Dios between the Inambari and Beni Rivers, particularly along the Tambopata, Heath, and Madidi Rivers. They number at present five or six hundred, and are known locally by various names: Atsahuaca, Yamiaca, and Guarayo or Huarayo. The term Huarayo has no ethnic value, but is a general name applied to all savages, as the term Chunchu is used in some other regions. These Indians speak a dialect of the Tupian language.

**Organization.** The Tiatinagua have a very loose tribal organization. Each group has a head-man or chief, who leads his people in their wanderings from their permanent villages in the interior to their hunting places. Two or three families live together in small palm-leaf houses. They build temporary shelters on sand bars, along the rivers, by leaning palm leaves against a bent pole. They travel for the most part on foot, crossing the rivers on balsas, made of two logs fastened together by chonta palm pins driven through them. They make no canoes.

**Food Supply.** Around their permanent homes in the forest they make great clearings where they grow corn, cassava; sweet potatoes, and plantains. Along the rivers, where they hunt and fish at certain seasons of the year, they plant bananas and plantains in a small clearing out of sight of the river. These clearings are so well secluded that a traveler would not be able to find them without knowing the location or clue. The traveler, seeing a single banana or plantain tree standing at the river bank, wonders how it happened to grow there. If he were to land, and make his way into the forest behind this tree, he would find plenty of fruit.

Plantains are eaten raw, or are roasted when green or ripe. The rind is split by biting it longitudinally, and is removed with the fingers and teeth. Then the plantain is placed in the fire, and roasted on hot coals. They make very little pottery, and often use a joint of bamboo, instead of a cooking pot, especially



when they wish to cook fish. They cut a joint of green bamboo of sufficient size, place the fish inside, and throw the joint into the fire. The fish cooks before the bamboo burns through.

The men make fire by twirling a stick between the palms of the hands in the ordinary fashion. They do not grow tobacco, or use it in any form. The men hunt, fish, and make balsas. The women clear, plant, and cultivate the fields, build their houses and shelters, gather fruits and nuts, and even make bows and arrows for the men. The men hunt in large numbers, and divide their catch. The common method used in hunting most of their game is the



FIGURE 18

Tiatinagua woman making cornmeal

drive. They encircle a wide area, and drive game towards a common center on high ground, where the animals are killed with bows and arrows. They have no hooks, but are very successful in shooting fish, and sometimes drive them into a trap made by planting sticks across a side stream.

The Tiatinaguas are the most expert in the use of the bow and arrow of any of the tribes visited. The bow is held in the left hand, with the arrow on the left of the bow, and under the forefinger; then the arrow is held on the string with the thumb and index finger, and pulled with the other three fingers on the string. They pull across the breast with the head turned to the left, and the arrow below the line of the eye. In shooting at a target, six inches in diameter, at a distance of twenty-five yards, they made

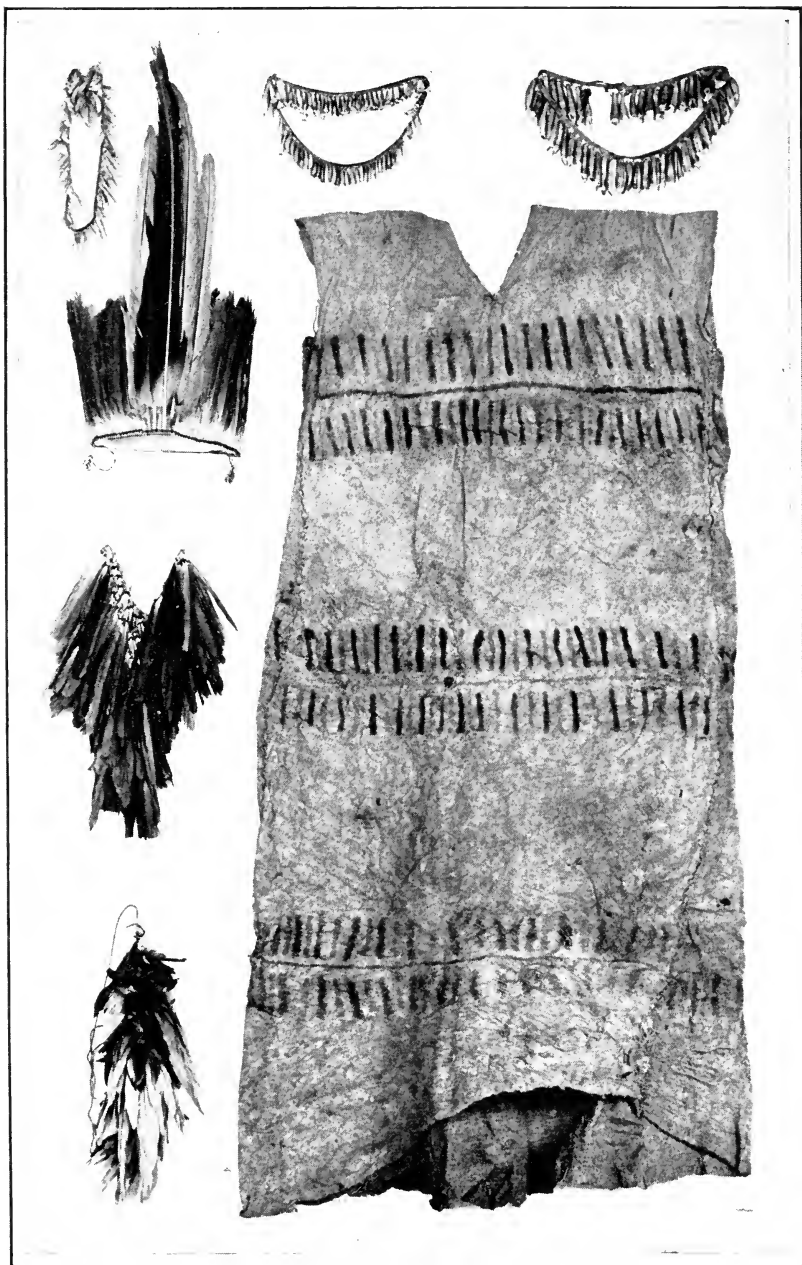
an average of a direct hit once in five times, with the other arrows close to the target. They use bows and arrows about six feet in length.

**Dress and Ornamentation.** The chief wears a shirt made of woven wild cotton while all the other men wear a close fitting sleeveless bark shirt which comes down nearly to the knees. The women wear a piece of bark as an apron, hanging in front from a belt or string tied around the waist. The children wear no clothing until after puberty. They dye their clothing, and paint their bodies, black with wito and red with arnotto. Women and children wear necklaces made of the teeth of monkeys, peccaries, and other animals. The men sometimes wear a crescent-shaped nose ornament made of mother-of-pearl, and certain men wear two or three bright feathers under one arm. Neither men nor women pierce their ears or lips. The heads of the children are flattened by tying a board on the forehead, as is the custom already described among the Conebo.

**Marriage.** The chief alone is allowed to have more than one wife. They marry within their own tribe, but outside of their own village, and bring their wives to live in their villages. There is no marriage ceremony, and as far as could be learned, only mutual consent between the two parties directly concerned is necessary. If a woman dislikes her husband or his people, she may return to her own people, without restraint. Wives are very well treated, yet a husband may sell his wife or his children. Marriage cannot take place until after puberty ceremonies have been performed for both boys and girls.

When puberty arrives, a feast and dance takes place. The old women take the girls aside and cut the hymen with a bamboo knife. The men take the boys at puberty, and cut the frenum preputii with the same kind of bamboo knife. When a husband dies his widow returns to her own people, and lives with her brother. The chief may have five or six wives, but must take them from other Tiatinagua villages.

When a woman is to be confined she retires into the forest with two other women as assistants. After a suitable place is selected, one woman sits down with her back against a tree and takes the patient on her lap, locking her arms under those of the patient, and holding her firmly in that position while the other woman assists in the delivery.



Tiatinagua Indian bark cushma, necklaces, headdress, and feather ornaments. (1/10.)



**The Dead.** When a man dies in a village the body is taken to the forest, and buried at full length. His clothing, bows, and arrows are buried with him. If a man dies while traveling or encamped along the river, the body is thrown into the river without ceremony.

A few days after we left one Tiatinagua village, a Peruvian, Sr. Galvez, who had formerly visited the village, came back to it. For some unknown reason, the Indians killed him, cut off his head, and threw the body into the river. It is not known what disposition they made of the head. When our canoemen were returning up the river, they found a skeleton on a sand bar which they identified as that of Galvez by means of his American shoes. The fish had eaten all the flesh from the bones, but the boots were still in place.

When one is sick with some incurable disease, or is thought permanently helpless, the men tie his hands and feet together, and throw him into the river to drown. They believe that all sickness comes on account of cultivation, as there is no sickness in the forest. When there is an epidemic, they segregate the sick. Some time before our visit, there had been an epidemic of sore eyes, and half the people were affected. The diseased ones were separated, while the others went away into the forest.

**Religion.** They start with the world in its present condition, and have no traditions of a creator. They believe in two separate spirits. A good spirit, Itosiga, is in the form of a very large white man, with a long black beard who lives in the depths of the forest, where only a few very old men have seen him. His only function is that of causing the growth of plants. He is not worshipped or held in any reverence. The other spirit, Ikwikwi, is in the form of a small black man, with black beard. He also lives in the forest, and occasionally is seen. When he is heard coming through the bushes, they shoot arrows at him, and drive him away. He is not evil, and does them no harm, but they feel uncomfortable when he is near.

**Personal Appearance.** When we visited the Tiatinagua village at La Torre, on the Tambopata River we found the people healthy and in good physical condition. Apparently, they take less care of their personal appearance than any of the other tribes. They allow the hair to grow long, and do not extract the scattered hairs on the face or body; consequently they appear to be much more

hairy than any of the other tribes. The list of physical measurements will reveal a marked difference between the Tiatinagua, and the Panoan and Arawakan groups.

The Tiatinagua, while not differing greatly in stature, have very slender bodies, long faces, and long heads. They have the lowest index of any of the groups, 76.31. The minimum frontal measurement is the lowest of all, and there is a marked depression at the temples. While they have the long face and long head, they have, at the same time, the broadest nose of any of the tribes measured, which may indicate that some method of artificial flattening is in use.

**Grammar.** The masculine is formed by adding yawi to the noun, and the feminine by adding pona. The plural is formed by adding kematine to the singular.

#### PRONOUNS

I	eya	We	dekyā
Thou	ikwanaiyi	You	dekyā
He	iyawi	They	dekyā
She	iwenasi		

#### Vocabulary.

#### THE FAMILY

Chief	otonia	Uncle	bapba
Man	deha, yawi	Aunt	toto
Woman	ipona	Brother	koki
Husband	bekopu	Sister	ohi
Wife	ikuyi	Son	tcowa
His wife	alwanasi	Daughter	icewi
Grandfather	hoasi	Boy	ibakwe
Grandmother	canasi	Girl	ipona
Father	kaka	Infant	icowi
Mother	nai'ig		

#### PARTS OF THE BODY

Head	iyohwak	Teeth	ese
Hair	iohwaña	Tongue	yana
Face	ikohwa	Shoulder	ibahak
Eye	ikohwa	Back	itna'asa
Ear	icahak	Side	ithohaníc
Nose	ekwi	Breast	ekopeci
Mouth	inama	Arm	iya
Lip	ikwasa	Elbow	wacu

Hand	ime	Knee	ocaha
Palm	imehoto	Ankle	ikibocahi
Finger	imesis	Foot	ihiohu
Nail	imekica	Toe	ihiohis
Thumb	imeyaiyai	Sole	ihiohukahu
Index	imekisa	Stomach	mahi
Leg	ikisi		

COLORS

black	katagwa	red	kaokwuiigi
blue	katawakiheni	white	kaocini
green	katawa	yellow	hawahawa

NUMERALS

1	owi	12	tiyehipa
2	bikapiai	13	owitahoho
3	bahipiep	14	owitahawa
4	bekadepiai	15	owikacici
5	iamatamata	16	iyisamahow
6	ai'ipiep	17	owitahoakikici
7	bikanipiai	18	iyidakawadakawa
8	bikapiyohuma	19	diyikini
9	ki'ipiha	20	i'isawani
10	i'iamatamata	21	i'iniweyakakiko
11	wanta	22	eaniwęyakakiko

VERBS

Ask	woihaha	Go	pokihey
Break	isahakwi	Grow	powahi
Bring	yekwi	Have	akwikayani
Burn	ewahakwi	Hear	hacahak
Buy	ehehakwi	Know	habawikaña
Call	gowikwi	Make	tiotkwi
Come	fuekwi	Play	mahamaha
Cook	ekwakwi	Put	heakikwokwama
Cry	ta'akwi	Rain	enahwa
Cut	ahakwi	Reply	soiha'akwi
Die	manohe	Return	fuinahi
Dig	tiokwi	Roast	nowakwi
Drink	yene	Rob	sikanto
Dry	hokaya	Run	kwahikwahi
Eat	itcahikaha	Send	pokimi
Fall	hawitcakwihi	Sew	sokokwi
Fly	kwakwesan	Shoot	pohoheti
Give	kiakwi	Sit	aliokikwi

Sing	isawahki	Swim	besani
Sleep	kakawi	Take	icikwi
Smell	uciwicini	Thing	keawiya
Speak	mimikwi	Walk	pokikwi
Sting	ha'akwakwi	Wash	cakwakwi
Suck	hekibibikwi		

## ADDITIONAL WORDS

Above	biakwa	Hand	keakaha
All	pokohiwi	Hat	ehyauha
Arrow	emehi	Here	andikwi
Balsa	ewisipi	High	kiau
Bark cushma	nohwa'aki	Hot	tcätiyo
Bark for cushma	tcapaka	House	iking
Basket	icaha	My house	ikwayiki
Bird	tsamapwi	Hunger	hiakwi
Blind	kowamihi	Knife	epi
Bow	weya	Late	sidia
Breakfast	mekawaka	Leaf	ehawiñi
Canoe	kwakba	Left	icañi
Cloud	bo	Light	sidia
Cold	tcäwi	Little	oipohwi
Corn	ciki	Long	hoano
Deaf	keañiñi	Machete	ba
Day	hapohwakia	Many	kematini
Death	manwa, emano	Midday	yekohyanek
Dinner	kici	Moon	bahi
Dog	nyawewa	Much	kibutcini
Dove	kwibehi	Music	emiaki
Each	obwañi	Naked	pakimae
Earth	meca	Near	katcipedo
East	eiya	Needle	akiseko
Enemy	hahipya	Net	hietcäkyi
Every	kewicini	Never	kiyakwa
Far	kewecini	New	itcakwa
Fire	kwaki	Night	sinia
Fish	sewa	No	opwuyahwuba
Flesh	notci	Nothing	tcämak
Floor	kicika	Old	itig
Flower	akwikaha	Opposite	owhemihik
Forest	epiyo	Other	kiepiya
Friend	kamimiakwikwe	Oven	meci
Full	ceahieteka	Paddle	ehebihi
Gold	owi	Pain	kanei
Good	ei	Paint, red	atcote
Grief	kanehi	Paint, black	wito



Painted	hakokatanaiatcatci	Snow	nehatcicina
Papaya	esiya	Sour	weci
Partridge	koicwi	Spectacles	ikowa
Plantain	ehagni	Spoon	oyana
Playa, sand bar	vichai	Stone	mei
Plenty	kematoni	Straight	kaminihi
Pole	akwi	Sun	eceki
Poweel	ekwik	Supper	sindia
Quickly	sokokwahihi	Sweet	kabitca
Ready	yekwohaiikwi	That	hikifoih
Right	ipañi	There	wekwi
Ripe	inhaws	Thief	sipohwi
River	na'ai	Thirst	ina
Roof	omi	This	hikiwa
Root	akwisakwi	Tired	kemano
Roast corn	ciki	Tobacco	nabakwakwi
Round	ciki	Today	mikawa
Salt	sesasesi	Tomorrow	bikawa, mikawahi
Same	yekwi	Tree	akwa
Short	itewehi	Tree, cushma	wapei
Silver	ihawi	Water	ena, enaoha
Spirit, good	idosiga	Wet	keatco
Spirit, bad	imigue	Wide	ewecani
Sky	eya	Yes	äpweya
Sleepy	balahi	Yonder	ahipwehi
Small	keatciya	Young	ico
Snake	peyo	Yucca	eyi

## ATSAHUACA

**Vocabulary.** A dialect of Tiatinagua vocabulary, obtained from a rubber man on the Tambopata River.

## FAMILY

Man	t'harki
Woman	tcinani

## PARTS OF THE BODY

Hair	eyohwa	Teeth	isthe
Neck	enatek	Chin	ekwekwe
Face	ecimo	Arm	iya
Eye	etohwa	Hand	emi
Eyebrow	ibowa	Thumb	emetitce
Eyebrow	ibowa	Thumb	emetitce
Eyebrow	ibowa	Thumb	emetitce
Eyebrow	ibowa	Thumb	emetitce
Eyelash	itohwaya	Index finger	eme
Ear	ecaha	Leg	itisi
Nose	ewi	Foot	ehiohwi
Mouth	enaba	Blood	ina
Lip	ikwaua		

## ADDITIONAL WORDS

Bow	enaba	Monkey	isthehawa
Bring	tatikwi	No	tcama
Camote	kwaiyo	Papaya	heme
Candle	watika	Pig	yohi
Came	ete	Plantain	ikawi
Canoe	teitca	Plenty	kahinso
Canoe	kanoahi	Powee	ewi
Come	yakopaka	Rat	si'au
Corn	sitce	String	ot'to
Cushma	tharki	Tea	ita
Cushma bark	nauha'aki	Tree	isthehawa
Dead	himano	Tree for bark cloth	wapei
Dog	iniwewa	Turkey	ewi
Enemy	huanaya	Water	ena
Fish	sthiwa	Yes	ei
Macaw	kha	Yuca	eke

## MABENARO

The Mabenaro live in the interior of the forests north of the Madre de Dios River, some twenty miles from Gamatana. At the time of our visit, their villages had not been discovered by the rubber men. One of Torres' rubber prospectors, while traveling through the forest in search of rubber trees, came upon two Indian children, a boy about twelve years of age and his sister some two years younger, and carried them to his home on the Madre de Dios. We visited his place about three months later, and found the children held there as servants. When found, they were both naked, and the only thing they had in their possession was a bow and arrow. As the children had not yet learned to speak Spanish, we could obtain very little information concerning them or their language. The children were both rather tall and slender, and had no physical deformations. Their head measurements were:

BOY  
length, 185 mm.  
breadth, 147 mm.  
height, 126 mm.  
cephalic index, 79.46

GIRL  
length, 171 mm.  
breadth, 136 mm.  
height, 125 mm.  
cephalic index, 79.53

I was able to obtain a short vocabulary from which it would seem that their language is very closely related to that of the Tiatinagua. I did not obtain any numerals, because the children were unable to count. They seemed bright and cheerful in spite of their unhappy surroundings, and the girl was continually humming the following tune:



## Vocabulary.

## THE FAMILY

Man	dia	Son	deanawa
Woman	wani	Daughter	ipona
Father	tata	Infant	nana
Mother	wanti	Boy	ka'abo
Brother	dodo	Girl	iyaro
Sister	doda		

## PARTS OF THE BODY

Hair	iyoiña	Neck	inara
Head	iyoa	Shoulder	ibatha
Eye	ithoa	Back	ibibakwa
Eyebrow	iboathuna	Chest	thatha
Eyelash	ithokaguiña	Arm	ibai
Ear	ithaha	Hand	imiatsa
Nose	awi	Finger	imi
Mouth	ikwatsa	Leg	itha
Teeth	itsi	Foot	iwatsi
Chin	ithawi		

## ADDITIONAL WORDS

Bird	waboro	Parrot	kwitsa
Chicken	tawalipa	Peccary	wabathama
Cock	tawalipadia	Poweel	mapi
Cold	buata	Pucucunga (bird)	tintothara
Come	thiathia	Plantain	naha
Dog	niyo	River	mano
Duck	hohi	Tree	akwi
Fire	kwathi	Turkey	titobai'i
Forest	athe	Wangana	wabu
Hot	atcowa	Water	eowi
House	ithai'i	Wood	kwathithi
Jaguar	huli	Yucca	kwavia

## SOMATIC CHARACTERS

**Measurements.** While the measurements recorded are the ones usually taken by workers in the field, some explanation of points of departure may prevent confusion in comparisons. Those who have worked among the more primitive peoples, know how difficult it sometimes is to disarm suspicion and to overcome superstition, with regard to taking measurements, which, for accuracy, require that the instrument touch the body of the subject. It is often a very delicate matter, necessitating sufficient time to work into the good graces of the people, and to secure their full confidence. It was always an individual matter with these people; one man would stand up to be measured without hesitation, while another would refuse absolutely, and no amount of persuasion, cigarettes, or other inducements, would overcome his prejudice. We found it next to impossible to take measurements of the women; any such suggestion was resented by the men in unmistakable demeanor. The only measurements of women obtained were those of the Witoto and Piro.

A comparison of the measurements of various stock groups reveals some interesting differences in physical development, see table 6, pages 178-9. The Witoto are the tallest, and have the longest arms and legs, and the smallest heads, faces, noses, and bodies. Their heads are the longest and lowest, giving them a height-breadth index of 86.23 and a cephalic index of 77.43. They have the least prognathism, the greatest breadth of lower face, but the lowest upper facial index, 76.63. They have an unusual span with a ratio to height of 107.3. The difference in height between men and women is 152 mm., which makes the women only 90.6 per cent of the men in stature.

The Tupian representatives, the Tiatinagua, were the shortest in stature, arms, legs, and trunk. Their ratio of span to stature is 102.3. They had the highest and narrowest heads which gave them a height-breadth index of 94.49, and a cephalic index of 76.31. They had the shortest noses, and the highest nasal index, or 92.16. The Panoan had the largest and broadest heads and faces, with

indices of 87.23 and 84.75, respectively. The Arawakan had the longest and largest bodies of all, and they were taller than the Panoan. The women of the Arawakan group measured were Piro. Comparing their stature with that of the Piro men, there is found a difference of 103 mm., which makes the women 93.6 per cent the height of the men. The ratio of the span to the stature of the women is 100.8, while for the men it is 103.7. The average cephalic index of the men is 77.43, while that of the women is 78.07. There is a very noticeable difference in ranges in the two largest groups, the Arawakan and the Panoan; they were greater among the Arawakan in every case.

#### EXPLANATORY

1. Age: approximate. All were adults.
2. Height: in bare feet.
3. Height to shoulder: to acromion of right shoulder.
4. Span: maximum arm reach.
5. Arm length: height to shoulder, less height to middle finger.
6. Shoulder breadth: biacromial.
7. Chest diameters: at level of nipples.
8. Length of cubit: left, over the elbow to tip of medius.
9. Length of finger: left, third, over the joint.
10. Length of hand: left, line of thenar and hypothenar eminences to end of medius.
11. Breadth of hand: left, across the knuckles.
12. Breadth of foot: left, maximum at right angles to the length.
13. Head length: glabello-occipital.
14. Head breadth: maximum.
15. Head height: auricular.
16. Minimum frontal: between temporal crests.
17. Menton-crinion: chin to hair line.
18. Bizygomatic: maximum width of upper face.
19. Bigonial: diameter between angles of lower jaw.
20. Nose height: sub-nasal point to nasion.
21. Nose breadth: over the alae.
22. Eye measurements: between the outer and the inner angles.
23. Cephalic module: average of length, breadth, and height of head.
24.  $A \times 100 \div b$ : measure of prognathism.
25. Facial index: menton-nasion  $\div$  bizygomatic breadth.
26. Measurements: in millimeters.

No attempt has been made to subject the measurements to a refined mathematical treatment, because the different series contain too few individuals to make the results of much value.

Thirty-four measurements were taken, twelve indices were calculated, and the average, minimum, maximum, and range determined of the following groups.

## TABLES OF MEASUREMENTS AND INDICES

## ARAWAKAN STOCK

Table 1. Piro, 23 males and 8 females.

“ 2. Macheyenga, 19 males.

## PANOAN STOCK

Table 3. Sipibo, 14 males.

“ 4. Conebo, 3 males;

“ “ Setibo, 3 males;

“ “ Amahuaca, 2 males.

## TUPIAN STOCK

Table 5. Tiatinagua, 4 males

## WITOTAN STOCK

Table 5. Witoto, 5 males and 4 females.

“ 6. Comparison of Average Measurements.

TABLE 1. ARAWAKAN STOCK. MEASUREMENTS\*

MALES	1	2	3	4	5	6	7	8	9	10	11
Age . . . . .	38	25	30	55	35	40	30	24	33	25	30
Height . . . . .	1640	1580	1580	1530	1635	1620	1650	1610	1580	1620	1680
Height to shoulder . . . . .	1380	1340	1320	1250	1380	1330	1400	1340	1280	1330	1400
Height to middle finger . . . . .	650	630	630	550	650	620	680	590	600	560	620
Height sitting . . . . .	930	850	850	840	870	830	875	840	900	850	880
Height s. perct. tot. ht. . . . .	56.71	53.80	53.80	54.90	53.27	51.23	53.03	52.17	56.96	52.47	52.38
Span . . . . .	1690	1610	1650	1580	1685	1685	1690	1710	1620	1695	1750
Span excess of height . . . . .	50	30	70	50	50	65	40	100	40	75	70
Shoulder breadth . . . . .	373	370	400	375	380	360	390	380	370	370	400
Chest diam. lateral . . . . .	300	270	270	285	290	280	280	290	285	270	270
Chest diam. ant.-post. . . . .	240	240	240	235	250	240	245	230	230	205	250
Chest index . . . . .	80	88.89	88.89	82.46	86.21	85.71	87.50	79.31	80.72	75.82	92.59
Cubit length . . . . .	460	465	440	425	450	440	450	460	440	460	460
Hand length . . . . .	184	179	176	168	181	182	168	177	167	175	188
Hand width . . . . .	88	80	85	85	88	81	90	80	83	78	83
Hand index . . . . .	47.83	44.61	48.30	50.60	48.62	44.51	53.57	44.19	49.70	44.57	44.15
Length mid. finger . . . . .	110	110	112	101	107	106	106	110	107	111	117
Foot length . . . . .	247	240	240	240	255	245	255	245	250	255	260
Foot width . . . . .	108	92	98	102	108	105	105	100	110	110	105
Foot index . . . . .	43.73	38.33	40.83	42.50	42.35	42.86	41.17	51.02	44	43.14	40.38
Hand grasp. r. . . . .	37	33	30	35	35	36	30	35	30	27	37
Hand grasp. l. . . . .	35	25	30	33	37	32	35	40	30	30	37
Head length . . . . .	209	196	189	193	192	193	180	184	193	194	200
Head breadth . . . . .	159	147	153	150	148	151	141	147	150	141	159
Head height . . . . .	136	123	128	140	131	135	134	131	142	135	138
Auricular-nasion ( <i>a</i> ) . . . . .	93	93	90	92	97	99	94	91	98	100	96
Auricular-prosthion ( <i>b</i> ) . . . . .	102	104	99	101	103	102	106	99	104	102	103
Cephalic index . . . . .	76.08	75	80.95	77.72	77.08	78.24	78.33	79.89	77.72	72.68	79.50
Height-breadth index . . . . .	85.53	83.67	83.66	93.33	88.51	89.40	95.04	89.12	94.67	95.74	86.79
( <i>a</i> ) × 100 ÷ <i>b</i> . . . . .	91.18	89.42	90.91	91.09	94.17	97.06	98.11	91.92	94.23	98.04	93.20
Cephalic module . . . . .	168	155	156	161	157	159	152	157	162	167	166
C. M. versus height . . . . .	102.4	98.1	98.7	105.2	96.6	98.1	92.1	97.5	102.5	96.9	98.8
Menton-nasion . . . . .	114	111	121	121	120	121	112	114	129	119	126
Mouth-nasion . . . . .	71	65	69	77	75	76	70	74	77	70	73
Menton-crinion . . . . .	201	198	194	206	192	187	191	179	186	185	194
Bizygomatic breadth . . . . .	145	144	146	146	146	147	142	145	144	136	153
Facial index . . . . .	78.62	77.08	82.88	82.88	82.19	82.31	78.87	78.62	89.58	87.50	82.35
Min. frontal breadth . . . . .	127	120	116	121	126	121	121	117	118	116	122
Bigonial breadth . . . . .	120	121	127	137	124	128	120	122	128	121	136
Nose height . . . . .	49	44	45	51	49	46	46	47	49	48	48
Nose breadth . . . . .	40	43	39	44	38	43	42	43	39	38	45
Nasal index . . . . .	81.63	97.73	86.67	82.27	77.55	93.48	91.30	91.49	79.59	79.17	93.75
Ear height . . . . .	..	..	..	68	69	65	72	65	67	64	63
Ear breadth . . . . .	..	..	..	33	35	27	35	33	29	34	28
Mouth width . . . . .	57	56	54	55	59	53	58	52	53	49	60
Eyes max. width . . . . .	102	97	90	92	97	99	99	95	89	97	96
Eyes min. width . . . . .	35	35	32	32	40	41	35	35	34	34	36

\* All measurements are in millimeters.



OF PIRO INDIANS, (23 MALES AND 8 FEMALES)

12	13	14	15	16	17	18	19	20	21	22	23	Aver.	Min.	Max.	Range
36	27	25	24	32	40	33	43	26	23	30	35	....	....	....	....
1640	1610	1550	1630	1630	1600	1660	1540	1580	1620	1650	1660	1613	1530	1680	150
1380	1360	1280	1350	1370	1310	1390	1260	1310	1360	1410	1390	1344	1250	1410	160
650	640	590	610	640	580	630	550	600	620	670	650	620	550	680	130
885	890	850	850	860	880	875	845	890	850	880	870	866	830	930	100
53.90	55.28	54.84	52.14	52.76	55	52.71	54.87	56.33	52.47	53.33	52.41	53.77	51.23	56.71	5.48
1740	1650	1615	1680	1705	1635	1745	1590	1650	1700	1695	1730	1673	1580	1750	170
100	40	65	50	75	35	85	50	70	80	45	70	61	30	100	70
370	372	390	375	385	370	380	375	372	380	400	390	379	360	400	40
300	285	280	285	290	275	280	290	290	275	295	285	283	270	300	30
245	240	235	245	230	220	250	240	245	230	240	240	237	205	250	45
81.66	84.22	83.41	85.95	79.30	80.02	89.27	82.75	85.17	83.65	81.37	84.22	83.87	75.82	92.59	16.77
460	463	430	445	450	460	440	455	430	455	450	462	450	425	465	40
180	180	172	180	173	184	182	172	176	179	173	178	177	167	188	21
87	84	85	84	82	85	83	88	87	84	86	85	84	78	90	12
48.33	46.66	49.42	46.66	47.40	46.19	45.60	51.16	49.43	46.92	49.71	47.75	47.64	44.15	53.57	9.42
111	110	106	107	108	116	107	110	105	109	110	111	109	101	117	16
250	245	240	250	255	260	245	253	245	250	250	240	248	240	260	20
105	100	101	106	105	105	106	110	105	104	107	97	104	92	110	18
42	51.02	42.08	42.40	41.17	40.38	43.27	43.47	42.86	41.60	42.80	40.40	42.77	38.33	51.02	12.69
36	35	32	35	33	35	37	29	36	35	33	30	33	27	37	10
32	30	31	35	34	33	32	30	36	38	31	35	33	25	40	15
209	203	191	192	182	194	204	193	201	188	181	208	194	180	209	29
159	153	153	149	144	145	159	150	155	147	142	158	150	141	159	18
138	129	134	133	133	139	138	141	138	130	134	140	134	123	142	19
98	93	91	98	93	99	97	91	93	94	93	98	95	90	100	10
102	103	100	102	102	103	102	100	101	101	105	102	102	99	105	6
76.08	75.35	79.58	78.60	79.12	74.74	77.92	77.72	77.11	78.19	77.34	75.90	77.43	72.68	80.95	8.27
86.79	84.31	88.16	89.62	92.36	95.86	86.79	93.99	89.03	88.43	94.36	88.60	89.71	83.66	95.86	12.20
96.08	90.29	91	96.08	91.18	96.11	95.10	91	92.08	93.07	88.57	96.08	93.26	88.57	98.11	9.54
168	162	159	158	153	159	167	161	164	155	152	168	159	152	168	16
102.4	100.6	102.5	96.93	93.86	99.37	100.60	104.54	103.79	95.67	92.12	101.20	99.17	92.12	105.23	13.11
114	113	121	120	113	124	120	121	117	117	112	112	118	111	129	18
71	68	73	75	72	74	72	77	74	74	71	69	72	65	77	12
179	200	205	189	185	188	189	205	203	186	190	191	194	185	206	21
146	145	146	146	144	140	151	146	145	145	142	140	145	136	153	17
78.08	77.93	82.87	82.19	78.47	88.57	79.47	82.88	80.69	80.6	78.87	79.43	81.45	77.08	89.58	12.50
127	123	119	123	119	117	124	120	123	121	120	117	121	116	127	11
120	120	132	126	121	125	128	137	128	123	120	125	125	120	137	17
49	46	48	47	47	49	48	51	50	48	46	49	48	44	51	7
41	41	41	40	43	39	43	44	42	41	42	40	41	38	44	6
83.67	89.13	85.42	85.10	91.48	79.59	89.58	86.27	84.00	85.42	91.3	81.63	86.59	79.17	97.73	8.56
69	68	67	72	66	64	66	69	....	....	....	....	66	63	72	9
35	34	31	34	33	34	32	35	....	....	....	....	33	27	35	8
57	56	55	56	55	51	58	55	56	55	58	56	55	51	60	9
102	99	91	98	97	93	99	91	97	96	98	99	96	89	102	13
36	35	32	40	34	34	35	32	34	37	35	40	35	32	41	9
FEMALES				1	2	3	4	5	6	7	8	Aver.	Min.	Max.	Range
Age				25	60	30	33	28	25	50	40	36	....	....	....
Height				1560	1580	1470	1580	1490	1450	1520	1430	1510	1470	1580	110
Span				1580	1620	1460	1580	1490	1460	1550	1440	1522	1440	1620	180
Head length				182	186	178	185	189	184	185	188	183	178	189	11
Head breadth				140	139	141	143	151	148	144	147	143	139	148	9
Span across of height				20	40	10	0	0	10	30	10	12	0	40	40
Cephalic index				76.92	74.73	79.21	77.33	79.89	80.43	77.87	78.19	78.07	74.73	80.43	5.70

TABLE 2. ARAWAKAN STOCK. MEASUREMENTS

MALES	1	2	3	4	5	6	7	8	9
Age . . . . .	25	30	25	40	35	23	50	35	30
Height . . . . .	1670	1630	1620	1560	1590	1610	1570	1650	1620
Height to shoulder . . . . .	1390	1350	1370	1300	1330	1360	1290	1370	1360
Height to middle finger . . . . .	640	630	660	630	580	640	620	650	650
Height sitting . . . . .	850	830	850	850	800	840	850	860	840
Height s. perct. tot. ht. . . . .	50.9	50.9	52.5	54.5	50	52.1	54.1	52.1	51.8
Span . . . . .	1700	1650	1690	1650	1640	1650	1640	1690	1680
Span excess of height . . . . .	30	20	70	90	50	40	70	40	60
Shoulder breadth . . . . .	430	450	400	400	360	380	400	440	420
Chest diam. lateral . . . . .	313	281	290	285	310	270	290	304	315
Chest diam. ant.-post. . . . .	230	240	250	235	240	205	235	230	235
Chest index . . . . .	73.1	85.4	86.2	82.4	77.4	75.9	81.0	75.6	74.6
Cubit length . . . . .	460	470	420	420	430	460	450	420	410
Hand length . . . . .	175	183	170	172	169	184	177	168	170
Hand width . . . . .	88	85	84	83	84	87	83	84	85
Hand index . . . . .	50.3	46.5	49.1	48.3	49.7	47.3	46.9	50	50
Length middle finger . . . . .	105	114	101	104	102	106	105	101	101
Foot length . . . . .	251	263	252	250	253	252	250	260	256
Foot width . . . . .	100	103	96	99	99	97	97	102	97
Foot index . . . . .	39.8	39.1	38.1	39.6	39.1	38.5	38.8	38.4	38
Hand grasp, r. . . . .	32	38	35	38	28	37	36	36	35
Hand grasp, l. . . . .	34	47	44	48	30	40	39	41	38
Head length . . . . .	180	187	186	193	175	185	190	182	184
Head breadth . . . . .	145	147	147	145	143	146	142	144	146
Head height . . . . .	135	136	133	135	136	133	135	132	133
Auricular-nasion ( <i>a</i> ) . . . . .	110	109	98	98	106	102	102	104	100
Auricular-prosthion ( <i>b</i> ) . . . . .	111	112	108	105	101	109	107	110	103
Cephalic index . . . . .	80.6	78.6	79	75	81.7	78.9	74.7	79.1	79.4
Height-breadth index . . . . .	93.1	92.5	90.5	93.1	94.4	91.1	95	91.7	91.1
( <i>a</i> ) × 100 ÷ <i>b</i> . . . . .	99.1	97.3	90.7	93.3	97	97.3	95.3	94.6	97.1
Cephalic module . . . . .	15.3	17.7	15.5	15.8	15.1	15.5	15.6	15.2	15.4
C. M. versus height . . . . .	91.6	96.3	95.7	101.2	95	96.3	99.4	92.1	95.1
Menton-nasion . . . . .	120	121	112	105	98	119	107	110	109
Mouth-nasion . . . . .	70	72	69	70	64	69	67	68	65
Menton-crinion . . . . .	187	189	175	162	153	186	169	177	152
Bizygomatic breadth . . . . .	140	141	153	144	146	141	143	143	148
Facial index . . . . .	85.7	85.8	73.2	72.9	76.1	84.4	74.8	76.9	73.6
Min. frontal breadth . . . . .	117	124	124	118	117	123	118	120	122
Bigonial breadth . . . . .	120	120	117	117	120	119	118	123	120
Nose height . . . . .	50	52	52	50	49	51	50	50	49
Nose breadth . . . . .	45	45	39	38	34	45	42	40	43
Nasal index . . . . .	90	86.5	75	76	68.4	88.2	84	80	87.7
Ear height . . . . .	69	64	67	65	59	63	68	64	67
Ear breadth . . . . .	..	..	..	..	..	..	..	..	..
Mouth width . . . . .	63	64	59	52	49	64	60	58	61
Eyes max. width . . . . .	104	106	90	94	97	103	106	102	104
Eyes min. width . . . . .	46	46	40	35	35	46	45	44	44

OF MACHEYENGA INDIANS (19 MALES)

10	11	12	13	14	15	16	17	18	19	Aver.	Min.	Max.	Range
40	35	25	30	30	45	35	25	22	23	...	...	...	...
1590	1580	1640	1660	1580	1630	1660	1560	1660	1660	1610	1560	1670	110
1340	1320	1370	1350	1310	1360	1380	1310	1340	1350	1350	1290	1390	100
590	620	670	640	620	640	660	630	620	630	632	580	670	90
810	800	840	820	810	830	850	840	820	810	832	800	860	60
50.9	50	51.2	51.3	51.3	50.9	51.2	53.8	51.3	50.6	51.1	50	54.5	4.5
1660	1630	1690	1650	1630	1670	1700	1640	1670	1640	1660	1630	1700	70
70	50	50	50	50	40	40	80	70	40	53	20	90	70
360	380	410	400	430	450	440	380	370	420	406	360	450	90
285	270	300	285	290	315	284	270	280	300	293	270	315	45
240	235	230	220	245	240	250	215	225	245	234	205	250	45
84.2	88.9	76.7	77.2	84.4	76.2	80.6	79.6	80.3	81.6	80.2	73.1	88.9	15.8
420	460	470	450	440	440	420	410	430	460	439	410	470	60
176	184	177	175	180	168	170	171	180	174	175	168	184	16
85	87	83	88	86	90	84	85	83	80	85	80	90	10
48.3	47.3	46.9	50.3	47.8	53.6	49.4	49.7	46.1	46.0	48.1	46	53.6	7.6
103	110	107	106	108	105	102	102	104	103	105	101	114	13
253	252	257	252	251	258	255	251	259	256	254	251	263	12
96	96	99	97	97	101	98	99	102	100	99	96	103	7
38	38.1	38.5	38.5	39	39.1	38.4	39.4	39.3	39	38.7	38	39.8	1.8
38	37	31	29	33	36	34	35	37	30	35	28	38	10
46	44	36	31	33	39	41	45	42	36	40	30	48	18
176	189	186	188	191	180	179	190	187	185	184	175	193	18
144	147	146	148	146	145	144	148	147	145	145	142	148	6
135	136	134	136	134	135	134	133	136	132	134	132	136	4
99	102	102	98	101	107	103	109	99	105	102	98	110	12
103	108	106	104	107	110	105	111	102	109	107	101	112	11
81.8	77.8	78.5	78.7	76.4	80.6	80.5	77.9	78.6	78.4	78.99	74.70	81.80	7.10
93.8	92.5	91.8	91.9	91.8	93.1	93.1	89.9	92.5	91	92.5	89.9	95	5.1
96.1	94.4	96.2	94.2	94.4	97.3	98.1	98.2	97.1	96.3	96	90.7	99.1	8.4
15.2	15.7	15.5	15.7	15.4	15.0	15.2	15.7	15.7	15.4	15.6	15	15.8	.8
95.6	99.4	94.5	98.1	97.5	92.0	91.6	101.0	98.1	96.3	96.2	91.6	101.2	9.6
120	114	116	118	112	105	113	114	107	106	112	98	121	23
71	68	67	66	69	65	68	69	65	67	67	65	72	7
186	177	180	179	176	163	175	178	164	168	173	152	189	37
146	141	150	151	145	144	146	149	145	144	145	140	153	13
82.2	80.9	77.3	78.1	77.2	72.9	77.4	76.5	73.8	73.6	77.5	72.9	85.8	12.9
119	124	123	122	120	118	118	123	122	118	121	117	124	7
118	117	119	119	118	116	121	119	118	117	119	116	123	7
52	50	49	50	52	50	51	52	49	50	50	49	52	3
39	38	42	40	39	39	41	44	37	38	40	34	45	11
75	76	85.7	80	75	78	80.4	84.6	75.5	76	80.1	68.4	90.0	21.6
68	62	66	64	61	60	68	69	67	68	65	59	69	10
...	...	...	...	...	...	...	...	...	...	...	...	...	...
59	51	60	51	57	61	53	62	51	53	57	51	64	13
101	95	102	104	98	95	99	102	97	96	99	90	104	14
42	35	41	43	40	37	36	43	35	36	41	35	46	11

TABLE 3. PANOAN STOCK. MEASUREMENTS

MALES	1	2	3	4	5	6	7
Age 25 to 50 .....	....	....	....	....	....	....	....
Height .....	1590	1590	1580	1585	1500	1570	1590
Height to shoulder .....	1260	1270	1320	1290	1220	1280	1260
Height to middle finger .....	615	590	615	570	565	580	600
Height sitting .....	782	760	833	810	801	815	775
Height s. perct. tot. ht. ....	49.8	48	52.6	51.1	53.4	51.9	48.7
Span .....	1715	1670	1690	1675	1605	1660	1690
Span excess of height .....	125	80	110	90	105	90	100
Shoulder breadth .....	375	390	405	365	350	370	385
Chest diam. lateral .....	305	320	300	270	275	270	315
Chest diam. ant.-post. ....	225	250	235	225	220	230	245
Chest index .....	73.7	78.1	74.3	83.3	80	85.2	77.7
Cubit length .....	455	450	450	455	430	445	453
Hand length .....	172	170	168	180	173	179	171
Hand width .....	82	81	80	80	88	82	81
Hand index .....	47.6	47.9	47.6	44.7	50.8	45.8	47.4
Length middle finger .....	110	109	108	115	113	110	110
Foot length .....	235	245	250	253	250	254	250
Foot width .....	102	103	105	101	111	106	102
Foot index .....	43.4	42	42	39.9	44.4	41.7	40.8
Hand grasp, r. ....	37	35	43	32	35	40	35
Hand grasp, l. ....	40	30	37	32	32	36	39
Head length .....	179	190	174	176	182	173	189
Head breadth .....	163	157	149	159	145	147	156
Head height .....	131	136	132	139	142	130	137
Auricular-nasion ( <i>a</i> ) .....	97	101	91	91	92	91	101
Auricular-prosthion ( <i>b</i> ) .....	104	108	99	95	99	95	109
Cephalic index .....	91.06	82.63	84.48	90.34	79.67	84.22	82.54
Height-breadth index .....	80.37	86.08	88.59	87.43	97.90	88.44	87.82
( <i>a</i> ) $\times 100 \div b$ .....	93.27	93.52	91.92	95.55	92.93	95.55	92.66
Cephalic module .....	15.77	16.10	15.16	15.80	15.63	15	16.06
C. M. versus height .....	99	101.3	95.8	97.7	104	98.7	101
Menton-nasion .....	125	117	125	125	117	126	118
Mouth-nasion .....	72	73	74	73	69	72	75
Menton-crinion .....	193	190	193	191	186	192	191
Bizygomatic breadth .....	151	155	146	141	142	143	144
Facial index .....	82.78	75.48	85.62	88.65	82.39	88.11	81.94
Min. frontal breadth .....	127	127	124	125	119	126	125
Bigonial breadth .....	134	134	118	118	127	119	133
Nose height .....	46	46	48	51	47	50	49
Nose breadth .....	39	46	38	38	40	39	46
Nasal index .....	84.78	100	79.17	74.51	85.11	78	93.87
Ear height .....	65	69	68	67	59	68	69
Ear breadth .....	34	32	30	36	29	35	35
Mouth width .....	53	67	54	49	50	49	60
Eyes max. width .....	109	112	98	102	100	103	110
Eyes min. width .....	41	41	37	37	37	38	40

OF SIPIBO INDIANS (14 MALES)

8	9	10	11	12	13	14	Aver.	Min.	Max.	Range
.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
1530	1550	1570	1580	1580	1540	1590	1568	1500	1590	90
1250	1260	1330	1300	1250	1260	1270	1273	1220	1330	110
580	595	620	580	598	605	610	594	565	620	55
815	770	825	800	795	820	775	797	760	833	73
53.2	49.6	52.5	50.6	50.3	53.2	48.7	50.97	48	53.4	5.4
1635	1645	1680	1675	1690	1630	1670	1666	1605	1715	110
105	95	110	95	110	90	80	99	80	125	45
405	385	400	371	390	365	380	381	350	405	55
320	295	315	303	315	275	312	292	270	320	50
240	235	240	232	250	230	245	235	220	250	30
75	79.6	76.2	76.2	79.3	84	77.7	78.58	73.7	85.2	11.5
435	440	452	450	455	435	452	447	430	455	25
174	172	169	178	171	172	171	173	168	180	12
86	82	81	80	82	88	82	82.5	80	88	8
49.4	47.7	47.9	44.9	47.9	50.8	47.9	47.73	44.7	50.8	6.1
113	109	108	116	109	113	108	111	108	116	8
245	238	238	247	246	245	240	245	235	254	19
101	103	104	102	103	110	101	104	101	111	10
41.2	43.2	43.6	41.3	42	44.9	42.1	42.32	39.9	44.9	5.0
38	40	33	36	35	38	32	36.4	32	43	11
38	31	39	30	32	30	33	34.2	30	40	10
185	182	178	179	190	186	185	182	173	190	17
148	163	161	160	159	150	160	156	145	163	18
131	132	142	138	135	130	133	135	130	142	12
95	96	94	92	101	95	99	95	91	101	10
102	103	101	97	107	99	106	101	95	109	14
80	89.56	90.45	89.40	83.68	80.65	81.08	85.69	79.67	91.06	11.39
88.51	80.98	88.25	86.25	84.91	86.67	83.13	86.82	80.37	97.90	17.53
93.14	93.20	93.07	94.84	94.38	95.96	93.39	93.81	91.92	95.96	4.04
15.80	15.90	16.03	15.90	16.13	15.50	15.93	15.76	15.00	16.13	1.13
103.2	102.5	102.1	100.6	101.9	100.6	100	100.5	97.7	104	6.3
120	121	125	124	119	123	117	121.5	117	126	9
72	70	74	72	74	72	70	72	69	75	6
189	191	192	190	191	193	186	190	186	193	7
145	148	146	142	152	154	143	146.5	141	155	14
82.76	81.76	85.62	85.21	78.29	79.87	81.82	82.88	75.48	88.65	13.17
122	124	124	126	127	119	127	124	119	127	8
130	131	118	119	133	128	134	128	118	134	16
50	48	46	49	46	48	47	48	46	51	5
38	41	39	43	41	41	38	40.5	38	46	8
76	85.42	84.78	87.76	89.13	85.42	80.85	84.63	74.51	100	25.49
62	66	68	67	69	59	67	66	59	69	10
32	34	31	35	33	30	33	33	29	36	7
49	52	55	49	66	51	60	56	49	67	18
98	105	99	103	111	101	110	104	98	112	14
41	39	38	37	41	38	41	39	37	41	4

TABLE 4. PANOAN STOCK. MEASUREMENTS OF 3 CONEBO,

Males	CONEBO				
	1	2	3	Average	Range
Age . . . . .	38	30	23	....	....
Height . . . . .	1610	1620	1590	1610	30
Height to shoulder . . . . .	1350	1370	1330	1350	40
Height to middle finger . . . . .	620	630	600	612	30
Height sitting . . . . .	841	854	820	838	34
Height s. perct. tot. ht. . . . .	52.20	52.71	51.57	52.16	1.14
Span . . . . .	1670	1670	1660	1666	10
Span excess of height . . . . .	60	50	70	60	20
Shoulder breadth . . . . .	370	390	365	375	25
Chest diam. lateral . . . . .	275	285	264	274	21
Chest diam. ant.-post. . . . .	240	260	220	240	40
Chest index . . . . .	87.27	91.22	83.33	87.27	7.89
Cubit length . . . . .	450	470	440	451	30
Hand length . . . . .	173	176	170	173	6
Hand width . . . . .	81	82	81	81	1
Hand index . . . . .	46.82	46.59	47.65	47.02	1.06
Length mid. finger . . . . .	109	108	110	109	2
Foot length . . . . .	240	230	260	241	30
Foot width . . . . .	103	106	101	103	5
Foot index . . . . .	42.92	46.08	38.84	42.61	7.89
Hand grasp, r. . . . .	40	46	37	40	9
Hand grasp, l. . . . .	37	41	33	37	8
Head length . . . . .	177	180	175	177	5
Head breadth . . . . .	162	164	160	162	4
Head height . . . . .	141	142	141	142	1
Auricular-nasion ( <i>a</i> ) . . . . .	95	95	94	95	1
Auricular-prosthion ( <i>b</i> ) . . . . .	103	104	101	103	3
Cephalic index . . . . .	91.53	91.11	91.43	91.36	.42
Height-breadth index . . . . .	87.04	86.59	88.13	87.25	1.54
( <i>a</i> ) $\times$ 100 $\div$ <i>b</i> . . . . .	92.23	91.35	93.07	92.22	1.72
Cephalic module . . . . .	16	16.2	15.9	16	.3
C. M. versus height . . . . .	99.38	100	100	99.13	.62
Menton-nasion . . . . .	124	124	123	124	1
Mouth-nasion . . . . .	75	77	72	74	5
Menton-crinion . . . . .	192	193	198	194	6
Bizygomatic breadth . . . . .	142	141	142	141	1
Facial index . . . . .	87.32	87.94	86.62	87.26	1.32
Min. frontal breadth . . . . .	117	115	118	116	3
Bigonial breadth . . . . .	126	128	125	126	3
Nose height . . . . .	52	54	52	53	2
Nose breadth . . . . .	44	45	44	44	1
Nasal index . . . . .	84.62	83.33	84.62	84.19	1.29
Ear height . . . . .	....	....	....	....	....
Ear breadth . . . . .	....	....	....	....	....
Mouth width . . . . .	53	56	52	54	4
Eyes max. width . . . . .	103	100	105	103	5
Eyes min. width . . . . .	35	34	35	35	1

### 3 SETIBO, AND 2 AMAHUACA INDIANS (MALES)

SETIBO					AMAHUACA			
1	2	3	Average	Range	1	2	Average	Range
40	28	30	....	....	35	30	....	....
1580	1600	1560	1580	40	1580	1620	1600	40
1280	1330	1270	1290	60	1300	1360	1330	60
560	610	540	570	70	640	640	640	....
815	830	795	813	35	775	800	787.5	25
51.58	51.87	50.90	51.45	.97	49.05	49.38	49.21	.33
1650	1690	1675	1670	40	1670	1650	1660	20
70	90	115	92	45	90	30	60	60
390	350	365	370	40	380	410	395	30
270	275	270	272	5	285	310	297	25
225	220	233	226	13	240	240	240	....
83.31	80	86.29	83.20	6.29	84.21	77.42	80.81	6.79
455	470	435	453	35	450	455	453	5
180	178	179	179	2	177	183	180	6
80	80	82	81	2	80	86	83	6
44.44	44.94	45.81	45.06	1.37	45.19	46.99	46.09	1.80
115	114	116	115	2	107	111	109	4
260	253	245	253	15	240	240	240	....
101	101	101	101	....	97	103	100	6
38.84	39.91	41.22	39.99	2.38	40.41	42.92	41.66	2.51
40	28	32	33	12	35	33	34	2
30	34	32	32	4	30	38	34	8
180	178	174	177	6	192	191	192	1
164	161	156	160	8	157	155	156	2
141	139	130	137	11	136	141	138	5
95	91	92	93	4	95	99	97	4
102	95	95	97	7	101	103	102	2
91.11	90.45	89.66	90.41	1.45	81.77	81.15	81.46	.62
85.98	86.43	83.87	85.43	2.56	86.62	90.97	88.79	4.35
93.14	95.55	96.84	95.17	3.70	94.06	96.12	95.09	2.06
16	15.9	15.4	15.8	.6	16.2	16.2	16.2	....
101.27	99.38	98.12	99.59	3.15	102.53	100	101.26	2.53
125	126	124	125	2	122	120	121	2
73	72	72	72	1	73	75	74	2
192	192	191	192	1	185	198	191	13
141	143	140	141	3	154	147	150	7
88.65	88.11	88.57	88.44	.54	79.22	81.63	80.42	2.41
126	125	127	126	2	125	130	127	5
117	120	118	118	3	123	131	127	8
47	51	53	50	6	50	52	51	2
36	38	39	38	3	43	45	44	2
76.60	74.51	73.58	74.89	3.02	86	86.54	86.27	.54
67	68	65	67	3	63	57	60	6
36	30	34	33	6	30	35	33	5
48	53	44	38	9	55	59	57	4
100	102	104	102	4	100	95	97	5
37	37	38	37	1	33	35	34	2

TABLE 5. TUPIAN STOCK. MEASUREMENTS OF TIATINAGUA INDIANS (4 MALES)

MALES	1	2	3	4	Aver.	Min.	Max.	Range
Age.....	30	25	23	22	....	....	....	....
Height.....	1590	1600	1570	1580	1585	1570	1600	30
Height to shoulder.....	1320	1350	1290	1330	1323	1290	1350	60
Height to mid. finger.....	630	610	630	620	622	610	630	20
Height sitting.....	80	79.5	79	79.5	79.5	79	80	1
Height s. peret. tot. ht.....	50.31	49.06	50.32	50.31	50	49.06	50.32	1.26
Span.....	1620	1630	1590	1650	1622	1590	1650	60
Span excess of height.....	30	30	20	70	38	20	70	50
Shoulder breadth.....	360	355	350	370	359	350	370	20
Chest diam. lateral.....	280	260	265	265	268	260	280	20
Chest diam. ant.-post.....	220	225	230	245	230	220	245	25
Chest index.....	78.57	86.54	86.82	92.45	86.09	86.54	92.45	5.91
Cubit length.....	450	450	430	460	450	430	460	30
Hand length.....	177	171	166	174	172	166	177	11
Hand width.....	78	77	77	75	77	75	78	3
Hand index.....	44.7	44.0	46.4	43.1	43.8	43.1	46.4	3.3
Length mid. finger.....	109	108	102	110	107	102	110	8
Foot length.....	245	240	235	245	241	235	245	10
Foot width.....	108	99	99	105	103	99	108	9
Foot index.....	44.1	41.3	42.1	42.8	42.6	41.3	44.1	2.8
Hand grasp, r.....	37	30	28	32	32	28	37	9
Hand grasp, l.....	37	35	25	32	32	25	37	12
Head length.....	197	196	184	185	191	184	197	13
Head breadth.....	145	147	143	146	145	143	147	4
Head height.....	141	136	139	134	137	134	141	7
Auricular-nasion ( <i>a</i> ).....	97	96	93	92	95	92	97	5
Auricular-prosthion ( <i>b</i> ).....	100	99	101	98	99	98	101	3
Cephalic index.....	73.60	75	77.72	78.92	76.31	73.60	78.92	5.32
Height-breadth index.....	97.24	92.52	97.20	91.10	94.49	91.10	97.24	6.14
( <i>a</i> ) × 100 ÷ <i>b</i> .....	97	96.97	92.08	93.08	94.98	92.08	97	4.92
Cephalic module.....	16.1	16.0	15.5	15.2	15.7	15.2	16.1	.9
C. M. versus height.....	101.3	100	98.7	96.2	99.1	96.2	101.3	5.1
Menton-nasion.....	121	114	115	115	118	114	121	7
Mouth-nasion.....	67	67	68	65	67	65	68	3
Menton-erinion.....	186	187	171	180	181	171	187	16
Bizygomatic breadth.....	147	147	142	139	144	139	147	8
Facial index.....	82.31	77.55	80.99	82.73	80.90	77.55	82.73	5.18
Min. frontal breadth.....	117	114	111	114	114	111	117	6
Bigonial breadth.....	118	118	119	123	119	118	123	5
Nose height.....	44	45	45	42	44	42	45	3
Nose breadth.....	39	42	39	42	40	39	42	3
Nasal index.....	88.64	93.33	86.67	100	92.16	86.67	100	13.33
Ear height.....	60	57	65	59	60	59	65	6
Ear breadth.....	33	37	36	34	35	33	37	4
Mouth width.....	58	63	51	52	56	51	63	12
Eyes max. width.....	98	102	96	96	98	96	102	6
Eyes min. width.....	37	37	34	36	36	34	37	3



WITOTAN STOCK. MEASUREMENTS OF WITOTO  
INDIANS (5 MALES, 4 FEMALES)

MALES 1	2	3	4	5	Aver.	Min.	Max.	Range
30	20	30	28	35	....	....	....	....
1690	1550	1650	1620	1600	1620	1550	1690	140
1380	1300	1370	1340	1330	1340	1300	1380	80
660	550	580	610	570	594	550	660	110
870	760	860	820	810	824	760	870	110
51.48	49.03	52.12	50.62	50.63	50.78	49.03	52.12	3.09
1800	1660	1780	1730	1720	1738	1660	1800	140
110	110	130	110	120	116	110	130	20
400	335	410	375	380	380	335	400	65
310	275	285	290	300	292	275	310	35
220	225	215	230	225	223	215	230	15
70.97	81.81	75.44	79.31	75	76.51	70.97	81.81	10.84
460	455	480	470	455	464	455	480	25
185	180	180	183	180	181	180	185	5
83	77	85	80	81	81	77	85	8
44.86	42.78	47.22	43.71	45	44.71	42.78	45.00	2.22
109	108	106	107	107	107	106	109	3
255	240	260	250	255	252	240	260	20
100	109	99	105	104	103	99	105	6
39.20	45.42	38.08	42	46.22	42.18	38.08	46.22	8.14
45	35	40	40	41	40	35	45	10
33	32	40	33	35	35	32	40	8
191	190	196	191	193	192	190	196	6
149	150	147	150	148	149	147	150	3
133	131	127	132	129	130	127	133	6
98	92	95	95	94	95	92	98	6
96	89	88	92	88	91	88	96	8
78.01	78.95	75	78.53	76.68	77.43	75	78.95	3.95
82.26	87.33	86.39	88	87.16	86.23	82.26	88.00	5.74
97.96	96.74	92.63	96.84	93.62	104.40	92.63	104.40	11.77
15.8	15.7	15.7	15.8	15.7	15.7	15.7	15.8	.1
93.49	101.29	95.15	97.53	98.13	97.12	93.49	101.29	7.80
116	113	105	115	109	112	105	116	11
70	69	65	70	67	68	65	70	5
183	185	180	184	183	183	180	185	5
149	144	144	147	144	146	144	149	5
77.85	78.47	72.92	78.23	75.69	76.13	72.92	78.47	5.55
123	122	111	123	116	119	111	123	12
128	130	129	129	129	129	128	130	2
46	43	45	45	44	45	43	46	3
44	39	40	41	39	41	39	44	5
95.65	90.70	88.89	91.11	88.64	91	88.64	95.65	7.01
59	59	62	59	60	60	59	62	3
28	30	30	29	31	30	28	31	3
54	52	52	52	55	53	52	55	3
40	34	37	38	35	37	34	40	6
FEMALES				1	2	3	4	Aver.
Height.....				1430	1480	1505	1455	1468

TABLE 6. COMPARISON OF AVERAGE MEASUREMENTS

	No.	Height	Height to shoulder	Height to middle finger	Height sitting	Height s. perct. tot. ht.	Arm length
Macheyenga, A. . . . .	19	1610	1350	632	832	51.10	718
Piro, A. . . . .	23	1613	1344	620	866	53.77	724
Sipibo, P. . . . .	14	1586	1273	594	797	50.97	679
Conebo, P. . . . .	3	1610	1350	612	838	52.16	738
Setibo, P. . . . .	3	1580	1290	570	813	51.45	720
Amahuaca, P. . . . .	2	1600	1330	640	788	49.21	690
Tiatinagua . . . . .	4	1585	1322	622	795	50.00	700
Witoto . . . . .	5	1620	1340	594	824	50.78	746
Arawakan . . . . .	42	1612	1347	626	849	52.44	721
Panoan . . . . .	22	1593	1311	604	809	50.97	707
Difference . . . . .		19	36	22	40	1.47	14

	No.	Hand index	Middle finger length	Foot length	Foot width	Foot index	Hand grasp, r.
Macheyenga, A. . . . .	19	48.10	105	254	99	38.70	34.5
Piro, A. . . . .	23	47.64	109	248	104	42.77	33.5
Sipibo, P. . . . .	14	47.73	111	245	104	42.32	36.4
Conebo, P. . . . .	3	47.02	109	241	103	42.61	40.4
Setibo, P. . . . .	3	45.06	115	253	101	39.99	33.3
Amahuaca, P. . . . .	2	46.09	109	240	100	41.66	34.0
Tiatinagua . . . . .	4	44.80	107	241	103	42.60	31.7
Witoto . . . . .	5	44.71	107	252	103	42.18	40.0
Arawakan . . . . .	42	47.87	107	251	102	40.74	34.0
Panoan . . . . .	22	46.78	111	245	102	41.65	36.0
Difference . . . . .		1.09	-4	6		-.91	-2.0

	No.	C. M. versus height	Menton-nasion	Mouth-nasion	Menton-crinion	Diam. bizyg.	Facial index
Macheyenga, A. . . . .	19	96.20	112	67	173	145	77.50
Piro, A. . . . .	23	99.17	118	72	194	145	81.45
Sipibo, P. . . . .	14	100.50	122	72	190	147	82.88
Conebo, P. . . . .	3	99.13	124	74	194	141	87.26
Setibo, P. . . . .	3	99.59	125	72	192	141	88.44
Amahuaca, P. . . . .	2	101.26	121	74	191	150	80.42
Tiatinagua . . . . .	4	99.10	118	67	181	144	80.90
Witoto . . . . .	5	97.12	112	68	183	146	76.63
Arawakan . . . . .	42	97.69	115	70	184	145	79.48
Panoan . . . . .	22	100.24	123	73	192	145	84.75
Difference . . . . .		-2.55	-8	-3	-8		-5.27

(MALES) SHOWN IN TABLES 1 TO 5

Span	Excess span over height	Span percent height	Shoulder breadth	Chest diameter lateral	Chest diameter ant.-post.	Chest index	Cubit length	Hand length	Hand width
1661	51	103.2	406	293	234	80.20	439	175	85
1673	60	103.7	379	283	237	83.87	450	177	84
1666	80	105.0	381	292	235	78.58	447	173	83
1666	56	103.4	375	274	240	87.27	451	173	81
1670	90	105.6	370	272	226	83.20	453	179	81
1660	60	103.7	395	297	240	80.81	453	180	83
1622	38	102.3	359	268	230	86.09	450	172	77
1738	116	107.3	380	292	223	76.51	464	181	81
1667	57	103.4	392	288	236	82.04	445	176	85
1666	78	104.5	385	284	235	82.46	451	176	82
1	-21	-1.1	7	4	1	-42	-6		3

Hand grasp, l.	Head length	Head breadth	Head height	Auric-nasion (a)	Auric-prosthion (b)	Cephalic index	Height-breadth index	$\frac{a \times 100}{b}$	Cephalic module
39.7	184	146	134	102	107	78.99	92.50	96.00	156
33.1	194	150	134	95	102	77.43	89.71	93.26	159
34.2	182	156	135	95	101	85.69	86.82	94.07	158
37.0	177	162	142	95	103	91.36	87.25	92.22	160
32.0	177	160	137	93	97	90.41	85.43	95.17	158
34.0	192	156	138	97	102	81.46	88.79	95.09	162
32.2	191	145	138	95	100	76.31	94.49	95.00	157
35.0	192	145	130	95	91	77.43	86.23	104.4	157
36.4	189	148	134	99	105	78.30	91.10	94.63	158
34.3	182	159	138	95	101	87.33	87.07	94.07	160
2.1	7	-11	-4	4	4	-9.03	4.03	.56	-2

Diam. min. frontal	Diam. bigon.	Nose height	Nose width	Nasal index	Ear height r.	Ear width r.	Mouth width	Eyes max. width	Eyes min. width
121	119	50	40	80.10	65	..	57	99	41
121	125	48	41	86.59	66	34	55	96	35
124	128	48	41	84.63	66	33	56	104	39
116	126	53	44	84.19	..	..	54	103	35
126	118	50	38	74.89	67	33	48	102	37
127	127	51	44	86.27	60	33	57	97	34
114	119	44	41	92.16	60	35	56	98	36
119	129	45	41	91.00	60	30	53	100	37
121	122	49	41	83.35	66	34	56	98	38
123	125	51	42	82.50	64	33	54	102	36
-2	-3	-2	-1	.85	2	1	2	-4	2

## ARCHAEOLOGICAL REMAINS

The expedition was not equipped to do archaeological work, but studies were made of the ancient ruins in the Andes region, and of some previously unreported remains in the interior of Bolivia.

**Mounds at Trinidad, Bolivia.** Just below Trinidad on the Mamore River, there is a mound so large that it gives the name La Loma to the home and cattle ranch of Sr. Suarez. In digging to determine whether or not the mound was artificially built, we found a very badly decomposed human skeleton in situ at a depth of eight feet. The mound was originally about twenty-five feet high and one hundred and fifty feet in diameter, but it had been cut down on one side to make room for a house and a graded road to it (plate 23, a). We looked about the country and located several other mounds. No excavations have been made in this territory, and we know nothing of the ancient culture represented here.

**Burial Towers, Colocolo, Bolivia.** At Colocolo, on the high plateau between Oroyo and La Paz, there are groups of peculiar adobe burial towers. A square-topped structure from ten to fifteen feet high, ten to twelve feet wide, and five or six feet thick, was built up solid with adobe bricks excepting for a small arched central chamber on the original surface, and an entrance niche. After the tower was completed, the wrapped body of the dead was placed inside and the door blocked (plate 23, b).

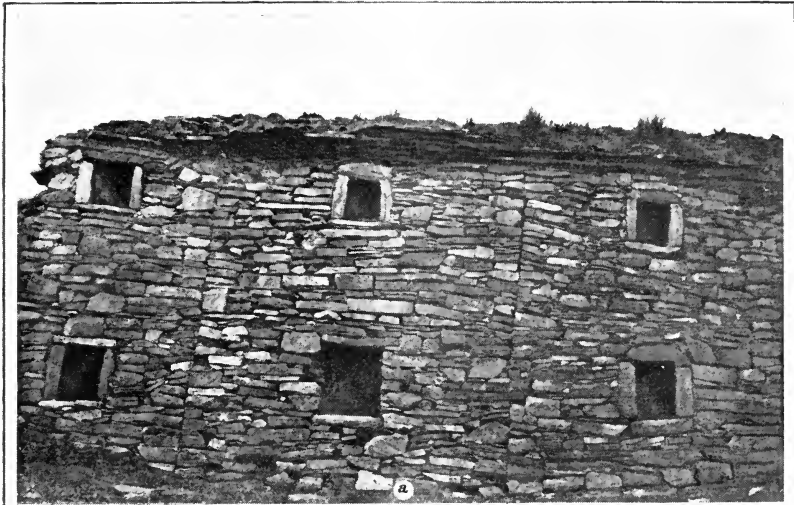
**Circular Burial Tower, Peru.** A very common type of circular burial tower was found north of Lake Titicaca in Peru. These are remarkable for their perfection in form and masonry. Farther north in the vicinity of Oroyo, a new type was found, built of small flat stones on mountain tops. These towers often stand one against the other, and are usually two stories high. A single section is four or five feet wide and eight feet high, with a small opening at the floor of each story (plate 24, a).

**Petroglyphs.** While resting over a day at the Peruvian Colony on the Perené River in Peru, we made a study of some petroglyphs,



*a*, Mound at Trinidad, Bolivia; *b*, Adobe burial towers, Colocolo, Bolivia





*a*, Burial tower near Oroyo, Peru; *b*, Petroglyphs on the Paucartambo River

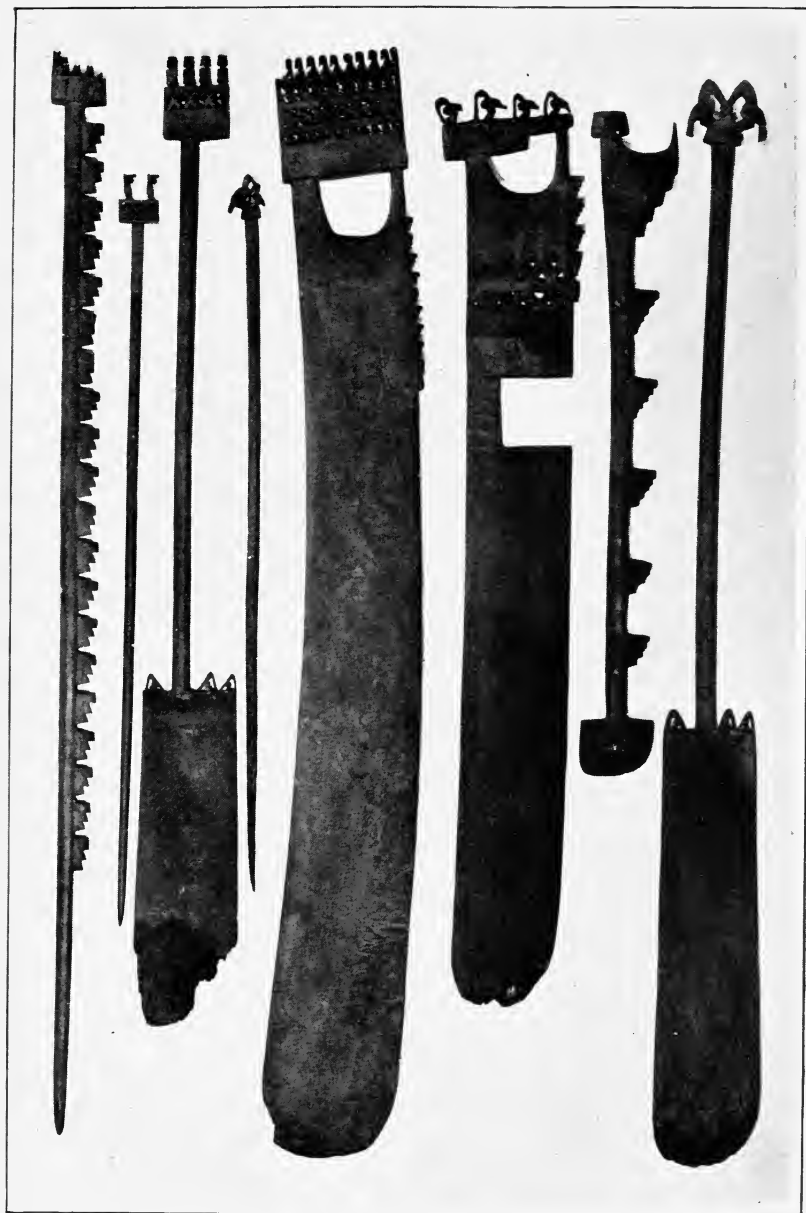






Pottery vessels from prehistoric graves near Nasca, Peru. (1/6.)





Wooden implements from prehistoric graves, Pisco, Peru. (1/14.)





Gold necklace from excavation at Ferriñofe, Peru. (About 1/2.)



three miles up the Paucartambo River. An enormous red granite boulder, roughly 60 by 150 feet, and 40 feet high, stands in the water on the right bank of the river. The lower part, 30 feet next the river, is vertical, but the top is oval-shaped. Originally more than half of this upper part was covered with glyphs of various forms, as seen in plate 24, b. Some of the grooves were so weathered that it was impossible to trace their lines, while others are a half inch deep, and an inch and a half wide. As the river is unnavigable, the glyphs must have been intended for an observer on the high land across the river. A bridge has now been anchored to the rock, and a trail cut around its upstream side. No other glyphs were reported in the region.

**Collections.** In addition to those made by the expedition in the field, some very valuable collections were purchased. They include the following specimens: several hundred choice pieces of ancient pottery from the coast of Peru, representing various cultures from Truxillo to Nasca (next to that of the early fisher-folk, the Nasca appears to be the earliest culture along the coast), and containing the most striking examples of ceramics, characterized by an extraordinary variety of color (a few of these are illustrated in plate 25); a large collection of perfectly preserved wooden specimens, such as agricultural and other implements, paddles, clubs, and strange ceremonial objects of various forms, all from excavations near Pisco, Peru, examples of which are shown in plate 26; a gold necklace made of twenty-eight human faces, three-quarters of an inch in diameter, dug up at Ferriñofe, Peru, a splendid unique piece, plate 27; and a Mission Indian basket from southern California bought in Lima, Peru, whence it had been carried so long ago that its history had been forgotten. The owner thought it had come from the Amazon Indians in Colonial times. It is the best Mission basket with a lid extant.





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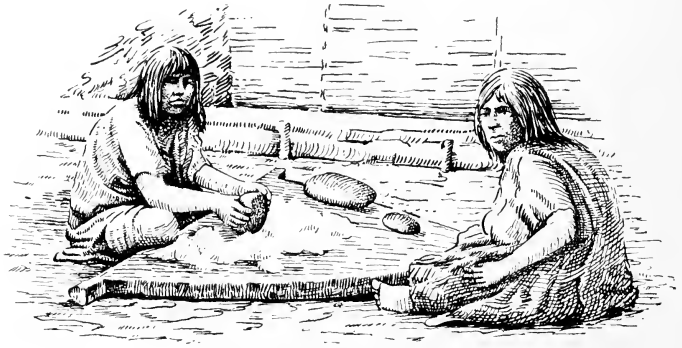
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Yurucare women grinding corn

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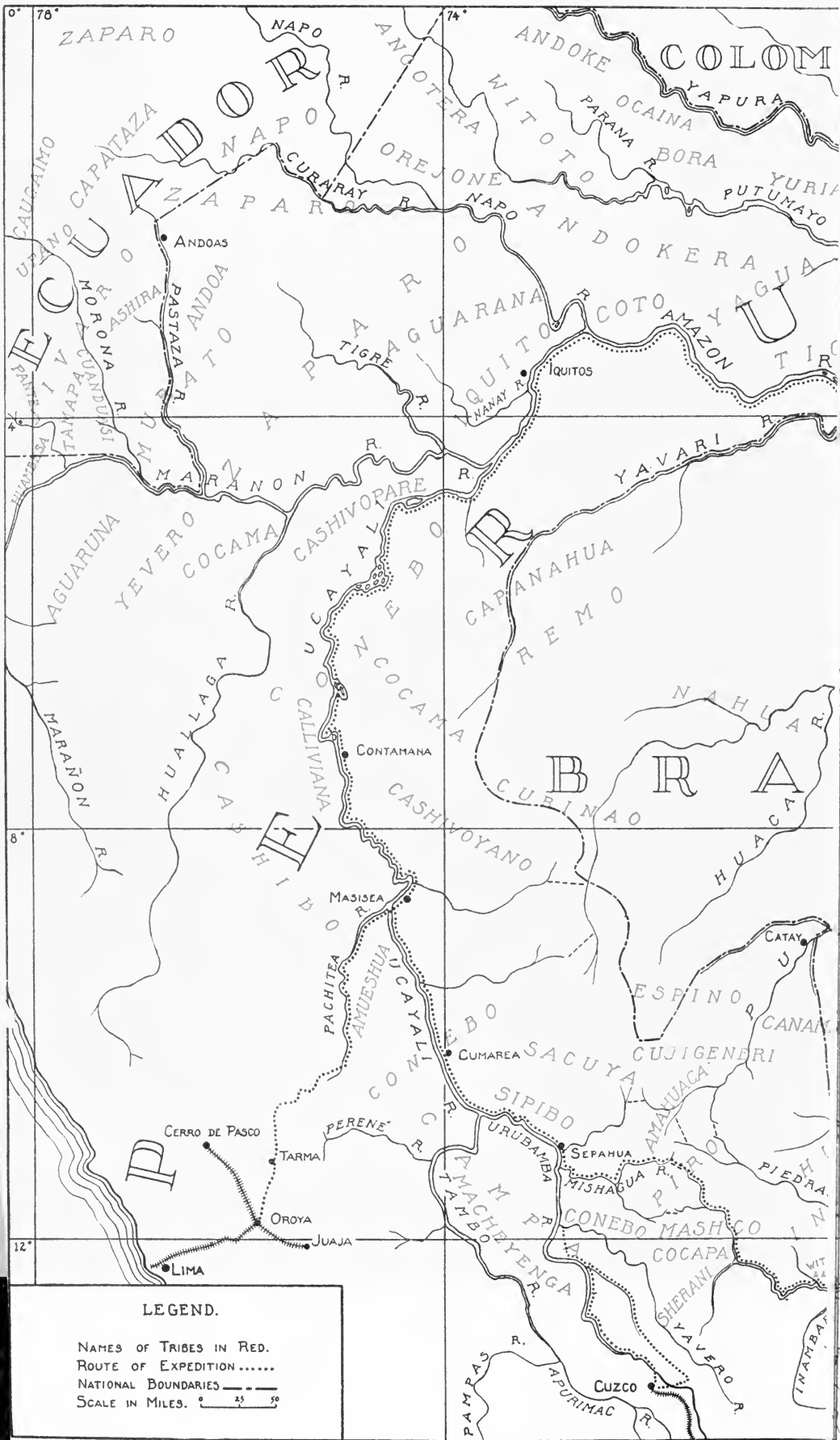
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Map showing location of Indian tribes in the upper Amazon region





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