

# Pictures From The Past

NEWSLETTER OF THE  
COLORADO ROCK ART ASSOCIATION (CRAA)  
A Chapter of the Colorado Archaeological Society

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### **President's Corner**

Welcome to all our members- new, renewing and existing. This May the Colorado Rock Art Association (CRAA) had 67 members. As of the end of September we grew to 97 members. At the Colorado Archaeological Society Annual Meeting on October 8 we had a booth- Joel Hurmence created a wonderful video on CRAA that ran in a continuous loop and we had a large CRAA banner that could be seen from across the room. Lots of folks expressed interest in the Colorado Rock Art Association and 16 people signed up to become CRAA members. With more members we hope to get more participation and expand our offerings.

We are looking for a new treasurer to replace Bob Tipton. The treasurer pays the bills, processes memberships and does quarterly a quarterly and year balance sheet and P&L. In addition, the treasurer participates in monthly conference calls and periodic in-person Saturday board meetings. If you are interested in this position contact us at [coloradorockartassociation@yahoo.com](mailto:coloradorockartassociation@yahoo.com).

This month's feature article is part 3 of *The Mu:kwitsi/Hopi (Fremont) abandonment and Numic Immigrants into Nine Mile Canyon as depicted in the rock art*, written by CRAA member Carol Patterson. Carol's article tells an interesting story of conflicts between Numic speakers and the Fremont as depicted in Rock Art in Nine Mile Canyon.

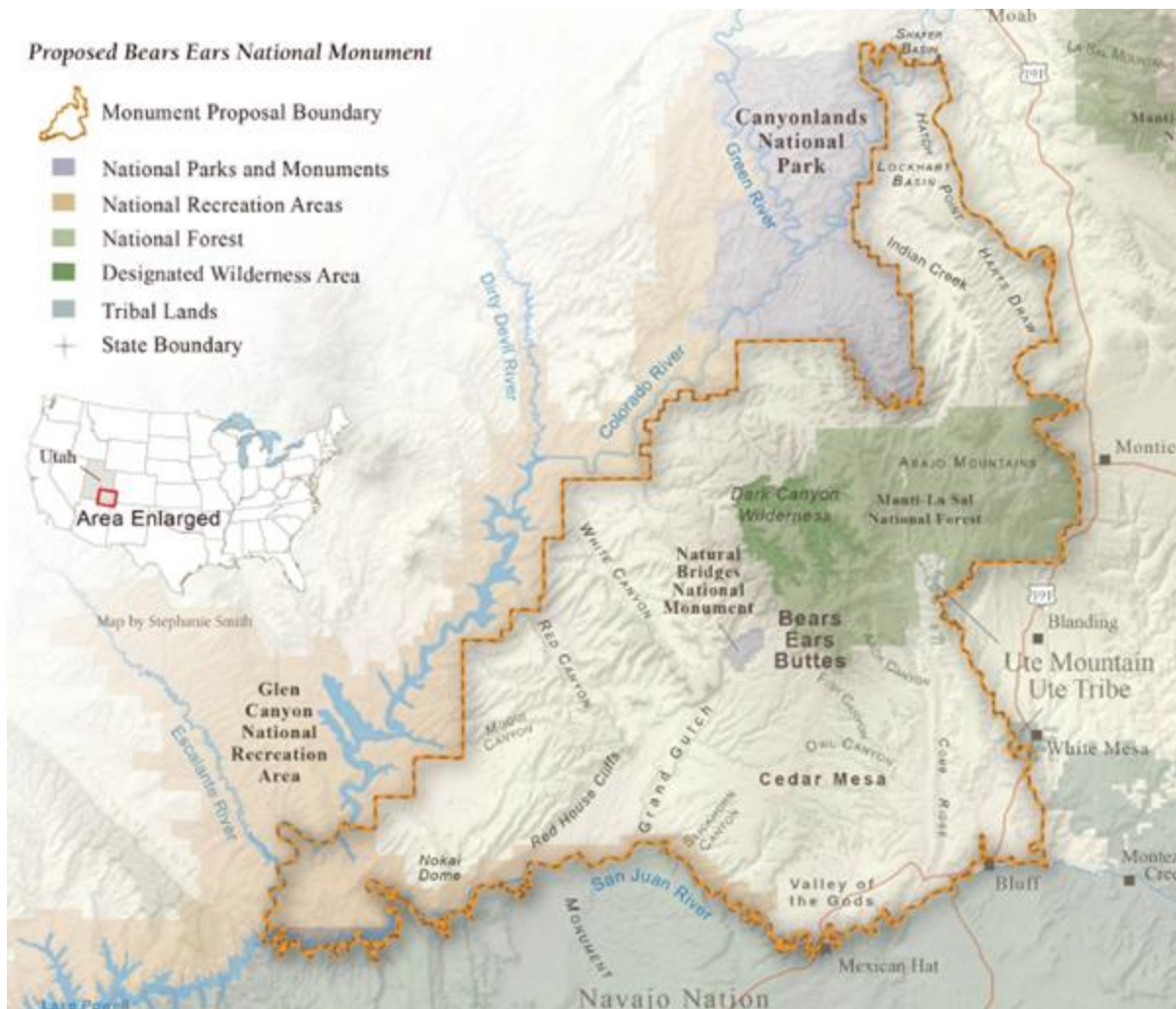
Three PAAC Classes are still available to attend this fall. The new Assistant State Archaeologist, Chris Johnston, will be the instructor. This Spring PAAC classes will not be offered so if you can, take them now. PAAC Classes are a wonderful way to learn about Colorado Archaeology.

# Bears Ears National Monument Proposal

## Rock Art protection

The area proposed for Bears Ears National Monument includes many important rock art panels and other prehistoric archaeological sites. The area proposed for the monument includes a large swath of Southeastern Utah including Comb Ridge, Butler Wash, Grand Gulch, and Cedar Mesa. The proposed acreage is almost 2 million acres. The new monument would give added protection of the rock art and other pre-historic features and artifacts in this area.

A coalition of five Native American tribes have proposed the new National Monument with many other Native American tribes giving their support. The tribes are also proposing that they manage the park along with the US government.



Area in Southeast Utah where the proposed Bears Ears National Monument would be located.

Read more about the Bears Ears National Monument Proposal at [www.bearscoalition.org/](http://www.bearscoalition.org/).

To take action to support the creation of Bears Ears National Monument visit <http://www.bearscoalition.org/action/>.

# The Mu:kwitsi/Hopi (Fremont) abandonment and Numic Immigrants into Nine Mile Canyon as Depicted in the Rock Art.

By Dr. Carol Patterson

## Part 3: Warfare between the Fremont/Hopi and Numic (Ute or Paiute)

This part of this paper address the more recent petroglyphs depicting and authored by the Fremont/Hopi and Numic speakers, Paiute and Ute. They date around A.D. 1200-1400. Evidence of warfare between these two groups is most dramatically depicted on Warrior Ridge in Nine Mile Canyon. Identification of each group can be seen in the hair styles, footwear, body postures and in sign language symbols and cultural metaphors.

The well-known panel located in Cottonwood Wash, in Nine Mile, depicts a Fremont/Hopi figure on the right, identified by his hock-moccasin footwear and forward arched feather and hair bun. The body gestures (kneeling) and holding a bow down low to his body, represent an "ambush". This figure is similar to the tall figure depicted in the Rochester Creek panel. The Hopi have claimed that the Rochester Creek panel is ancestral Hopi.



Figure 3.1 Cottonwood Canyon. Photograph and drawing by C. Patterson

But this panel was authored by the Paiutes. The Paiutes claim that this panel depicts the Hopi ambushing the Paiutes, and has nothing to do with hunting sheep. The horned figure with a flat head and squat body represent the Numic (ancestral Paiute/Ute). The sheep are all connected by lines from their mouth to the rear or back of another sheep. In picture writing it represents family lineages. The larger sheep are on the top row, and smaller and small ones are below to represent generations and family units. They are all connected by mouth or tail to the horned anthropomorph.



The horned figure also has cloven or ungulate feet and identifies him as a 'sheep' person also. He is standing on a wavy line that is attached to the rear of a sheep. His horns represent 'strength'. The tail is wavy, a symbol meaning "movement back and forth" (Martineau 1981:149) Both figures, the Mu:kwitsi /Hopi and the Paiute do not have arms. This is a way of distinguishing a village of people, from an individual. Together these symbols might imply that this "strong" "Paiute" band is 'moving back and forth' trying to escape the Hopi bowman.

Figure 3.2 showing horned anthropomorph with cloven feet.

Lower down are more Paiute shield figures trying to protect a string (family) of sheep. This panel has caused some contention among the Utes and Paiute informants who have stated many times that this panel represents the 'Mu:kwitsi /Hopi' ambushing the Paiute'. The Utes have asked the BLM to re-label the sign below this panel describing it as a "hunting scene". Hunters do not carry shields and engage in hand to hand combat as shown in this panel. Nor do sheep travel like elephants, holding each other's tails! Visual cultural metaphors are infused throughout the majority of Formative era rock art both Numic and Ancestral Pueblo. They must always be considered first and foremost before Western European ideas are imposed. Martineau (1973) has made a strong case for sheep represent what the people are doing. This panel exemplifies this concept.



Another line of evidence is the cultural directionality of the Numic (Paiute and Ute) left-to-right. The sheep are all facing left-to-right. The Hopi cultural preference is right-to-left. The Fremont/Hopi figure is crouched in this ambushing gestural position with the characteristic forward arched feather and hair bun. A similar figure facing left is present at the Rochester Creek panel, traditionally claimed by the Hopi to represent an early creation myth.

Figure 3.3. Hopi figure in both panels and identified as ancestral Hopi.

The next panel in Nine Mile Canyon depicts a reverse of events. In this panel, it is the Paiute attacking the Fremont/Hopi. It is also authored by the Paiute.



Figure 3.4. Petroglyph Panel at Balancing Rock. Photo and drawing by C. Patterson

The horned figure at Balancing Rock, is similar to that previously viewed at Cottonwood Wash. The figure on the left represents a village or group of people. The horns show they are "strong". The many curled legs, in sign language, mean to "move around in all directions." (Martineau personal conversation 1998). He is also holding multiple shields suggesting "shielding in many directions". On the right side is a Fremont Mu:kwitsi/Hopi, identified by his extended heels, (hock moccasins). He is running and shooting his bow behind him. The sheep he is aiming at, seems amused, with relaxed horns and open mouth. Above are a row of Paiutes moving left-to-right (Numic directionality) going from smaller to larger as they approach with their shields in front of them. The large square sheep has an inscribed U in its body. Martineau's symbol charts display the symbols incorporated in this sheep image. (Martineau 1973:160) and (Martineau and Swartz 1981:149.) The square shape is the symbol for "land" while the U is a 'bowl' shape within its body. The incised 'bowl' this may represent the canyon itself, while the 'square' body represents 'land'. The tail makes a loop around and back that may represent a 'trail' into the valley from which the Paiutes have come. The legs define the direction they are going. The

'head' position represents where they are 'heading'. The open arching horns, are a symbol for 'clear' or 'open" ( Martineau 1973:160). It may infer that area is now clear of Fremonts.

### **Utes and Fremont Battles depicted on Warrior Ridge**

The most recent panels in Nine Mile are Ute. Many depict horse riders and band signs. Warrior Ridge depicts battle scenes with definitive representations of Ute warriors and Fremont/Hopi shield figures. The panels are not more than 400 or 500 years old. They represent the last conflicts with remnant Mu:kwitsi still living in Nine Mile canyon.



*Figure 3.5 Top of Warrior Ridge looking down. Photo by Dennis Udink*



*Figure 3.6. Battle scene at Warrior Ridge. Photograph by Dennis Udink*

This photograph of Warrior Ridge shows the fields and flash flood locations in a strip running diagonally on the left side of the panel. Central and above are the battles occurring between Fremont and Ute warriors. I say 'Ute' based on the central figure representing the Yampatika band of Utes.

Wild carrot, also known as anise, caraway, or yampah is found in wet meadows, streamsides, and marshy grasslands. Coming from the same family as our store-bought carrots, these plants were widely valued for their edible tubers. Yampatika is a Ute word for "Yampa eaters".



Figure 3.7 Depiction of a Yampa tuber, the anthropomorphized plant band sign for the Yampatika, "Yampa eaters".

This band sign for the Yampatika Utes is found at many sites in eastern Utah and Western Colorado. (See Patterson and Duncan 2016).



Figure 3.8. The Yampatika band sign found in many places in Western Colorado and Eastern Utah.

Another detail that the Utes added to the Fremont/Hopi identification, is a trailing sash behind the Fremont figures.

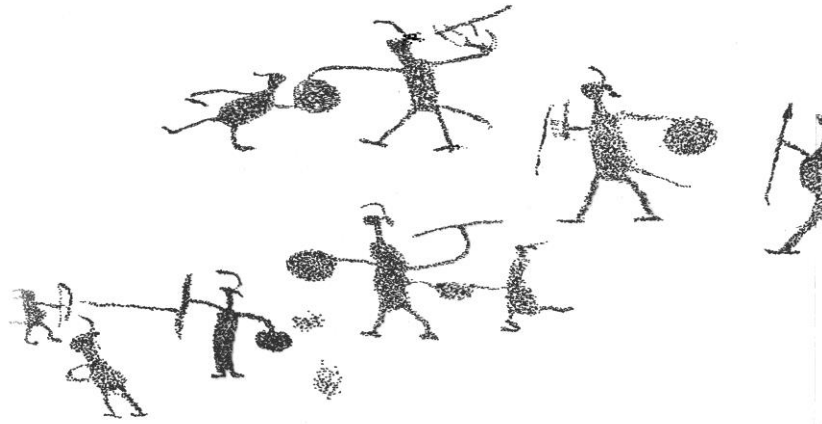


Figure 3.9. Fremont figures are shown with extended heels on their feet. They have hair buns and forward swept feathers and a trailing sash from his waist. (Photo by Dennis Udink. Drawing by C. Patterson)

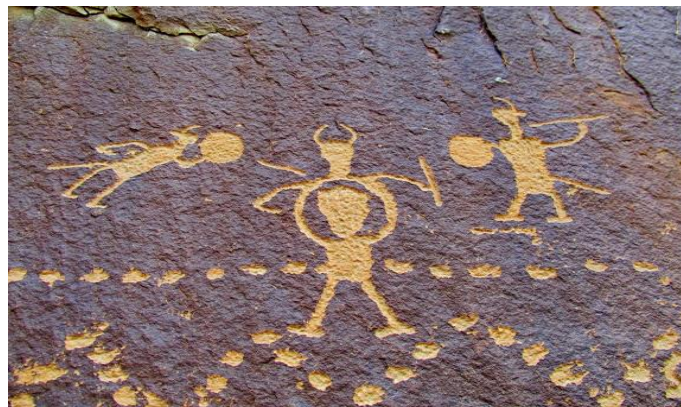


Figure 3.10. Close up on the panel showing crisp edges and little weathering indicating an age of less than 500 years or so.

Here the Fremont/Hopi are surrounding a Ute warrior who is strong and fending off their arrows. The Mu:kwitsi Fremont/Hopi are detailed with their forward arching feather, hair buns and hock-moccasins. The Ute authors have added a sash from the waist, not shown in early panels.



## In Conclusion

This paper has demonstrated the link to the Tanoan iconography of the Jemez people in rock art panels depicting *Avanyu* associated with flash flood events. This parallels "the data from mtDNA suggests that Fremont populations and the present day Jemez were/are from the same matrilineage (Carlyle et al. 2000).

This paper demonstrated the consistency of Fremont rock art panels using left-to-right directionality characteristic of Tanoan and Hopi culture. It agrees with Shaul's statement that the Mu:kwitsi (Fremont) were made up of more than one ethnic group (minimally, Pre-Hopi and some varieties of Tanoan), (Shaul 2014:80)

The rock art panels depict the Numic "Travelers" with large burden baskets and seed beating technology that is proposed by Bettinger and Baumhoff, (1983) and discussed by Glade Hadden, during the A.D 1100 to late 1300's. The age of the Fremont petroglyphs depicting these emigrants are within this period.

But in contrast to Shaul's statement that these two groups did not fight, the later rock art panels do depict fierce battle scenes between the Numic emigrants and the Fremont/Hopi. The Fremont anthropomorphic figures in Nine Mile do have stylistic links to known ancestral Hopi panels in Eastern Utah. These may mark the trail of migration south to the Hopi mesas in the 1300s. The panels lend supporting evidence to Shaul's statement that "The speakers of Pre-Hopi were the last to abandon the Fremont tradition, going south to the Hopi mesas" (Shaul 2014: 80).

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Appendix

Symbol Chart

	9	Bowl		9	Eyes
	7	Side, With		13	Looking
	5	Mound		4	Water
	4	Chopped Off		36	Heading
	11	Canyon		5	Talking
	6	An Objectionable Area		5	Reaching
	21	Object or Place		9	Negation
	24	Holding		9	Dead
	12	Holding in One Place		18	A Broad Movement
	14	White Man		6	Under
	6	In Front		14	Barring
	47	Arrowhead		16	Waiting, Stopped
	16	War		4	Strong
	4	Open		3	Departing
	17	Distant		14	Doing or Speaker
	6	Close		4	A Good Journey
	39	Here		9	Fleeing, Fear
	14	Gone		3	First
	6	Crooked		14	Taking Flight to Safety
	4	Steps		9	Trail
	9	Covered, Hidden		5	Being Blocked from Moving Ahead
	22	Veering		6	Punished
	11	Not Turning Aside		9	Crossed
	16	Turned		36	Nothing There
	15	Holding Firm		40	Something There

CHART 1  
SYMBOL CONSISTANCY CHART

Column 1	Column 2	Column 3
⊖	Descend, go down	4 RBS-19
⊕	Ascend, go up	19 RBS-19
.....	Path, footsteps	25 RBS-77,
⚡	Difficult journey, cliff	8 ACA-21, 22
⚡	Back and forth, water	11 RBS-101, 103
>	Dim, hard to see	6 RBS-91, ACA-50
	Nothing there, removed	9 RBS-6
⊙	Held in one place	4 RBS-37
⊕	Strength, diety	6 RBS-99
∅	Cavity, Canyon	4 RBS-43, ACA-51
∇	Open, crevice	2 RBS-152
⋈	Opening up, coming out	3 ACA-39, 40
⋈	Movement	7 RBS-50
☉	To cover, hide, night	5 RBS-28, 49
□	Place, land, ground	4 RBS-99, ACA-40
—	Ground line	6 RBS-101
∩	Mound, high, above	4 RBS-3
(	Avoid, around	2 RBS-19
'	Inferior, behind, last	2 RBS-39
+	Cross over	2 RBS-19
▼	Arrowhead, hurt, kill	2 RBS-34, 77
☞	Cupped hand, water	2 RBS-27
†	Barring, holding back	5 RBS-27
‡	Holding firm, sieze, own	8 RBS-160
⊥	Negation, no, not	6 RBS-51
⊕	Shielded, protect,	3 RBS-135
➔	To knock off	5 RBS-48

## **PAAC Fall 2016- Sign up for one of the very popular Program for Avocational Archaeological Certification (PAAC) courses being offered around the state.**

### **PAAC Class Schedule and information.**

PAAC courses are a great way to expand your knowledge of Colorado archaeology at a reasonable cost. Classes are offered around the state in evening and weekend formats. No prior archaeological knowledge or experience is required.

### **What is PAAC?**

A joint program of the Colorado Archaeological Society and the Office of the State Archaeologist of Colorado. The Program for Avocational Archaeological Certification (PAAC) is a mutually beneficial educational program for avocational and professional archaeologists. Established in 1978 by the Colorado Archaeological Society (CAS) and the Office of the State Archaeologist of Colorado (OSAC), it allows CAS members and other citizens to obtain formally recognized levels of expertise outside of an academic degree program. It also facilitates avocational public service and assistance in education, governmental management of cultural resources, research, and the protection of archaeological resources in Colorado. PAAC complements, but does not replace, existing university and governmental training programs. Click here to go to the History Colorado PAAC website..

### **Requirements of PAAC:**

- All participants in the PAAC program must: Be 15 years of age or older
- Agree to the PAAC Code of Ethics
- Pay a non-refundable, nominal materials fee per course (also sometimes a fee for the meeting room)

### **Fall 2016 PAAC Class Schedule**

#### **Archaeological Laboratory Techniques**

Dates: Weekend of November 5-6

Location: Dolores

To sign up, contact: Tom Pittenger at pittengerte@gmail.com or 970-882-2559 / 928-606-2550 (cell)

Class description: Overview of the purpose of an archaeological laboratory and the processing sequence for artifacts and other collected materials through a laboratory including receiving, sorting, routing, cleaning, cataloguing, conservation, analysis, reporting and storage.

#### **Prehistoric Ceramic Description and Analysis**

Dates: Weekend of November 18-20

Location: Fountain

To sign up, contact: Jerry Rhodes at rhodespottery@aol.com or 719-332-9723

Class description: Ceramic technology, methods of manufacture, physical/stylistic analyses, and basic Colorado ceramic characteristics.

### **Spring 2017 PAAC Class Schedule**

No PAAC Classes will be offered in spring 2017. Assistant State Archaeologist, Chris Johnston will be working on some changes to improve and enhance the PAAC Program.

## CRAA OFFICERS & BOARD MEMBERS

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If you hear of any events or projects relating to rock art, please pass them along to us at [coloradorockartassociation@yahoo.com](mailto:coloradorockartassociation@yahoo.com). We will get the information out to CRAA members.