

# Investigations of Rainbow Imagery in Rochester Creek and Other Panels.

Carol Patterson, PhD

## Introduction

This paper examines rock images with rainbow imagery in central Utah and suggests tribal authorship. I use a semiotic approach to determine cultural affiliation, thereby focusing the ethnographic literature search on a target culture. The testing for cultural indicators identifies cultural preferences for geocentric referencing, cultural direction, symbol consistency and symbol affinity for each culture. Homologic comparisons with sand paintings, material artifacts and mythic sequences in ethnographic literature are consistent with the Southern Apachean groups, specifically the Western Apache and Diné (Navajo). My research has determined that the Uto/Aztec (Hopi), Numic (Ute/Paiute), and Ancestral Pueblo (Zuni, Keres) cultural groups were not authors of these panels.

The emergence stories of every culture, and the faith of people, are important to all Native people. They serve as a doctrine of faith, which separates one culture group from another. It has become clear to me that the cultural association with an ancient petroglyph composition was authored by people who hold their creation story sacred and unchanged over time. All of the Southern Apachean groups share similar emergence stories as well as their cultural heroes and creation gods. The highly spiritual elements of ethnographic literature and visual art have similar forms in the pictographs of the Southwest. Homologous examples from the early historic sand paintings support the theory of Apachean authorship.

While investigating the Rochester Creek panel, and the ethnography associated with rainbows, I was quite surprised to find that it was not culturally affiliated with the Hopi, as I had been told by an informant many years ago. I use the myths as the foundation for the interpretation of any panel that looks to have mythical characters. I find examples of historic material culture that exemplifies the interpretation of an image in the panel. With this information I could rule out Uto/Aztec, Numic (Ute, Paiute) or Kiowa/Tanoan affiliation.

I have followed the trail of rainbows, clouds, sky, rain, lightning, and thunder through the past five years and identified the cultural association of these symbols that have continued from prehistoric to historic times. (see Patterson 2018-2024) The cloud beings, rainbow beings and thunder beings exhibited in Apachean sand paintings, textiles and pottery differ slightly from the same themes found in pottery designs for Puebloan groups. Rainbows are not common elements in the myths of the Numic (Ute, Paiute) or found in their petroglyphs in this study area.

The rainbow stands out as an essential element of the Creation story for the Navajo and gains a role as a guardian for healing and protection. Rainbow is a sentient with a name and a gender in many of the Chantways of the Navajo. *N ááts' íí lid*, the rainbow deity, is shown in the sand paintings as a guardian for protection of the people during a ceremony, and against enemies and monsters for the War Twins. (Figure 1).

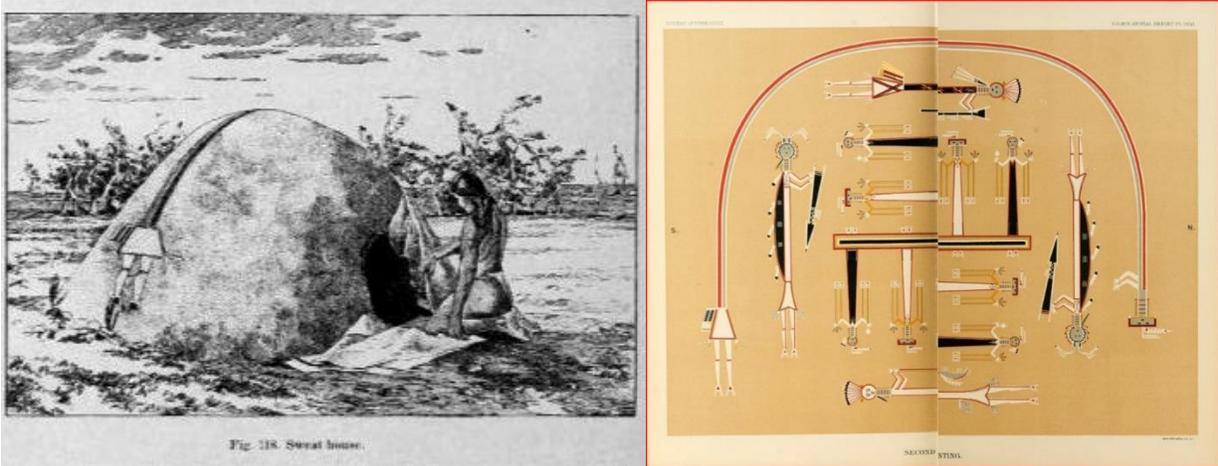


Figure 1. Rainbow over the Sweat Lodge. The rainbow deity surrounds and protects the participants in a healing ceremony. (James Stevens, sand paintings; BAE Eighth Ethnographic Report Navajo Ceremonial of Hasjelti Dailjis).

### The Mountainway Ceremony

In Shavano Valley of western Colorado there is a pictograph of a dark figure with a white crown of feathers holding a rainbow over his head. From the upper arms hang white feathers with blue tips. Over the head arcs a blue and white rainbow. A local resident believes this panel was created by Navajo shepherders who worked every summer on a ranch nearby. The family ran sheep up this little canyon and painted this panel in the early 1900s, (Alma Evans, pc). A Navajo colleague working with me at the BLM field office recognized the painting and told me it represented the Mountain Way Ceremony. (Emelene White, pc., Patterson 2007) (Figure 2).



Figure 2. Pictograph of a black figure with a white crown of feathers and feathers with blue tips attached to the upper arms, compared with the same figure from the Mountain Way sand painting entitled 'People of the Myth' from the Mountainway Ceremony. (Newcomb, 1929)

The Mountainway Chant includes many descriptive narratives of the escape of Navajo captives from the Utes who were active in the slave trade during the late 1600s until 1848 when the slave trade was finally outlawed. There are five myths that tell of the adventures and miraculous escapes of the Navajos from their Ute captors. With each adventure, a supernatural being has aided in their escape (Wyman 1975, 120).

### The Ferron Box Panel

Another example of a protective rainbow is in the panel located near Ferron, Utah. The dominant figure in the center wears a Red-shafted Flicker feather headdress and a war jacket with a curved yoke like those of the Western Apache. (See Figure 4, war jacket) The daily war shirt for Apachean groups is shown with a deep V shape (Figure 3).

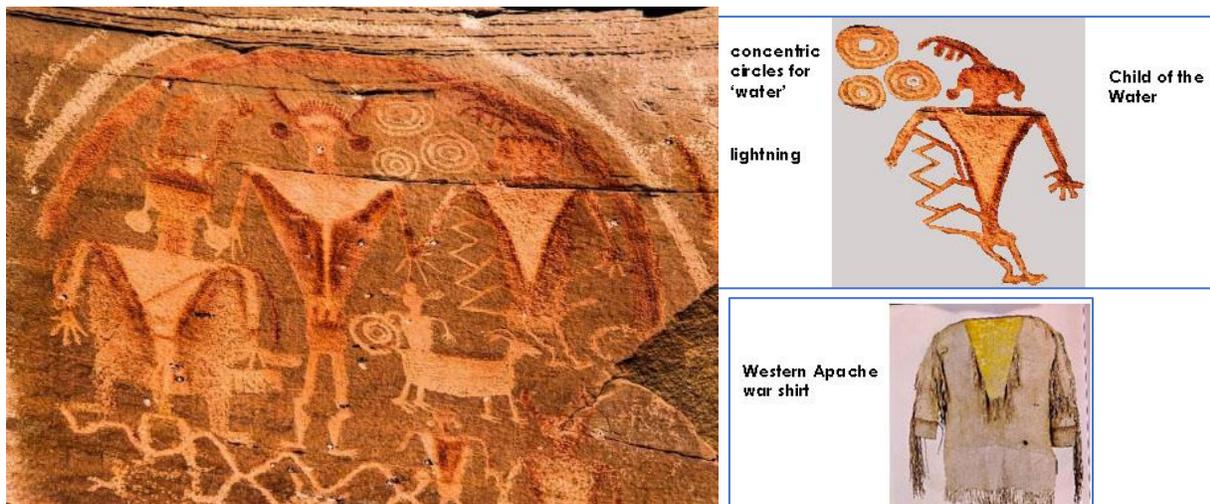


Figure 3, close-up of the left side panel a), pictograph from Ferron Box, with three large figures under the rainbow with distinctive body clothing and headdresses of the Western Apache; b), thought to be Child-of-the-Water with V-shape Apache war shirt; c), Western Apache war shirt (Begay-Foss 2017).

There are three distinctly different figures under the rainbow. The first one on the left appears to be wearing a fur cape of a full bear skin, an animal associated with medicine work. The feet of the bear are hanging down on either side of him. Medicine work is empowered by Bear who is knowledgeable about medicinal herbs and can take away Bear sickness (Opler, 1938). He has ear ornaments and is carrying a traveling bag or parfleche shown hanging by his side with a shoulder strap that goes over his left shoulder and down his back, to hang at arm's length. With his hand, he is touching a 'box' that he carries for medicine work (Figure 4).



Figure 4. Thought to be a medicine man carrying a ‘Indian suitcase’ a parflech with a strap over his shoulder and he is touching a medicine box. He is wearing what is thought to be a bearskin cape with the feet hanging down. He is wearing an Apache shirt. (medicine box, and Mescalero parfleche with straps attached on each end, from the American Museum of Natural History).

The Central Figure is thought to be Enemy Slayer, brother of Child of the Water of all Apachean traditions including Navajo (Figure 5).



Figure 5. The central figure is wearing a Flicker feather headdress and is thought to be Enemy Slayer wearing a Western Apache war jacket with a curved yoke over the shoulders (Ferg1988).

The central figure stands tall with ear ornaments and a flicker feather headdress (Figure 6). He wears the distinctive scooped-neck yoke that is opened down the front. His calves are pointed like all Navajo sand painting figures that indicates the direction he is walking. He is standing with feet pointed in both directions which indicates that he is standing still.

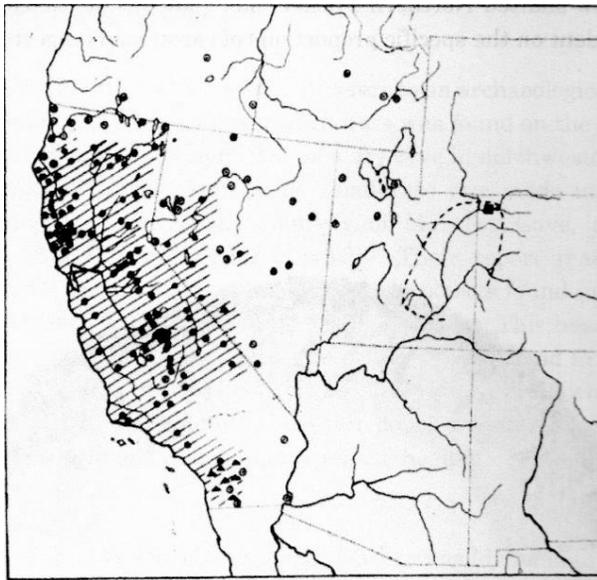


FIG. 72. Distribution of flicker-quill headdress in western North America.



Figure 6. The distribution of these headdresses associated with Apachean people is shown on the map. Although Hewes did not go further into Utah at that time, it is noteworthy that the flicker feather still is important to the Apache traditions today (Sharon Gloshey, Western Apache, pc 2024). (Map of distribution of the Northern Flicker Feather headdress from Hewes (1955). Flicker feather headdress found in Mantle's Cave, Dinosaur National Monument).

Enemy Slayer has one arm/hand touching what appears to be a Medicine Man on the left. His other hand is joined with the arm of what may be Child-of-the-Water, who is identified by the feather he wears; the concentric circles that represent water next to him; and lightning running vertically down his side. Lightning is associated with rain and water.

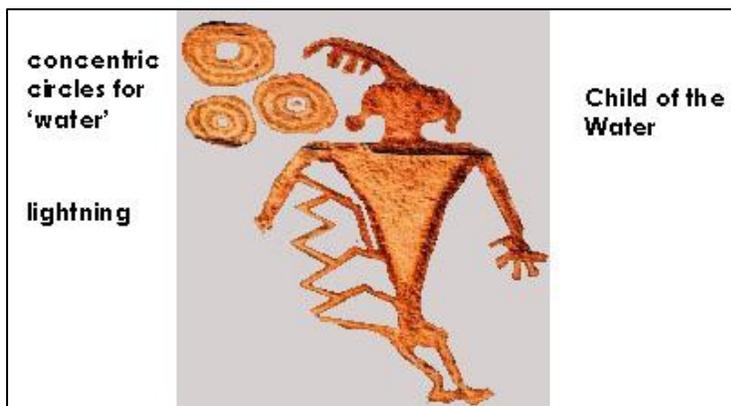


Figure 7. The third figure under the rainbow, thought to be Child-of-the-Water.

The three concentric circles provide the verb, for 'dispersing,' 'coming out', or 'arrived' for these three deities. Concentric circles mimic the movement of ripple rings in a water pond. If the center is open, the water moves outward, meaning 'coming out' or dispersing. If the rings have a solid dot in the center, it means something is 'held inside.'



Figure 8. Concentric circles and their meaning, *coming out* and a quadruped for movement; *traveling through*. Below them there is a concentric circle in the hand of a human figure incorporated with a quadruped that is also a verb for movement and traveling (See Martineau 1973).

Below the three, is a fully pecked figure holding a concentric circle. His body is incorporated with a quadruped half human (with heels) and half sheep (forked feet). This symbol incorporation is a phrase that may imply ‘the People,’ are ‘coming out’ and ‘traveling.’ They have the help of these three deities (placed above them) who have supernatural powers and the protection of the rainbow. These three influential figures would be ‘plant medicine-man’ (earth), Enemy Slayer, son of the Sun (fire) and Child-of-the-Water, (water) power.

## The Rochester Creek Panel

This panel has a striking ‘rainbow’ feature. The animals are unusual and the anthropomorphs have been labeled Barrier Canyon style and Fremont style, with speculations as to the dates that vary from early Archaic to the Formative era (1100 – 1500 AD) (Cole 2009). My studies have found that the anthropomorphs have diagnostic indicators of their cultural association that can be found in their headdresses, body type, and material cultural items. This discussion lists the striking features in this panel that are associated with the Southern Apachean groups, specifically the Navajo. Examples of panels with rainbows and passages mentioning rainbows in the sacred creation stories are presented. During the process of analyzing this panel, I have been able to eliminate other cultural groups that do not have that direct connection. The focus is solely on rainbows arching over key figures for this investigation.

I have studied the creations stories for all groups looking for the role of the rainbow in order to determine why the rainbow dominates this panel. It turns out to be the key feature in the Navajo creation story. The following is an analysis of each section of the panel, starting on the right (east) and moving to the south, west and north, in traditional Apachean cultural tradition. Each section is a major event in the Creation story of the Navajo.

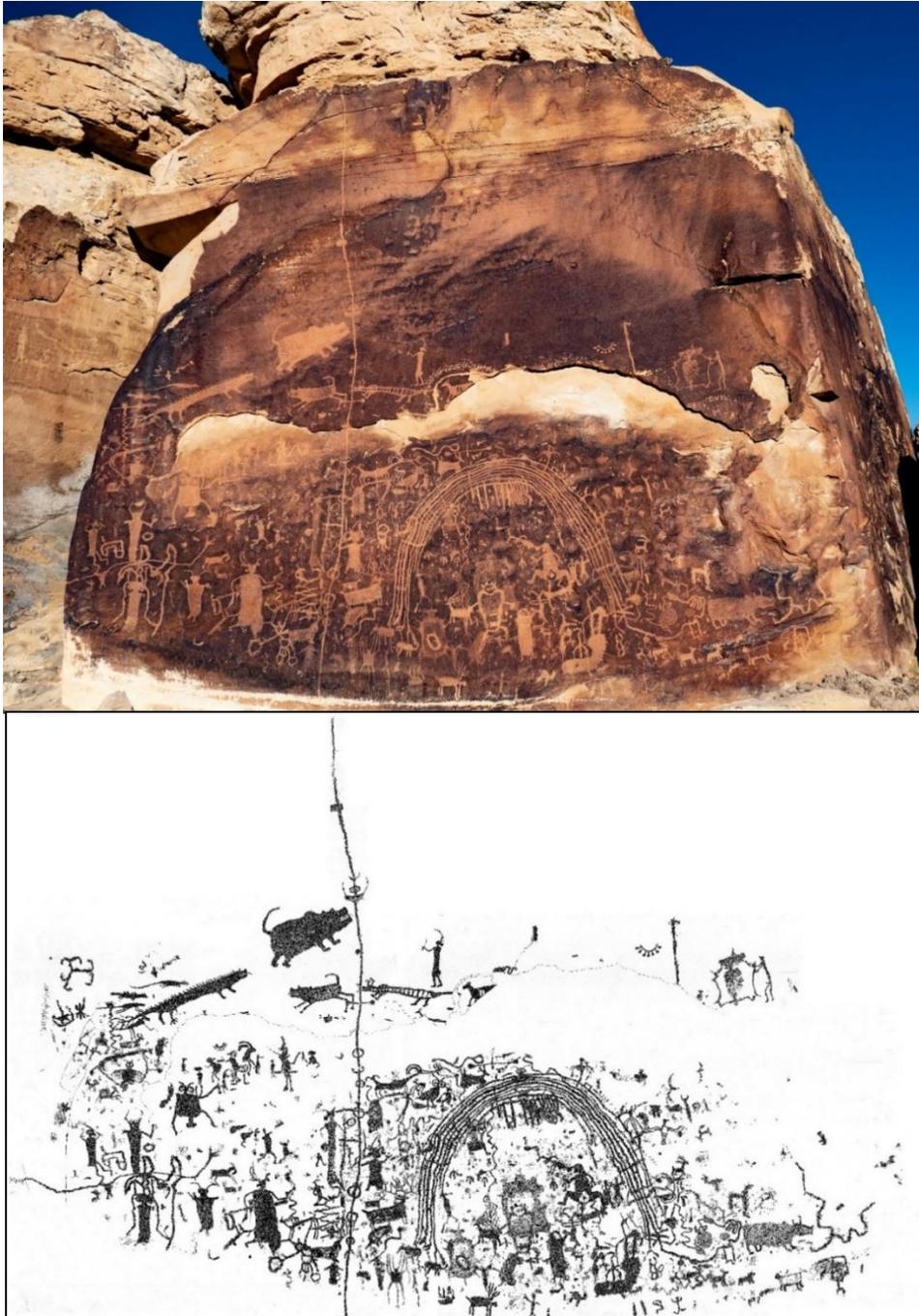


Figure 9. Photograph of Rochester Creek Panel, slightly enhanced. (CP), Direct tracing by David Lewis-Williams and Thomas Dowson of University of Witwatersrand, South Africa. (life size drawing provided by Joe Pachak) Corrected in some parts from closer inspection with high density photography and redrawn by the author.

The rainbow encircles a sacred act of creation, much like the rainbow covers the sweat lodge protecting the creation inside. Outside are the subordinate features, monsters on the left and right. On the far right above is a figure stretching an unwounded buckskin, a symbol that signals the sacredness of this story. It is used in the most sacred healing ceremonies of both Navajo and

Apache. The rainbow is sentient and a most powerful entity that protects the sacred space in which the actors carry out a ceremony. Reichard writes:

This is carried through contemporary sand paintings. The Rainbow (*na'tsi'lid*) has numerous functions, all interrelated. It serves as an encircling guardian of the sandpainting.... The rainbow has five colors, each representing a goddess. The design consists of red and blue stripes separated by an outline with white. .... Rainbows in a sandpainting are a prayer, they are protective; gods often stand on them and they may be given to a hero to keep him safe (Reichard 1977 [1950], 586).

The discussion of this panel begins in the upper right corner with the preparation of the sacred unwounded buckskin. A figure is stretching the hide of a buck deer inside a stretching frame. An unwounded buckskin is required for any ceremony having to do with creation. That includes the women's puberty ceremony and other medicine curing ceremonies. In this panel, the human figure with erect penis is a symbol associated with creation of life that occurs when a sacred buckskin is draped over a patient for cleansing, healing or symbolically creating life. On the left is a necklace worn by deities called *Hactcin* (Mountain spirits) in Western Apache and *Hataalii* in Navajo. The necklace represents the presence of a spirit-being associated with this event.



Figure 10. The sacred buckskin stretched for use in a sacred ceremony. Closeup drawing of a figure holding a stretching frame with the skin of a buck deer with antlers inside. To the left is a deep gouge made by vandals. The image of a necklace represents the presence of a deity, the Hactcin or Holy People.

Buckskin (*bj'tso lgai do kakehi*) is taken from a deer killed with pollen – that is, without wounding it. A buckskin must be furnished for the *Rite of Prayer* on buckskin, ... from animals that have not been shot. Buckskin is an emblem of life; ritually, it is a life symbol: Creation, or transformation was accomplished by laying corn, precious stones, or both between buckskins. Restoration is brought about the same way. Transformation from inanimate to animate. Restoration from death to life (Reichard, 1977 [1950]; 530).

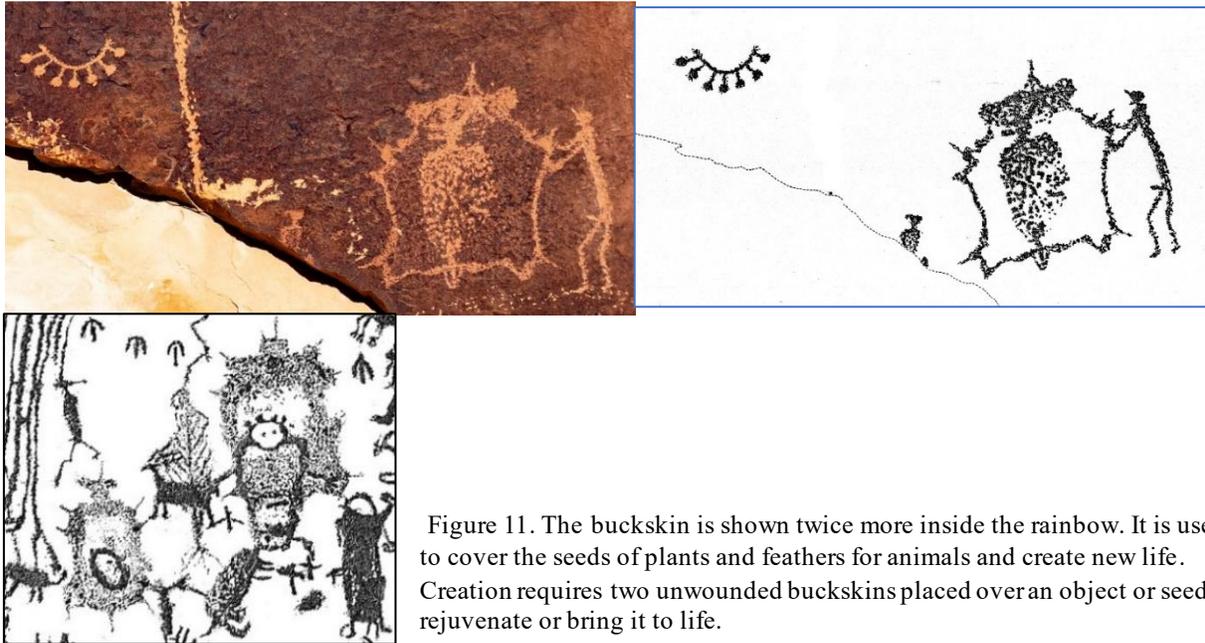


Figure 11. The buckskin is shown twice more inside the rainbow. It is used to cover the seeds of plants and feathers for animals and create new life. Creation requires two unwounded buckskins placed over an object or seed to rejuvenate or bring it to life.

The next area of discussion is the outside of the rainbow where animals are running away from the protected area. They are the bear, rabbit, and bird who are later identified in the ceremony as monsters that threaten the lives of the people.

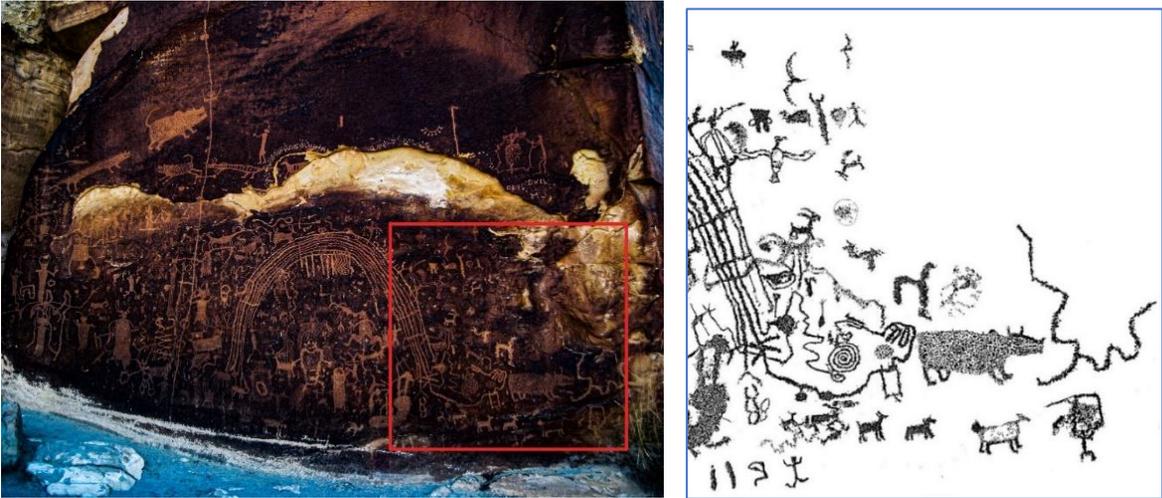


Figure 12. The lower right-hand corner depicts many creatures outside of the rainbow. The animals seem to be deflected away from the protected area under the rainbow.

The elements inside the rainbow are those of an incredibly special story of creation, as they are told in the Hail Chant, and again in the Wind and Coyote Way chants. The stage is set with the sky, rain, lightning, and thunder positioned at the top (Figure 13).



Figure 13, the very top of the central feature inside the rainbow.

Thunder is shown with multiple wavy lines, as with the ‘thunder sticks’ called bull roarers, which the Apachean people use in rain ceremonies. At the top of the rainbow arc is a figure peeking out, but his body can be seen through the rainbow line, and it is attached to a ‘thunder’ symbol. It is believed to be Winter Thunder who lives in the north and brings thunder in winter (Figure 14).

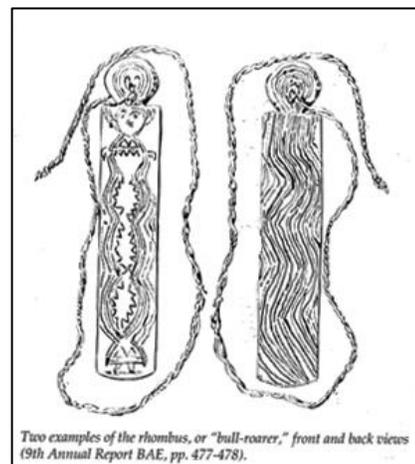
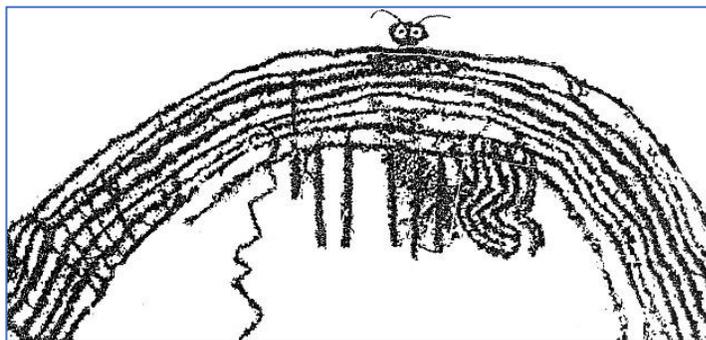


Figure 14. The top of the rainbow with Winter Thunder peeking out, over the top of lightning, rain and thunder symbols. The multiple parallel wavy lines represent the sound of thunder. The Apache paint same style wavy lines on thunder sticks called “bull roarers”.

Near the center is a figure called Rain boy, the creator of life of all things. He has many adventures, but this one in the Hail chant recounts Rain Boy’s encounter with Winter Thunder,

pictured at the top of the rainbow. They play a significant role in the Hail chant, which is now extinct. Thankfully, Reichard (1938), was able to record the entire Hail chant word for word in Navajo, from Hosteen Klah, medicine man and sand painter, who died without passing it on. Mary Wheelwright (1946) recorded a similar version.

Rain Boy lives in the ‘land beyond the sky.’ He is called *Nítsá àcki*, hero of the Hail Chant. He is in charge of heavy rain, gentle rain, snow, and ice and guided by the Holy People in four episodes of the Navajo emergence stories. Winter Thunder is *ín’ djilgai*, the color white and called White Thunder in other contexts. Rain Boy visits Winter Thunder’s home while he is away and sees the beautiful white shell and turquoise decorations with snow rainbows all around the house. Even Winter Thunder’s wife was white-complexed and beautiful. She noticed Rain Boy’s attraction to her, and as he attempts to leave, she pulls him back with magic strings of the rainbow to sit down beside her. Winter Thunder returns to find them together and, in a rage, he blasts Rain Boy into tiny bits.

All of the other Thunder People of distinct colors come together and pick up the small pieces of Rain Boy. They take the bits of bone, skin and muscle and place them between the two sacred buckskins. Even the ants and beetles collect blood and mucus and add it into the pile. Then the White Wind blows some wind under the cover and Rain Boy starts to move a little. Pink Thunder puts Little Wind under the cover, and it goes into Rain Boy’s ear to allow him to hear. Talking God puts pollen in between the covers, and it turns into toenails, fingernails, and body hair. (Reichard 1944, 207).

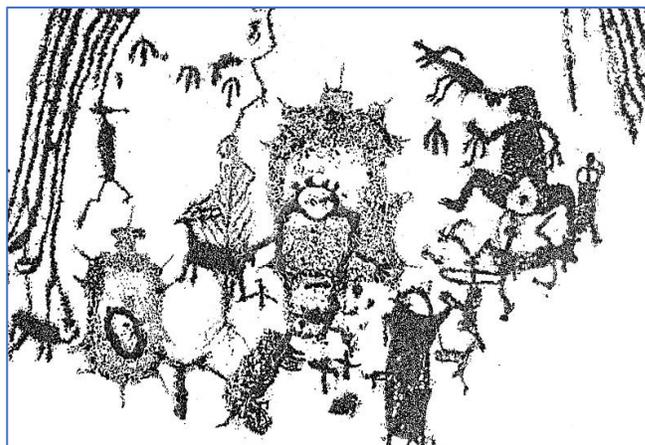
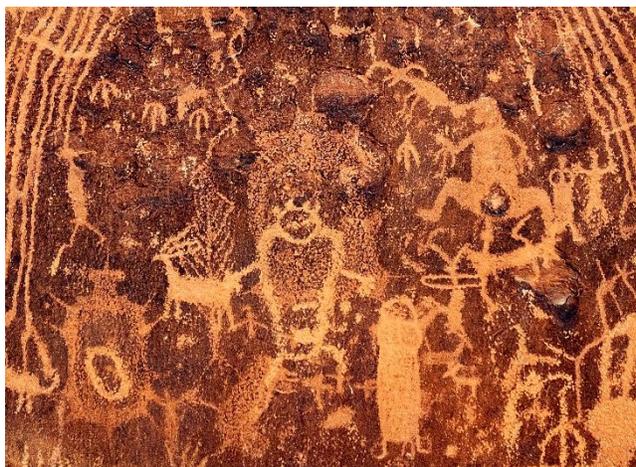


Figure 15, Rain Boy, child of Rainbow sits in the center. Behind his back is a buckskin. Rain Boy motions with his arms on the left to the plants and the animals, and to the right are positioned a male and a female figure copulating. This is union of First Woman, sitting in the north, with a vulva of abalone shell, and First Man sitting in the south with a turquoise penis. (Reichard 1977). Their spatial positioning and physical description are a Navajo tradition.

Eventually, Rain Boy is fully restored, but White Thunder is made to surrender to Dark Thunder in their ongoing war, so that Rain Boy can continue to live. To this day, Winter Thunder must be present in the healing ceremonial sand paintings of the Hail Chant because without him, Rain

Boy could not be restored. It is a metaphor for all life that needs rain to live. Rain Boy brings the restoration of health and vitality, for those afflicted with health maladies (Reichard 1944).

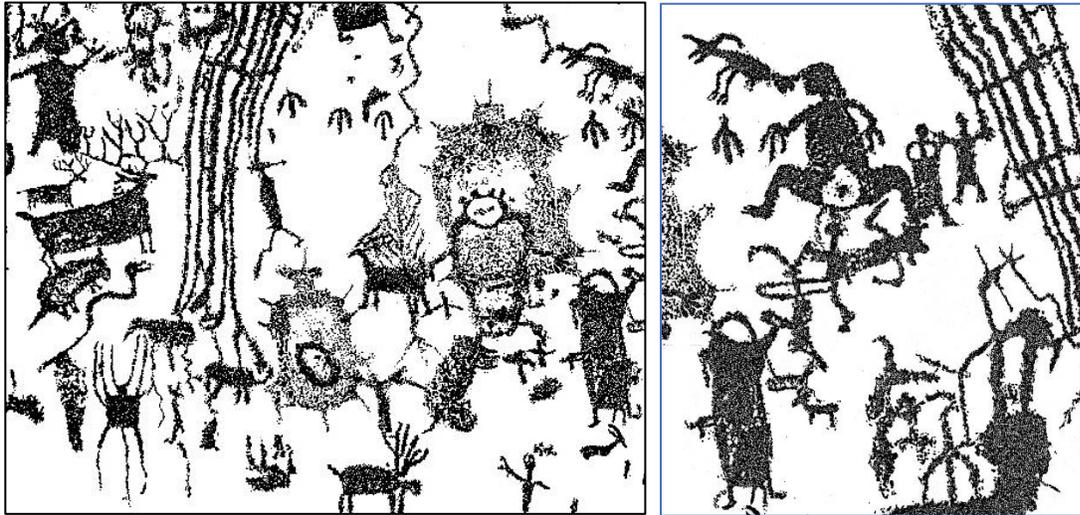


Figure 16. Rain Boy is shown in front of one buckskin that he places over the 'seed' of life for all things to grow. One hand is touching a plant and animal, the other motions to the First Man (south with a turquoise penis) and First Woman (north with a white abalone shell vulva). Outside of the rainbow are the insects (spider), the reptiles (snake), the small mammals (beaver), deer and elk approaching the rainbow with the sacred buckskin to participate in the restoration of Rain Boy.

The top left side of the rainbow in the panel has another symbol of life-giving water: *Pot Carrier* to the Pueblo, and *To'Neinilii*, the Water Sprinkler to the Navajo. He brings sacred water pots.

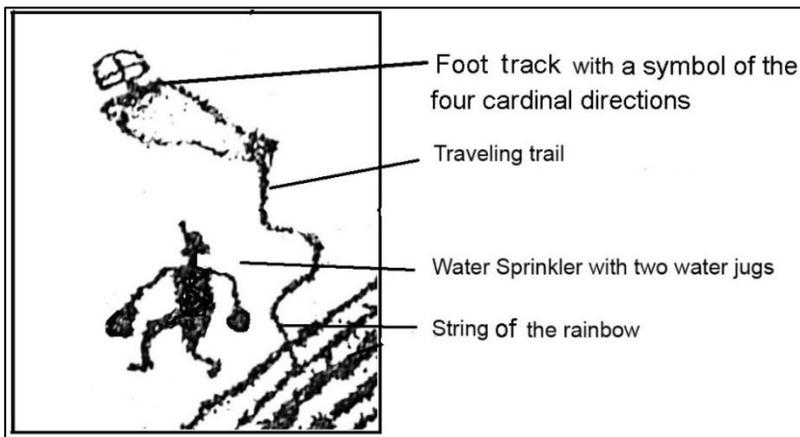


Figure 17. Water Sprinkler *To'Neinilii* is shown with two water jugs in a net, one black one white. He sprinkles water in four directions. Shown here is an antique Apache wicker basket (water Tuss) and a traditional Navajo pitch covered water basket (Public access).

The prehistoric people made watertight water jugs made of pitch lined twined simply because they were transportable without breaking if dropped. Even with the introduction of pottery the sealed wicker water jars are still in use by the Paiute, Apache, and Navajo.

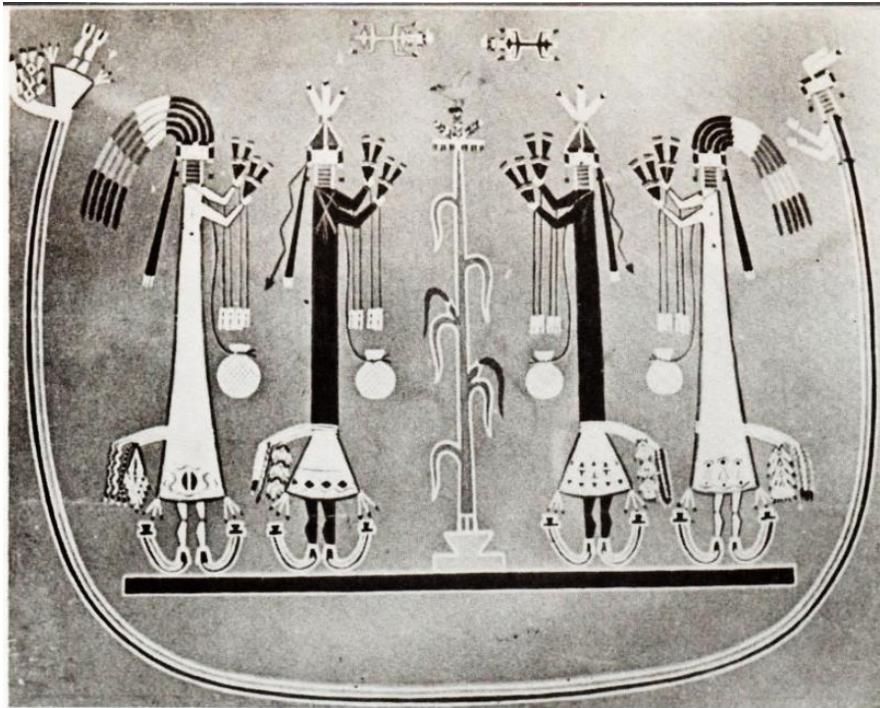


Figure 18. The Rain People in this sandpainting face the blue corn wands and carry blue water bottles in white wicker-work. The deities have straight black rain-hair and stand on curved rainbows that have black clouds at their tips. The Rainbow deity encircles the pot carriers. (Painting by Franc Johnson Newcomb (1937) by courtesy of the Wheelwright Museum, Santa Fe. Information by Leland C. Wyman.)

The Hopi speak of “Pot Carrier” who carries the sacred water from a sacred spring to the gardens to be watered. During migrations, it was Pot Carrier who blessed the new land with sacred water before the people settled there. “The Navajo tradition names *To’Neinilli* as the one to carry the water jug as the god of celestial or precipitated waters. When *To’Neinilli* wishes to produce rain, he scatters his sacred waters to the four cardinal directions. He also serves as the water carrier for the other gods. He is represented as carrying a wicker water bottle; or two water bottles, one black and one blue. The strings of the divine bottles were rainbows,” (Simson 2003, 103).



Figure 19. *To'nenili*, the God of Water the Night chant or Yebichai. He is holding pots of water. His costume is made of spruce tree branches. He is sprinkling the ground with sacred water. (Photo by Edward S. Curtis, 1904).

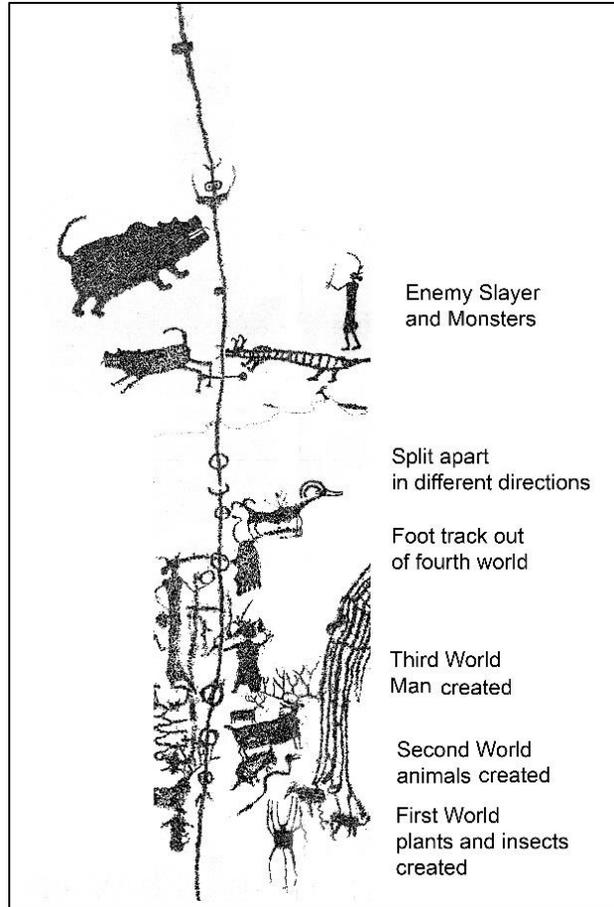


Figure 20. In the center is an exceptionally long line with circles spaced apart all the way up from the bottom. They are believed to represent the many worlds the People have traveled through. The first four are accompanied by a figure gesturing to it and a footprint. The Navajo creation story recites the first three worlds of creation, but they believe there are many more worlds beyond the fourth that we live in now.

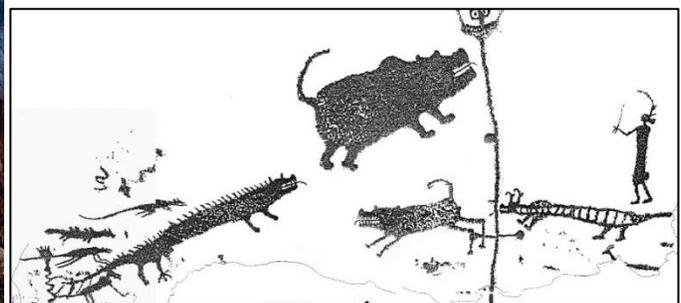


Figure 21. The upper portion shows Monster Slayer confronting some ferocious monsters. He is wearing the Navajo, (*tsityeel*), hair knot and holding the magic feather from a living bird.

When the people emerged into the fourth world, there were many monsters that killed and ate the People. The monsters were created when the Sun took one of the young of a Water Monster which became *de'lgeed*, the horned or Furrowing Monster. A young of the White-headed Eagle from the Sky opening and White Thunder were brought down and this became *tse'nahale*, a Monster Eagle. As related, Water Monster in the underworld had given birth to a wild gourd which now became *tse'naaghalii*, Traveling Rock. While *ye'itsoh* was the Sun's own son, the Horned Monster, Monster Eagle, and Travelling Rock were the Sun's pets (Father Berard Haile 1981,175).

Snapping Vagina cohabited with various other beings and produced the monsters; Kicks-you-off-the-Cliff, Those-Who-Slay-with-their-Eyes, Tracking Bear, Two-Crushing-Rocks, Slicing Reeds, Moving-Sand-Wall, and Endless-Snake to name a few (Hail, 176 -177).

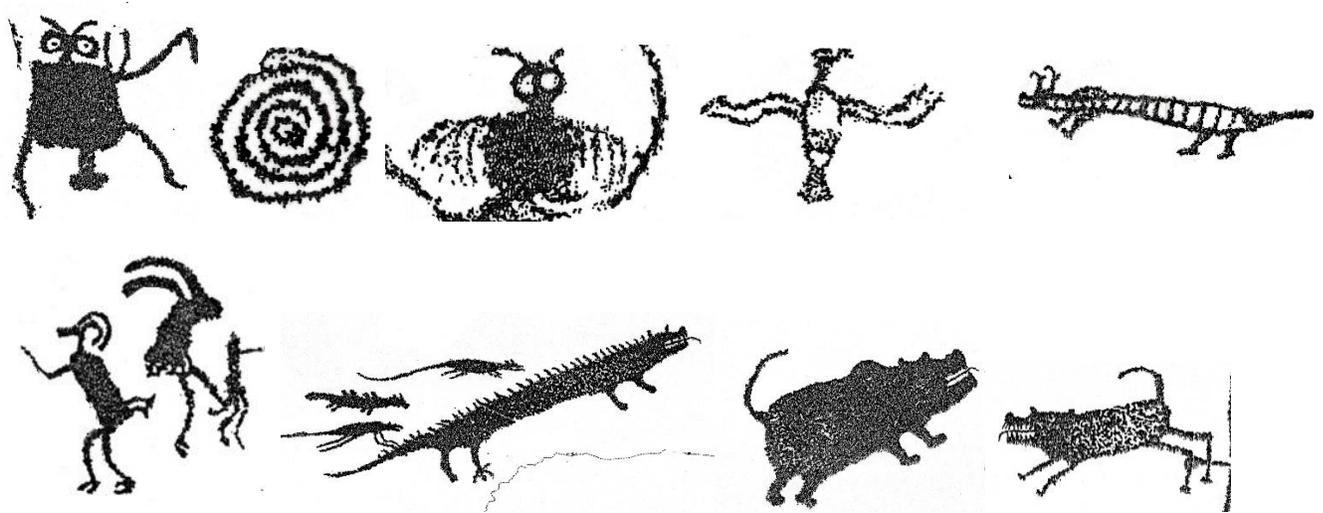


Figure 22. Eyes-that-Kill, Never-ending Snake, Giant Owl, Monster Eagle, Horned Monster. Mountain Sheep who Kicks-you-off-the-Cliff, Water Monsters, Tracking Bear and Monster Dog.

These monsters destroy and devour people. Monster Eagle would swoop down and grab people to feed its young. Travelling Rock would run his victims down four times and carry them home and eat them while reclining for a rest. The Kicker-off-the-Cliff was friendly but as soon as a person attempted to pass him, he kicked them over the ledge where his two children were living underneath would eat them. Slayers-with-their-eyes would kill by the charm or stare of their eyes. Tracking Bear followed any footprints until he had run down his victim. Endless Snake was long, and slim so that if one would consider stepping across it, it would snap up and toss its victim high into the air and kill it in falling.

Near the center of the panel is the sequence describing the monster the Navajo call “the Kicker-off-the-Cliff.” The White Mountain Apache call him, *tse'da'tc'e'ilta'ln* [rock-over-down-he kicks] who was killing people by kicking them off the ledge of the cliff as they went by. They say this creature was the same as *dib'tco* (mountain sheep), (Goodwin 1994,22).

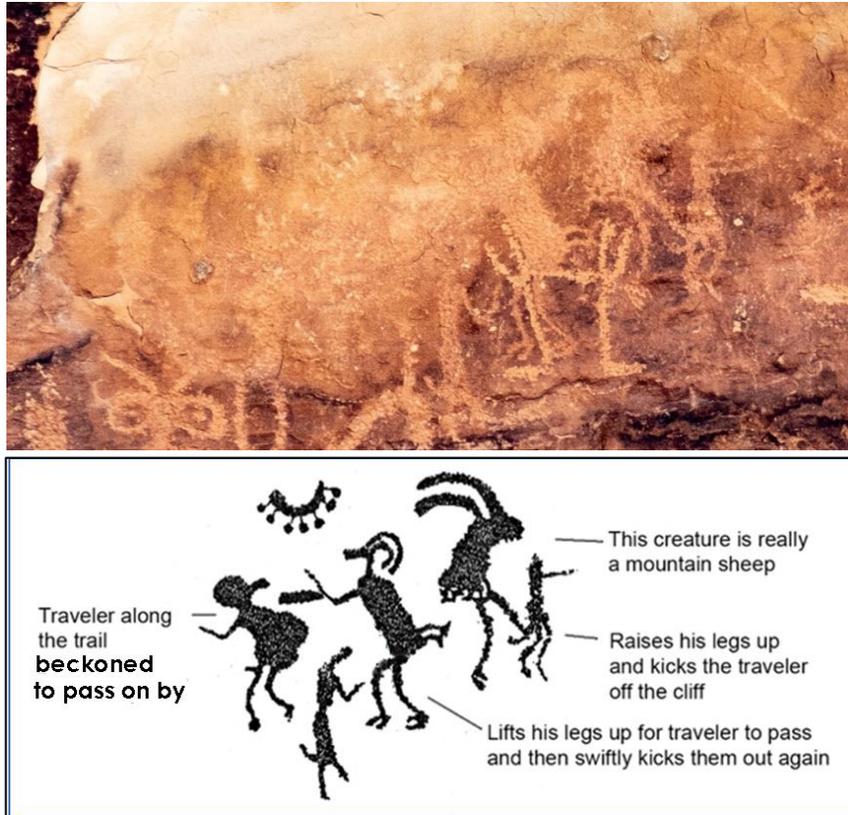
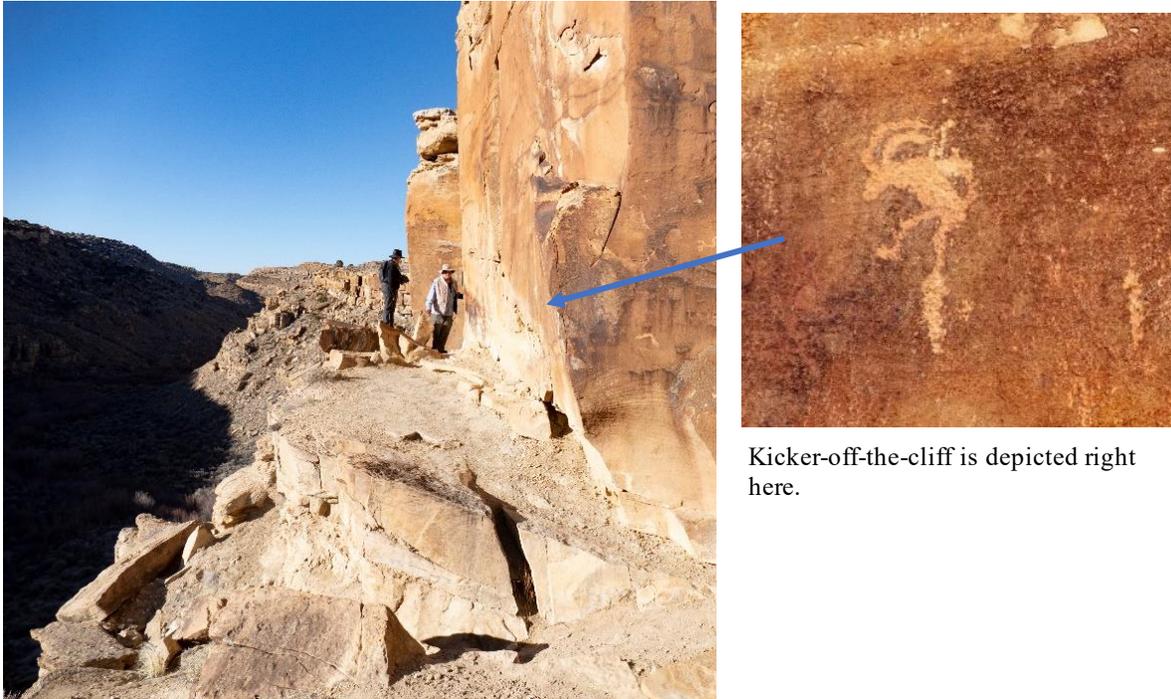


Figure 23, showing the monster Kicker-off-the-cliff and the necklace that indicates the presence of a spirit being, (*Hactcine*), Opler 1938).

This monster was able to make his hair grow into the rock and usually sat leaning against the wall with his right foot resting on his knee. Every morning, he made fresh tracks to deceive people, and these led across a narrow path between himself and the precipice.

When Enemy Slayer, (*Na'ye'nezyane*) was coming along with his dog, inside his shirt he had a yellow snake (a rattler). Pretty soon he came to where *tse'da'tc'e'ilta'ln* was lying next to the trail. When he got close *tse'da'tc'e'ilta'ln* told him to pass by, that he would not do anything to him. But when he got close the monster drew back his leg as if to kick, and so Enemy Slayer stepped back. Each time that he went close to him he did the same. Then he told his dog to go by him. As the dog went by *tse'da'tc'e'ilta'ln* kicked at him, but the dog jumped over him and was not hurt. Then Enemy Slayer took the yellow snake out of his shirt and threw it at *tse'da'tc'e'ilta'ln*. When the snake came by him the two wrestled together and while this was going on Enemy Slayer took his turquoise xal and with it cut the monster's head away from the rock it was fastened to and threw the monster down the cliff where it had killed so many people by kicking them off. (Goodwin 1994, 22-23).



Kicker-off-the-cliff is depicted right here.

Figure 24, Kicker is depicted in context with a real trail overlooking a deep ravine, just around the corner from the main panel. He has one foot raised and the other extended downward towards the cliff edge.



Figure 25. The ravine below the cliff edge appears just as scary as it is described in the myth. Down there is where the monster's body was thrown for his children to eat.

After some time, the thud of the striking body could be heard below, and the voices of his own two children echoed back as they fought over their father's arms, legs, and body parts. With a rainbow, *Naayéé' neezgháni* (Monster Slayer), let himself down to them. He said, "From now on these children are the Horse-fly or Gad-fly, Mosquito, Maggots and Bottle-flies that eat flesh," (Haile 1981, 180).

The lower left side of the rainbow in the panel has a figure in particular that seems to be running for cover of the rainbow (Figure 26). The hair style of this figure, running back towards the rainbow. He is wearing a Navajo hair knot with a feather. Compare this hair style with others in the region (Figure 27).



Figure 26. Lower left features a plump figure running with spear towards the safety of the rainbow. He is carrying stolen goods from a raid (Seymour 2012, Opler 1938b).

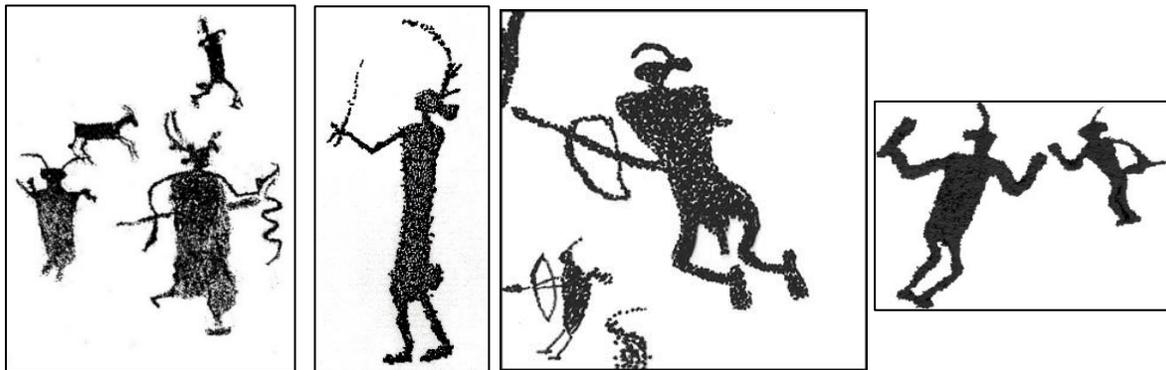


Figure 27. Navajo hair bun (*tsityeel*), depicted at Rochester Creek, Nine Mile Canyon, and Indian Creek.

The Navajo say that one's blessings are tied up and sealed in the 'knot' which is the means by which the holy people recognize a person. The hair is bound to keep thoughts whole and unified, with the coils of the scalp facing toward the heavens; "It is believed that the longer your hair is, the wiser and more knowledgeable you are," (McPherson 2012, 145). The hair knot (*tsityeel*) is another diagnostic for Navajo identification as authors of this panel.



Figure 28. On the top left of the panel where Monster Slayer confronts the monster animals. Monster Slayer is holding the sacred living feather that Spider Grandmother gave him.

In this section of the panel, and in the Creation story Spider Grandmother invites the hero twins, Enemy Slayer and Child-of-the-Water into her spider hole and feeds them pollen and water. “Your father is very wicked. Take this living feather, it may serve you a purpose in the future.” Then they left her. (Haile 1981,181). Enemy Slayer, with the help of Spider Grandmother’s gift of the living feather, slays all the monsters and from then on is called Monster Slayer.

Zolbrod describes the living feather that Monster Slayer is holding in this section of the panel. He writes, “As you face your enemies, stare directly at them without flinching. Stare at them without showing fear. As you stare at them, hold the sacred *naayéé’ats’os* in your hand and extend it towards whatever threatens you. And then repeat this magic song.

Rub your feet with pollen and rest them.  
 Rub your hands with pollen and rest them.  
 Rub your body with pollen and lie at rest.  
 Rub your head with pollen and put your mind to rest.  
 Then truly your feet become pollen.  
     Your hands become pollen.  
     Your body becomes pollen.  
     Your head becomes pollen.  
     Your spirit will then become pollen.  
     Your voice will then become pollen.  
     All of you is as pollen is.  
     And what pollen is, that is what peace is.  
 The trail ahead is now a beautiful trail.  
 Long life is ahead; happiness is ahead.’

That is the song which *Na'ashjé'ii asdzáá*, the Spider Woman taught the (Enemy) Monster Slayer and his brother. She recited it to them four times. And four times they repeated it to her exactly as they heard her sing it, to assure her that they knew it well. (Zolbrod, 1984:196-204).

## Summary and Conclusion

From the historic panel in Colorado, we learn about the Mountain Way ceremony according to Navajo ethnography and see it represented in the sand painting of the Mountain Way chant. Both the panel and the sand painting have Rainbow protection. The prehistoric panel at Ferron Box features *N ááts'íí lid*, the rainbow deity, who serves as a guardian for protection that is still evident in the traditional healing ceremonials and ground paintings of the Western Apache and sand paintings of the Navajo. The Rochester Creek panel may have been created at a time when the Navajo and Western Apache were one people. It is evident to me that the remnants of stories preserved in the oral traditions of both groups are represented in the iconography of this panel. The symbol consistency and symbol association with the mythic texts are evidence of the cultural affiliation with the Apachean groups for these sites.

## References

- Begay-Foss, Joyce, 2017. *Traditional Art of the Jicarilla Apache*, from the collection of the Museum of Indian Arts and Culture, Santa Fe, New Mexico.
- Cole, Sally, 2009. *Legacy on Stone*. Johnson Books, Boulder.
- Ferg, Allan. 1988. *Western Apache Material Culture, The Goodwin and Guenther Collections*. University of Arizona Press. (Illustration of Men's buckskin shirt of the mid-1800s. Fig. 6.4).
- Goodwin, Grenville, 'The Social Divisions and Economic Life of the Western Apache.' In, Ferg, Alan, ed. 1988 *Western Apache Material Culture, The Goodwin and Guenther Collections*, The Arizona State Museum, by the University of Arizona Press.
- Haile, Father Bernard 1981. *Upward Moving and Emergence Way*. University of Nebraska Press.
- 1979 *Waterway; A Navajo Ceremonial Myth Told by Black Mustache Circle*. Museum of Northern Arizona Press
- 2019 *Origin Legend of the Navajo Enemy Way*. Native Child Dinetah. Flagstaff: Arizona.
- Kitchell, Jennifer and Harry Walters. 2023. *The Navajo in Their Different Genius*. Cerulean Stratus Press.
- Klah, Hasteen, 1942. *Navajo Creation Myth, The story of the Emergence*, reprinted by Forgotten Books, 2008. [www.Forgottenbooks.org](http://www.Forgottenbooks.org).
- 1951 *Myth of the Mountain Chant*. Recorded by Mary C. Wheelwright. Museum of Navajo Ceremonial Art; Santa Fe.
- Levy, Jerrold E. 1998. *In the Beginning; the Navajo Genesis*. University of California Press.
- Matthews, Washington 1997. *The Mountain Chant; a Navajo Ceremony*.

- University of Utah Press.
- McPherson, Robert S. 2012. *DinejiNa'Nitin*, Navajo Traditional teachings and History. University of Colorado Press, Boulder.
- Newcomb, France Johnson. 1964. *Hosteen Klah, Navajo Medicine Man and Sand Painter*. University of Oklahoma Press.
- Newcomb, Franc Johnson, Stanley Fisher, and Mary C. Wheelwright. 1956. *A Study of Navajo Symbolism*. Papers of the Peabody Museum, volume XXXII. Cambridge, MA.
- Opler, Morris Edward. 1938. Myths of the Jicarilla, *American Folk-Lore Society*, New York. (1969) *Apache Odyssey*. Volume 31 New York: G.E. Stechert & Co.
- 1938b *Dirty Boy, A Jicarilla Tale of Raid And War*: Memoirs Of The American Anthropological Association, No. 52,
- Patterson, C. 2007. Diné (Navajo) Ceremonial Paintings in Western Colorado. *Utah Rock Art, Patina*, Vo. 24, page 75- 78.
- 2022a. Athapaskan Social Imagery of the Uinta Basin Interpreted Through Ethnographic Analogy,' in *Expression* Vol. 35, March 2022.
- 2022b. Athapaskan Culture Heroes: Killer-of-Enemies, and Child-of-the-Water, in *Expression*, Vol. 36, 68-78.
- 2024 Under the Rainbow; Investigations of Rainbow Imagery Associated with Western Apache and Navajo Creation Stories, *Expressions* Vol. 43
- Reichard, Gladys A. 1977. *Navajo Religion, a Study of Symbolism*. Princeton University Press.
- 2020 [1938]. *The Story of the Navajo Hail Chant*, originally published by Barnard College. New York Copyright by Native Child Dinetah, [www.nativechild.com](http://www.nativechild.com).
- Seymour, Deni J. ed. 2012. *From the Land of Ever Winter to the American Southwest*. "Athapaskan Migrations, Mobility and Ethnogenesis." University of Utah Press. SLC.
- Simpson, Georgiana Kennedy 2003. *Navajo Ceremonial Baskets; Sacred Symbols Sacred Space*. Native Voices Book Publishing Company, Summertown, TN.
- Spencer, Katherine. 1957. *Mythology and Values; an Analysis of Navajo Chantways Myths*. Philadelphia American Folklore Society.
- Stevenson, James. 2020[1941]. *Ceremonial of Hasjelti Dailjis and Mythical Sand Painting of the Navajo Indians*. Outlook Verlag GmbH, Germany
- Wheelwright, Mary C. 1951. *Myth of Mountain Chant and Beauty Chant*. Bulletin No. Five. Museum of Navajo Ceremonial Art.
- 1946 *Hail Chant and Water Chant*. Museum of Navajo Ceremonial Art; Santa Fe.
- Wyman, L.C.1975. *The Mountainway of the Navajo*. Tucson: University of Arizona Press.
- 1960 *The Windways of the Navajo*. Taylor Museum of the Colorado Springs Fine Arts Center.
- 1960 *Navajo Sandpainting; the Huckel collection*; The Taylor Museum of the Colorado Springs Fine Arts Center
- Zolbrod, Paul G. 1984. *Dine' bahane'. The Navajo Creation Story*. Albuquerque: University of New Mexico Press.