

# THE GREAT MOTHER

Nal Morris

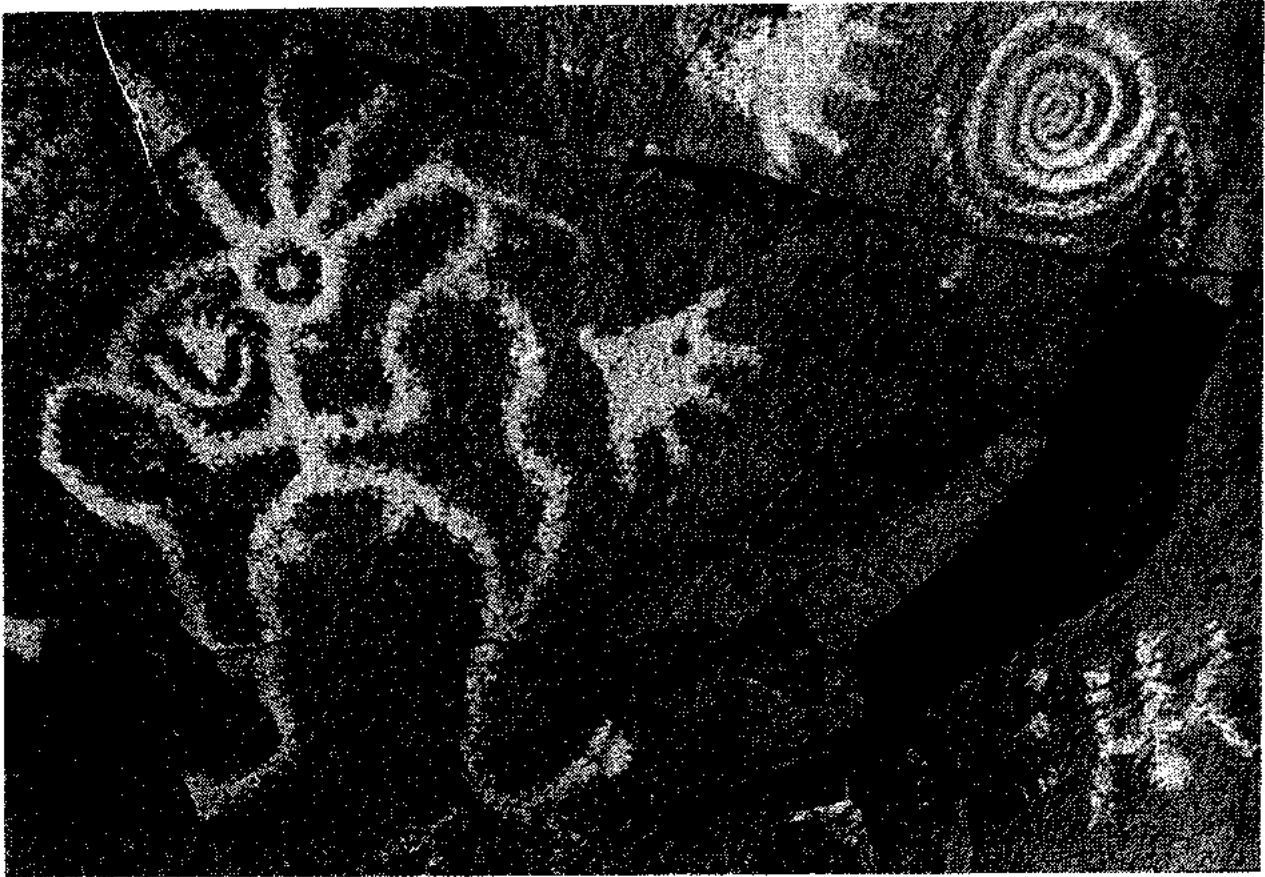


Figure 1  
The Great Mother at Black Point, UT

## Introduction

It is often said that necessity is the "mother" of invention. Before we can pursue the archetype of "the great mother" we must first understand the reasons for its necessity; but this archetype is so deeply instilled in us it is impossible to think of existence without it. It can be seen that "mother" is inherent in the human condition not to mention the many incidences of the mother archetype in all of human culture and understanding. It is both a logical and emotional necessity being a motif of all acts of creation and an emotional spring board for all achievements of renewal, passage and maturation. "Mother" provides a foundation of security for all of life's endeavors. To be as succinct as possible let's list the human family's dependency on "the great mother" archetype before proceeding:

- A manifestation of the instinctive, biological process of procreation
- A motif of creation
- A mechanism for renewal
- A mechanism for transformation (passage)
- A source of security
- A logical/linguistic metaphor as in the opening sentence above.

All of the above are so essential to human existence that they are universal over all time and all cultures. It therefore becomes a universal point of biological origin and human understanding that can be used to bridge between prehistoric cultures of the Southwest and our current ethos. It provides a basis on which to understand some rock art and it is logical and justified to search for "the great mother" archetype American Indian picture writing.<sup>1</sup>

### The Archetype 'an sich'

Symbolic images, as archetypal representations, must be distinguished from the "archetype an sich." "The archetype 'an sich' is an 'irrepresentable' factor, a 'disposition' which starts functioning at a given moment in the development of the human mind and arranges the material of consciousness into definite patterns." "The Great Mother"<sup>1</sup> p. 6

The archetype stems from the instincts or what has been called the archetype 'an sich' or archetype in itself. This is the mental instinctive material of the "collective unconscious". It is to be distinguished from the "personal unconscious" which is unique to the individual. The collective unconscious is conveyed through the genetic material and therefore universal to the species. It is not so much a part of the mentality as it is part and parcel of the biology of the human family. This may be the most relevant point here. The archetype therefore furnishes a common foundation upon which to relate to the symbols of Southwestern Rock Art. It is this certainty of common ground that we seek from the archetypes. Carl Jung's assertion that archetypes stem from the instinctive material of our "collective unconscious" gives us that window into meaning and whatever interpretation is possible for symbolic writings of any people.

Notice in the preceding quote the statement that the

---

<sup>1</sup> For more information on the occurrence of archetypes in rock art see my paper "Philosophy of Ernst Cassirer as applied to Rock Art" from the "Proceedings of URARA Symposium, September 1989".

archetype "arranges the material of consciousness into definite patterns." The archetype becomes a framework, form, or analogy in which thought can embed elements of knowledge. Hence in rock art, birthing may not represent the birth of any living thing but a new beginning. However analogy, comparison, or simile is not the only process that makes it necessary to select a symbol. In any picture writing some subject must be selected to represent a given meaning. If the meaning is "running", we know that people, deer, and rabbits run and any of these might have been selected to represent the concept of "running". An archetype does not necessarily become involved. There are other glyphs in rock art that may not involve either analogy or a vehicle of representation. But the subject here is the archetypes and the analogous symbols.

Consequently they [the instincts] form very close analogies to the archetypes, so close, in fact, that there is good reason for supposing that the archetypes are the unconscious images of the instincts themselves, in other words, that they are patterns of instinctual behavior. (The brackets are mine)

"The Portable Jung" p 61

The symbol, in turn, is then the conscious image of its archetype. But it must be remembered that an archetype may generate many symbols. This is done by analogy and different individuals and different cultures may make many analogies stemming from the same archetype. While the symbols may differ, what links the symbol to the archetype is its form. There must be a correlation of the elements (its formal parts) of the symbol to the functional parts of the archetype and the relation between the elements of the symbol must correspond to the relation between the elements of the archetype. Examples would be mother-child, cloud-rain and tree-fruit. Another archetype which is often found in rock art is the archetype of "the way". The analogy here is space to time or time to space. [This analogy is so deeply embedded in the human psyche and in the structure of the universe itself that space and time are impossible to separate.]

Before going on to the symbol, lets talk about space, itself being an archetypal construct or framework of the brain. Many archetypes are ordered into a kind of psychic space or geometry of the mind. Let's use some examples to illustrate this point. A triangle is a triangle no matter whether we place three roller skates, tomatoes, or pebbles at the vertices. There are triangles that aren't geometric i.e. the Father, the Son, and the Holy Ghost; father, mother, and child; or the proverbial "love triangle". These are regarded as triangular even if there is nothing

geometrical about them. It is reasonable to represent each of these examples as a triangle or a triangular configuration of other symbols. Thus there are geometric configurations of countless variety invented to represent many purely mental constructs. The quadra-mendala (a circle with a cross in the middle) represents the year being, an endless round divided into four seasons. Is this correct? Is time geometry? Think of the almost circular orbit of the earth around the sun. Astronomers and Indians alike divide the circular orbit into four quadrants which define the seasons; or the quadra-mendala could represent the earth and the four directions. You can see here that there is an endless overlap of time and space and number. Number becomes highly significant in symbols but we will not persue number in this paper.<sup>2</sup>

At Grapevine Canyon, Nevada there is what might be called a "year glyph". It consists simply of a rectangle divided into 12 smaller rectangles. (See Fig. 2) Let's assume that this is a lunar calendar, with one internal rectangle for each lunation through the year. But the glyph has another in interesting feature. On the bottom corners of the glyph are running legs and feet. Thus the year moves through time like people move through space, and space and time are not really distinguished by the human mind.



Figure 2, The Walking Year at Grapevine Canyon, NV.

---

<sup>2</sup> See my paper, "Philosopy of Ernst Cassirer as Applied to Rock Art".

## The Symbol

The material component of the symbol sets consciousness in motion; aroused by the symbol, consciousness directs its interest toward it and seeks to understand it. That is to say, the symbol, aside from its dynamic effect as an "energy transformer," is also a "molder of consciousness," impelling the psyche to assimilate the unconscious content or contents contained in the symbol. "The Great Mother" p. 8

The central nervous system begun as a neural transfer point. The sensory organs, let's say eyes, ears and nose, detect the presence of food or danger. This information, received from the sense organ, must result in a motor response. Many of the signals (symbols in humankind) are instinctive and must be instilled into the species before birth to keep the species alive.

In the case of man and maybe some higher animals, there is a large central nervous system and a long delay is possible in the processing of incoming data. The brain is much like a transistor where it receives a small energy level piece of data which must be amplified many times to output a high energy level response. For example that small round furry thing coming over yonder hill is a grizzly bear and much energy should be transferred to feet and legs to move rapidly.

The male experiences this aspect of the Feminine directly and indirectly as provocative, as a force that sets him in motion and impels him toward change.

"The Great Mother" p. 32

There are all kinds of energy transfers going on inside the brain and many that will generate energy and motivation over very long periods of time. That particular form over there is a possible spouse. Thus humans, being monogamous and mating for life, will expend a life time of energy in response to a primal archetype. Huge amounts of psychic energy are generated in humankind over the process of mating, providing, and reproducing. Certain of these symbols/archetypes make up or are buried in what Carl Jung called the collective unconscious. This material is therefore universal and comes to us as the native intelligence that we must have to keep the species alive. For this reason we can assume that these symbols/archetypes are present in all cultures. Think of the symbol as a integrated psychic packet. The packet contains an image or symbol, a link to an archetype in the unconscious, and a motivational response. The image can be linked to the thing in itself and generate a motor neural response or the image can be linked to the symbol and still generate the same response. For this reason the symbol can have all the power, efficacy, and motivational force as the object in itself.

... This assimilation culminates in the formation of views, orientations, and concepts by consciousness; although these have their origin in the sense content of the symbol and hence in the collective unconscious, of which the archetype is a part, they now, independent of their origin, claim an existence and validity of their own. "The Great Mother" p. 8

In the Kantian sense nothing is ever experienced directly, with some possible exceptions like spaghetti and meat balls. It might be said that the stomach experiences food directly but the mind, never. It has the visual image, the smell, and the taste but never experiences a particular food in itself. When the stomach is full then it sends a message of fullness (or possibly indigestion) to the brain. But this sensation can not be distinguished between fullness from spaghetti and meat balls or burgers and fries. The mind no matter how much it tries otherwise can only deal with little packets of meaning i.e. sensations, words and symbols. The words and symbols are learned but some of the symbols are linked to the archetype in the unconscious with requirements of form as prescribed by the archetype itself.

This is the point that Neumann makes just above, that the human brain is so complex and involved, experiencing only messages arriving from senses and pre-processed by the subconscious lower brain, that it can't always distinguish between perceptions arriving from the outside world or symbols arriving from the collective unconsciousness. Therefore, the mind, being at the mercy of the brain, will often lend independent "existence and validity" to symbols arriving from the collective unconscious. This is finally getting to what rock art is about: The representation of life through symbols as they are generated by experience with heavy influence from the archetypal forms of the collective unconscious.

#### The Great Mother

If we once again survey the archetypal symbolism of the Terrible Goddess, this time chiefly on the basis of Central American and South American material, it is because the most recent research makes it quite certain that the American cultures developed independently from those of the Old World. The striking correspondances between the symbolisms of the two worlds must then rest on the archetypal foundation. While in Mexico a solar mythology almost completely overlaid the original matriarchal stratum and the related lunar mythology, the latter retained its dominance in the coastal regions of South America and particularly in Peru. There the Feminine is the "Woman of the Moon" and the "Woman of the Sea" and once again it becomes evident that sea, night sea, and night sky are one and the

same; for the night is the Great Round, a unity of underworld, night sea, and night sky encompassing all living things. "The Great Mother" p. 179

The striking parallels between the Old and New World cultures stand as stark confirmation of the theories of Carl Jung and the works of Erich Neumann. As we have explained above the archetypal foundations of the symbols make definitive demands on the form of the symbols themselves. When given the same archetypes and the same images (i.e. sun, moon and earth--man, woman, and child--or night and day, conscious and unconscious, birth, death and rebirth) it is all but a certainty that the same symbols will emerge independently. When considering the processes involved the term, independently, hardly seems appropriate. It only serves to say that a "diffusion" of ideas is not necessary to explain the symbols held in common between the two hemispheres.<sup>3</sup>

#### The Moon Goddess

For this reason, the favored spiritual symbol of the matriarchal sphere is the moon in its relation to the night and the Great Mother of the night sky. The moon, as the luminous aspect of the night, belongs to her; it is her fruit, her sublimation as light, as expression of her essential spirit. "The Great Mother" p. 55,56

In this matriarchal world, the spirit world of the moon, corresponding to the basic symbolism of the Archetypal Feminine, appears as a birth--and indeed as rebirth. Wherever we encounter the symbol of rebirth, we have to do with a matriarchal transformation mystery, and this is true even when its symbolism or interpretation bears a patriarchal disguise.

"The Great Mother" p. 58,59

The symbol domain of the Great Mother is moon, night, water, abyss, ravine (as womb of the earth), unconscious, earth, the primordial, menorah, birth, rebirth, the archetypal feminine and transformation.

---

<sup>3</sup>I must admit here that I am less and less convinced that pre-Colombian American cultures were a totally independent development from the European/Asian cultures. The legends of a watering emergence is almost too ubiquitous in the Americas to not be telling us something of the origin of these peoples. If Asian peoples could find the tiny islands of the Pacific do you seriously think that they couldn't or wouldn't find two continents whose connected length stretches almost from pole to pole? Never-the-less this point does not in the least distract from the archetypal foundation of the cross cultural symbols.

Everywhere the Great Mother is connected with the duality of the moon and earth, and the secret of the earth's fecundation is bound up with the moon and its dismemberment: here the moon is the fructifying as well as the dismembered son. ... This is the typical self-sacrifice of the moon, leading to its rebirth.

"The Great Mother" p. 192

The symbol domain that I have listed above and cited in quotations from Neumann is built around, and inherent in, the Great Mother and the archetypal feminine. The reason for this is that the psychic processes of rebirth and transformation have very precise element and form overlap with night and day, new and full moon, consciousness and unconsciousness. Birth and awakening are both an experience of coming from unconsciousness to consciousness. Making a major passage in life (i.e. puberty or youth to maturity) has this analogous overlap with the cycles of the moon. Where the sun also goes through a death and rebirth yearly the moon goes through this cycle monthly. The sun's transformation is much more subtle as it moves up and down the horizon through the seasons. The moon also moves up and down the horizon but at the same time it dies, disappears completely, to come forth again in a new cycle. This cycle coincides with the menstrual cycle further linking the archetypal feminine with the moon. The moon's cycles are most evident at night which further ties these into the symbol domain linking nightfall-sleeping-awakening to unconsciousness-birth-consciousness. In like manner wakenings of awareness fall into these same patterns as life's later passages are experienced. It might be assumed that these later passages do not appear in rock art but both the legends and long lines passing through circles (sipapu) seem to indicate that they do.

#### The Moon Goddess as Represented in Rock Art

It is characteristic of the Moon Goddess that she is represented with a moon head. The Sky Mothers at Cedar Mountain (Fig. 3), Mussentuchit (Fig. 4) and First Mesa (Fig. 5) all have moon shaped heads but the most fundamental characteristic of these figures is the birthing position. In the panels at Mussentuchit and Cedar Mountain the great mother figures are giving birth to the sun. (Moon mother see Tyler p 85) "thanks that you have come, my father, because you shall be my father." "Yes" the Sun said, "and you shall be my mother, and we shall own all things together."

#### Sky Mother at Mussentuchit

Sky Mother at Mussentuchit has an extended and oddly shaped neck connecting a head well rounded on top making a very possible half moon. Here she is giving birth to the sun represented as



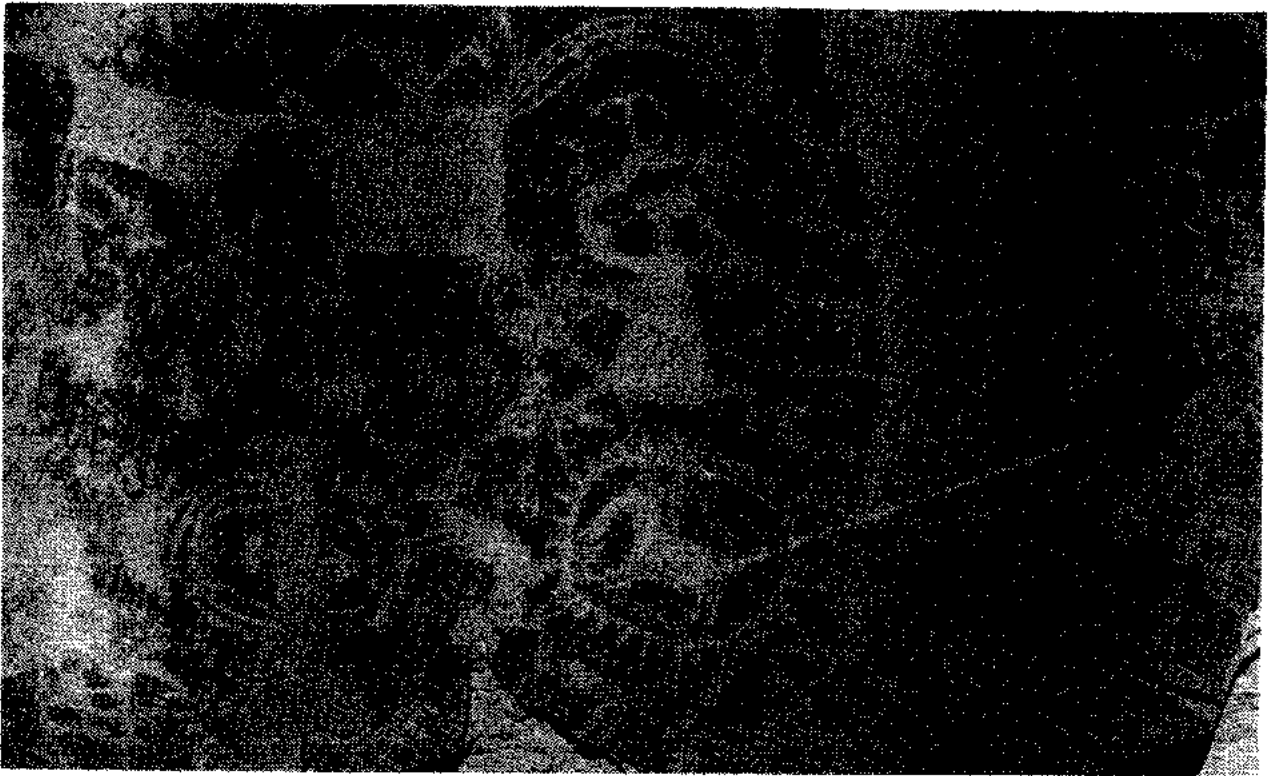


Figure 3, Sky Mother at Cedar Mt., UT.

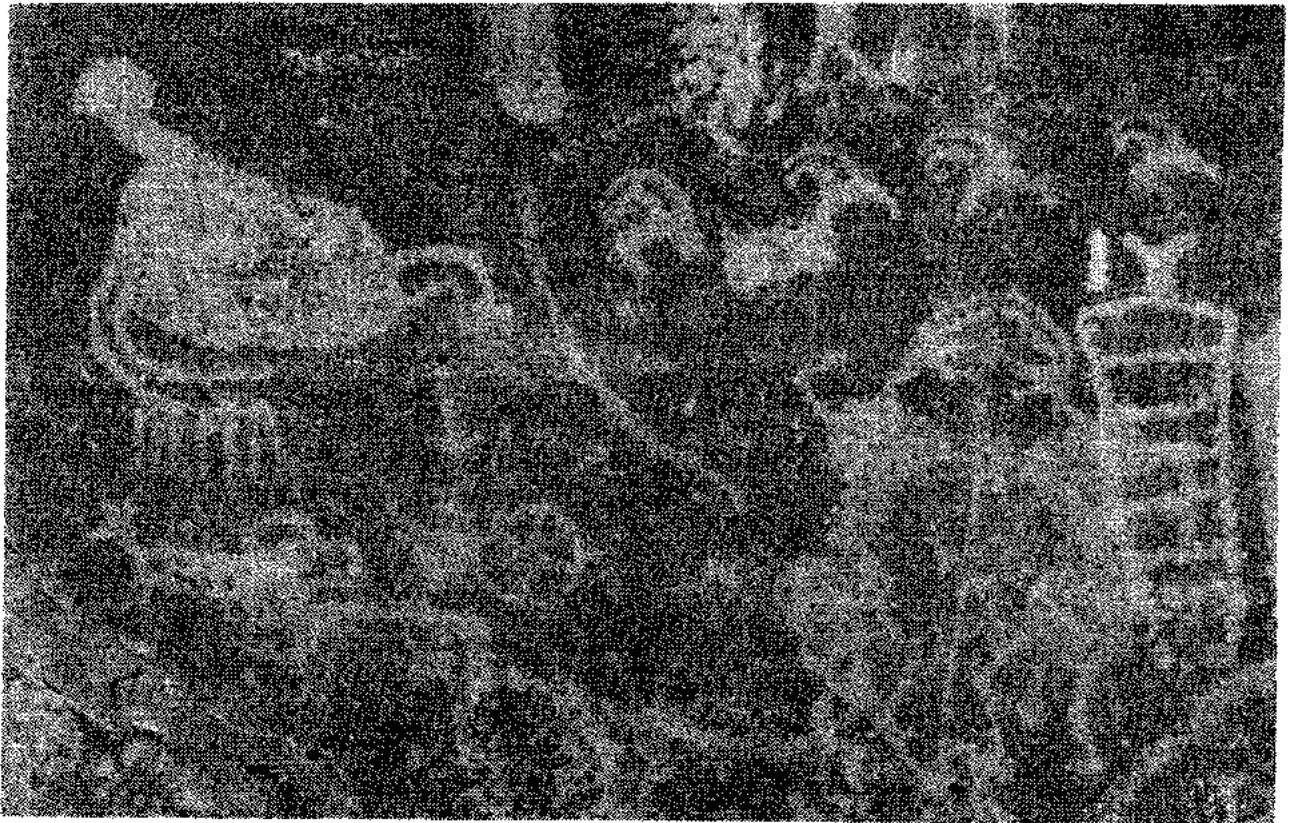


Figure 4, Great Mother at Mussentuchit



Figure 5, Sky Mother at First Mesa  
The crescent moon head of the Sky Mother at First Mesa figure is clearly evident.

goats.<sup>4</sup> Underneath Sky Mother is a two headed goat familiar to us from Rochester Creek. This figures arms are bent down below her to support her body much like a woman in a reclined, birthing position. Now we know that this panel served as a calendar stone or observatory for six months out of the year.<sup>5</sup> There are seven vertical lines on one of her arms, conceivably fingers, representing the lunation possible during the time that this panel could function as a calendar. This motif, fingers counting seasons, is found at a number of other sites. It is used most prevalently at Newspaper Rock (Fig. 6). Notice the Great Mother figure upper right with the fingers and toes extended. The stick figure under the crescent moon and two headed goat has four fingers and toes on each foot and hand. (His right has an additional line that probably indicates the passage of the four seasons.) Each appendage represents a season. There are four seasons with four months in each season for the solar calendar.

---

<sup>4</sup> See my paper "The Two Headed Goat Lives"; "Proceedings URARA Fall Symposium: September 1988"

<sup>5</sup> See my paper "The Great Balloon Fly at Mussentuchit"; "Proceedings of URARA Fall Symposium 1987."

If a lunar calendar is being used, there are four appendages with three fingers or toes. There is one of these at the extreme left in Fig. 6. In this panel the evolution from the matriarchal goddess to the patriarchal god can be seen. More on this later.



Figure 6, Newspaper Rock, Petrified Forest NP., AZ.

#### Sky Mother at Cedar Mountain

At Cedar Mountain the head of the figure is oddly shaped. It may have been intended to be a crescent moon but because of exfoliation or the poor working surface the crescent tends to look like an oblong rectangle. But there are two other elements of this panel that may further support the lunar connection of the Great Mother. To the observer's right of the head (the figure's left) is a large solidly pecked circular element and then to the left is an empty pecked circle with just a little poorly pecked crescent. The two circular elements could very well represent the full and new moons with the earth shine making the whole moon visible at the early crescent. The Cedar Mountain figure is the more usual frontal view birthing position. This figure is birthing the sun represented by a goat or big horn sheep encircled by the solar disk. Behind the rock that this inscription is on, is a small cave. This cave is large enough to hold several people with some glyphs inside. The cave opens to the west and the sun setting on the equinox will flood the cave with light. The full moon will do the same thing around the

equinoxes as well. Which of the two was observed? It is hard to say, probably both, but what is significant here is that one of the symbols of the archetypal feminine, the cave. The light filling the cave is a universal symbol of the fecundation of the earth. This happening on a significant date, like the equinox, imparts a special magic to the site. This is probably the reason why the site was considered significant and why it exists at this location.

#### Sky Mother

This place of the women is not only the dark cave from which mankind issued; it is also "the house from which one descends." For underworld, night sky, and unconscious are one and the same: the west is the seat of the primordial gods, the home of the corn, and the original mythical home of the tribes. "The Great Mother" p. 184

#### The Great Mothers at Rochester Creek

The Great Mother appears at the Rochester Creek panels at least six times. Each time she appears she seems to display a different incidence of the symbol set of the archetypal feminine. Let's start with the most usual case, the Great Mother in the birthing position. She appears to the observer's right under the rainbow in the birthing position using a natural indentation in the panel rock as a womb. To her left are two smaller figures that may be her children, possibly male and female although one of these looks as though it was added later by a different artisan. Under the mother figure is a male figure with a pointed arrow phallus. This figure seems to be suspended in space which has caused speculation of parallels to the Egyptian Nut and Geb. (These parallels we have covered earlier.) But the presence of the suspended male figure links the couple to the divine connubium which I will discuss shortly and places her "above" which confirms the "sky" mother hypothesis. Again on her right are two very interesting figures with wavy stick bodies and inverted "U" shaped arms and shoulders. I have related this Great Mother to a constellation. (Fig. 7)<sup>6</sup>

The next "Great Mother" of Rochester Creek is also under the rainbow. Again she appears legs spread wide and with a curious horizontal line for a navel and some pecked out area at the womb. This figure has no neck, a circular head with four dots (stars) for a crown. There are possible eyes on the face. The circular head here could indeed represent the full moon. The set of four dots on the head is what prompted me to search for the Sky Mother Constellation.

---

<sup>6</sup> See my paper "The Solar Observatory at Muddy River and Rochester Creek"; Proceedings of URARA Fall Symposium 1984

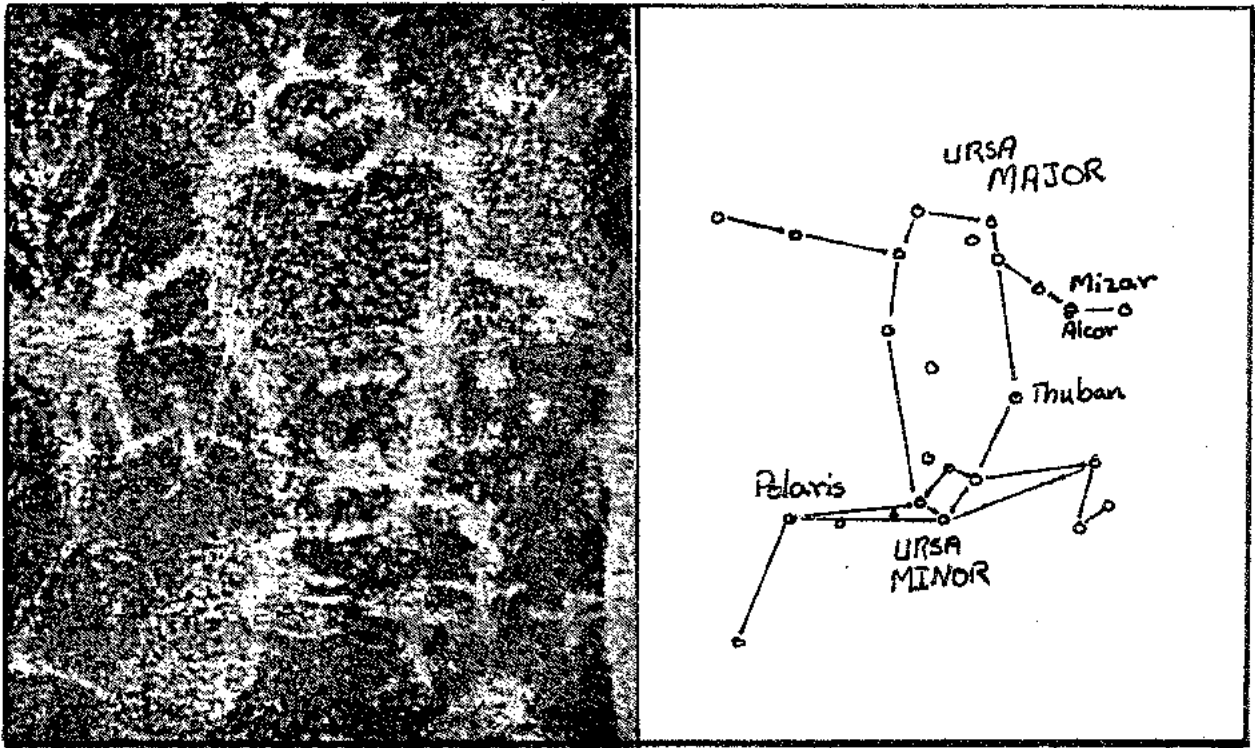


Figure 7

She appears again under the rainbow but this time seems to be occupied in some activity. If we are looking at her back she looks to be pulling a rabbit through a sipapu with her right hand. Her head (sans neck) is a possible well rounded half moon. The rabbit in her right hand further links her to the moon.

The next occurrence of the Great Mother is located to the upper right of the panel. Here there is a hide looking glyph which I have often thought might represent Auriga. On this hide is an amorphous figure with a head emerging out the top. The items to notice here are the hide as the conjugal bed, the figure as something coming into being, and a Navajo legend about the creation of the first people created between two buck skins.

The next occurrence of the "Great Mother" at Rochester Creek is high on the panel along a line that extends from the ground to the very top of the panel. This is a spider like creature with her arms open wide, praising above and calling all peoples to grasp on to her thread as a path to the worlds above. In fact as this line is followed downward, it passes through a series of hoops or symbolic sipapus, those places of passage from the worlds below.

But in this connection, we again encounter a negative aspect, for the spider is also a symbol of the Terrible Mother. Similarly net and noose are typical weapons of the Feminine's terrible power to bind and fetter, and the knot is a dire instrument of the enchatress.

"The Great Mother" p. 233

As Neumann investigated the spider as a symbol of the archetypal feminine, he usually pointed out that it was a "negative aspect" but in Native American legends Spider Grandmother or Spider Woman usually has a positive aura. The web, thread, and weaving is taken to mean a positive way of life with wisdom and guidance. Spider also links into earth and worlds below the early beginnings of the people, hence the "Mother of all Creation", the oldest of all creation myths.

Above all is their striking conception of the Earth Mother as the goddess-mother of creation, through whose successive womb-worlds they emerged to this one.

"Masked Gods"<sup>3</sup> p. 169

The Terrible Great Mother with her youthful son also plays a prominent role in Mexico, Chicomecoatl, the corn mother with the seven snakes, is regarded as a deity of the oldest aboriginal population with which the Earth Mother, "Heart of the Earth," the mother of the gods, and the grandmother were identified; she was the Demeter of old Mexico, the Mother Goddess.

"The Great Mother" p. 182

Earth Mother, Womb of the Earth, Sipapu

Not only as underworld and hell does the earth belong to the elementary vessel character but also as tomb and cave. The cave is a dwelling as well as a tomb; the vessel character of the Feminine not only shelters the unborn in the vessel of the body, and not only the born in the vessel of the world, but also takes back the dead into the vessel of death, the cave or coffin, the tomb or urn.

"The Great Mother" p. 45

The place of women is not only the dark cave from which mankind issued; it is also "the house from which one descends." For under-world, night sky, and unconscious are one and the same: the west is the seat of the primordial gods, the home of the corn, and the original mythical home of the tribes.

"The Great Mother" p. 184

Concentrations of petroglyphic writings can often be found in or around a canyon, deep cave, narrow crevice or great crevasse. These sites are what I call the womb of the earth sites. Neumann called these the "maw of the earth". "Maw of the earth" is alimentary while "womb of the earth" is more natal. Indian legends and some glyphs certainly indicate that birth and transformation is the meaning most appropriately attributed to these sites.

Frank Waters indicates the canyon as sipapu in Masked Gods p.170. The Hopi make a pilgrimage along the Salt Trail to the

Little Colorado and a place referred to as the Sipapu in that canyon. This spot and many like it around the west are regarded as places of emergence from the previous world below this one. This is consistent with what we observe in many deep and dark canyons in the area. At these locations there will be a deep cravous in a rock wall or a deep canyon where the light only enters at times of seasonal transition. These sites are indicated by the presence of glyphs sometimes at the precise point where the light penetrates the canyon or cravass so as to shine directly on those glyphs on sunrise on the day of seasonal transition. The sites that support this are many but those most graphic are found at Millard County, Cottonwood Wash and Arrow Canyon, NV.

At Rochester Creek and Muddy River there is a fascinating set of glyphs and phenomena that play together to the demands of the archetypal feminine. First there is one of the finest petroglyphic panels to be found anywhere in the world. With the placement of a gnomon, the panel becomes a very fine calendar. When the gnomon is in place, the panel indicates the solstices, equinoxes, and cross-quarter dates. The cross quarter dates on February 5th and November 5th (or there very close) are indicated on the panel by a string of seven beads. The shadow of the gnomon will hit the first bead very close to November the fifth. (See Fig. 8)



Figure 8, Gnomon Shadow on Pleiad Indicator, Rochester Creek, UT.



At the same time at the south end of the panel there is another solar phenomenon taking place. But first let me acquaint you with a very interesting couple. This couple appears at this site at least twice, once on the main panel and once on an west facing wall of a narrow corridor running south of the site. At both places we have the couple "caught in the act" of what Joseph Campbell calls "divine connubium." But in both cases the female is suspended in space over the male with the male's phallus exaggerated with a large head. (Fig. 9) Opposite the west facing figure is a separation between the stones. This crack is only about six or eight inch wide and eight or ten feet long. If one stands on the west end and looks back through the crack the couple of the "divine connubium" can just be seen. The phallus becoming the indicator of the alignment. Many of us in the Utah Rock Art Research Association had speculated about the significance of this alignment but no one had come up with the answer. Neither the sun nor the moon could set in the crack to shine light back on the copulating couple. On the November cross quarter date 1991, Jesse Warner and Clifford Rayl were there to watch shadows of the pregnant squaw when they went in back of the panel to see when the sun would shine through the crack. At that time they took the picture in Figure 10. The shaft of sun light is clearly represented by the phallus of the copulating man while the sun itself is clearly represented by the head of the phallus. This is in exact correspondence with the archetypes of Carl Jung and the legends of the Navajo and the Pueblos. I measured the window through which the sun shines so as to shine down through the crack. It turns out that this can only happen between November 4 to November 14 and from January 27 through February 6. This is a rather short time for the phenomenon to occur but correlates precisely with the shadow of the gnomon on the seven beads.



Figure 9, Couple at the Divine Connubium, Rochester Creek, Ut.





Figure 10, Sun Passing through the Split Rock Opposite the Divine Connubium, Rochester Creek, Ut.



Figure 11, Glyph on Moon Rock, Rochester Creek, Ut.

At the same time that the sun shines down through the crack, the sun light then grazes a small panel of glyphs adjacent to the main panel. (Fig. 11) On this panel are several themes that pick up the archetypal feminine. The most prominent figure on this panel is a large circle. In the center of this circle is a very circular bird most likely identified as an owl.

It is impossible for us to decide whether the night owl is a feminine symbol of the night sky or whether it is the moon itself. "The Great Mother" p. 180

I believe this owl is rounded the way it is to represent the moon. The panel is deeply pecked in a rock surface that has very little patina. The only way the panel becomes prominent is in grazing light. This happens at the same time as the sun light shines through the crack. To further establish the lunar link, there is above the owl an anthropomorphic figure that is surrounded or protected by twenty-eight dots. This also then links to the archetypal feminine. Outside the dots are three birds. One is an elongated dragon-like figure and floating, upside-down anthropomorph. There exists an aura of "mysteries of the night" to the little panel. If we link back to the main panel, we know that a gnomon shadow now falls on the seven beads, or Pleiades indicator. This little cluster of stars counts greatly in the ceremonial practices of pre-Columbian North American peoples during November and the Pleiades culminate during the month of November.

Just to recap a bit let's review the symbol set of the archetypal feminine that is involved in this little panel: the moon, night, light penetrating the womb of the earth, fecundity, owl, and the mysteriously linked twenty-eight day cycle of woman and moon.

The glyphs involved are the couples of the "divine connubium" at Rochester Creek and Mussentuchit. To further illustrate the point just below from Neumann return to the large glyph at Newspaper Rock at Petrified Forest Nat. Park. (Fig. 6) In that figure we have the figure with four fingers and toes on all hands and feet (except for the right hand) which somehow have a participation mystic. Notice the head on this figure being oddly shaped to a possible half moon, then the two headed goat and the crescent moon over that. Further support for this participation mystic can be seen in the pregnant shadow over the Rochester Creek panel.

This early magical-psychic image of the body and the outside world is correlated not only with certain powers but also with colors, regions, plants, elements, and so forth. The resulting participation mystique of the world in certain zones and organs of the body is manifested by a mutual magical dependency, in which influences pass from the

mythical universe to man and the zones of his body, and conversely from the zones of man's body and the substances connected with them to the mythical universe.

"The Great Mother" p. 41

#### Vessel Character

While the first relation consists in the body-vessel symbol in its cosmic projection upon the world as a world-body-vessel, the second, which is no less important, is expressed in the correlation of certain cosmic bodies, directions, constellations, gods, demons, with the zones and organs of the body. This correlation is so universal for primitive man that the world-body correspondence may be looked upon as a law of the primitive world view.

"The Great Mother" p. 41

This vessel character can be seen at Newspaper Rock, Petrified Forest Nat. Monument (Fig. 6), Mussentuchit (Fig. 4), Cedar Mt (Fig. 5), and Rochester Creek (Fig. 7).

If we combine this body-world equation of early man in its first unspecific form with the fundamental symbolic equation of the feminine, woman = body = vessel, we arrive at a universal symbolic formula for the early period of mankind:

WOMAN = BODY = VESSEL = WORLD

This is the basic formula of the matriarchal stage, i.e., of a human phase in which the Feminine is preponderant over the Masculine, the unconscious over the ego consciousness.

"The Great Mother" p. 43

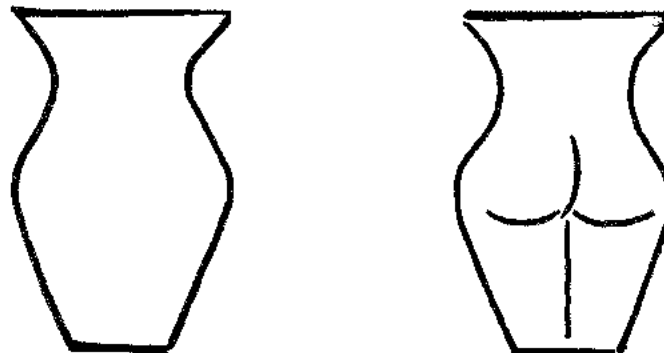


Figure 12, Charm of the Grecian Urn

Most often we believe that life begins at birth. This is far from true. Any mother can tell you, life begins much earlier in the womb. The womb is every individual's first universe. A universe that lives, protects and nurtures. Whenever I find

myself at a cave or a deep and dark narrow canyon, or natural passage way through or under stone, I believe that I experience the same feeling that the ancients did when I enter the "womb of the earth". I believe that this feeling is a vestige of mother's arms and the womb. People do not remember their birth or the womb as such but they do remember the feeling of being held or contained. This need is the reason why there are glyphic sites near caves and deep, narrow canyons. At the same it is the inspiration for a whole bunch of effigy vessels from all over the earth, throughout history, and still being made today. Above (Fig. 10) are two Grecian urns. Urn "A" is just like the one brought to us by a friend from her visit to the Middle East. Urn "B" is exactly the same urn but with four simple lines drawn to reveal the true origin of the urn's classic form. This is also why the urn has a nature beauty and grace that is appealing to any eye. (least wise, those of us who have mothers)

#### Birthing the Sun or Big Horn Sheep

Our interpretation of the crab-Gorgon as the goddess of the night is confirmed by the fact that--like the night in all mythologies--she is represented as giving birth to the sun. (Their mouths are the devouring force that swallows up the luminous bodies in the east and west.)

"The Great Mother" p. 181

According to Tyler the generatrix or Great Mother of the Hopis is "Huruing Wuhti" or "Hard Beings Woman". She owned the moon and was mother of the sun. "'Yes' the sun said 'you shall be my mother and we shall own all things together.'" And regarding the Zunis Tyler quotes, "In the beginning A'wonawil'ona with the Sun Father and the Moon Mother existed above ...". The Great Mothers at Mussentuchit (Fig. 4), Cedar Mountain (Fig. 3) and just possibly at Kane Springs Canyon (Fig. 12) are birthing the sun. A close look at the heads of these glyphs makes it very possible that a half moon head was given to the Great Mother at Mussentuchit. At Cedar Mountain the creator of the site gave the Great Mother a poorly pecked crescent moon for a head like the Sky Mother at First Mesa. The head of the Great Mother at Kane Springs Canyon is also oddly shaped and might represent the moon. All of these are birthing the sun. At Cedar Mountain there is a full sun under her with a goat in the middle. This gives the clue that the goat can represent the sun as I have proposed in my paper on the subject.<sup>7</sup> At Mussentuchit there is a series of goat goat heads extending from her and a two a headed goat underneath her. At Kane Springs Canyon there is a well rounded birth between here legs. This object is too abstract to just represent a human baby. It may well represent the sun.

---

<sup>7</sup> See my paper "The Two Headed Goat Lives"

### Spider Grand Mother

To nourish and protect, to keep warm and hold fast--these are the functions in which the elementary character of the feminine operates in relation to the child, and here again this relation is the basis of the woman's own transformation. Briffault looked upon the mother-child relationship and the female group behavior built upon it as the foundation of social life and hence of human culture.

"The Great Mother" p. 32

This is amply shown in the Spider Mother glyph at Rochester Creek. The thread that the Hopi speaks of is that line of security and connectedness which leads into a world of cooperation and society.

### Corn Mother

#### **MATTER - MATER - MOTHER**

The accent of a symbol depends in large measure on the matriarchal or patriarchal culture situation in which it is embedded. In a patriarchy, for example, the "mater" character of the symbol "materia" is devaluated; matter is regarded as something of small value in contrast to the ideal--which is assigned to the male-paternal side.

"The Great Mother" p. 49

In Taos the perfect ears of corn with the tip ending in four kernels are saved for kiva ceremonials. The Corn Mother becomes synonymous with earth itself. (Frank Waters, "Masked Gods" p176)

### The Male Usurping the Female Archetype

While in animals a kind of sensory consciousness sets in immediately after birth, the consciousness of man arises in the course of the first years of life, and is in part molded by the social bond of the infant with the group, but particularly with its most prominent representative, the mother.

"The Great Mother" p. 43

In this matriarchal world, the spirit world of the moon, corresponding to the basic symbolism of the Archetypal Feminine, appears as a birth--and indeed as rebirth. Wherever we encounter the symbol of rebirth, we have to do with a matriarchal transformation mystery, and this is true even when its symbolism or interpretation bears a patriarchal disguise.

"The Great Mother" p. 58-59

I cite this quote again to introduce my next paper, "The Hero's Journey" which has not been delivered yet but I intend to deliver at the 1992 Fall Symposium in Green River, UT. Neumann's book "The Origins and History of Consciousness" traces the

awakening of the male consciousness and the coming of the hero. This story is also on the stones. Figure 6 is Newspaper Rock in Petrified Forest National Park, AZ. Here we see the emergence of male consciousness from the female or the "Great Mother". Notice the glyph under the two headed goat. Above this is the crescent moon but the stick figured man has many of the characteristics of the great mother that we have seen elsewhere. The open legs and arms, the moon, the fingers probably indicating a calendar (sixteen fingers and toes signifying a solar calendar) and a phallus. Notice the glyph on the right. Here the arms and legs open again, the four stars on the crown, the vessel character of the body but what's this between the legs? There is a likely phallus here. The evolution of the male consciousness is another fascinating story inscribed on the rocks.

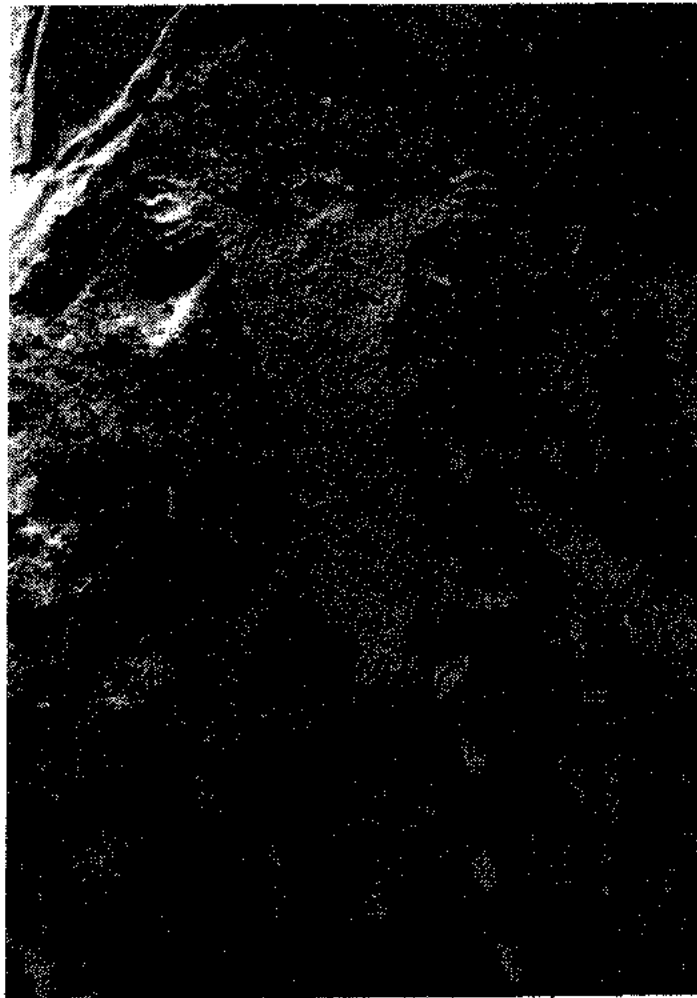


Figure 13, Great Mother, Kane Springs Canyon, Ut.



Great Mother and Constellation, Muddy River and  
Rochester Creek, Ut.

References:

1. Neumann, Erich  
1955 "The Great Mother" Bollingen Series / Princeton
2. Jung, Carl  
1978 "The Portable Jung" edited by Joseph Campbell PENGUIN  
BOOKS
3. Waters, Frank  
1950 "Masked Gods" SAGE BOOKS: THE SWALLOW PRESS INC. CHICAGO