The Mu:kwitsi/Hopi (Fremont) Abandonment and Numic Immigrants into Nine Mile Canyon as Depicted in the Rock Art.
• The many of the rock art panels found in Nine Mile Canyon, support the theories of Shaul (2014), Ortman (2012) and Simms (2008) who argue that the Fremont were a mix of Uto-Aztecan (Pre-Hopi) and Tanoan (Pre-Jemez).

• Part 1 presents supporting evidence with depictions of the plumed serpent Awanyu (Tewa) associated with flash floods, Hopi style garden plots, Hopi mythic figures, and Hopi clan symbols.

• Part 2, petroglyphs depicting Numic immigrants with their large burden baskets and seed-beating technology, a strategy more adaptive to the drought conditions during the later Fremont period.

• Part 3, late period petroglyph panels show battles between Fremont/Hopi and Paiute warriors, each identified by “directionality”, hock-leg moccasins, and culturally distinct hair styles.
Fremont in General:
- Archeologists have identified several kinds of artifacts that are distinctive to the Fremont.
- A singular style of basketry, called one-rod-and-bundle, incorporated willow, yucca, milkweed and other native fibers.
- Pottery, mostly gray wares, had smooth, polished surfaces or corrugated designs pinched into the clay.
- Unlike the fiber sandals of their contemporaries, the Ancestral Puebloan or Anasazi, the Fremont made moccasins from the lower-leg hide of large animals, such as deer, bighorn sheep or bison. These are called hock moccasins.
- Dew claws were left on the sole, possibly to act as hobnails, providing extra traction on slippery surfaces.
Fremont hock moccasins
Fremont Figurines
Who Were the Fremont?

• Dr. Shaul in *A Prehistory of the Western North America* (2014) states that: “The Southern Numic tradition called the Mu:kwitsi/Hopi (Fremont) were made up of more than one ethnic group (minimally, Pre-Hopi and some varieties of Tanoan).”

• “The ancestral Jemez speech community (Tanoan) was located in this region.”
Simms’ map shows the early 3,000 BP migration entrance of the Uto-Aztecan people north out of Mexico. By 2,000 BP a migration of Kiowa-Tanoan speaking people enter the Fremont region from the south.

Around 1,500 BP the Numic branch of Uto-Aztecan move east across the Great Basin. The Numic, (Shoshone, Ute and Paiute) are hunters and gathers collecting vast quantities of wild seeds rather than planting gardens.
Dr. Scott Ortman’s (2014) investigations of Tewa origins connects the Kiowa/Tanoan to the Fremont culture.

He links the tool assemblages, Fremont-style basketry and Fremont rock art motifs.

He suggests a north to south movement from southern Idaho, Montana and Wyoming and moving south into Utah from about AD 950 to 1200.
Ortman 2014

FIGURE 6.3. Schematic model of Kiowa-Tanoan speech community history.
Kiowa-Tanoan (Jemez) speakers mixing with Uto-Aztecan (Hopi) speakers 950-1200 AD or 0 AD. (Simms)

Uto-Aztecan speakers (Fremont) arrive

Great Basin Numic speakers move into the area during drier period around 1200-1500 AD

From Simms 2010 and Ortman 2014
### Clear Creek Canyon Chronology

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<tr>
<th>Description</th>
<th>Pottery Sequence</th>
<th>Projectile Point Sequence</th>
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<td>Lott's Farm and other European settlements.</td>
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<td><strong>Late Prehistoric</strong></td>
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<tr>
<td>Use of Trail Mountain Shelter and North Cedars Cave.</td>
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<td><strong>Fremont</strong></td>
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<tr>
<td>Heaviest occupation at Five Finger Ridge, Racord Roost, Lott's Farm. Late houses at Icicle Bench occupied.</td>
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<td>Last use of Sheep Shelter.</td>
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<tr>
<td>Early Fremont/Late Archaic occupation at Icicle Bench.</td>
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</tbody>
</table>

Arrow points from Five Finger Ridge.
Numic era
A.D. 1300 - 1400

**HISTORIC**
Lott’s Farm and other European settlements.

**LATE PREHISTORIC**
Use of Trail Mountain Shelter and North Cedars Cave.

**FREMONT**
Heaviest occupation at Five Finger Ridge, Radford Roost, Lott’s Farm. Late houses at Icicle Bench occupied.

Obsidian arrowpoints from the Clear Creek Canyon Archaeological Project.

From Janetski 1997
Simms (2008:232) writes:

• By A.D 1000s, the Medieval Warm Period brought a couple of centuries that were warm enough to grow maize requiring over 100 frost-free days to mature, but not so warm that the mountain snowpacks melted too soon.

• A northward shift of the monsoons brought rain at planting time and again just before fruit. This pattern of rainfall even helped the canyon and valley flood plains to fill with sediment into broad fields ready to plant.

• A striking contrast to the same canyons today where streams are entrenched several meters below the surrounding floodplain.

• The Medieval Warm period was a godsend to the Fremont,...and the Fremont culture grew.
An amplitude curve reflecting paleoenvironmental shifts.
Fremont panels with Hopi connection

• The rock art in Nine Mile illustrate what the archaeologists and linguists have described.
• Beginning with the Hopi connection, Nine Mile Canyon is known for its characteristic ‘dot’ pattern petroglyph panels. They are remarkably similar to Hopi gardens, as shown below.
Fremont panel in Nine Mile Cyn
Hopi corn fields
More dot patterns
Range Creek
Clear Creek, Fremont St. Park
Fremont Figurines
found in Range Creek

Top, some of the objects used in the Oraibi Oaq̴l Ceremony: left to right, aspergill, bone whistle, netted gourd, self-scratcher used by novices, prayer feather taken from an eagle, “road” feather placed in a path as a road marker. Bottom, repainting some of the figures used on the Oaq̴l altar. From Voith and Dorsey, 1903.
a) The Marawvongya during the Marawtkive at Otayvi.

The Marawvongya in situ during the Marawtkive at Otayvi.

Fig. 472. Flute boy (Lomá ho'ya) figurine
22 in. long; circular base, 4 in. dia., 3—½ in. high; base of figure 2 in. high; flat body of figure 12 in. long; 4—½ in. wide, 1 in. thick; head, 3—½ in. long; 3—½ in. wide; neck, ½ in. long; parrot plumes on head.
Hachures on cheeks

| TABLE 32 | MASKS WITH TRIANGULAR HACHURES
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<td>Green mask, diagonal hachures on cheeks</td>
<td>Silent Kachina (Third Mesa) 46</td>
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<tr>
<td>Green mask, twisted yarn across forehead, costume a wildcat skin</td>
<td>A-ha 10</td>
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<td>Green mask, twisted yarn across forehead. White costume</td>
<td>Qalavi 17</td>
</tr>
<tr>
<td>Green mask, hanks of twisted yarn across forehead. Regular kachina costume</td>
<td>Solstice Kachina 1</td>
</tr>
<tr>
<td>Green face mask, yellow triangles under eyes</td>
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<td></td>
<td>Flute Kachina 106</td>
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Hopi Clan Signs

Fremont St. Park, Clear Creek Canyon.

Badger Clan Symbol
Reed Clan Spider Clan

Badger Clan
Fremont/Hopi creation myth

possibly representing two Hopi deities “Huru’ingwuuti” of hard substance, one lives in the east and the other in the west
Figure 2.3 Fremont “family”. The shield figures have the forward pointing feather, and tabs on their heels characteristic of the hock moccasins. Photograph and drawing by C. Patterson
These Fremont/Hopi figures are said to represent two Hopi deities “Huru’ingwuuti” of hard substance, one lives in the east and the other in the west... These two deities (a and b), wish to have some dry land, and they part the waters, allowing land to appear.... The Hopi still leave offerings and prayers to them at the edges of their villages. (Colander in Martineau 1972)

The sun (d) travels across (c) the sky from right to left. The animals are facing right-to-left.

The Hopis, as do the Tanoans, Zuni and Keres travel in a counter-clockwise direction. Color directionality is recited as Yellow=North, Blue=West, Red=South, White=East. (Parsons,1939 )

In contrast, the Numic speakers consistently rotate in a clockwise (sunwise) direction oriented to the South, from left-to-right. (Goss pc 2010).
Hopi Snake dance
Flash flood events, The Tanoan Connection

• Long periods of droughts and sudden downpours are hazards to vulnerable garden plots in the valley floor. A well known Pueblo symbol of a flash flood creature is Awanyu, the plumed serpent. The Pueblo people say he is a character who appears moving down the arroyos after a heavy rain. He is popular on pottery vessels but also in rock art panels in the Rio Grande Valley.
This depiction of Awanyu is found on a rock face adjacent to a chronic flash-flood arroyo. The photograph shows the location of the panel, and the walled construction of the early wagon road above the cliff face.
Flash Flood in action

• Youtube has posted a short clip of a flash flood event, that is visually equivalent to a ‘plumed’ serpent moving across the road with brush and debris on its back like feather plumes and making waves as it travels.

• https://youtu.be/JcdDDPSZxmg
• Santa Clara oral traditions link their ancestors to Puye on the north end of the Pajarita plateau, while San Ildefonso progenitors may have lived in Otowi, Tsankawi and Tsirege, all located north of the Frijoles Canyon,” (Rohn 1989:17)

• Figure 11a petroglyph of Awanyu from Tsirege estimated age is from A.D. 1200-1400’s
In contrast, Schaafsma believes that the earliest representations of this serpent figure appeared around A.D. 1000-1150 on Mimbres pottery and then traveled north, into the upper Rio Grande regions of the Tewa and Tiwa tribes around 1325. The Mu:kwitsi /Hopi depictions of Awanyu in Nine Mile Canyon (A.D. 650-950) predate any found in Mimbres pottery or in the Rio Grande area. But its significance is wide spread. Schaafsma writes, “The horned serpent continues to be revered as an important deity among the Pueblos and is known by various names among the different linguistic groups, including Kolowisi (Zuni), Paaloloqangw (Hopi), and Awanyu (Tewa),”
Argyle Canyon
Very old panel depicting Awanyu
Another very old panel depicting Awanyu
Argyle Canyon

New Stream Bed built in the 1950’s

Old stream bed
Dot pattern fields and possibly water diversion strategies
• Shaul (2014) writes that the Mu:Kwitsi (Fremont) were made up of more than one ethnic group, that includes Tanoan. The Ancestral Jemez speaking community he believes is located in this area.

• The Tanoan speaking groups share the concept of the Plumed Serpent *Awanyu* in their rock art and pottery motifs. It is no wonder that it appears on carved artifacts, on cliff faces and used continuously on pottery designs throughout the centuries among all the Tanoan language groups.
Cardinal directions; Cultural Diagnostics

• “The Hopi orientation bears no relation to north and south but to the points on his horizon which mark the places of sunrise and sunset at the summer and winter solstices. He invariably begins his ceremonial circuit by pointing:
  • (1) to the place of sunset at summer solstice and then to
  • (2) the place of sunset at winter solstice, then to
  • (3) the sunrise at winter solstice, and
  • (4) the sunrise at summer solstice next
  • (5) the above and (6) below.” (Stephen vol. 1 pg. 261.)
Hopi/Tanoan versus Uto-Aztecan/Numic colors & rotational directions
Uto-Aztecan, Numic rotate Clockwise
Hopi Artist

• Dan Namingha

Colors revolving counter-clockwise
Y, B, R, W

N, W, S, E.
• The long drought in the late 12\textsuperscript{th} century.
• Bristlecone pine records indicate 25 years of drought after A.D. 1150.
• Pollen records from southwestern Colorado show a decrease in the amount of crucial late summer rainfall from A.D. 1146 to 1193. ...
• This was a Great Drought lasting several decades and it affected everyone.
Part 2  A.D.1100 -1200 Foraging during the drought.

• Numic entrance into the Fremont region of Nine Mile Canyon in Utah, with petroglyph panels depicting Numic immigrants carrying large burden baskets for gathering wild seeds. Simms writes that Numic speakers arrived around A.D. 1100s and they coexisted for quite a while. (Simms 2008;233)

• Farming was replaced by foraging in the Uinta basin by the time of this drought, showing that agriculture was already tenuous in some places. Defensive food storage had already come to Nine Mile Canyon and Range Creek, (Simms 2008;232).
• It has been suggested that there were two migrations of Numic speakers into Nevada and Utah. The first one at the beginning of the Christian era, AD 100.
• The second more than one thousand years later, around A.D. 1150 (Simms 2008).
Glade Hadden, BLM archaeologist, writes: “In 1982, Bettinger and Baumhoff proposed a behavioral mechanism that would allow the advancing “Numic” people to out-compete local residents in competition for the same food sources (Bettinger and Baumhoff 1982, 1983).

This “Traveler Hypothesis”, founded on the general principles of Foraging Theory, employs a dichotomy between “Processors (who use a broad spectrum of abundant but labor intensive resources that involves high investment in procurement and processing) and “Travelers” (who utilize a narrow spectrum of high quality but relatively rare resources, requiring lower processing investment but higher search time).

Under conditions of low resource density, the traveler strategy is favorable while in conditions of higher population densities the processor strategy is the optimal choice.”
Glade:

• “Diet Breath” hypothesis from human behavior ecology
• Ranked resources according to food value
  • Availability gave it a higher rank
  • Scarcity gave it a lower rank

Percentages of various species represented in the bone scraps found at Five Finger Ridge: (top) mammals, (bottom) birds.
• Doesn’t matter how abundant lower ranked food is available. Its not harvested unless high ranking food is too costly in Time and distance to obtain it.

• Called the “return rate” or calories per hour of food energy per unit of time harvesting and preparing it. (Glade)
Chenopodium and Amaranth (Glade)

• Flash floods increase the patch density of the wild seed resources – Cheno-Ams. (Goosefoot and Pigweed)
• have a high return rate of 4200 cal/hr with high density patches rating up to 7,000 calories per hr. Higher than meat resource.
• Canyons with flood plains produce high density patches.
• Lower density cheno/am patches outside those floodplains are more dispersed = 2,000 kcal/hr.
• Corn only rates at 1700 cal/hr.
• Much more preparation, irrigation, cultivation etc.
• Corn is wiped out with flashflood events.
The Appearance of Numic “Travelers” in the rock art
Bettinger and Baumhoff (1982) point out a shift from reliance on hunting to seed-beating that took place over the Great Basin around 900 years ago.
• “In wetter years flash flood events create large areas of well watered “bajos” in which dense patches of Cheno/Ams thrive. These patches can be exploited by central place foragers who use an intensive procurement and processing strategy to return yields ranging from 4,000 to 7,000 calories per hour (Hadden 1998).

• In dryer areas and during periods of drought, the plants are distributed as individuals and dispersed patches across the landscape. Exploitation of these more dispersed stands of Cheno/Ams drops return rates to as low as 300 cal/hr when using the same procurement and processing methods.” (Glade Hadden)
According to the Bettinger Baumhoff model, the late prehistoric ‘traveler’ strategy employed by highly mobile Numic people simply out-competed the less mobile calorie maximization strategy of the more residentially tethered people they encountered, especially during periods of drought.

The key to this strategy is a technological one, requiring the use of two specialized tools; the seed beater and the large mouthed burden basket.”
Harvest scene
Two figures with burden baskets holding collection implements. Humming bird, Rabbit and Wolf approaching the figure holding the rice grass. (Drawing by Schaafsma, fig 76, pg 81 1971)
• The “Harvest” panel in the Maze District of Canyon Lands NP illustrates these burden basket bearers who are also moving from left-to-right in Numic tradition. The Numic (Paiute, Ute) iconography is also present with the primary deities; a humming bird, rabbit and dog walking down the arm of the figure on the right. “Grandmother Humming Bird (Goss pc.2010) and “Grandfather Rabbit” (Duncan pc.2009) and “Sinauf” the Creator Wolf, (Duncan in Patterson 6). The figure on the right is holding a bunch of wild Indian rice grass. The “Travelers” wearing burden baskets are holding collection implements
• The petroglyphs in Nine Mile and Range Creek contain much later panels that represent the Numic settlements during the late A.D. 1300-1600’s. With the emphasis on wild seedy plants, the affects of flash flood events may have been more beneficial for the growth of these plants and no longer posed a threat.

• The following panels are clearly younger in age and the style has changed from Tanoan/Rio Grande style Awanyu, to a vertically poised plumed serpents with spiral bodies. Their left-to-right directional orientation is Numic. They are poised above ‘dot fields’ that may represent boggy places left by flash floods that propagate the wild seed plants
In this panel, a coiled plumed serpent may represent a potential flash flood location. The panel contains ‘rock incorporation’ (a rock surface feature used to represent a feature in the landscape) showing the location of the seedy plant patches that grow on the valley floor after a flashflood event. The coiled plumed serpent is placed on a slightly higher elevation.
A similar depiction of a flashflood location. drawing by P. Schaafsma

As Hadden has stated, “In wetter years flash flood events create large areas of well watered “bajos” in which dense patches of Cheno/Ams thrive.” Both of these panels are late in age (AD 1200-1400s) and attributed to Paiute or Ute.
Dr. Shaul has state:

• The Mu:kwitsi were not Southern Numic speakers.
• The Mu:kwitsi and Southern Numic speakers were neighbors and didn’t fight.
• The Mu:kwitsi and southern Numics did not intermarry.
• The Mu:kwitsi included more than one ethnic group.
• The term *mu’kwi* from PUA**moki’ die/dead; which is applied to ancestral Puebloan peoples, the ruins they left behind all over Utah, and finally to the historic Hopis, yields an ethnohistory of the Fremont culture.
Part 3. Well, yes they did fight.

• This part of this paper address the more recent petroglyphs authored by the Paiute depicting the Fremont/Hopi in battle scenes.

• They are late in the Fremont period, perhaps around A.D. 1300-1500. Samples of battles between these two groups is most dramatically depicted on Warrior Ridge in Nine mile canyon.

• The diagnostic traits of each group can be seen in the hair styles, footwear and cultural metaphors.
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 the most definitive representations of Ute warriors and Fremont/Hopi shield figures. They represent the last conflicts with remnant Mu:kwitsi still living in Nine Mile canyon.
Panel on Warrior Ridge showing fields and river locations with battles occurring between Fremont and Numic (Ute) warriors, based on the central figure representing the Yampatika band of Utes. Late proto-historic era.
Wild carrot, also known as anise, caraway, yampah or ipos laced wet meadows, streamsides, grasslands, and pine groves by the millions. Coming from the same family as our store-bought carrots, these plants were widely valued for their edible tubers.
Figure 3.8. The Yampatika band sign found in many places in Western Colorado and Eastern Utah.

This band sign for the Yampatika Utes is found at many sites in eastern Utah and Western Colorado. (See Patterson and Duncan 2016.)
Another detail that the Utes added to the Fremont/Hopi identification, is a trailing sash behind the Fremont figures.
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. They have an added sash diagonally behind them, not shown in early panels.

Figure 3.10. Close up on the panel showing crisp edges and little weathering indicating an age of not more than 600 years or so
The well known panel depicts a Fremont/Hopi figure on the right identified by his hock-moccasin and forward arched feather and hairbun. The body gestures kneeling or crouching represents an “ambush. He is holding a bow and arrow, not out at shoulder level in the open, but concealed, way down low to his body.
• But the Paiutes claim 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 that represents family kinship relationships. The larger sheep are on the top row, and smaller and small ones are below parents and children within these family units.

• They are all connected by mouth or tail to the horned figure, who also has cloven feet like the sheep.
In General Powell’s journals, he mentions the metaphor for Paiute as “people who travel through the canyons like desert sheep.” They seem to know the trails and can traverse the rocks and steep slopes with ease. Martineau (1973) has made a strong case for the ‘sheep represent people’. The horned figure with ‘cloven’ feet supports this concept.
• 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’. (Martineau PC 1987, Cesspouch, PC 1997).

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

The figure has the same hair style as that depicted in the Rochester Creek panel that the Hopi have claimed is ancestral Hopi.
Context

Spider Clan
Bear Clan
Snake Clan
Badger Clan
Owl
Coyote
Elk
• The Numic speakers entrada to the Great Basin and Utah specifically, is within the cultural memory. The ethnographic literature has recorded testimonies as to who the Fremont were and oral histories of their encounters with the Mu’kwitsi.

• “The Colorado Utes and Southern Paiutes have traditions of Puebloan peoples that once lived in southern Utah. ..the term Mu:kwitsi refers to ancestral Puebloan people and specifically to the historic Hopis. The Colorado Utes, Southern Paiutes and Chemehueves held the following traditions about the Mu’kwitsi;
Fremont State Park, Five Finger Ridge

• Martineau writes: The Fremont culture at Clear Creek shows definite Hopi affiliation in origin stories, ceremonies, deities and clan symbols - A Hopi link but does not clarify the question as to the spoken language of the Fremont.

• Kelly writes: the Kitzhab word for the Fremont is Mu:kwic (Moqui)

• Earlier occupants who they attribute archaeological sites and pictographs. “The Mu:kwic did not like to camp in one place all the time. So they kept moving and now are across the Colorado River. They believed the Hopi came from the North west (Kelly 1964:pg 31)
• The Fremont cultural tradition was made up of several ethnic groups.
• There Southern Numic speech communities were present in the eastern Great Basin and Colorado Plateau during the time period of the Fremont culture (AD 250-1200s)
• When the Fremont peoples left Utah during the 1200-1300s, the term Mu:kwitsi came to be applied to the villages and remains they left behind.
• The speakers of Pre-Hopi were the last to abandon the Fremont tradition, going south to the Hopi Mesas. This is backed up by linguistic evidence.” (Shaul 2014:80)
Jesse Fewkes, writing at the turn of the century stated his conclusion that there were three main streams of migrations to the Hopi mesas:

• (1) from the region of the Little Colorado River in the south and southwest.
• (2) from the north. And
• (3) from the Rio Grande Valley in the southeast. Excavations have established evidence in all of those directions.
• But there are ample evidences that the centripetal journeys, over a long stretch of time, were from just about ever direction of the compass. Hopi tradition is explicit in saying that some groups such as the Snake and Horn clans that came from Tokonave in the north, originated some distance to the west of the Colorado River. “Courlander 1971:207
• The Hopis recount the aggregation of language speakers who gradually over the centuries congregated at what is know known as Hopi.

• “The generations lived on, one after another, and still people kept coming in from the wilderness. Some had been on the migration so long that they no longer spoke the Hopi language. They spoke the Shoshoni language or the Paiute, or the language of the Jemez people, the Zunis and the Keresan. They had to relearn Hopi, the language given to them at Sipapuni.” (Courlander, 1971, pg 41)

• “The Hopis themselves acknowledge that different stocks have been absorbed over the years. One Sun Clan member said that he had been told by his elders that his people had been something like “Chemehuevis”. The Snake and Horn Clans which came from the northland, which figure importantly in Hopi traditions, are said to have spoken a dialect related to the Paiute.” (Courlander, 1971, p-204).
Fremont/Hopi identifications

Fremont figures have a forward facing feather, and tabbed heels (hock moccasins) The central figure comes from Rochester Creek panel, a panel claimed by the Hopi as a depiction of one of their creation story.
Clans that Came from the North

• Stephen: where clans came from: six incoming migrations

• 1. Bear – from north easterly direction between northeast and southeast.

• 2. Snake, Sand, A’kokahi, Acoma people, and Laguna people. Note: The A’kokabi and Kawai’ka had moved to the localities they now occupy, long before the arrival of the Tewa, or before that, the destruction of Sikya’tki and Awa’tobi. (Parsons-ed)

• 3. Reed. Shortly after the arrival of the second group, only one moon after, some say, the Reed clan came from a mound near Musho’ninovi and built houses and lived close to the Snake and Sand clans.

• 4. Horn clan came from the north between the directions from which came Bear and Snake.

• 5. Cedarwood clan came from the northeast, east of the direction from which cam Bear. from the north east

• 5. (6). Patki clan came from Pala’tkawabi, between the SE and SW

• Snake clan and mountain lion and Dove lineages: they dwelt at Toko’nabi, near the junction of San Juan and Colorado river.
• Courlander, “There can be little doubt that what we call Hopi traditions are an amalgam of myths, legends and histories contributed by different clans and different tribes that came together, in the end, to become the Hopi people.

• The Hopis themselves acknowledge that different stocks have been absorbed over the years. One Sun Clan member said he had been told by his elders that his people had been “something like Chemehuevis:.. The Snake and Horn clans which came from the north, and which figure importantly in Hopi tradition, are said to have spoken a dialect related to the Paiute.

• The concentric movement toward what became the center of Hopi life brought small wandering groups from all directions and with them came different histories different explanations of life, and sometimes conflicting cosmogonies.
Hopi Culture
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<th>Keres, Hopi, Ute,</th>
<th>Paiute</th>
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<tr>
<td><strong>Sun</strong></td>
<td>yätokyä,</td>
<td>osha’ch, Tawa Dawa</td>
<td>Taviwa (N. Ute) Tav’wi (Powell) Tahvai’puhts (Martineau) Tu-vap’-uts (Powell) Tav-ai', day (Powell)</td>
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<td><strong>English</strong></td>
<td>Kiowa</td>
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<td><strong>Water</strong></td>
<td>T'on</td>
<td>P'oe</td>
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Dawa Park petroglyphs

Migration trail on the Hopi reservation
Dawa Park, Hopi.  

Mill Creek, UT
Dawa Park, Hopi.  

Butterfly Bend, and Nefertiti, Green River, Ut.
Conclusions

Analysis of the rock art of Nine Mile Canyon and Range Creek in the Tavaputs Plateau is a portrayal of Fremont people, known to the later Numic arrivals as the Mu:kwitsi/Hopi. (1000 – 1300 A.D.)

Recent linguistic and mtDNA analysis show these people to have had a mixture of Pre-Hopi (Uto-Aztecan) and Tanoan (Jemez) ancestry.

The rock art analysis supports this with:

• Fremont/Hopi links with Hopi Clan symbols and Clan migration oral traditions
• Fremont/Hopi figurines and Hopi katsina doll facial designs.
• Depictions of Awanyu, in 9 mile and rock art of Tanoan pueblos.
• Dot patterns in 9mile, Range Crk & Clear Crk that mimic Hopi garden plots
• Formative era rock art of Numic emigrants; ‘travelers and seed beaters’
• Glade Hadden with ranking of food resources/new technology, new strategies
• Battles between Fremont (Mu:kwitsi/Hopi) and Numic (Paiute/Utes).
• Fremont/Hopi with hoc moccasins, Numic (Paiute) sandals or barefeet.
• Summary of cultural diagnostic for Numic and Hopi ‘directionality’, ‘colors’ cardinal directions, creator deities, and clan symbols.
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Little Colo River
Hopi panel
Blocks under the arms, ‘Punish’
Not “Mother of Game Animals”

Hopi grotesque Clown, Tatsuki the result of incest