Cultural Affiliations of the Western Basketmaker II Style Petroglyphs

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Myths that Define a Culture.
Basket Maker II Study Area

- Western Basketmaker II style petroglyphs (Ca 1000 BCE to 550 CE), found along the lower San Juan River, Colorado River into Grand Gulch, the Little Colorado River, and the Chinle Wash drainages including Canyon De Chelly.
Direct Observation:

• Basket Maker II (1,000 BC to 550 CE) rock art of the Northern San Juan Basin exhibits diagnostic elements that are specific to Two Pueblo language groups.

• Sampled rock art panels show a limited assemblage of symbols that are specific for each cultural group.

• Analysis of the iconography identifies culturally specific equivalents through ethnographic analogy.
Theory – Significant Elements

• Posture and gestures are meaningful
• Proxemic and Spatial arrangements are meaningful
• Direct historical analogy identifies:
  – cultural direction, cultural colors
  – Mythic events
  – Katsina societies, Rain and Medicine society priests
  – Sky, Clouds, Katsinas, masks, Music, War, and Beast God priests
• Archaeological artifacts represented from ethnographic analogy
Methodology

• Systematic documentation with high definition photography, computer enhancement and tracings
• Analysis of Superimposition Sequences
• Semiotic Analysis – organized in syntagms
• Cryptanalysis: determine symbol frequency, symbol incorporation, symbol association
• Sampled sites from a very large data base
• Archaeology of material cultural remains
• Extensive research and analysis of ethnography, linguistics, ritual and social behavior.
Posture for Ancestor (dead) person

Vernal Style 1100 AD
Fremont 1100 AD
BMII 1000BC
Cave Valley 1500 AD

BMII Anthropomorphic Style
Style is really a ‘topic’

The ‘dead’ may be present in another form, such as an ancestor spirit in some Pueblo cultures (Stevenson 1890), or cloud spirit in other cultures (White 1932). Many cultures use this posture to indicate a non-living condition (Mallery 1881). The ‘dead’ posture, Figure 4, photo a), Classic Vernal style circa 1100 A.D shows a person hanging by his armpits and the use of reverse pecking to leave the natural darkened rock surface seems to emphasize ‘death’ in the subject’s condition. Figure 4 b), is a Fremont style figure circa 1000-1200 A.D. exhibiting the same posture, with the added white color symbolic of a non-living entity. Photo c), a Basketmaker II figure, circa 1000-400 BC. showing the basic posture of a deceased person yet possibly as a spirit. The outline of the body is not complete, but open, an indication of a spirit entity (Mallery 1891). Photo d), a Cave Valley style figure circa 1300-1400 A.D. originally had horizontal thighs, but they were later painted over to show vertical legs and hanging feet, an indication of death to the individual. Next to this figure in the upper right are the two ‘Boy War Gods’ discussed later in this paper.
Superimposition on the San Juan River

- Group Two over the top of Group One, Glen Cyn 5 with BMII shown here. Lobed circles are later
Superimposition Sequence with Group 2 and a different set of symbols

Earliest is Red. Group 1 superimposed by Blue Group 2 symbols alone in Grey
BMII and Glen Canyon 5 of Group I are Superimposed by BMII, III, PI-PIII emblems of Group 2
“Basketmaker II rock art is thought to last from 1000 BCE to 550 CE. Schaafsma 1980, 1992) first described the San Juan Anthropomorphic style and Basketmaker II-III style (Charles and Cole 2006).

Robins (1997) and Robins and Hays-Gilpin (2000) identify two broad horizons in western San Juan area rock art. The first is estimated to date approximately 1500 to 1000 BCE and is associated with the arrival of maize and shares style attributes of Glen Canyon Style 5.

The second dates approximately 1000 BCE to 400 CE and is associated with the appearance of the San Juan Anthropomorphic style.” (Cole 2009)
The second style is called Glen Canyon 5, that is characteristic of outlined anthropomorphs and zoomorphs with internal line designs. Cole (2009) notes that San Juan Basketmaker “appears in direct association to Glen Canyon 5 style. A “blended Glen Canyon 5 style and San Juan like forms occur in the middle Little Colorado river drainages and some rock art material may have originated there and spread north into the San Juan river area ...(Cole 1996; Matson 1991).

This ‘blended” style is called Palavayu Linear Basketmaker style (McCreery and Malotiki 1994) These anthropomorphomorphic figures contain interior designs and whimsical characteristics that are also found on the San Juan River and Montezuma Creek in the northern San Juan region.
Western Basketmaker II styles of 1000 BCE to 550 CE.

- Anthropomorphic style

- Glen Canyon 5 style

- Palavayu Linear style
Western Basketmaker II Style from 1000 BCE to 1200 CE  Group Two
Ethnographic Analogy

- Ethno-history, Creation Myths, Oral traditions
- World View, Cultural Direction, Metaphors
- Symbol algorithms specific to each language within the study area = Katsinas represented
- Icons affiliated with Keresan and Zuni culture
- Not Hopi or Tewa
Keres is shown with Acoma being the closest to the study area.
Keresan Katsina Cult

- Rain Making = Koshari
- Medicine = Koshari

- Koshari is called the Father of the Katsinas (rain makers)
- Koshari is called the most supreme medicine chief.
Keresan Directions
Centrifugal

sha’k ak’α, winter, North,
Yellow Mountain
shruitirawana, spring,
West Blue Mountain
maiyochina, summer,
South Red Mountain
shruissimina’wi, fall, East
White Mountain
Counter Clockwise
The Keres emerged from the underworld, through four lower worlds to reach this one. Each world was a specific color beginning with White for the first, Red for the second, Blue for the third and Yellow for the fourth, (Boaz 1928).

The female Creator Spirit *Tsichtinako* (Thought Woman) created two female beings underground at a place called *Shipapu*.

*Tsichtinako* gave them two baskets full of seeds and little images of all the different animals that were to be in the world.

The two sisters were named *Iatiku* which meant "bringing to life and *Nauntsiti* which meant "more of everything in the basket,"
Keresan Primary Deities

- Kat’sina, Spirit that Brings Rain
- *Koshari* the mediator between earth and sun relays the prayers for rain from the people
- *Kwirena* associated with the Moon
- *Shiwanna*, Cloud Beings of the West
- *Kopishtaiya*, Spirit Beings of the East
- *Oyoyewl* and *Masewi*, Warrior Twins
The Keresan Pueblo (Female) Cultural Diagnostic Elements

• Creator: Tsichtinako, (Thought woman)
  • Iatiku and Naustiti (sisters)
• Clouds :Shiwana, Kopishtaiya
• Clown/mediator: Koshari,
• Sun: Payatuma,
  -- Right to left direction
  -- Counter Clockwise rotation (N,W,S,E)
  -- colors (Yellow, Blue, Red, White)
  -- Spirits from the east (K’oBictaiya)
Rain Bringers and Medicine

Warrior twins
Sun, moon
Cloud women

shiwanna,
Cloud People

iariko, corn mothers

Bear paws medicine
‘Katsina’ panel, BMII, Circa 1000 BCE

Known to be Ancestral Pueblo. Pre-Ceramic era. Right to left - counter-clockwise cultural direction.
Creation of Koshari

• Iatiku creates the Koshari with rabbit skin straps on his chest and ties his hair in corn husks.
• She instructs him to teach the people a rain dance with a drum and a rattle.
• The drum sounds like thunder and the rattle like lightning.
• Later in the myth, Iatiku gives him stripes.
The Keresan Koshari does not have a skull cap. Tewa, Zuni and Hopi Koshare (right) have skull caps.
Koshari

• White,(1932b). writes, “The koshare(i) have black rings around the eyes and mouth. Black horizontal stripes on the body, arms and legs. The crossed lines on the chest are strips of rabbit fur.

• He wears a black rag breech clout and apron... Pueblo of San Felipe. Drawing by informant from S. F.
Koshari Gets his stripes

• Iatiku turned to Koshari and said, "You have done your work faithfully but you are not acting normally enough to be here with the people."

• He was different from the other people because he knew something about himself, so Iatiku told him to go and live at hakuai'ch 98 (the house of the Sun). "You are to be a help to the Sun. You will be called at times to help here. You are not going to be afraid of anything or to regard anything as sacred. You are to be allowed everywhere."

• So Iatiku painted him white with black stripes around his body 99 and said, "This is your costume" (pl. 5, fig. 3). She took some of the things from the altar and gave them to Koshari saying, "You will use these." He thanked her but said, "I can make more to it and get what I want." So he went and lives today with the Sun, whom he helps.
Gesture to close the dance

• Everyone was joyful because Koshari was making fun all the while. He was talking backwards, everything he said meant the opposite. The ones who were about to sing he called “grapes” because he had bunched them together.

• All morning the dancing went on, until Koshari dismissed them at noon to go home and eat But they were to return after eating, which they were only too glad to do because they were enjoying it.

• All afternoon the dance continued. When the sun was going down they came out the last time. For this final dance Koshari showed them a new way. It consisted of an Arm Motion, as if pushing something aside. “Always use this when you finish your dances,” he said.
Gesture to stop the dance, called *Kawispats*. Like ‘pushing something backwards’ with your hand.
Shiwanna, Cloud Beings
Cloud Beings called Shiwana

*Shiwana* with sound bars going into their ears. The arcs have flattened into ‘water steps’ called *Ke’etchin*.  

*Ka’etcin* “Water Steps”, “we made the bundle of wood, the bundle of sticks, the bundle of twigs.” That which is generally called the water terrace. ........ means also the steps by which the rain gods descend from heaven. Bunzel 679
Identification from Ethnographic Analogy

Thunder rising

water vessel dropping rain

layers of skies above

Ke’tchin ‘water steps’

Koshari

Shiwana

Thunder beating on cloud’s chest to frighten it to drop rain

Shiwana

Gomaowish Messenger

Katsina

Shiwana

Kawispats arm motion side to side

drum beating
“The Cloud people (*Shiwana*), hide behind masks of clouds that come in different forms, and behind the scene, these cloud people are working hard to water the earth. The rain is held in pots that the cloud people use to water the earth. (Stevenson 1890 pg. 38).
Water vessels
Instructions for Rain

• “The water is brought from the springs at the base of the mountains in gourd jugs and vases, by the men, women, and children, who ascend from these springs to the base of the tree and thence through the heart or trunk to the top of the tree which reaches to Ti’nia (heaven); they then pass on to the designated point to be sprinkled.” Stevenson (1881:38)
Basketmaker panel, (pre-ceramic) depicts vessels full of water with bottoms that open, expelling rain. Artists renderings of prehistoric cultures of western North America known for their water-tight baskets.
Thunder Rattle

- Made from animal stomach, with wooden handle in the center opening has a leather loop. The stitching is sinew. There are two ridges, possibly formed by biting, 4 cm apart on the outside edge with red paint between the ridges at both ends. Inside are stones that make a deep sound when the rattle is flipped back and forth horizontally or up and down vertically. Length is 36cm and width at the middle, with handle: 28 cm. (From Northeast Uintah County. Vernal Heritage Museum).
Thunder Claps

Rolling Thunder

Clap Thunder
Katsina Panel (Joe’s Corral) down stream
Thunder Beings
Stevenson (1881:38), writes about the Sia; “The thunder people have human forms, with wings of knives, and by flapping these wings they make a great noise, thus frightening the cloud and lightning peoples into working the harder.”
Thunder claps beating on its chest

- Thunder rising
- Water vessel dropping rain
- Thunder beating on cloud's chest to drop rain
- Layers of skies above
- Ke'tchin 'water steps'
- Hearing prayers
- Gomaioish Messenger Katsina
- Shiwana
- Thunder'
- Shiwana
- Koshari
- Drum beating
- Kawispats arm motion side to side
Keresan Koshari after he got stripes.
From Acoma

“Koshari gives the people throwing sticks because bows and arrows weren’t invented yet”. White, Acoma

Drawings by McCreery
Glen Canyon 5 style, ALSO Group 1
The K’oBictaiya are rulers of the east.

- Parsons, 1939, 177nt) writes: “The Keresan term for Cosmic Beings is *Kopishtaya*”
- Boas 1928, 212-13) “As an adjective it seems to mean “sacred, holy”. Little stone figures are placed on the medicine men’s altars. Altar fetishes. They fly above the clouds, Shiwana, at Santo Domingo” (White; 1932b,169.)
WBMII, Glen Canyon 5 figures from San Island along the San Juan River, K’oBitictiya spirits of the East bring rain and lightning
K’oBictaiya
Sand Island  K’oBictaiya  Glen Canyon (Craig Childs photo)
and oyoyawa perfected the world, the Mother by instituting the chaiani, the twins by freeing the world from giants and animals, in making them subservient to the chaiani, and by forcing the shivwanna to perform their duty.

[For the shivwanna see pp. 174 ff. The reer remain the animals to which supernatural qualities are attributed.] The animals associated with the six directions are as at Sia,

![Fig. 39a](image1)

![Fig. 39b](image2)

**Fig. 39.**—Image of kopershtaiia. ' Drawn from a photograph taken by Father Noël Dumarest.

**Fig. 39.**—Wooden representation of kopershtaiia. Drawn by Father Noël Dumarest.

Laguna and Zuni the mountain lion of the north, the bear of the west, the tiger of the south, the wolf of the east, the eagle of the zenith, the shrew of the nadir.

The six animals were living in shilpupa. Masoera gathered together his councillors to let them know his projects and to consult with them about instituting the officers of the secret cult. The decision of the council was that the six animals should divest themselves of their power, as one sheds a garment, and give it to men for the making of cures. Instead of these animals certain men went on the emigration to the south. That is the reason why the chaiani take a part of the skin of these animals to clothe themselves with during the ceremonies. They wear at the neck a piece of the hide and the claws of a mountain lion; on the arm, the skin of a bear’s paw. Those who keep guard at the door of the sick person, in order that strangers may not approach during the fight of the chaiani with the witches, i.e., the alguazil and the alguazillos,

![Fig. 31](image3)

**Fig. 31.**—Stone images from Cochiti in Brooklyn Institute Museum.

receive from the chaiani, as we have noted, figurines of stone representing the six animals.

The mountain lion has power in hunting. Men carry a quiver made of his skin, so as to receive from him his power.1 The bear is

1 At Laguna the bashare carry a quiver of mountain lion skin, and small images of the mountain lion are carried by hunters.—Ed.
K’oBitcitaliya benevolent spirits that bring clouds and rain.

Mask of the K’oBictaiya who bring the clouds out.
Glen Canyon 5 style and the K’oBictaiya

- The Basketmaker II panels are of the same age and often inclusive of the Glen Canyon 5 style panels (Cole 2009). Often the large anthropomorphic figures are accompanied by insect like creatures peering over their shoulders or in solo along the walls nearby.

- Scholars categorized them as “Glen Canyon 5 style” figures of the BMII era or earlier (1000 BCE to 400 CE, Cole 2009). Elements in this style find their counterparts in the Keresan ethnography are known as the *K’oBictaiya*
K’oBictaiya from Little Colo. River

*K’oBictaiya* are spirits who live in the east, at *kak’oaikutc’* (sunrise). The k’oBictaiya are regarded as very powerful and beneficent spirits, but do not reveal themselves as clearly and definitely ... as do the K’atsinas. (White 1932) Photos by Ekkehart Malotki, drawings by McCreery 1994)
Little Colorado River

K'oBishtaiya and rain from White, 1932, Drawings by McCreery (1994)
From White - Acoma

- K'oBictaiya treat weak and sick at winter solstice
- K'oBictaiya - sick people come to get strength
- 4 lines on the ground prevents spirits from returning to the village
- the K'oBictaiya dancer is not permitted to sleep with his wife for 18 days
Zuni Katsina Society has 6 categories

• Bunzel (1992;511) distinguishes six major cults within the katsina cult that comprise their katsina religion and ceremonies. 1 The cult of the Sun’; 2, the cult of the Uwanami; 3 The cult of the katsinas; 4, the cult of the priests of the katsinas (a distinct but closely related cult) (37).

• 5 cult of the Gods of War; 6, the cult of the Beast Gods. It is from these six categories that the following presentation of selected petroglyph panels will be discussed.
Through Ethnographic Analogy

- Mythic elements can be identified in BMII-PIII petroglyphs and paintings in Two Groups.
- Spatial orientation and color preference
- Symbol consistency, symbol affiliation and symbol frequency represented in the ethnographic record
- Gestures and postures cited in ethnography.
The cult of the Sun’;

• The sun has two houses, in the earth and in the sky. In the morning he “comes out standing to his sacred place”’ in the evening he ‘goes in to sit down at his other sacred place. The sun also travels north and south, reaching his “left hand” (ie southernmost) sacred place at the winter solstice rising. The change in the length of days passes unnoticed. (ftn14)
Father Sun and his wife Moon

Blue green foot prints go up one side of the Sun disk and down the other side. “Sun going up to his house and back down.”
Panel showing the spatial position of the ‘sun’ up high in the sky. Close up showing the tiny organized dots representing ‘radiance’ of the sun.
Twins and Sun Father. PIII AD 1200-1400,
2, the cult of the Uwanami;

The *Uwanami* are associated with the six regions and are the Zuni equivalent of the Keresan *Shiwana*, or storm clouds…Cumulus clouds are their houses; mist is their breath. The Uwanami are rain makers, or are water spirits. They live in all the waters of the earth, the four encircling oceans and the underground waters to which springs are gateways. Cumulus clouds are their houses; mist is their breath. The frogs that sing from every puddle after the drenching summer rains are their children. The ripple marks along the edge of ditches washed out by heavy rains are their footprints. Bunzel 513; (ftn42)
Stone Bowl of the Sky

• the *U’wanami* Rain spirits – from the east bank of the San Juan River called the Desecration site, wearing a ‘*suit of rain*’ clothes and positioned under the ‘*stone bowl*’ of the sky. The second panel depicts a Thunder god with thunder emanating from his heads and the two war gods with their shield held between them. The third panel depicts the signature ‘*katsina feather*’ worn by Zuni priests.
the U’wanami Rain spirits – from the east bank of the San Juan River called the Desecration site, wearing a ‘suit of rain’ clothes and positioned under the ‘stone bowl’ of the sky. The second panel depicts a Thunder god with thunder emanating from his heads and the two war gods with their shield held between them. The third panel depicts the signature ‘katsina feather’ worn by Zuni priests.
Bunzel writes that the water terrace, a bundle of twigs, “these are three esoteric names for a large bundle of prayer sticks, the common name of which is Kö‘etcine, “water steps,” so called from the fact that it is arranged like a terraced house, with the longer sticks in the center. With characteristic Zuni double entendre it might mean also the steps by which the rain gods descend from heaven”. The Yucca Plant, scapula rattle and only 2 hair strands are elements of Group 2 (Zuni).
Zuni Cosmology

• The deceased always go first to Ko’thluwala’wa (dance village) abiding place of the Council of the gods and they often return there to dance in a great dance house.

• The deceased A’pi’lashiwanni (Bow priests) are an exception’ they join the Ku’pishtaya” becoming lightning-makers.

• the Kokko (masked dancers) are the immediate ancestors of the Zuni,

• (Stevenson, PG68. Eleventh annual report BAE1889-1890)
Zuni - Ku’pishtaya
Pueblo III era; Zuni Ku’pishtaya
3 The cult of the katsinas;

- All the Katsinas travel in the form of a duck.
- When not traveling, they can be identified by their “katsina feather”
Katsina Feather

• Bunzel writes:

• “Breath is the symbol of life. It also is the means by which spiritual substances communicate and the seat of power or mana. Inhaling is an act of ritual blessing. One inhales from all sacred objects to derive benefit from their mana. At the end of any prayer or chant all present inhale; holding their folded hand before their nostrils, in order to partake of the sacred essence of prayer. The feather is the pictorial representation of the breath.” (Bunzel 1939:481)
Kachinas take the form of a duck

- In the saga of the flight of the corn maidens... pg 49
- “on delivering her message she was accompanied back to Ke’yatiwa by A’wan ta’chu Ko’yemshi and Pau’tiwa, both gods assuming the form of ducks; and the Corn maidens, who were in the spring, were now protected from view by the gods spreading their wings over the waters.
- Stevenson Pg 52
- After leaving I’twanna, Bi’sisi ascended a tall cottonwood tree (ftn a) and looked all over the world. Finally he espied one of the maidens in the far south through the separated plumes of one of the duck’s wings.(ftn b)

- Fn b: It will be born in mind that A’wan ta’ehu Koyemshi and Pau’tiwa had assumed the form of ducks. Pg 52 Stevenson, Zuni
- Pg.53, On leaving the Ki’wisine, Pau’tiwa returned directly to Ko’thluwala’wa. When a short distance west of I’tiwanna he again assumed the form of a duck. Pg. 53 Stevenson, Zuni
Ancestors as ducks

• When Pautiwa (or any Ancestor) travels about the country, he assumes the appearance of a duck, putting on its shape and taking it off in the manner of a shirt. (Cushing)
Katsinas Fly in the Form of a Duck
Ducks are Katsinas traveling
Duck pots for scattering seeds
Zuni waffle gardens
Now a days the kachina travel, if only to leave their homes under lake or spring, on mountain summit or underground to come to town to dance with their human representatives or to get the offerings made them of feathers or beads or food. Zuni kachina stand behind the dancers, each behind his own mask and when the dancers go to “wide-water” to unmask, the kachina turn to ducks and fly back to Kachina town. Pp 202/
Katsinas

• “Payatamu is also a son of the Sun. He belongs to summer and carries a flute and produces flowers and butterflies. He takes the Napayatamu (Clown) form and wears his hair knot on his forehead and says the opposite of what he means.” (Tedlock 1979,501) Payatamu the flute player is found in many of the BMII through PIII sites as part of the assemblage of Group 2. Paiyatemu is youthful and often portrayed with bent knees, the posture taken by children, including the Boy War Gods
4, the cult of the priests of the katsinas (a distinct but closely related cult)

• The katsina priests also live at Ko’huwala.wa (katsina village) and form indeed the priestly hierarchy that rules the village. But they are definite individuals, with personal names and distinct personalities. They include:
  • Koyemci the result of incest, a clown
  • Pautiwa, chief of the masked gods at Ko’luwala.wa
  • Kaklo
  • Sayataca
  • Sayaha
  • Ca’lako
  • Sal’liopia
  • And many many more
Paiyatemu

The Katsina (a), Paiyatemu, Patron of Music and Flowers. Petroglyph images of Paiyatemu playing a flute at the Sanddune site (b and d), with the emblem of the War Twins. Paiyatemu (and katsina feather) reclining (c) from Mossback Butte. Paiyatemu, with corn plants from John’s canyon (e). (Painting from Wright 1988; pg72 plate 19), drawings and photographs by C. Patterson)
Pautiwa, Rain Priest
Pautiwa’s Mask
5 cult of the Gods of War

Grand Gulch
The Boy War Gods

*Ahaiyuta and Matsailema*

- Their appearance from the foam of a waterfall following a freshet (Bunzel 1932a, 525)
- The white-peaked skull cap the War Gods wear represents the foam from which they sprang and similar hats are worn by Zuni warriors and war priests (Cushing 1882, 38).
Cedar Point
Cedar Point
Boy  War Gods playing the flute to the rising sun (their Father)
Boy War Gods and Shield
Fog Shield

• Among the devices given the Twin War Gods by their Sun Father was a fog-making shield that would turn all weapons and yet let the rain drop through (Cushing 1896,4).
• Believed to have been spun from clouds and wind-driven spray, the shield could both hide and defend the Two (ibid., 382).
• Because the shield was made from the clouds which supported the Sky Ocean upon which rests the Sky World, just as the earth is supported by its underlying ocean of waters and clouds, it possessed the power of floating.
• When turned upward the shield rose and if reversed it sank downward (ibid.1892,52,n.1). the shields could be used to go up or down depending upon which side the Twins sat or could make them invisible when the shields were placed over their heads (ibid., 1892, 52).
Magic Shields

• The Zuni make a miniature replica of this magic shield, usually accompanied by a tiny bow representing the great Cloud Bow with small arrows for the flint-tipped lightning carried by the War Gods. The small shield (*pialawe*) is made of a simple hoop of wood a few inches in diameter with an open mesh of cotton cord simulating clouds, radiating from a common center, plus an olivella shell or two.

• These shields are symbols of the Two Little War Gods as much as the pointed caps and are placed as prayer offerings in various shrines by the Priesthood of the Bow.
Two katsinas (with feather) holding or being brought by a central figure. Boy War Gods holding
Lower Butler Wash; BM II – Pl.
Butler Wash panel. BMII
te’likinawe

BAUBLE OF NE’WEKWE (GALAXY FRATERNITY)
....the coming of the gods (Katsinas) to bless the male children with the sacred breath of life that they might enter into the everlasting happiness of the sacred dance house. Stevenson pg 66...Kialko addressing the A’shiwi). In a short time my fathers, whom I have there (ko’thiuwala’wa), Will meet you on the road. You will meet together. They will come, and will give to all your children more of the great breath; the breath of A’wonawil’ona; the breath of the light of day. Inhale Fnt g ‘ the body of one wearing a mask becomes the abode of the god he impersonates; he blows from his heart the breath of A’wonawi’ona upon the plumes or the hand and carries these to the mouth of another, that the sacred breath may be inhaled. The breath of A’wonawil’ona is everywhere; it is life itself.’ (Pg. 88 Stevenson, Zuni), A’wonawil’ona  = Life breath.
Scalps
“The water-filled cover”
Scalp house and grass wand of scalp society
Zuni scalp pole

Scalp ceremony for 12 days

Accompanying these important secret rites of purification and propitiation are the great public festivities. Throughout the twelve days of the ceremony unrestrained merrymaking accompanied by sexual license is indulged in by young and old of both sexes. These three strands run side by side, all culminating in the great ceremonies of the final day. (Stevenson in Zuni)
Grandfather Yucca
Disks
Old BMII and PIII

Ring = walls of a House: Kiva, House, ring of shield to support webbing.
Wavy line = movement back and forth: water, moving around, dancing
"Ancestor’s House in ocean below", Dance Hall of the Dead.
Yucca, scalp and disk
Yucca
6, the cult of the Beast Gods.

Animals of medicine power are the Bear first, and Mountain lion second. The Newekwe is the Chief of medicine knowledge.
• The Beast Gods live in the east at Cipapolima. They are the Priests of long life and givers of medicine both with plants and magic power for curing. Their leaders are associated with the six directions; North, mountain Lion; west, Bear; south, Badger; east, Wolf; above Knife-wing; and below, Gopher.

• Bear is the most powerful and is summoned during curing ceremonies for his power. “The symbol of his personality (emblem) is the bear paws, which are drawn over the hands and have the same properties as the masks of the gods,” (Bunzel, 1992;528).

• Mountain lion is second, and called in for help in difficult cases. Each animal has special qualities that are called upon for curing illnesses, ‘one cures sore throat, another epilepsy, another has efficacious medicine for delaying parturition, yet another cures bullet wounds, and so forth. (ibid 529).
Summary

• Basketmaker – Gestures of hanging hands and feet mean dead.
• Group One; Keresan with Shiwana and Koshari and K'oBictaiya. Two main Katsina Groups: Rainmaking and Medicine societies.
• Group Two; Zuni have 6 main societies and only Zuni worship “Ancestors” they believe are Kokko
• Keresan have their own Katsinas and mythology sharing some with Zuni but not Ancestor worship
• Hopi are more distant Uto-Aztecan but have adopted Puebloan Culture including many katsinas and religious ceremonies.
Group Two, Emblems (pre-masks) and the concepts they represent

1. Small concentric circle (Sipapu, emergence place)
2. Disk with circular wavy line (Katsina Home)
3. Yucca plant (Grandfather Yucca)
4. Cat-tail (Mother Cotton)
5. Scalp (water bringer)
6. Crane (bringer of winter snow and rain)
7. Duck (Katsinas traveling in disguise)
8. Crooked staff (long life)
9. Katsina Feather (sign of a Katsina)
10. Flute Player (Payatamu, god of music and flowers)
11. Lobe head figures with bent knees. (Boy War Gods, sons of the Sun)
12. Shield (Shied of fog and dew, k’ia-al-lan, or “water-shield”)
13. Lobed circles (Emblem of War Gods)
14. Twined bags (sacred seeds)
15. Crane (Bringer of winter snow and hail)
Emergence Panel; Poshayanki
Synopsis of Zuni Katsina Religion

Emergence
War twins
Twined bag of seeds
Rain bringer scalp
Katsina/Duck/rain bringer
Crane/winter/hail and snow
Bow Clan = Katsina
Cat tail = moisture
Coyote Clan
‘Emergence’ panel annotated

- Twine bag
- Coyote clan
- Cat-tail
- Cotton Woman
- Crane bird of Winter
- Duck
- Grass feather wand
- Water cap
- Twine bag of seeds
- Coyote clan
- Bow Priest
  - Katsina takes the form of a Duck when it travels
- Boy War Gods
- Sipapu
Poshayanki/Poseyamu

• Ancestor figure may represent Poshayanki
• The role of Poshayanki as mediator is considered crucial by Levi-Strauss, who refers to him as the “successful mediator between heaven and earth.” Mediation is also the key to understanding the relationship between the culture hero, mist, scalps, and Coyote.
Second panel

- Fight with the Katsina results in them leaving forever and returning to their home (disk)
- People are instructed to pray with yucca stalk prayer wands (Yucca plant)
- And wear masks and impersonate them. (Mask)
- And plant their seeds blessed by prayers (crook with seed bag)
Ritual Life After the Katsinas leave

- Crook or planting stick with duck or fawn skin with sacred seeds and turquoise necklace
- Katsina Mask
- Grandfather Yucca Used for all Prayer Plumes
- Ancestor home (house under water)
- Pautiwa with cane of authority
Zuni Ancestral Homeland
Conclusions

• Superimposition shows Two groups constituting BMII rock art
• BMII contains three styles
• Through ethnographic analogy, Keresan is the oldest with the Koshari, medicine and rain bringing, and K'oBictaiya
• Zuni has similar Rain and lightning makers, and medicine with the Newekwe and beast gods plus additional war and scalp societies