Journey into a Mythic Landscape
Mythic Landscapes

Cultural Continuity through time and space

Part I
Mythic Landscape

- A place where mythic events took place and represented in petroglyphs of Basketmaker II – Pueblo III era.
- Symbols/Rituals/Behavior are dictated by a belief system (religion)
- Re-enactments of the Foundation Myths engage the community
- References to these events in the landscape reinforce the foundation myths
- Mythic landscapes are transferred on to new landscapes when people move. With Zuni, with Acoma etc. “Places that hold memory”
- (example = Johnson Canyon in AZ strip, Garden of Eden for residents and all the petroglyphs are episodes of Genesis) or

<table>
<thead>
<tr>
<th>Era</th>
<th>Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archaic–Early Basketmaker Era</td>
<td>7000 – 1500 BCE</td>
</tr>
<tr>
<td>Early Basketmaker II Era</td>
<td>1500 BCE – 50 CE</td>
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<tr>
<td>Late Basketmaker II Era</td>
<td>50 – 500</td>
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<tr>
<td>Basketmaker III Era</td>
<td>500 – 750</td>
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<tr>
<td>Pueblo I Period</td>
<td>750 – 900</td>
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<tr>
<td>Pueblo II Period</td>
<td>900 – 1150</td>
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<td>Pueblo III Period</td>
<td>1150 – 1350</td>
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<tr>
<td>Pueblo IV Period</td>
<td>1350 – 1600</td>
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<tr>
<td>Pueblo V Period</td>
<td>1600 – present</td>
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</tbody>
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Myths/Symbols/Rituals/Behavior

- Religion is represented by
  - Foundation Myths  Creation stories
  - Symbol isolates and Symbol Sets
  - Rituals, and Ceremonies

- Dictate social behavior and Social control

- Rock art symbols that are known to represent Foundation Myths
Examples    One religion, multiple languages

• Language (speech communities) have nothing to do with religious symbols.

• Every symbol representing a religion can be practiced and believed in and participated in by any language speaker.
Semasiography (from Greek: (semasia) "signification, meaning" : (graphia) "writing")

"writing with signs", is a non-phonetic based technique to "communicate information without forms of speech."

It predated the creation of language-based writing system[1] and is used contemporarily in computer icons, musical notation, emoji, Blissymbols[2] and mathematical notation. It is studied in semasiology within the field of linguistics.
Rock Writings or Picture Writing

• “Semasiographic systems”. that “convey ideas independently from (spoken) language and on the same logical level as spoken language rather than being parasitic on them as ordinary scripts are” (Elizabeth Hill Boon, 1994:14-15).

• This is how the Native communities view petroglyphs. They prefer
• “Rock Writing”, “Indian Writings”
• Not rock art, not art...or Artification!
Music and mathematic notations are semasiographic.
Dance Notations are semasiographic

Fig. 11.4 Dance notation recording profiles of motion for four dancers, reading left to right, accompanied by the score (Tufte 1990:117).
A matrix for understanding how the rock writing is structured: Isolates Sets Patterns

- Isolates are the gestures. (sounds if spoken)
  - symbols
- Sets are the words made up of gestures
  - Symbol combinations
  - Symbol incorporations
- Patterns are the syntax
  - Symbol consistency
  - Symbol affinity
  
  - Martineau 1973, 1982
Geocentric Referencing  Numic (Uto/Aztecan)

Oriented to the South
Rotate Sun-wise direction
Left to Right

Numic migration
AD1100 to 1500
From the south
McConkie Ranch “Family scene” AD1100

Numic
Shoshone

Geocentric reference to the north
Isolate = A male, B female
Set = “throw away” “cast off” “Divorce”

Isolate = B and C
Set = “holding”,

[Images of anthropomorphic figures with annotations]
Isolate B2 and A2  Set “holding” “owning”
Mythic Maps of Mu:kwitsi/Moki

HOPI (contraction of Hópitu, “peaceful ones,” or Hopitushínnumu, “peaceful all people”; is their own name).

• The name “Moqui,” or “Moki,” by which they have been popularly known, means “dead” in their own language, but as a tribal name it is seemingly of alien origin—perhaps from the Keresan language, whence Espejo's “Mohace” and “Mohoce” (1583), and Oñate's “Mohoqui,” 1598.
Huruing Wuhti

Gogyeng Sowuti, East
Huruing Wuhti, West
Maps of mythic landscapes
The Mu:kwitsi or “Moki” Huruing Wuhti

• Huruing Wuhti is the same as Mother (Grandmother) Spider.
• She is called Huruing Wuhti because she is in possession of everything like corals and shells and hard things. (*Hard Shell Woman*)
• She is really Mother Earth. They call her Spider Grandmother because the spider makes a hole in the ground and lives in the earth.
• Gogyeng Sowuti, Spider Grandmother, is also called Huruing Wuhti. There are two names for her. They use different names to distinguish the direction. Gogyeng Sowuti, refers to the direction of the rising sun.
• Huruing Wuhti, refers to the west. But it’s really Mother Earth they are talking about -- the spirit of female fertility. Whatever is planted, Mother Earth takes care of it.” (End of quote from informant)” (Courlander, 1971:244).
Finding sets of images forming patterns
Example: “Hopi, is NOT a people...Hopi is a religion.”  (Martineau 1985, Polinguma 2018, Hopi TPO 2019)

• Hopi is made up of many different groups of people (speech communities) that migrated to the what is now called the Hopi Mesas.

• When the earliest clans arrived, there were already “Laguna people” living there. Laguna are Keresan speaking people.

• Courlander writes that as the immigrants arrived:
  • Some were speaking Paiute
  • Some were speaking Tewa
  • Some were speaking Zuni
  • Some were speaking Keres
Hopi Clans arrive from all directions over 4 centuries of time

Geocentric referencing is north
Study area of WBMII – PUEBLO III 900 to 1200 AD

Cultural Settlements 1200 to Present
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
Semasiographic Elements in WBMII

• Isolates =

• Sets =

• Patterns = Right to Left Oriented to the North
Posture as *isolate*, (for dead or ancestor spirit)

Vernal Style AD 1200  Fremont AD 1100  BMII 500 BC  Cave Valley AD 1500
Cultural Continuity of Keres Koshari
Sets of twos create syntax
Cultural Continuity of Keres Pueblo I to PIV

Two Sisters that create everything. Keresan

Yellow Jacket creek near Dolores, Co P I

Mesa Verde NP, Co PII-PIII

La Cienega, near Santa Fe, PIV

La Cienega, NM
Ancestral Keres 1000 years earlier than Hopi
Mythic Landscape of the Keres
Dan Simplicio, Zuni cultural historian: The Zuni came from the Northwest and migrated south. They split up, some clans going south never to return. The rest went north and then east to learn more teaching from the Tewa and Keres, then migrated back towards Halona (Heart) of Zuni land, where they are today.
Western Basketmaker Era

Zuni trails AD 1600-1800

Runner in the Sun
D'Arcy McNickle
Afterword by Alfonso Ortiz
Illustrations by Allan C. Houser
Map of WBMII Era with Zuni iconography

Isolates =

Sets =

Patterns =

Cultural Continuity
Tracing Geo-centric Referencing

• Through cultural directions
• Color preferences
• Archaeological features
• Ritual poetry
• Oral histories
• Posture and gestures
• Space and time
Semasiographic systems

• Using spatial syntax
• systems that map one domain onto another
• Include an anchor – of commonly known place to reference all the rest in the rock art panel
• North West (were we came from)
• North East (where we came from)
• South west (were we came from)
Zuni and Keresan Directions
Centrifugal

sha’k ak’a, winter, North,
Yellow Mountain
shruitirawana, spring,
West Blue Mountain
maiyochina, summer,
South Red Mountain
shruissimina’wi, fall, East
White Mountain
Counter Clockwise
Summary

• That’s enough for now