

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

[Archaic–Early Basketmaker Era](#)

7000 – 1500 BCE

Early Basketmaker II Era

1500 BCE – 50 CE

[Late Basketmaker II Era](#)

50 – 500

[Basketmaker III Era](#)

500 – 750

[Pueblo I Period](#)

750 – 900

[Pueblo II Period](#)

900 – 1150

[Pueblo III Period](#)

1150 – 1350

[Pueblo IV Period](#)

1350 – 1600

[Pueblo V Period](#)

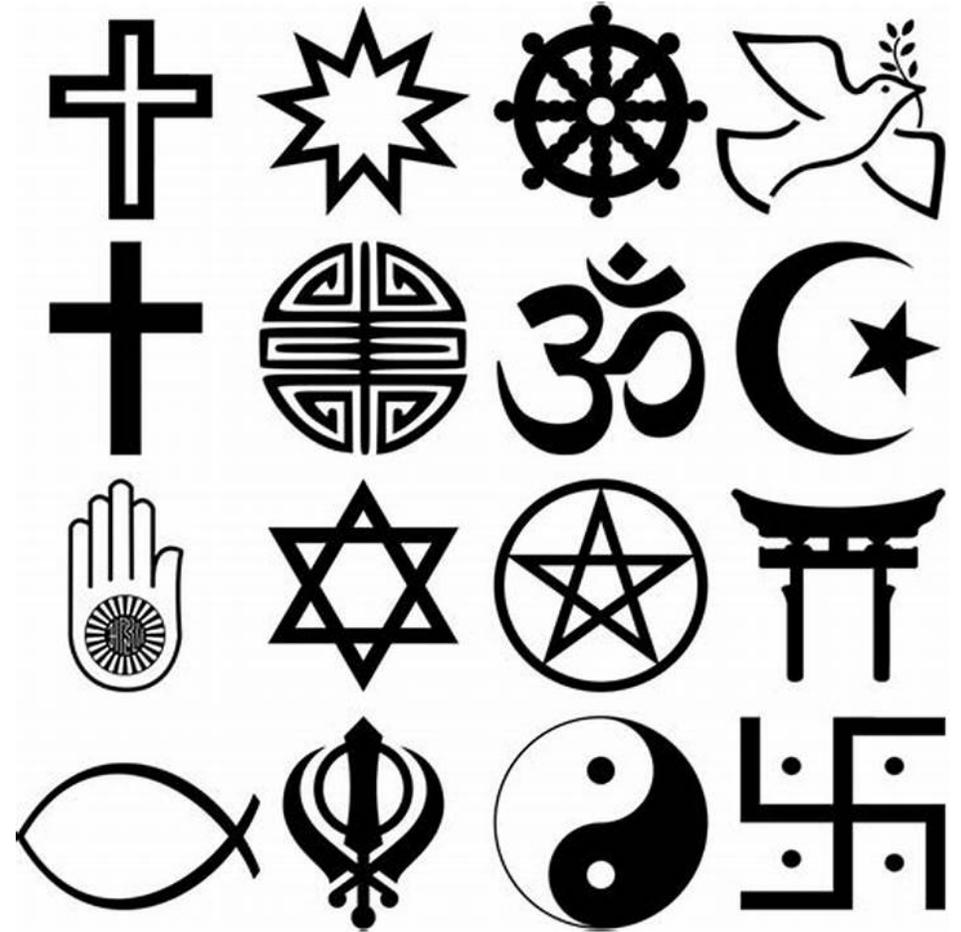
1600 – present

Myths/Symbols/Rituals/Behavior

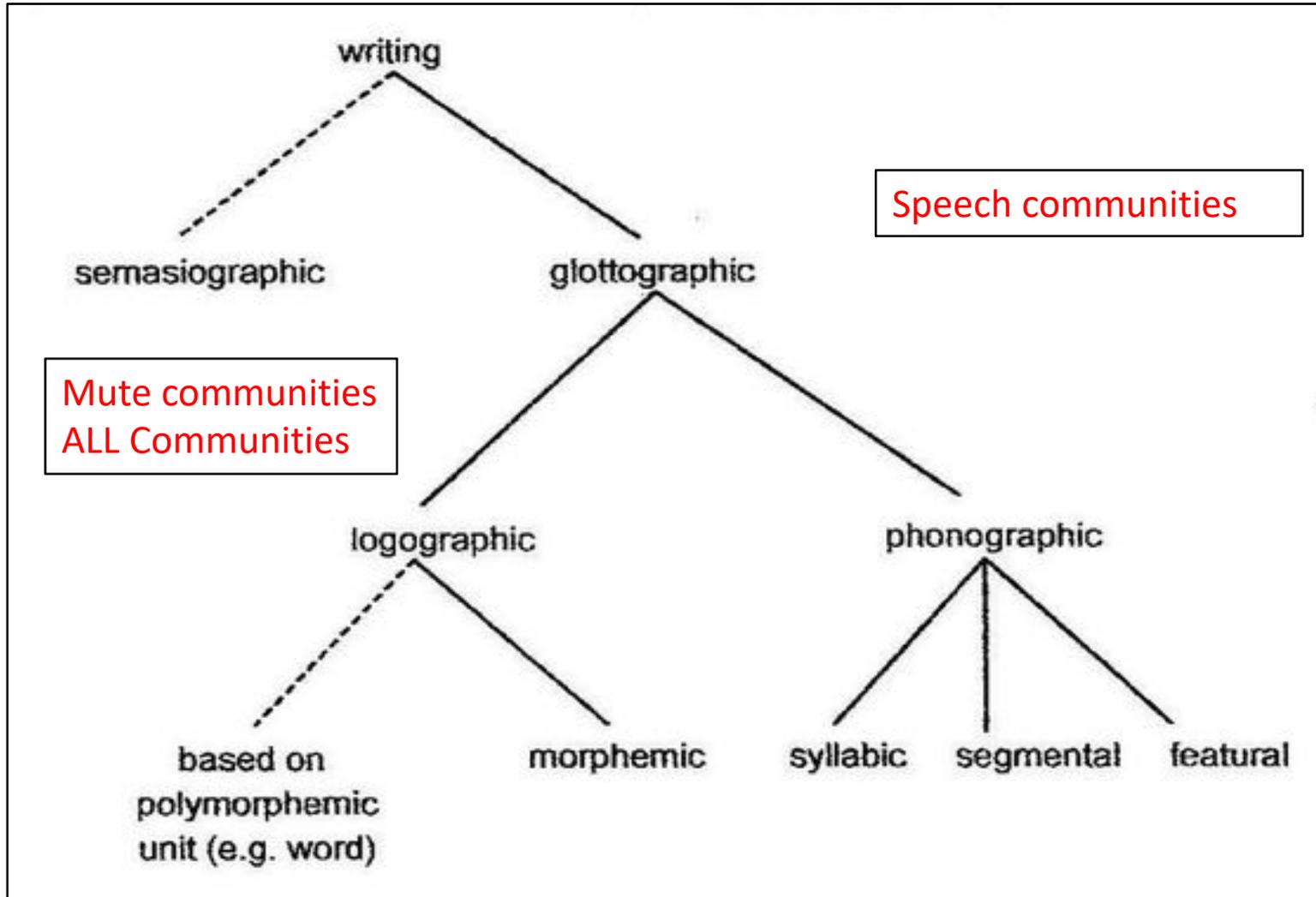
- Religion is represented by
 - Foundation Myths Creation stories
 - Symbol isolates and Symbol Sets
 - Rituals, and Ceremonies
- Dictate social behavior and Social control
- Rock art symbols that are known to represent Foundation Myths

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

	Plus		Is equal to		Is equivalent to		Integral
	Minus		Is not equal to		Implies		Intersection of two sets
	Multiplied by		Is similar to		Theta		Union of two sets
	Divided by		Is congruent to		Empty set		Factorial
	Plus or minus		Infinity		Triangle or delta		Therefore
	Is greater than		Is greater than or equals		For all		Square root of
	Is less than		Is less than or equals		Pi; 3.14159		
	Line AB		Right angle		Braces (grouping)		Perpendicular
	Ray AB		Angle		Brackets		Exists
	Segment AB		Sum of		Parentheses (grouping)		Percent



Dance Notations are semasiographic

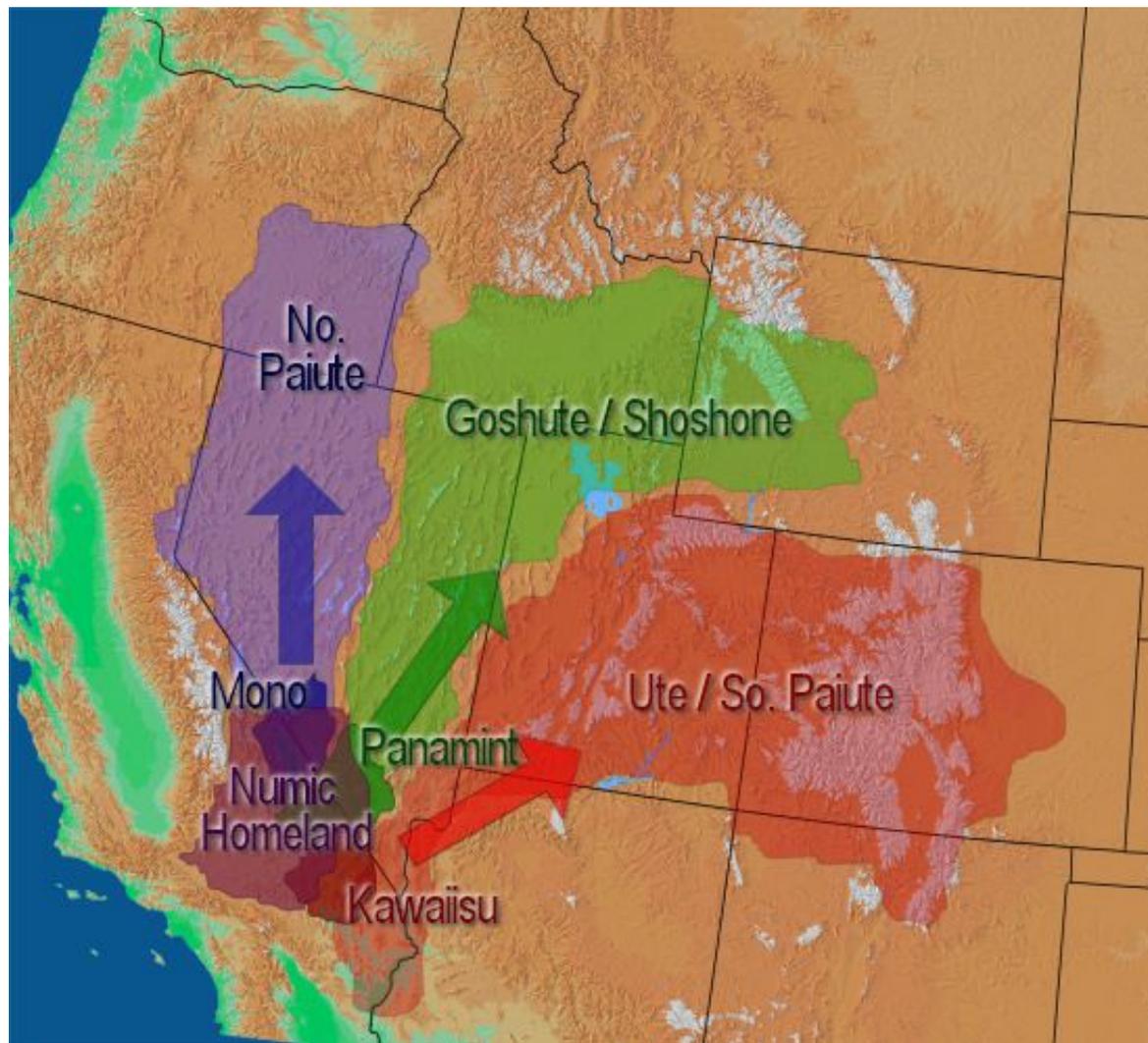


Fig. 11.4 Dance notation recording profiles of motion for four dancers, reading left to right, accompanied by the score (Tufté 1990:117).

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

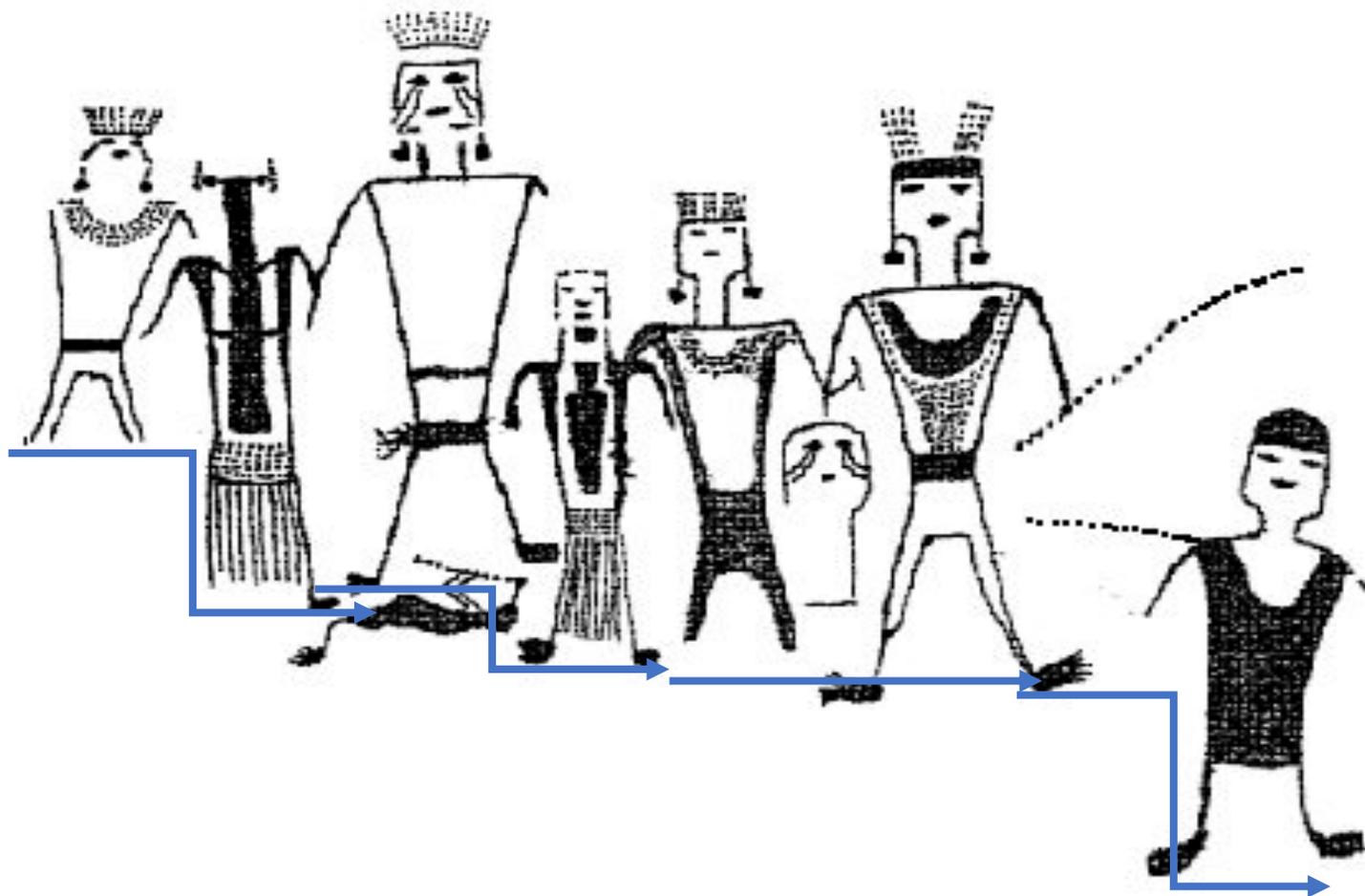
Geocentric Referencing Numic (Uto/Aztecan)



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

Numic migration
AD1100 to 1500
From the south

McConkie Ranch "Family scene" AD1100

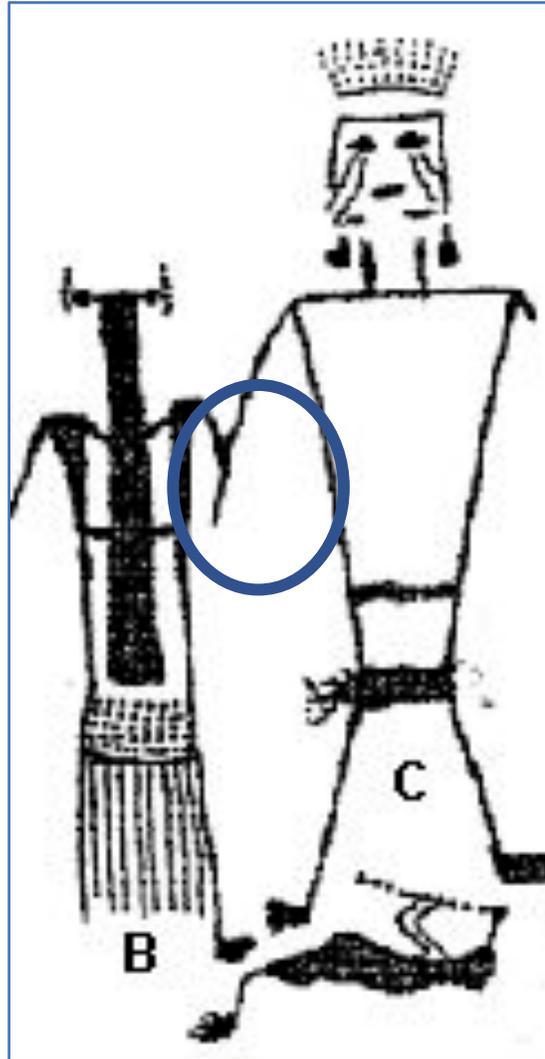
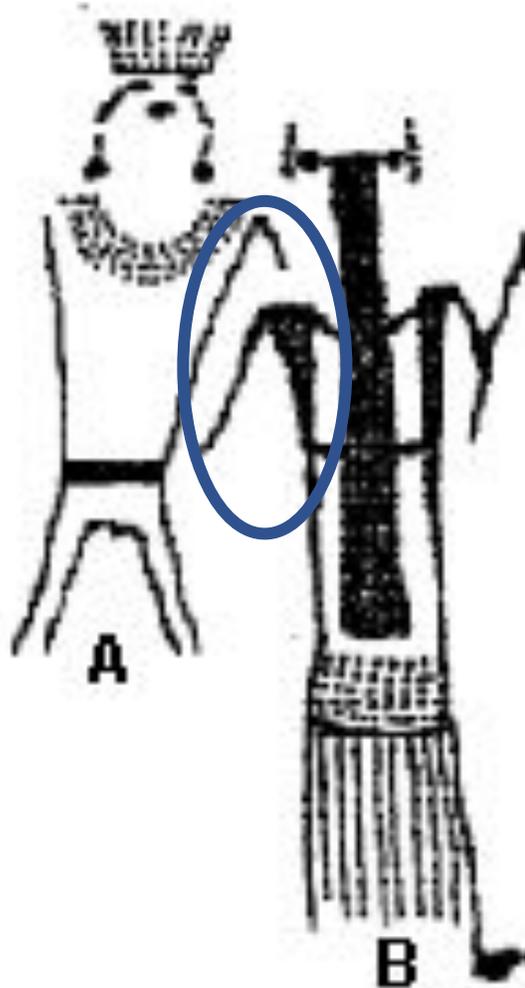


Numic
Shoshone

Geocentric
reference to the
north

Isolate=A male, B female

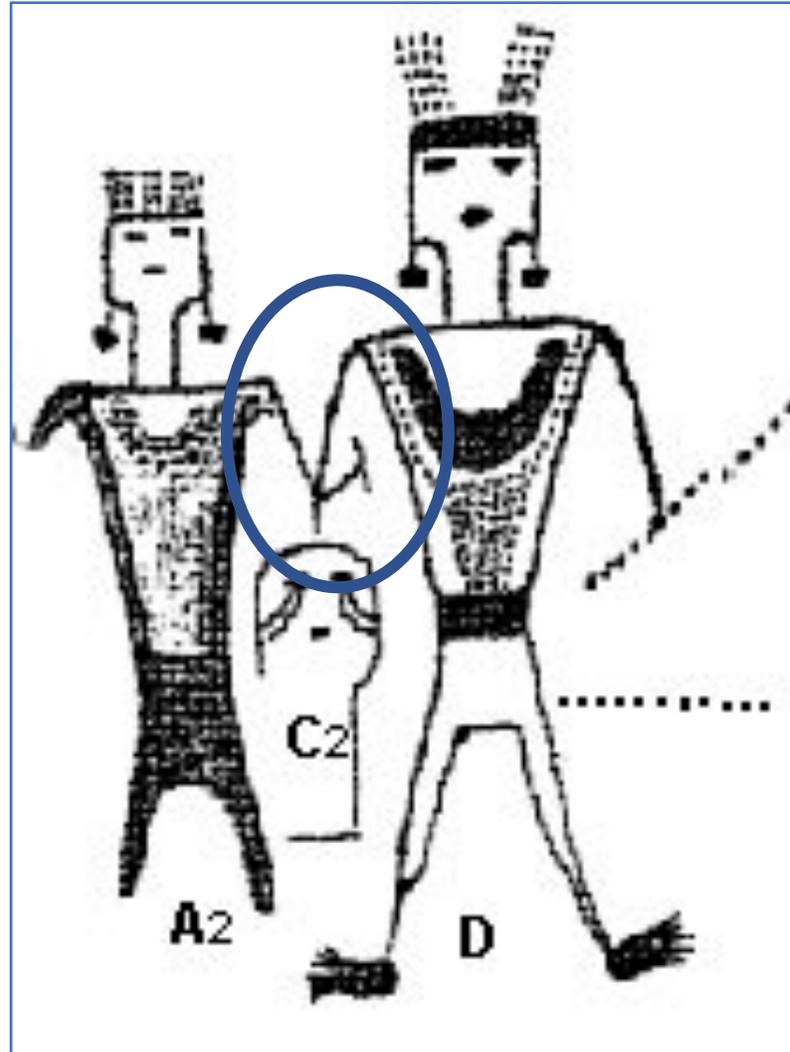
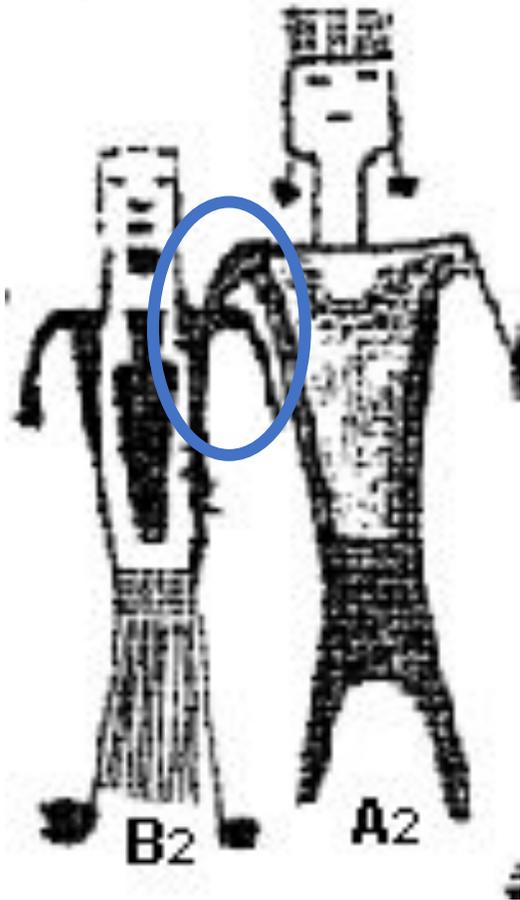
Set= “throw away” “cast off” “Divorce”



Isolate = B and C

Set = “holding”,

Isolate B2 and A2 Set “holding” “owning”



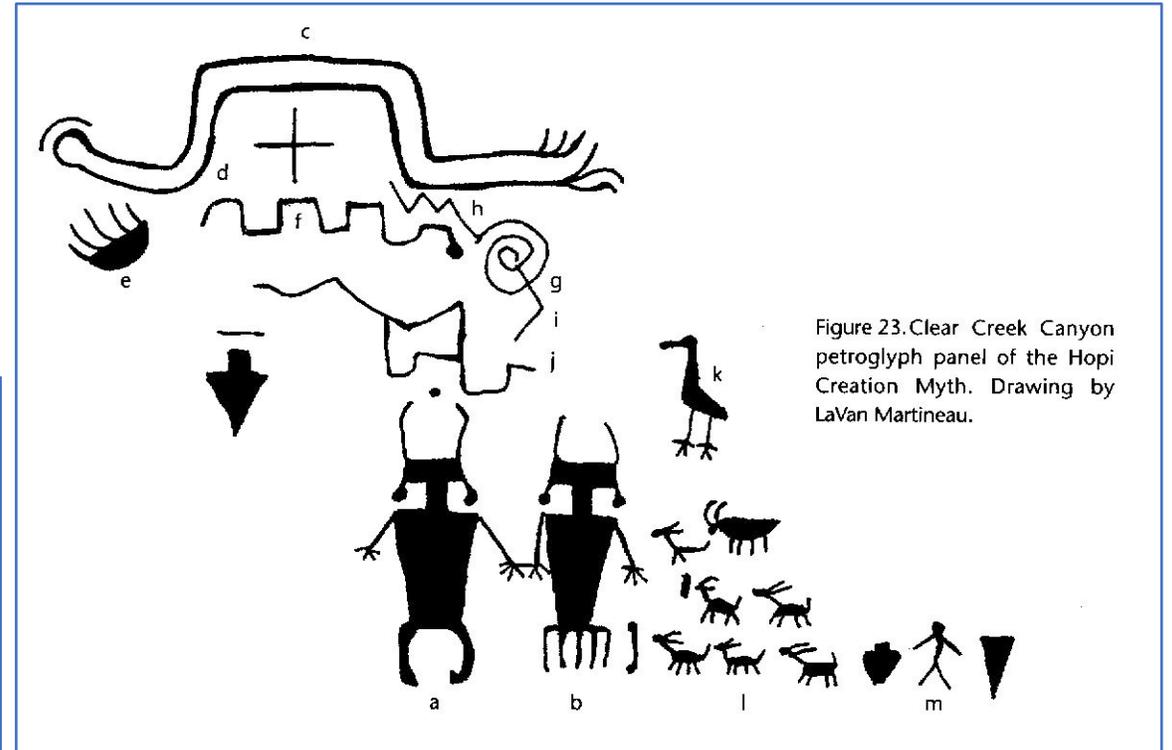


Mythic Maps of Mu:kwitsi/Moki

HOPÍ (contraction of *Hópitú*, “peaceful ones,” or *Hopitushínúmu*, “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



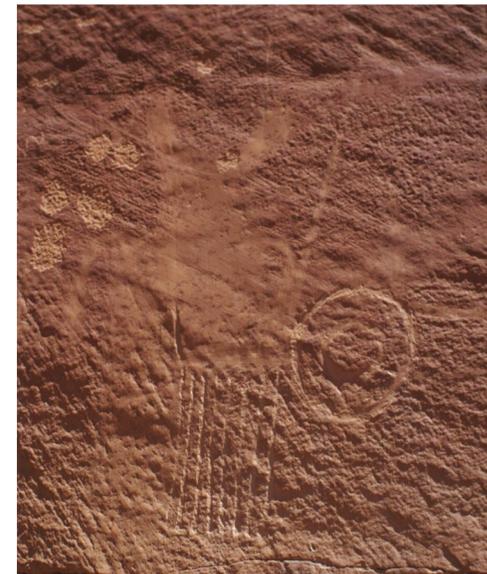
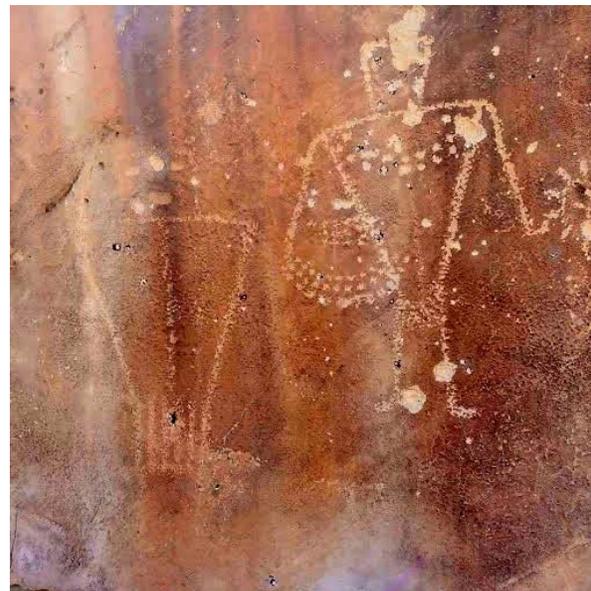
Gogyeng Sowuti, East
Huruing Wuhti, West

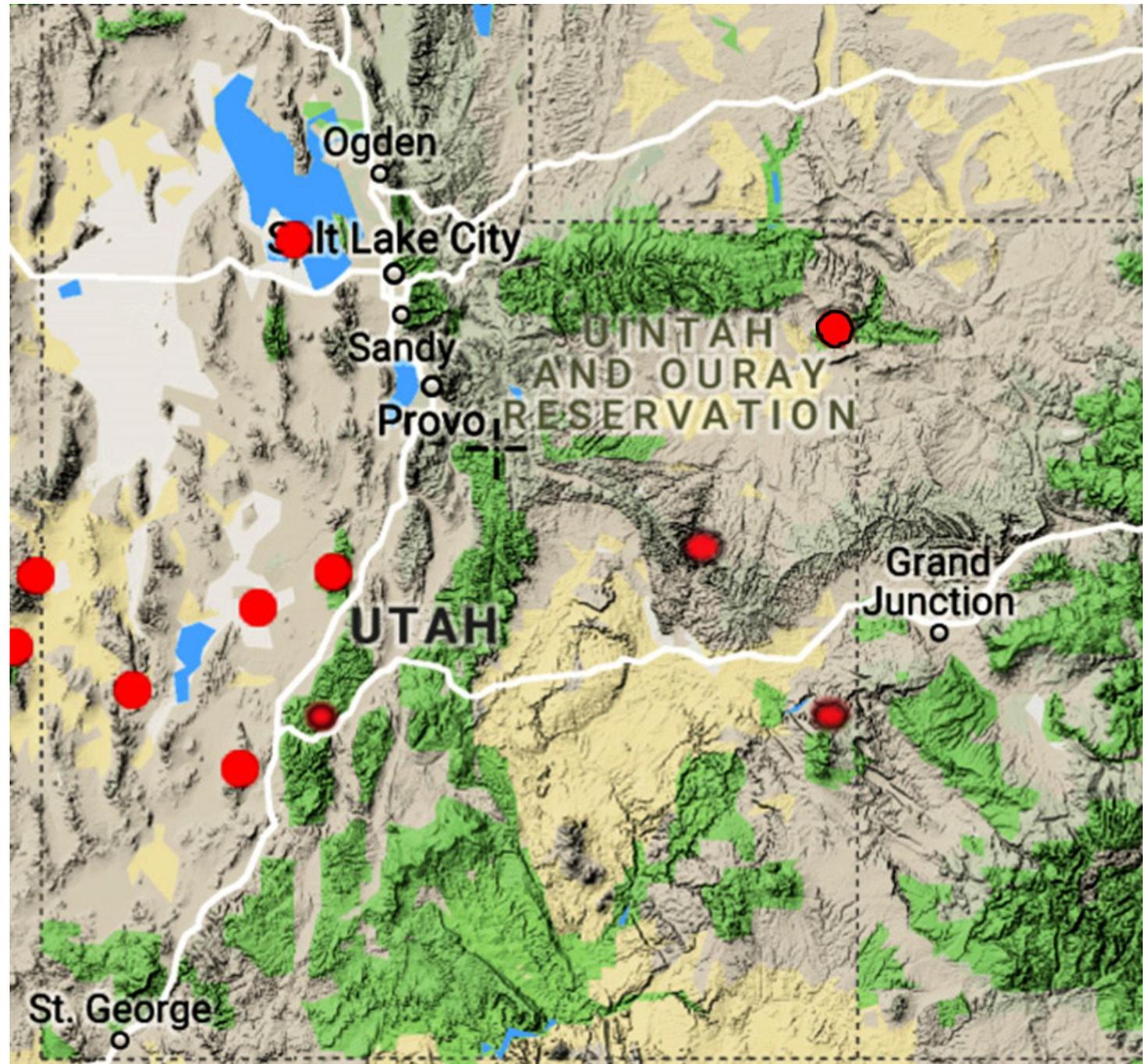
Maps of mythic landscapes

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





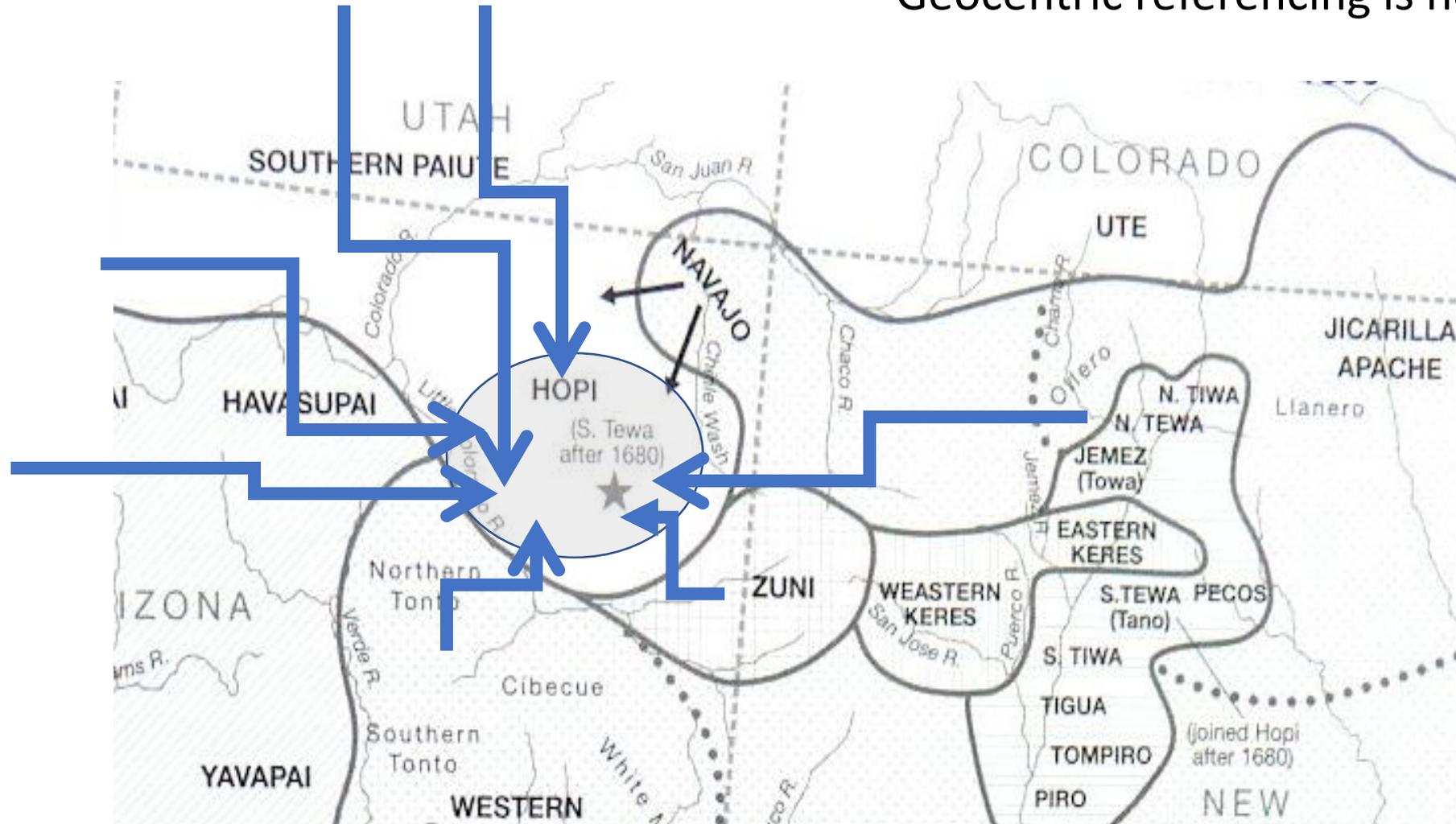
Michael Griffin photos and map

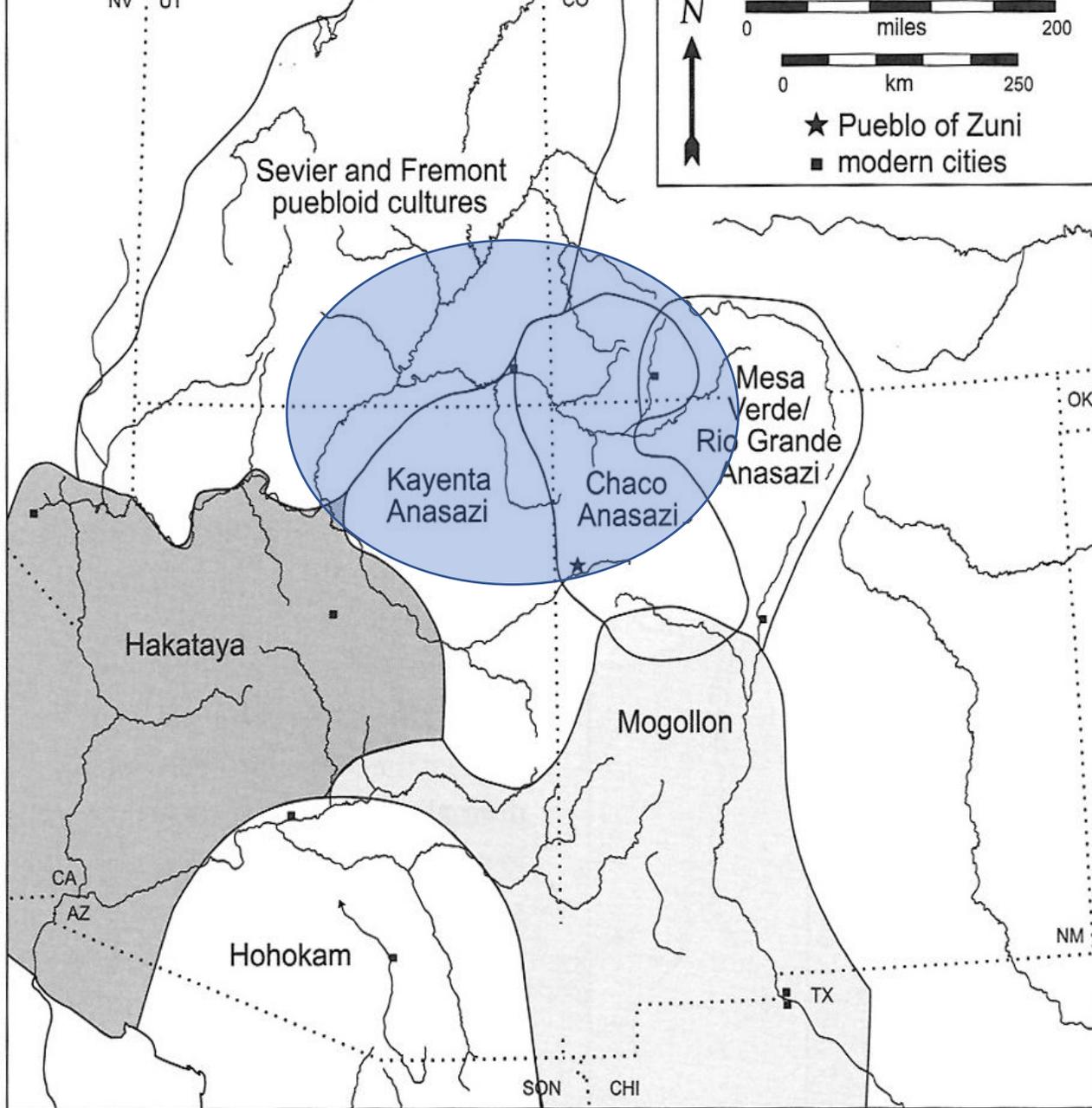
Example: “Hopi, is NOT a people...Hopi is a religion.” (Martineau 1985, Polinguma 2018, Hopi TPO 2019)

- 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

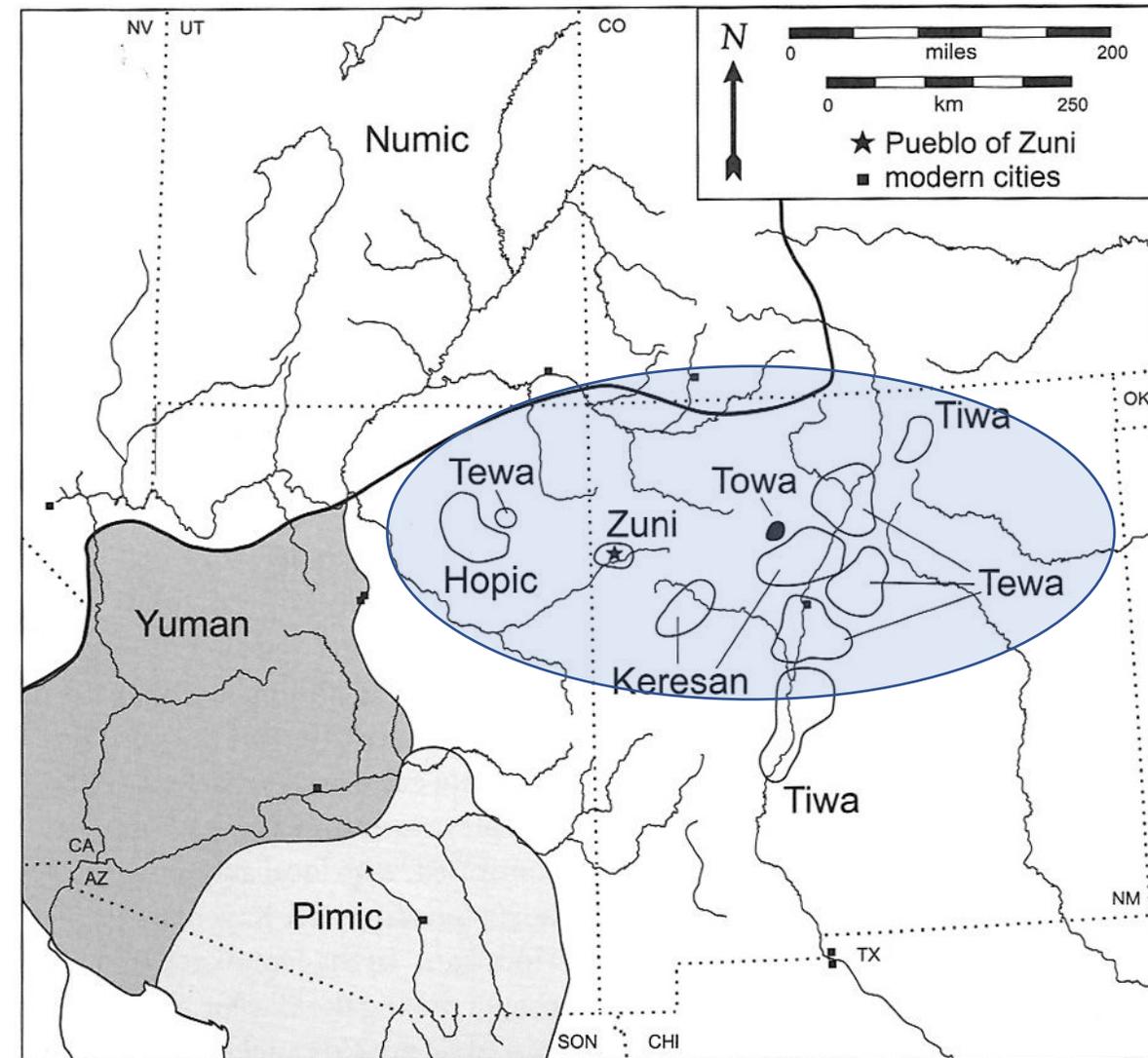
Hopi Clans arrive from all directions over 4 centuries of time

Geocentric referencing is north





Study area of WBMII – PUEBLO III 900 to 1200 AD



Cultural Settlements 1200 to Present

Keresan Creators = Female

- 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 ***latiku*** which meant "bringing to life and ***Nautsiti*** which meant "more of everything in the basket,"

Keresan Primary Deities

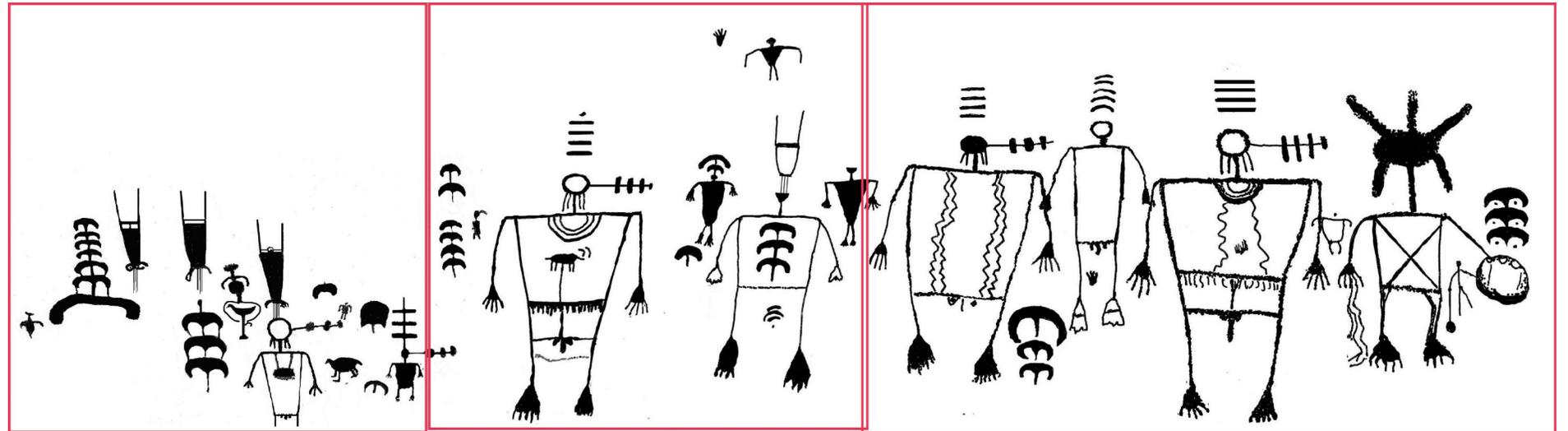
- Kat'sina, Spirit that Brings Rain
- *Koshari* the mediator between earth and sun relays the prayers for rain from the people
- *Kwirena* associated with the Moon
- *Shiwanna*, Cloud Beings of the West
- *Kopishtaiya*, Spirit Beings of the East
- *Oyoyewl* and *Masewi*, Warrior Twins

Semasiographic Elements in WBMII

- Isolates =



- Sets =



- Patterns= Right to Left Oriented to the North

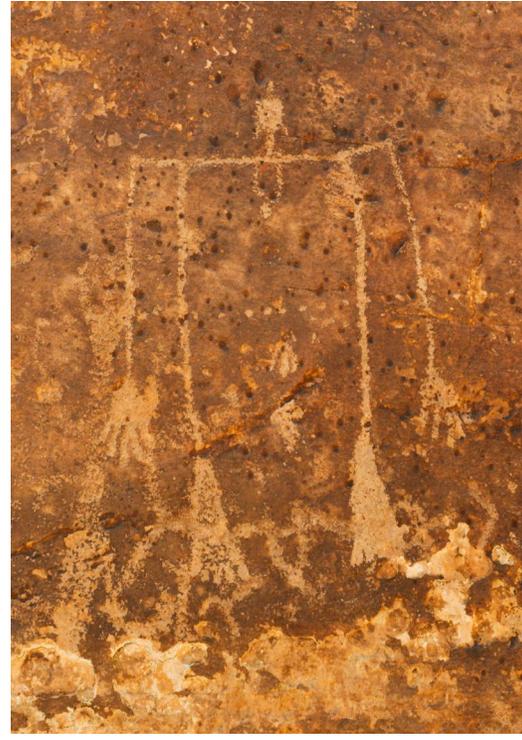
Posture as *isolate*, (for dead or ancestor spirit)



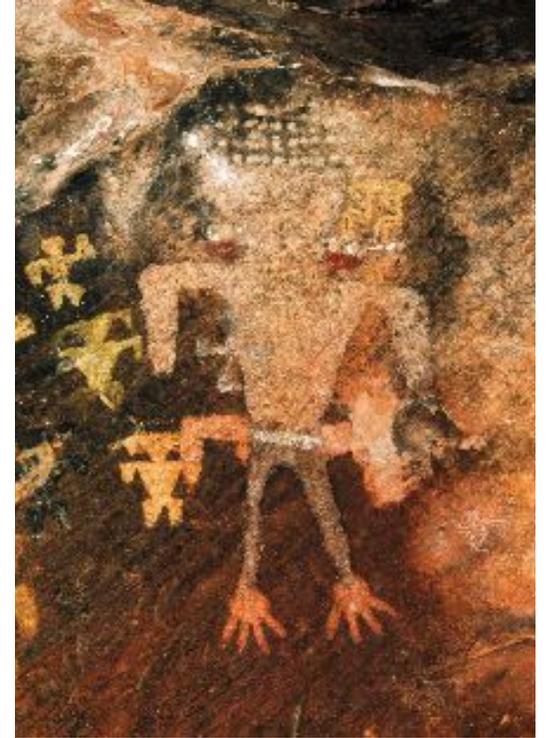
Vernal Style AD 1200



Fremont AD 1100

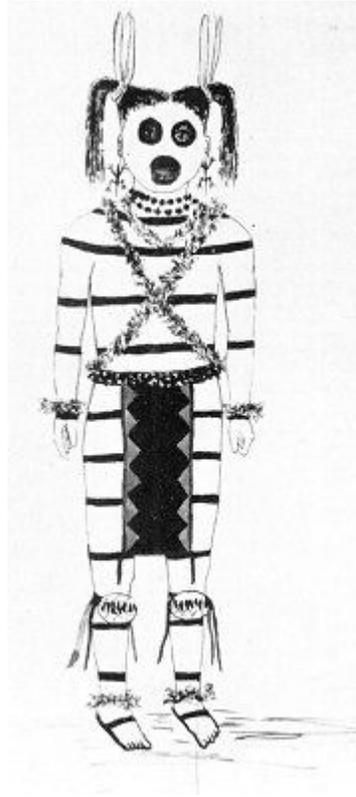
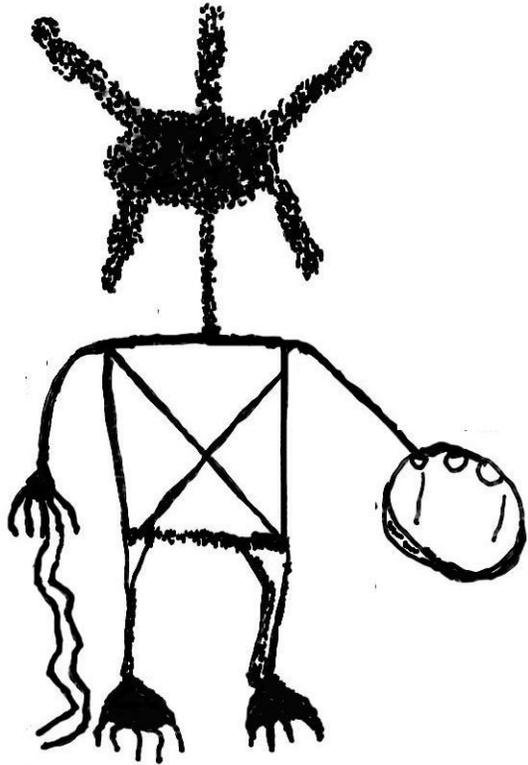


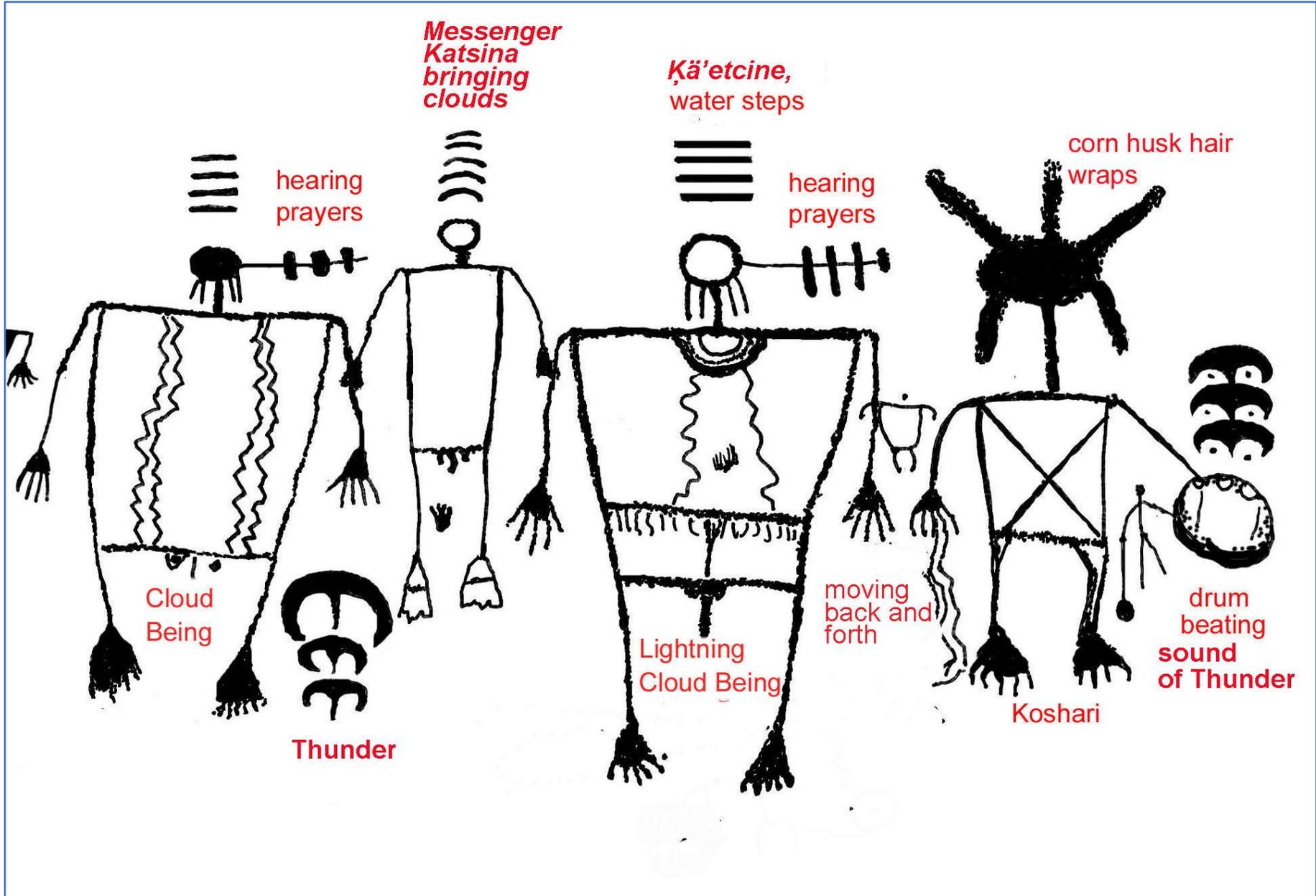
BMII 500 BC



Cave Valley AD 1500

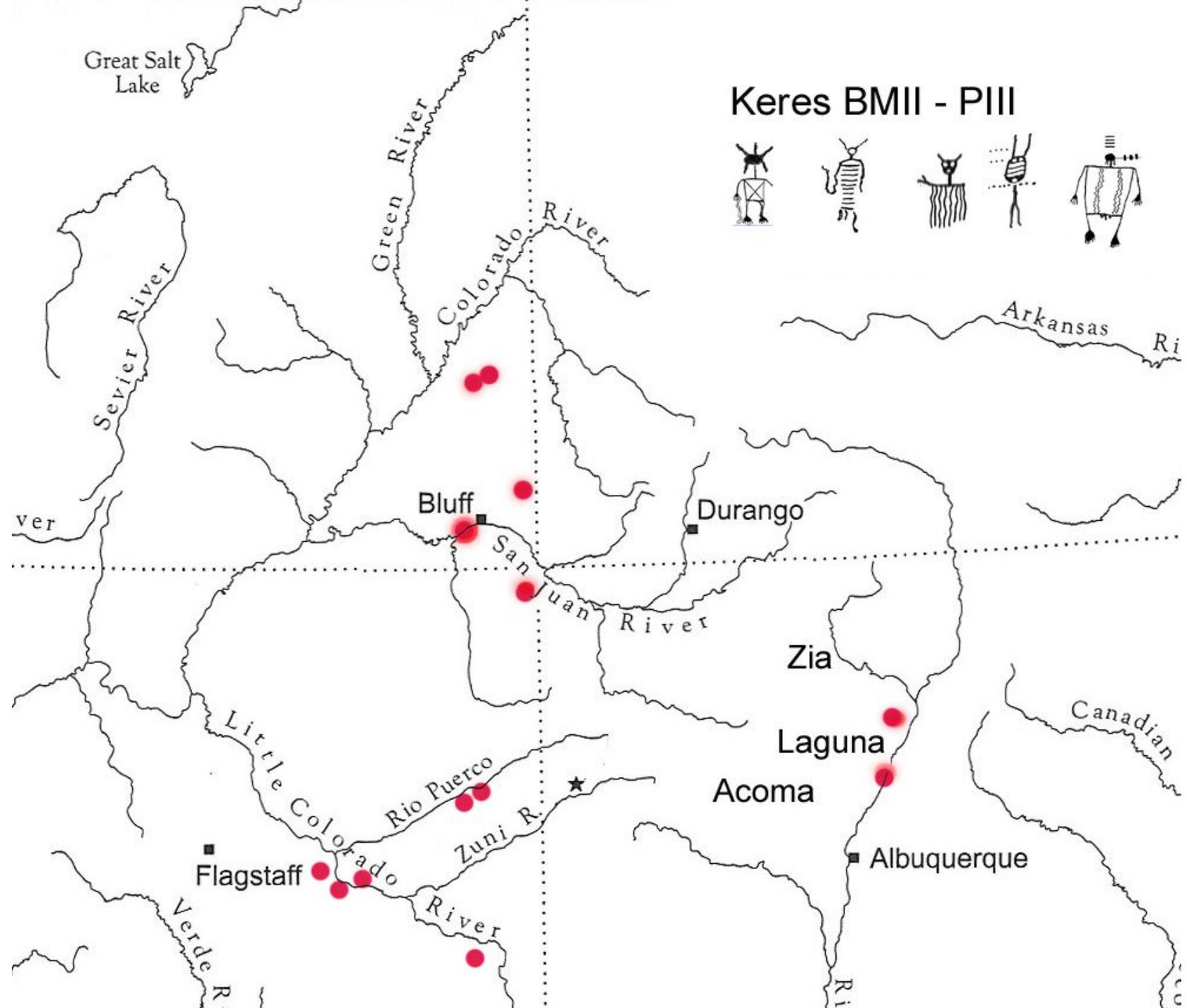
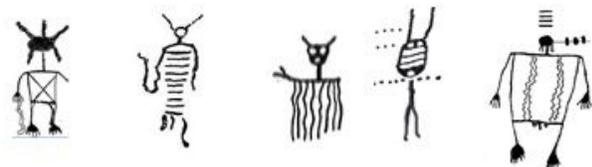
Cultural Continuity of Keres Koshari



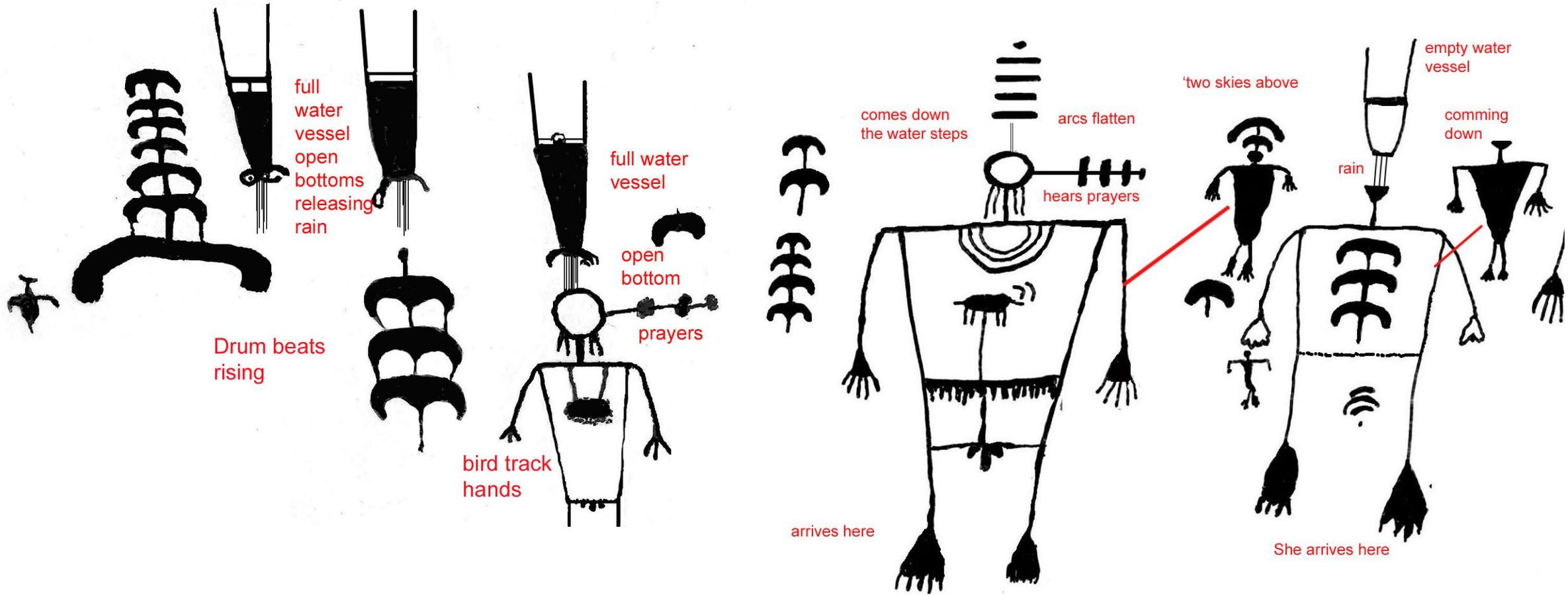


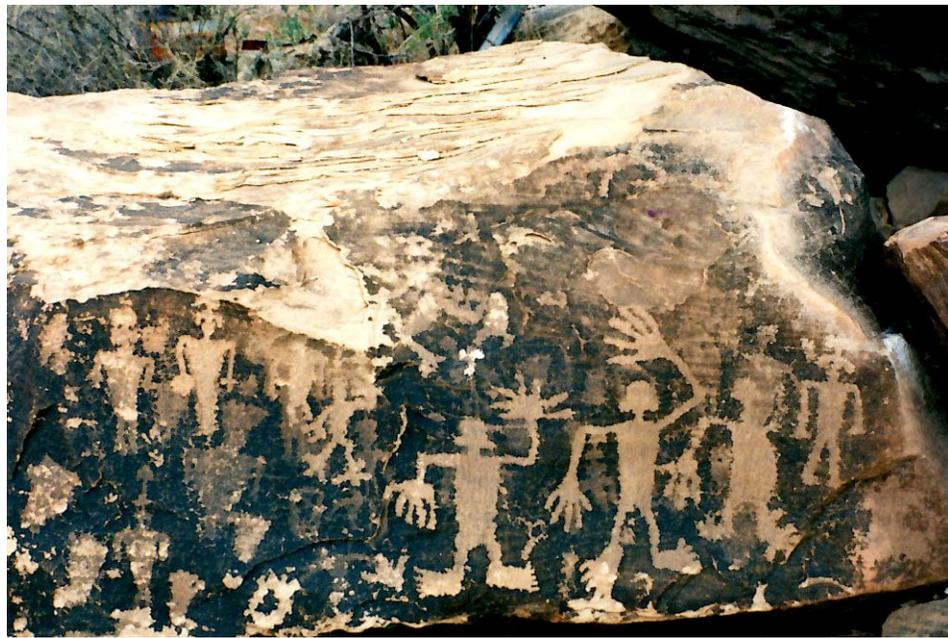
Great Salt Lake

Keres BMII - PIII



Sets of twos create syntax





Yellow Jacket creek near Dolores, Co P I



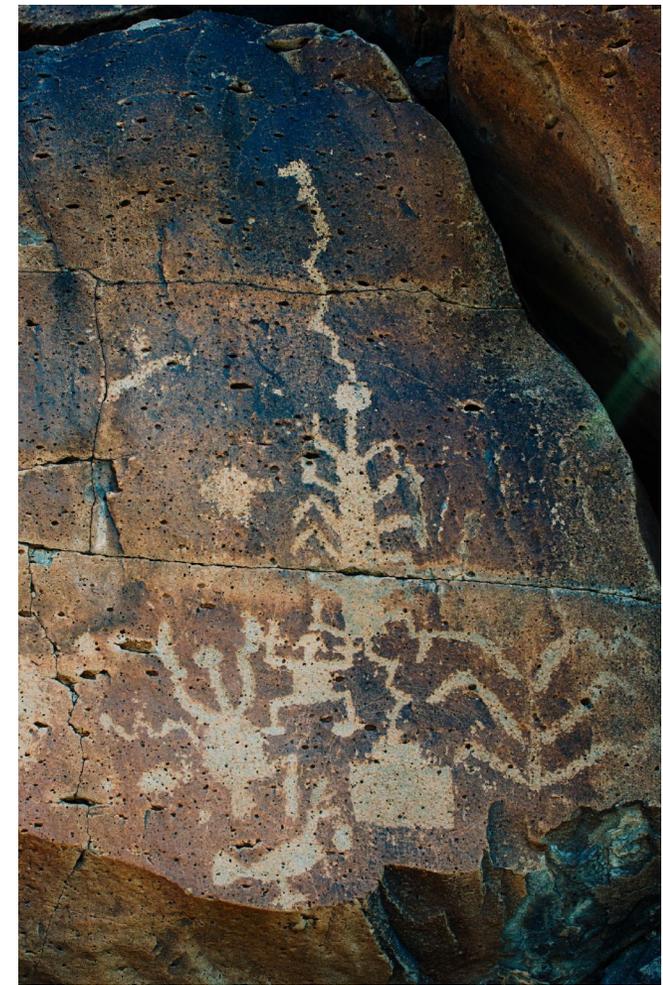
Mesa Verde NP, Co PII-PIII

Cultural Continuity of Keres Pueblo I to PIV

Two Sisters that
create everything.
Keresan

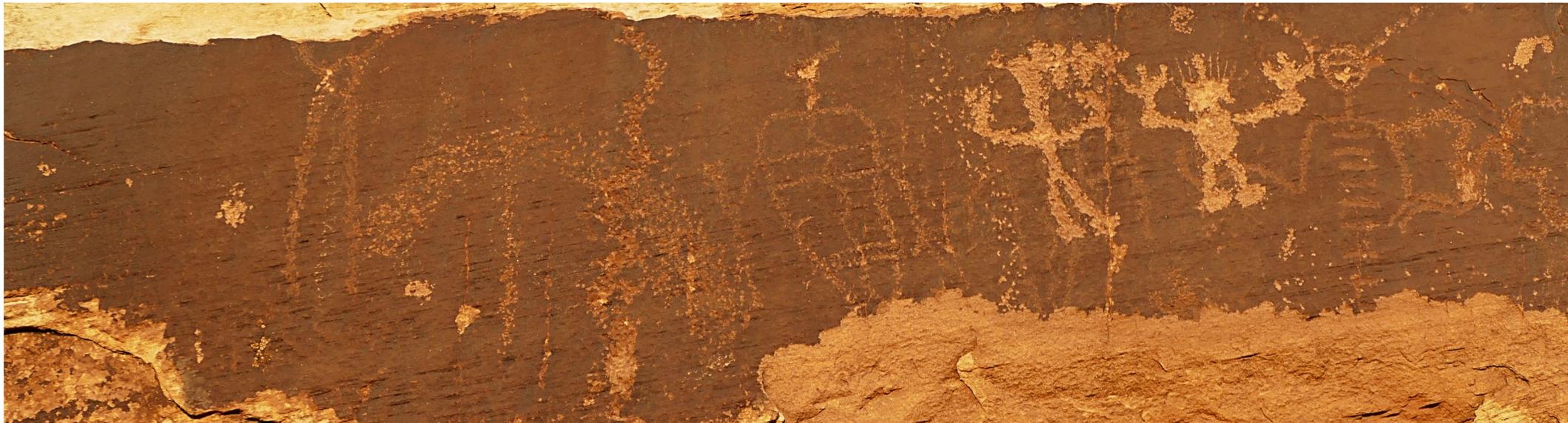
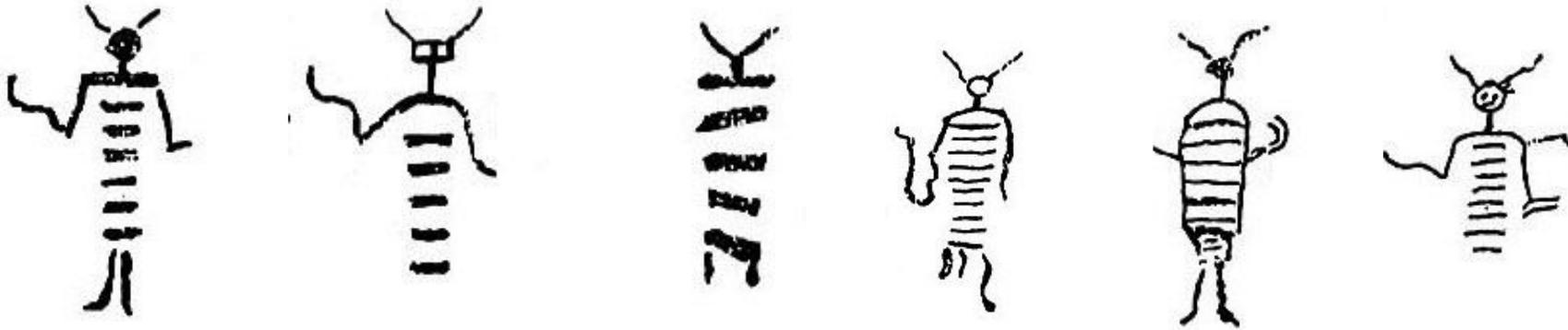


La Cienega, near Santa Fe, PIV

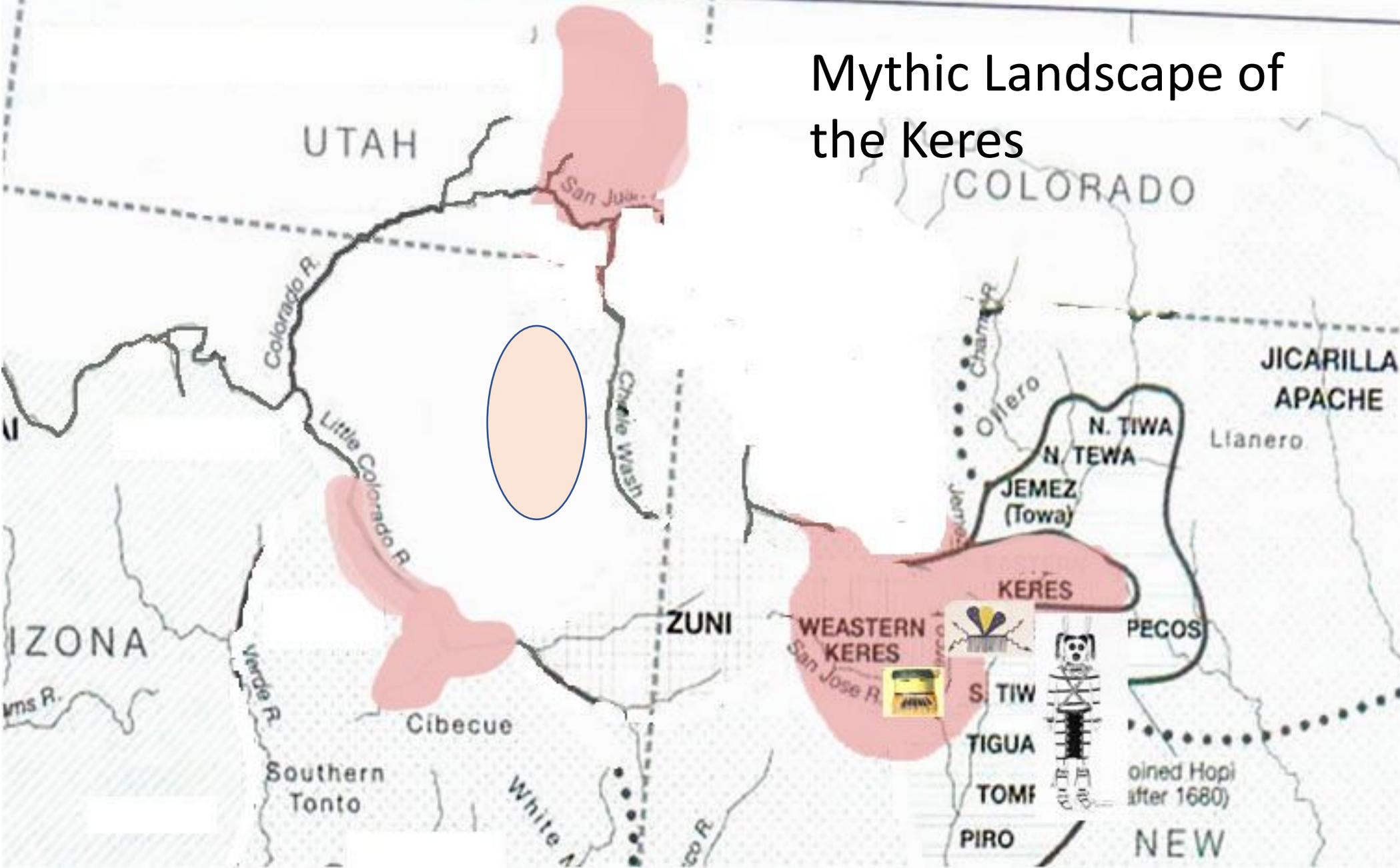


La Cienega, NM

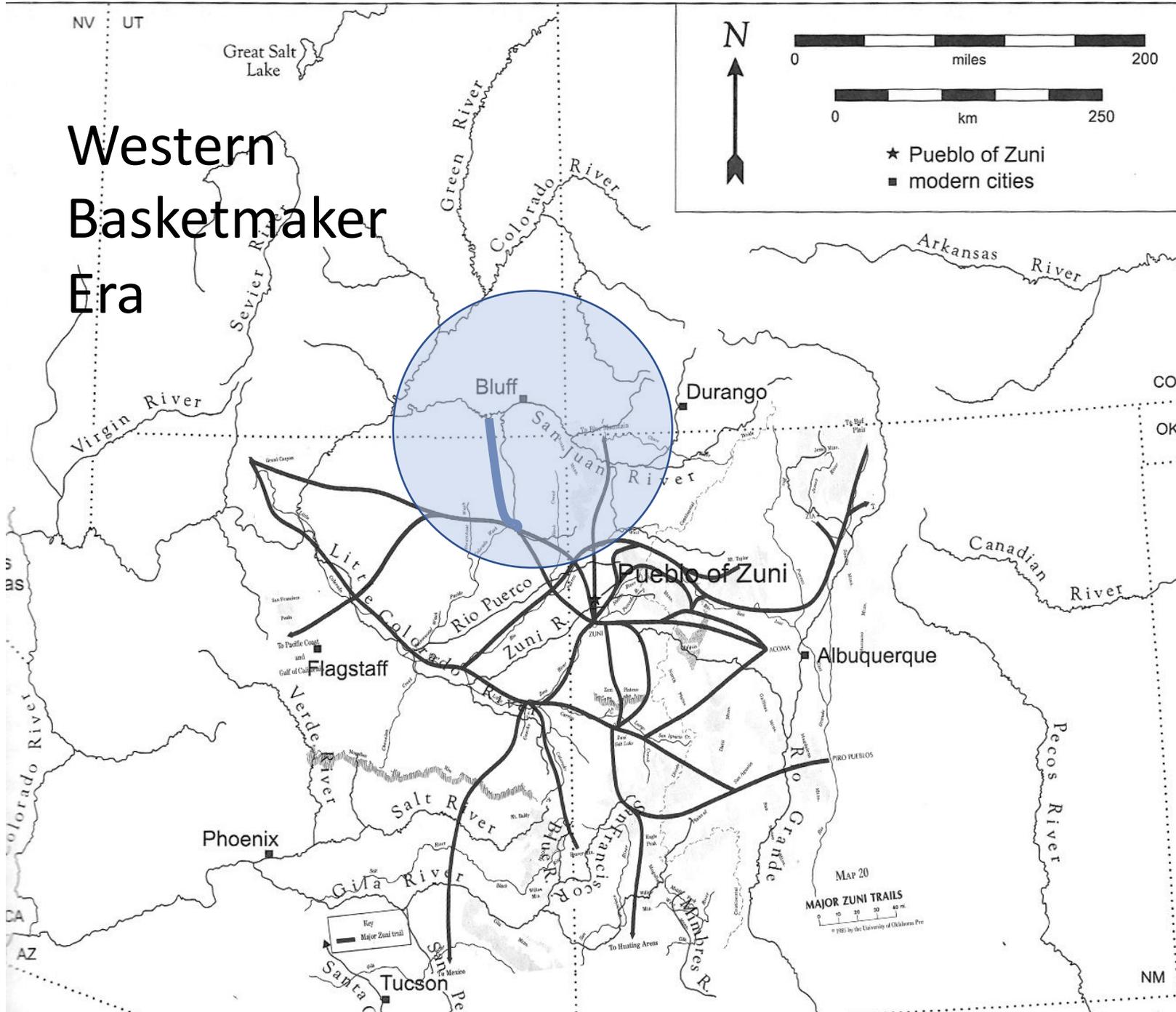
Ancestral Keres 1000 years earlier than Hopi



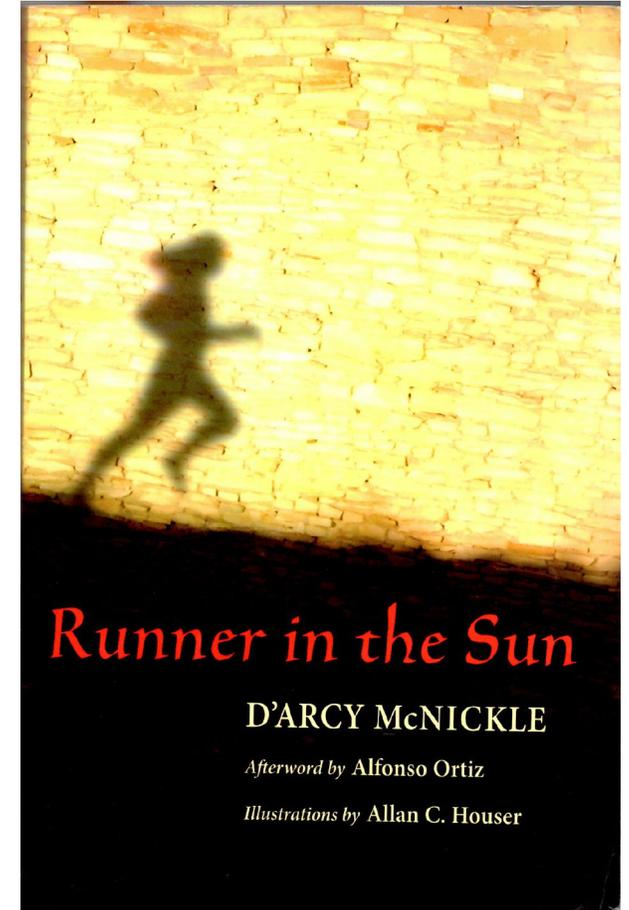
Mythic Landscape of the Keres



Western Basketmaker Era

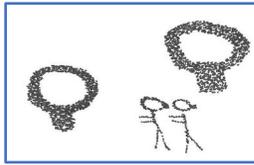


Zuni trails AD 1600-1800

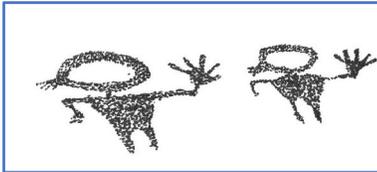


Map of WBMII Era with Zuni iconography

Isolates =



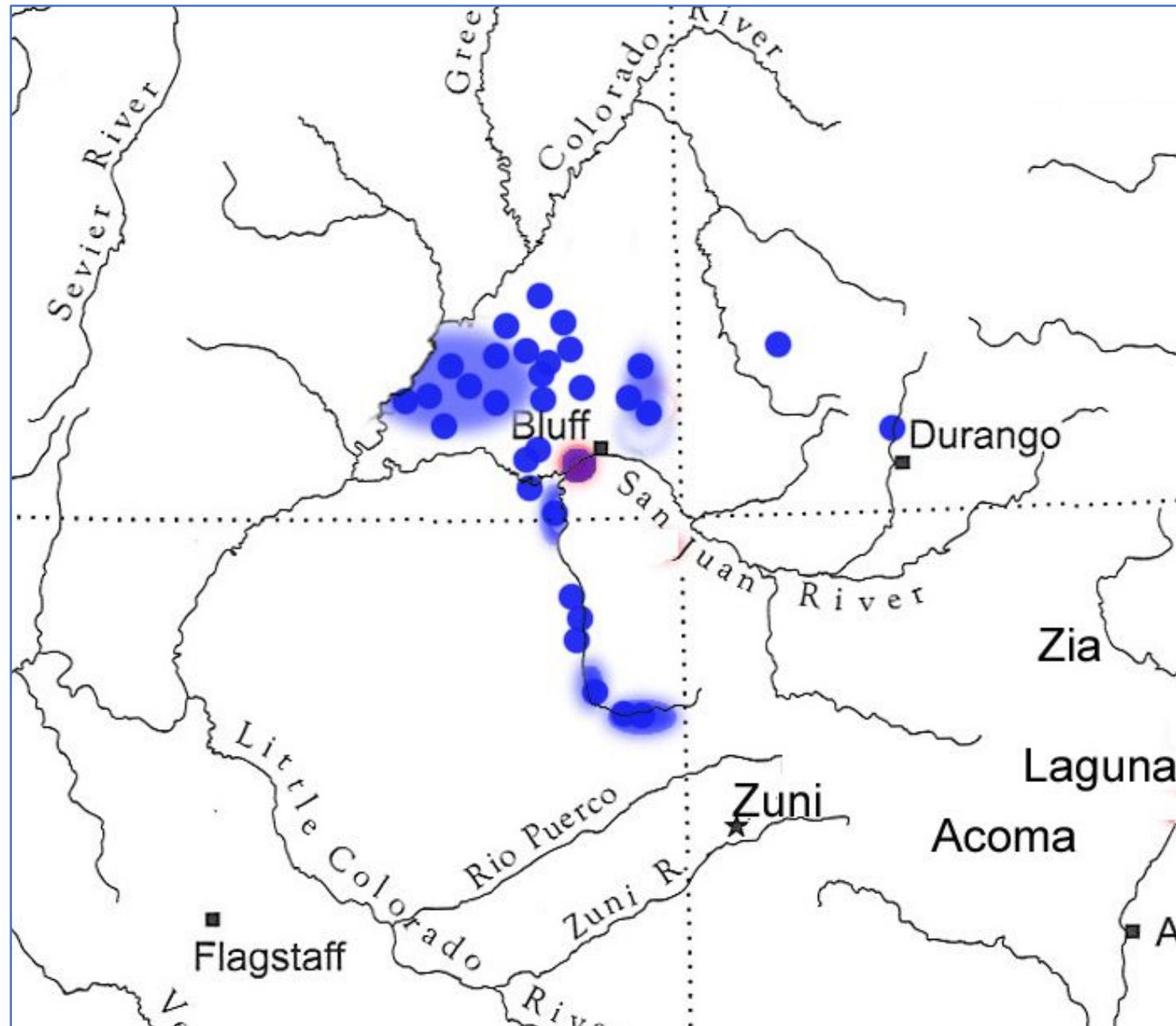
Sets =



Patterns =



Cultural Continuity



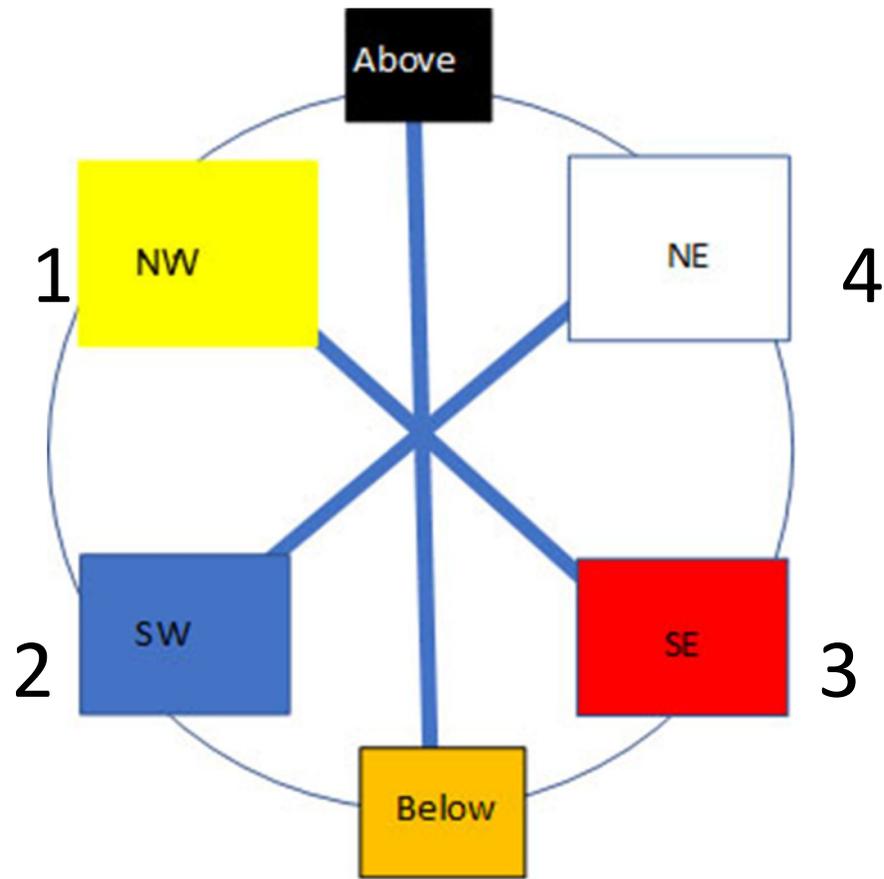
Tracing Geo-centric Referencing

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

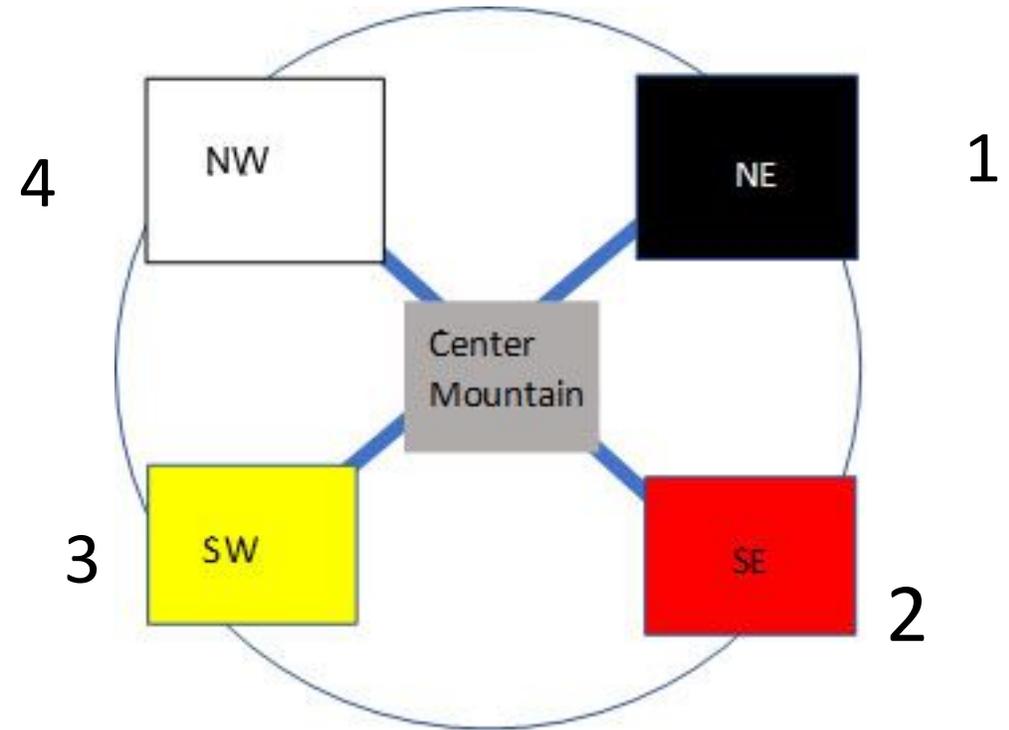
Semasiographic systems

- 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)

Hopi Tanoan

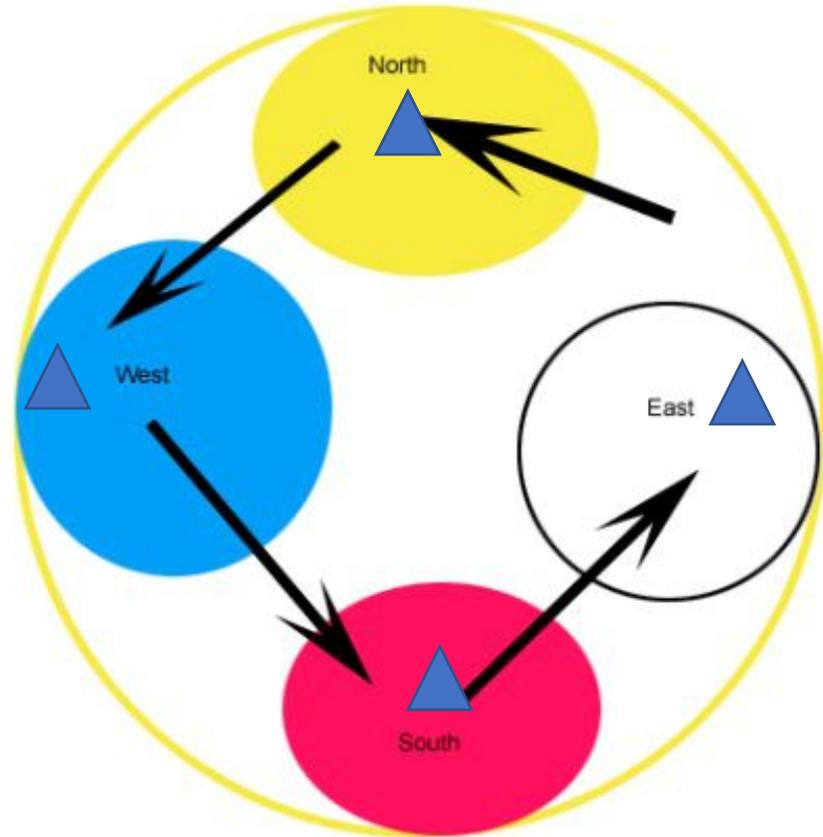


Uto-Aztecan /Numic



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