

The Mu:kwitsi/Hopi (Fremont) abandonment and Numic Immigrants into Nine Mile Canyon as Depicted in the Rock Art.

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Abstract. This 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 depictions of *Awanyu*, the Tanoan plumed serpent, also found in wood carvings, pottery designs and rock art panels from ancestral Tanoan pueblos of the Rio Grande. Fremont links to Hopi are demonstrated in the rock art depictions of Hopi hair styles, garden plots and flash flood warnings. The rock art also portrays the arrival of Numic immigrants with their large burden baskets for gathering wild seeds, tubers and cactus. Further demonstrations of battles that erupt with scenes of the Fremont (Mu:kwitsi/Hopi) distinguished by their Hopi hairstyle and hock-leg moccasins fighting the Numic (Paiute/Utes) identified by their flat heads with horns. Cultural diagnostics include *directionality* (left-to-right sunwise direction) that is demonstrated to be specific to all Numic language speakers, while the Hopi and Tanoan cultural preference is a right-to-left directionality.

Introduction.

This paper focuses on the rock art panels found in Nine Mile Canyon, in western Utah to support the theories of Saul (2014), and Simms (2008). They propose that the Fremont were a mix of Uto-Aztecan (Pre-Hopi) and Tanoan (Pre-Jemez). Supporting evidence can be found in rock art panels presented here with depictions of the plumed serpent (*Awanyu*) associated with flash floods, and Hopi style garden plots. The Numic immigrants are portrayed in the petroglyphs with their large burden baskets and seed-beating tools for a different food gathering strategy that is more adaptive to the drought conditions during the later Fremont period. Finally, in contrast to Saul's statement that the Numic and Hopi/Fremont did not fight, the late rock art panels show battles ensuing between Mu:kwitsi /Hopi and Paiute warriors, each identified by culturally preferred *directionality*, hock moccasins, and distinct hair styles.

The Fremont in General;

Archeologists have identified several kinds of artifacts that are distinctive to the Fremont; Madsen (1989)

- A singular style of basketry, called one-rod-and-bundle, incorporated willow, yucca, milkweed and other native fibers.
- Pottery, mostly gray wares, with smooth, polished surfaces or corrugated designs pinched into the clay.

- Moccasins made 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, (Figure 1).

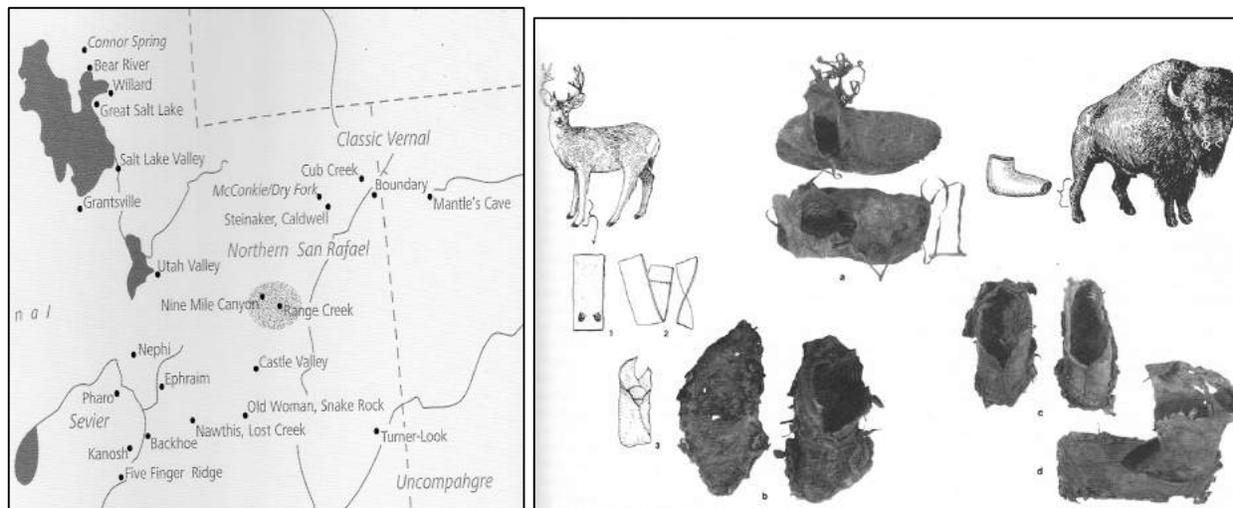


Figure 1. Location map of Nine Mile Canyon, Utah. Hock Moccasins from deer and buffalo. (Aikens and Madsen 1986; fig.12).

Who Were the Fremont?

Archaeologist R.G. Matson proposed that the Eastern Basketmaker people were Kiowa-Tanoan speakers, a language now found on the Rio Grande Pueblos of the historic period. In contrast, the Western Basketmakers may be immigrant Uto-Aztecan language speakers. (Matson 1991, 2002).

Linguist, Paul Shaul (2014) takes a linguistic approach to questions of prehistoric ethnicity by analyzing Uto-Aztecan language speakers that migrated though out the southwest.

“The data from mtDNA suggest that Fremont populations and the present day Jemez were/are from the same matrilineage (Carlyle et al. 2000). This agrees with the Southern Numic tradition that the *Mu:kwitsi/Hopi (Fremont)* were made up of more than one ethnic group (minimally, Pre-Hopi and some varieties of Tanoan), and that the Southern Numic people did not intermarry with the Fremont. The ancestral Jemez speech community was located in this region (Shaul 2014:81).

Saul’s analysis of Ute and Southern Paiute native language phrases and terms for the Fremont concludes that the “*Mu:kwitsi* refers to ancestral Puebloan people and specifically the to the historic Hopis.” (2014:80). From ethnographic studies the *Mu:kwitsi* were not Numic speakers. They were present in the eastern Great Basin and Colorado Plateau during the time period of the Fremont culture (AD 250-1200s). The Fremont people left Utah during the 1200s and the term *Mu:kwitsi* came to be applied to the villages that 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” (Saul 2014:80).

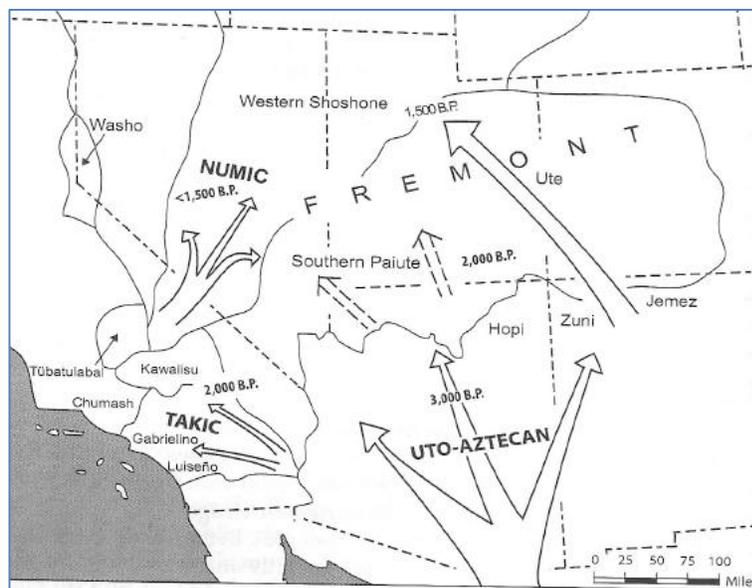


Figure 2. Ancient Peoples of the Great Basin and Colorado Plateau (Simms 2008:fig. 6.4)

Simms’ map (Figure 2) 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 what is now known as the Fremont region.

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 snow packs 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.

The long drought in the late 12th century is evidenced by Bristlecone pine records that 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.

The rock art in Nine Mile illustrate what the archaeologists and linguists have described. Nine Mile canyon is known for its characteristic ‘dot’ pattern petroglyph panels. They are remarkably similar to Hopi gardens, as shown below.



Figure 3. square dot patterns and anthropomorphic figure.

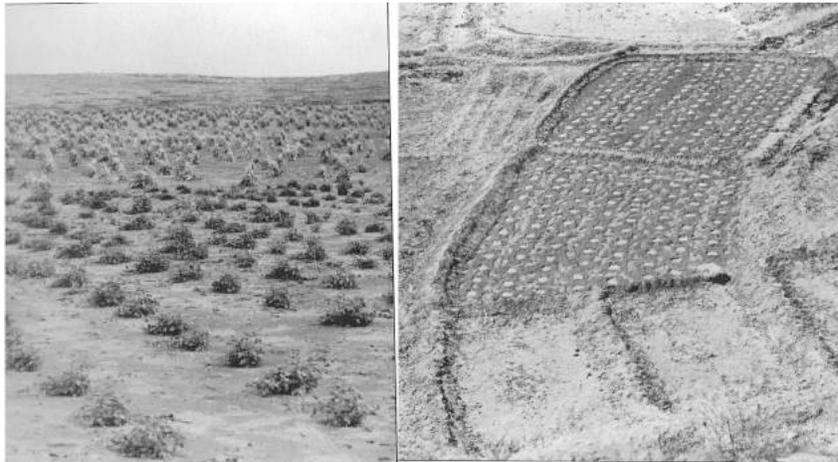


Figure 4. Hopi gardens.

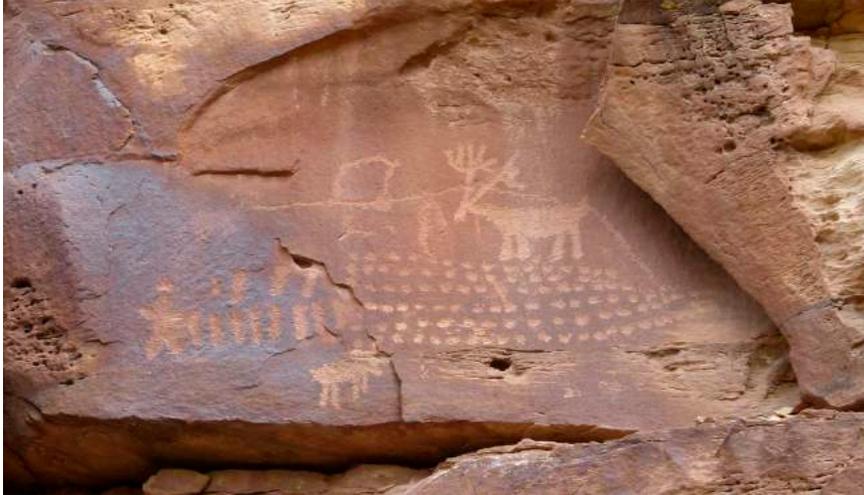


Figure 5. Another of many dot patterns with rock incorporation of a crack feature delineating the boundary of the field.

Flash Flood Events

Long periods of drought 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. Figure 6 shows the location of the panel, and the walled construction of the early wagon road above the cliff face. The military came in 1886 to improve the Pioneer road, and they came upon a difficult double crossing of the creek at this site. The creek wound back and forth across the canyon, splitting the land up into pieces. . . .on the west side of Balanced Rock, the road builders cut a grade that went above the Balanced Rock and then gradually went down to the level of the road on the other side just above the old Hanks place. This old road grade is barely visible today. On the east side of the rock, builders filled in a narrow gully with rocks. (Dalton and Dalton, 2014:52)



Figure 6. This panel in Nine Mile Canyon is located near a stone wall built by the military soldiers in the 1886 to avoid this flash flood area.



Figure 7a. Petroglyph panel of a plumed serpent, 'Awanyu', above a garden plot.



Figure 7b. Drawing of a plumed serpent, Awanyu above the cultivated field moving from right to left.

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>



Figure 8. Below the panel looking back towards the valley floor is a large culvert that when open diverts the water under the modern road bed.

Looking back from the location of the panel one can see the path of the flash flood event headed for the field below. A large vent has been placed there to channel the water under the highway during such an event.

The Fremont people put up other warnings of flash flood areas that threaten their fields.



Fig 9 Very old panel depicting *Awanyu*, barely visible.

Argyle Canyon, a tributary of Nine Mile Canyon features several very old and weathered panels depicting a plumed serpent moving across the panel, Figure 9 and 10.



Figure 10. A similar depiction of two plumed serpents representing flash flood events.

Shaul (2014) writes that the *Mu:Kwitsi* (Fremont) were made up of more than one ethnic group including Tanoan. He believes an ancestral Jemez speaking community was located in this area.

To the Tanoan language speakers along the Rio Grande, this mythical horned and plumed serpent *Awanyu* appears as a flash flood, winding its way down an arroyo after a heavy rain. It is a water serpent both feared and respected. He lives in springs, ponds and rivers and when angered can cause heavy rains destroying crop fields. Among the Rio Grande Pueblos *Awanyu* appears in their rock art and pottery motifs from as early as A D 1350, and has continued to the present day. Figure 11a and 11b are depictions of *Awanyu* in the cliff face at Tsirege and a contemporary pot from Santa Clara pueblo.



Figure 11a. depictions of “*Awanyu*” from Tsirege pueblo, and Figure 11b, a modern depiction on a Santa Clara pot.

Current thought is 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. But it would seem that the Mu:kwitsi /Hopi depictions of Awanyu predate its arrival on the Rio Grande area. Polly 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),” (Schaasma in Fields and Zamudio-Taylor, 2001).

The distinguishing characteristics of the Fremont in rock art panels contain depictions of:

- Fremont footwear (hock moccasins)
- Fremont headgear, forward arched feather with bun hairdos
- dot patterns, incorporated with rock features that represent flatland, cliffs, canyons, etc.
- *Right-to-Left* direction of cultural preference

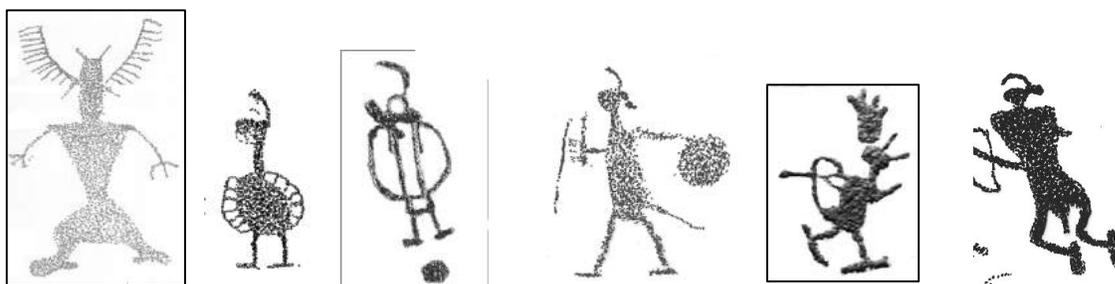


Figure 12. Fremont figures showing their forward facing feather and tabbed heels (hock moccasins). Drawings by C. Patterson



Figure 13. Fremont “family”. The shield figures on either end of the panel have the forward facing feather and tabs on their heels characteristic of the hock moccasins. Photograph and drawing by C. Patterson

The popular panel in Nine Mile affectionately called the “Fremont Family” panel has two full-bodied figures with spread fingers and a ‘rake’ motif along their base. This panel is similar to the figures found in a Fremont panel in Clear Creek Canyon, another large Fremont village. In both panels, the shield figures and sheep are heading right-to-left, a cultural preference of the Tanoan and Hopi.

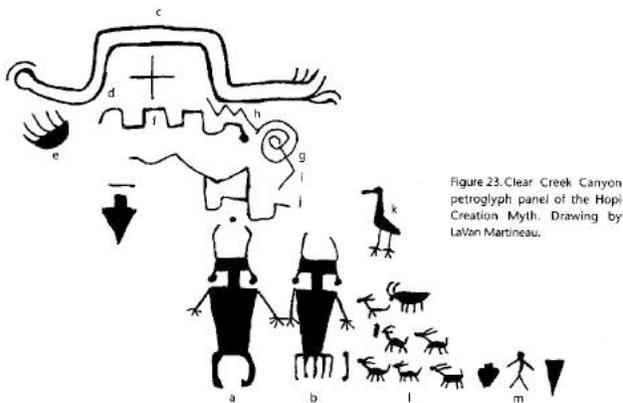


Figure 23. Clear Creek Canyon petroglyph panel of the Hopi Creation Myth. Drawing by laVon Martineau.

Figure 14. from Martineau’s Clear Creek publication.

These Mu:kwitsi /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 1973)

This panel is interpreted by Martineau (1973) as depicting the sun (**d**) that travels across (**c**) the sky from right-to-left. The animals are facing 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 (1)99. In contrast, the Numic speakers consistently rotate in a clockwise (sunwise) direction oriented to the South, from left-to-right. Their cultural color preference is black, red, yellow, and white (Patterson 2016).

The Numic Entrance. The *Travelers* or *Seed Beaters*

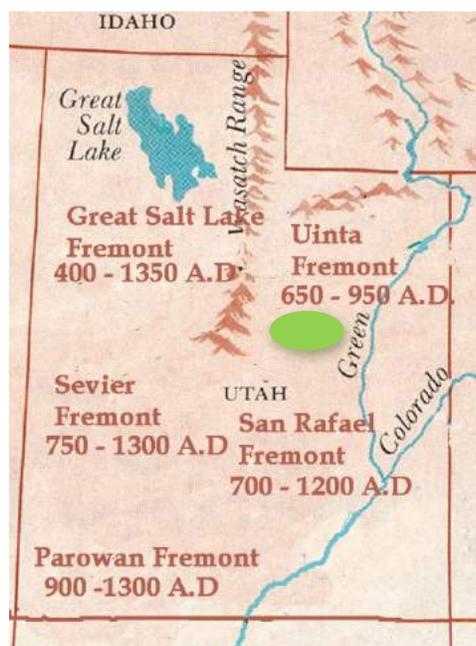


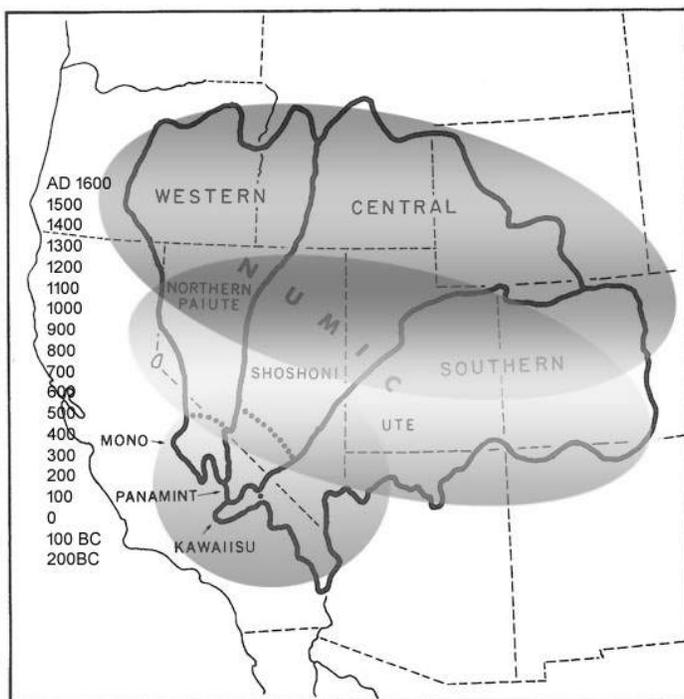
Figure 15. Fremont occupation dates AD 250 and peaking around A D 1100, with several villages peaking during the A D 1200s and all abandoned by the A D 1300s. Nine Mile (green dot) being the earliest to be abandoned.

Foraging During the Drought.

Farming was replaced by foraging in the Uinta basin during times of major droughts, showing that agriculture was already tenuous in some places. Defensive food storage had already come to Nine Mile Canyon and Range Creek during previous droughts and would only fluoresce during such a stressful time, (Simms 2008;232).

Around 1,500 BP the Numic branch of Uto-Aztecan spreads east across the Great Basin. The Numic, (Shoshone, Ute and Paiute) were immigrants to the area and who's food gathering strategies included collecting vast quantities of wild seeds rather than planting gardens.

Simms writes that when the Numic speakers arrived and they coexisted for quite a while. And although the great drought of the A D 1100s was tough on agricultural subsistence practices, the Fremont communities in Clear Creek Canyon and Baker Village experienced their greatest growth in the A D 1200's (Simms 2008;233). Nine Mile Canyon seems to have been abandoned by Fremont much earlier. Abandonment and drought coincide with Numic exploitation and predation of Ancestral Puebloan settlements.



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, the second more than one thousand years later, around A.D. 1150 (Simms 2008).

Figure 16. showing the Numic spread chronology.

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.”

The Appearance of Numic “Travelers” in the rock art

The Numic entrance into the Fremont region of Nine Mile Canyon, Utah, is evidenced by this petroglyph panel depicting Numic immigrants with large burden baskets and carrying implements for gathering wild seeds, tubers, and cactus.



Figure 17. Photograph and drawing of a petroglyph with Numic ‘seed beaters’ below. Photo by C. Patterson

The anthropomorphic figures in this panel display specific gestures that are common in the literature of sign language gesture symbols. (See references cited) The central figure with hollow eyes and pinched waist may indicate his physical condition. His hands are spread wide over a garden patch and left one touching a sheep without legs. His left foot is superimposed over a burden basket.

In this panel, the Mu:kwitsi /Hopi are on the right and coming closer towards the center. They have their hands spread over their garden patches (fields of dots). Entering on the left are sheep,

moving from left-to-right. In Martineau's (1973) view, the sheep represent what the people are doing. Clifford Duncan, Northern Ute elder remarked "The animals are really people" (Duncan 2009) and in this panel they represent the presence of the Numic (Paiute). JW Powell remarked that desert sheep are metaphors for the Paiute, 'who could move through the canyon country like desert bighorn sheep', (JW Powell comment in archived notes). In my experience with Numic rock art the sheep are linguistic 'preforms' used to show direction, conditions of travel, and the actions of a group of people, by adding modifiers such as the horn shape, the legs and feet positions, and the length of the tail. The 'sheep' are sign vehicles discussed at length Patterson 1987, and 1997. The metaphor 'sheep people', is discussed in the 'ambush' panel in Cottonwood Canyon later in this paper.

The panel in Figure 17 depicts the 'sheep people' approaching 'garden plots' (the fields of dots) and touching the shoulder of the central figure. The 'sheep' people then turn and lie down (no legs) indicating that they are camping or staying and not continuing on. The cultural identity of these sheep is shown lower down. These sheep people are burden basket carrying women. The baskets are especially made for gathering large quantities of wild seeds. The women have skirts on that go below their knees. The panel even shows the baskets in detail with seeds inside, (Figure 18).

The central figure's foot is on top of the basket. To the right of the central figure, is the sheep who turned and "sat down", and has its rear end 'chopped off'. Both of these symbols convey the message "They turned around and sat down and their journey was cut-short." (Martineau 1973:160). These two elements together relay the concept of not passing through, but turning around and staying here. (Martineau, 1973:66). For the Fremont, the pinched waist indicates "starving" (Martineau 1973:74, Tomkins 1935:34, Mallery 1881, 1886, Clark 1982:360). The spread hands over the garden plots is a gesture of protection for their plots from the 'sheep people'/Paiutes. As Hadden mentions, flash flood events result in large patches of wild seedy plants that can be harvested by 'traveler' peoples.



Figure 18. Details of the burden basket bearers walking and a detail of the basket with seeds inside and finally a seed gatherer on the ground. (upper right). Photo by C. Patterson, drawings from website.

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.”

The “Harvest” panel in the Maze District of Canyon Lands National Park dates around A D 1100 to 1300. It depicts burden basket bearers who are also moving from left-to-right in Numic tradition. They are holding collection implements. The Numic (Paiute, Ute) iconography is also present with the primary deities; a humming bird, rabbit and a canine walking along the arm of the figure on the right. They are all found within mythic context of Numic literature and identified as; “*Grandmother Humming Bird* (brings prayers for rain up to the sky deities, (Kelly) *Grandfather Rabbit*, fertility, and *Sinauf the Creator Wolf*, assistant to *Water Grandmother* (Mother Earth). He is the maker of trails on the newly formed earth (Goss 2009). These mythic characters from Numic creation times surround *Water Grandmother* herself, holding the stalk of Indian rice grass, representing the wild seedy plants that sustain these people. They are specific cultural diagnostics of Numic mythology and not Tanoan or Hopi.



Figure 19a. The Harvest panel with Numic burden basket bearers and figure with rice grass. Photo by C. Patterson

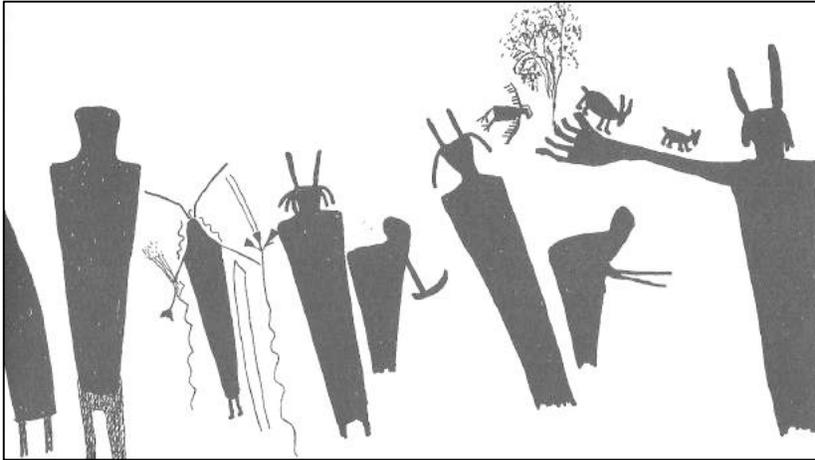


Figure 19b. Two figures with burden baskets holding collection implements. Humming bird, Rabbit and Wolf approaching the figure holding the rice grass. (Drawing by Schaafsma, fig 76, pg 81 1971)

Hadden writes: “Significantly for this study, a fair number of high quality small seed resources may fit in this spectrum as either high density or low density depending on local conditions and soil moisture availability. As can be observed today, patches of some small seed resources such as Chenopodium inhabit either dense patches in restricted locales or they may distribute themselves as individual plants across the landscape. The key to this distribution in the west is almost exclusively found in soil moisture availability. In wetter years flash flood events create large areas of well watered “bajos” in which dense patches of Chenopodium 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 Chenopodium drops return rates to as low as 300 cal/hr when using the same procurement and processing methods.”

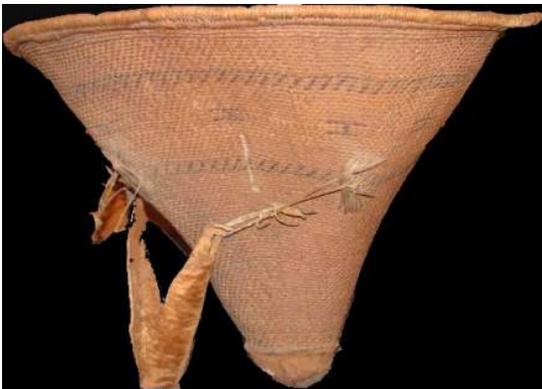


Figure 20. Large burden baskets and Paiute woman carrying a basket beating seedy plants with her seed beater.

“In field experiments of seed processing in western Colorado (Hadden 1998) one interesting facet to emerge was the tremendous variability in return rates for these small seed resources depending on the procurement strategy employed. For dense patches, simply hand stripping plants of their seed returned huge amounts of Chenopodium/Amaranth but required a residential strategy of “mapping on” to resources in the manner of central place foragers (Binford 1980), remaining in place to monitor patch density for optimal return harvest times. Exploiting the more scattered resources outside these patches dropped returns, at times, below the level of basic caloric requirements. However, when another procurement strategy was employed, the use of seed beaters, collection baskets, and constant movement between plants, return rates became much higher and often reached as high as 800-1200 cal/hr. While these rates are far lower than can be achieved by the use of the more intensive patch exploitation, the strategy does return rates on small seeds that handily place them within that set of resources that can successfully be exploited by optimal foragers. 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.***”

The petroglyphs in Nine Mile and Range Creek contain much later panels that represent the Numic settlements during the late A D 1300-1500’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, (Figure 21 and 22).

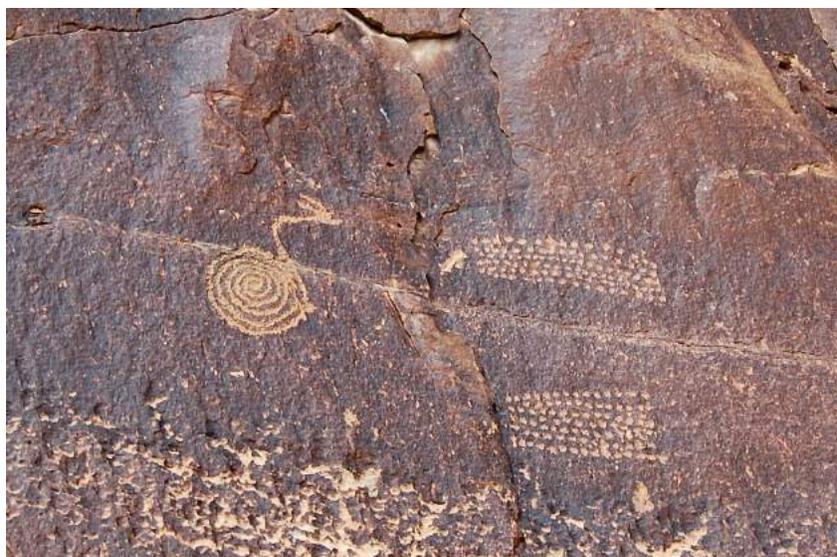


Figure 21. The Paiute depiction of a flashflood event resulting in the growth of seedy plant patches, A D 1300-1500s.

This panel (Figure 21), contains ‘rock incorporation’, an irregularity in the rock surface used to represent a feature in the landscape. The coiled plumed serpent is placed on a slightly higher elevation of the rock surface. To the right and on a lower elevation is the location of the seedy plant patches that grow on the valley floor after a flashflood even.

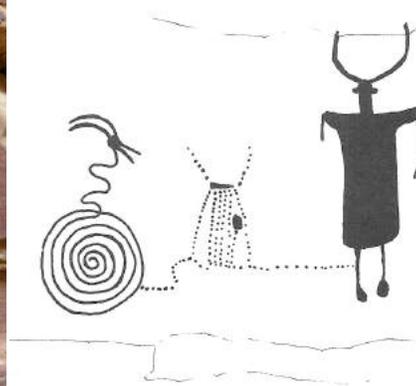


Figure 22. A similar depiction of a flash flood location. Photograph by C. Patterson, drawing by P. Schaafsma.

Figure 22 is a similar depiction of a coiled serpent, with dots leading to and around a dot patterned seedy plant patch. In this panel, it appears that the anthropomorph with horns is ‘strong’ and benefits from the moist area for a seedy plant patch. As Hadden 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 1300-1500s) and attributed to Paiute or Ute authorship.

The Numic speaker’s entrada to the Great Basin and Utah specifically, is within the cultural memory. Ethnographic literature contains 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;

- 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.

- 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 people left Utah during the 1200s, 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).

Well, yes they did fight. Conflicts between these two cultures are depicted in Nine Mile Canyon on Warrior Ridge and in Cottonwood Canyon. The key motifs discussed previously are used to distinguish the Mu:kwitsi /Hopi from the Numic/Paiute warriors.

Warfare between the Mu:kwitsi /Hopi and Numic (Ute or Paiute)

Nine Mile Canyon has more recent petroglyphs depicting and authored by the Mu:kwitsi /Hopi and Numic speakers (Ute/Paiute). The petroglyphs date around A D 1300-1500. Evidence of warfare between these two groups is most dramatically depicted on Warrior Ridge. Identification of each group can be seen in the hair styles, footwear, body postures and in cultural metaphors.

A well known panel located in Cottonwood Canyon, a tributary of Nine Mile Canyon, depicts a Mu:kwitsi /Hopi figure on the right, identified by his hock-moccasin footwear and forward arched feather and hairbun. The body gestures of kneeling and holding a bow down low to his body, represents an “ambush”. The forward arching feather and hair bun on this figure is the

same as that of the tall figure depicted in the Rochester Creek panel south west of Nine Mile Canyon is discussed below. The Hopi have claimed the Rochester Creek panel is ancestral Hopi.



Figure 23. Cottonwood Canyon. Photograph and drawing by C. Patterson

The Paiute Tribe claim that this panel depicts the Hopi ambushing the Paiutes, and has nothing to do with hunting sheep (Martineau 1980). 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. In American Indian picture writing it represents family lineages (Mallery 1893). The larger sheep are on the top row, and smaller ones are below representing generations and family units. They are all connected by mouth or tail to the horned anthropomorph.

The horned figure also has cloven or ungulate feet that identify him as a ‘sheep’ person. He is standing on a wavy line that is attached to the rear of a sheep. His horns represent ‘strength’. The tail (also trail) is wavy, a symbol meaning “movement back and forth” (Martineau 1981:149). Both figures, the Mu:kwitsi /Hopi and the Paiute do not have arms. This is a way of distinguishing a village of people, from an individual. Together these symbols might imply that this “strong” “Paiute” band is ‘moving back and forth’ to avoid the bowmen’s arrows. Lower down are more Paiute shield figures trying to protect another family.



Figure 24. Close-up showing the horned anthropomorph with cloven feet.



The Mu:kwitsi /Hopi figure is crouched in this ambushing gestural position with the characteristic forward arched feather and hair bun. A similar figure facing left is present at the Rochester Creek panel, traditionally claimed by the Hopi to represent an early creation myth.

Figure 25. Mu:kwitsi /Hopi figure in both panels identified as ancestral Hopi.

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’. 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 before Western European ideas are imposed. Martineau (1973) has made a strong case as the ‘sheep represent what the people are doing’. This panel exemplifies his view.

Further more, an example of a real sheep hunt can be found near Moab, Utah showing the classic hunting technique of wearing a sheep’s clothing to attract the sheep before shooting them. The curled horns of the Big Horn sheep have been purposely pecked in solid, as they would appear in a realistic profile view and so as not to be misinterpreted as metaphorical, (Figure 26).



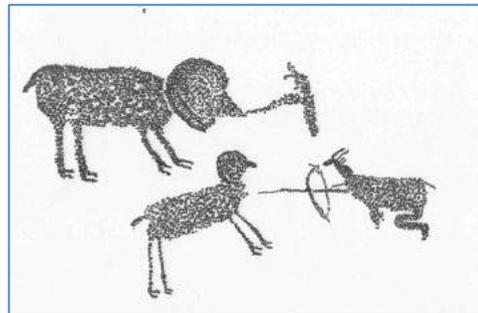
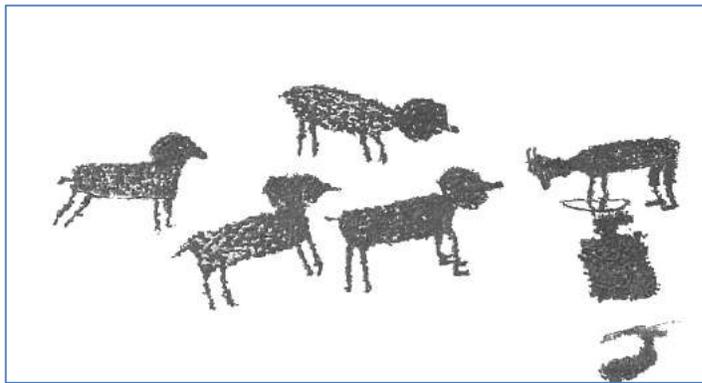
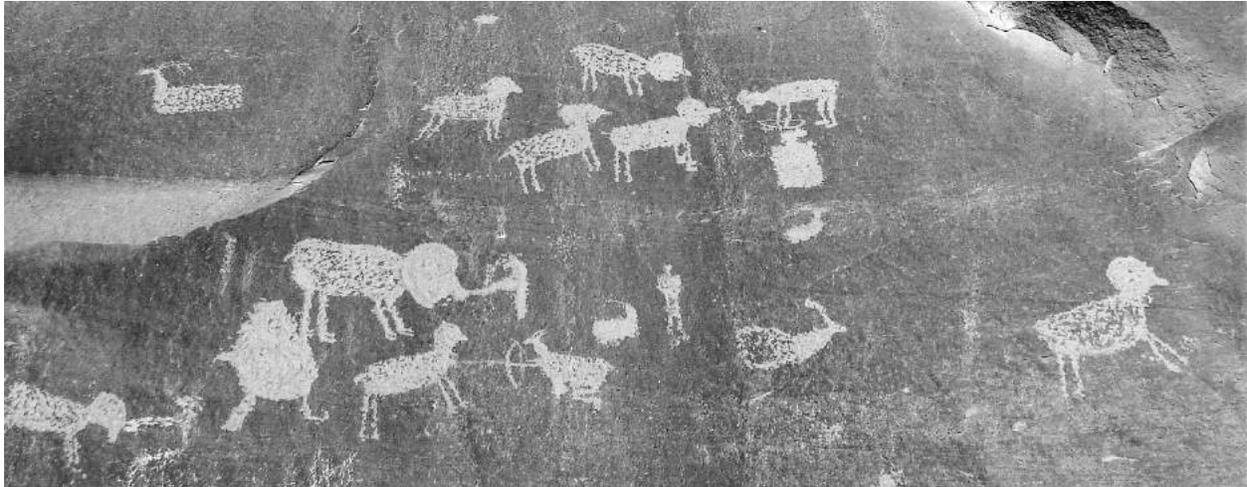


Figure 26. Sheep hunt with real sheep and hunters dressed in sheepskins and sheep horn hats. A D 1300 – 1600.

The next panel in Nine Mile Canyon depicts a reverse of events. In this panel, the Paiute are attacking the Mu:kwitsi /Hopi , (Figure 27).



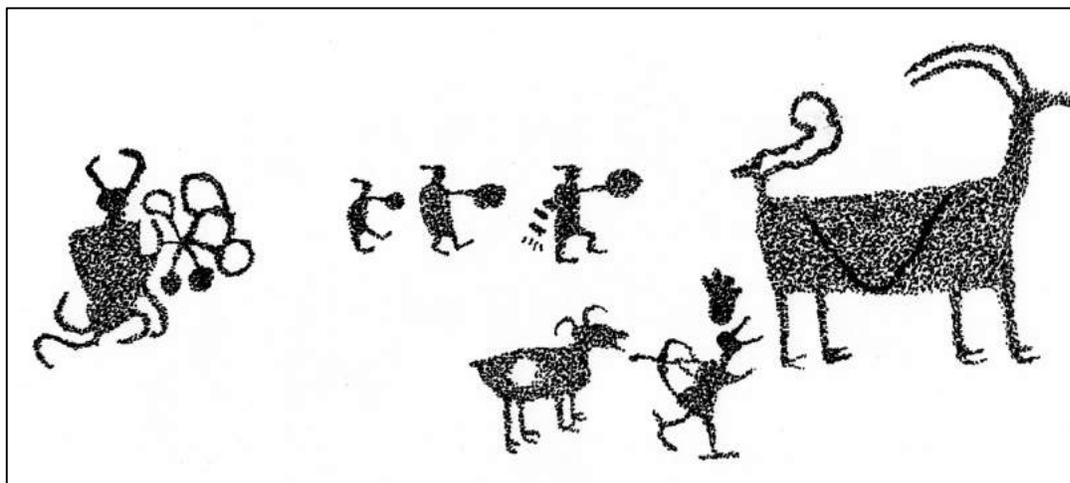


Figure 27. Petroglyph panel at Balanced Rock. Photo and drawing by C. Patterson

The horned figure at Balanced Rock, is similar to that previously viewed at Cottonwood Canyon. Both panels are authored by the Paiute. The horns show they are “strong”. The many curled legs, in sign language, means to “move around in all directions.” (Martineau PC) In contrast to the previous panel, this figure does not have feet, but the legs display gestures of movement. He is also holding multiple shields, suggesting that it too is raised up “in many directions”. On the right side is a figure running and shooting his bow behind him. He is a Fremont Mu:kwitsi/Hopi, identified by his extended heels, (hock moccasins). The sheep (Paiute) that he is aiming at, seems amused, with relaxed horns and open mouth. Above are a row of Paiutes moving left-to-right (Numic directionality) going from smaller to larger as they approach with their shields in front of them. The large square sheep has an inscribed V in its body.

Martineau’ symbol charts illustrate how symbol incorporation is used to convey combined meanings, (Martineau 1973:Pg.,160) and (Martineau and Swartz 1981:, pg.149). The square shape is the symbol for “land” while the V is a ‘canyon’ shape within its body. The tail makes a loop around and back. Tails are interpreted as ‘trails’ especially when they are very long, wavy or are pecked clear to the edge of a rock face or crevice. They state where the animal has arrived from. In this case, the tail/trail represents a route taken into this canyon. This canyon is within the ‘body of land’ represented by the square body of the sheep. The legs define the action (walking, running, returning, etc.) The ‘head’ represents where they are ‘heading’, (Martineau 1973)

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 Mu:kwitsi /Hopi shield figures. The panels are not more than 400 or 500 years old. They represent the last conflicts with remnant Mu:kwitsi still living in Nine Mile canyon.



Figure 28. Battle scene at Warrior Ridge.

Photo of Warrior Ridge showing fields and river locations with battles occurring between Fremont and Ute warriors, based on the central figure representing the Yampatika (wild carrot eaters), band of Utes. 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 29. Depiction of a Yampa tuber, the anthropomorphized plant band sign for the Yampatika, "Yampa eaters".

This band sign for the Yampatika Utes is found at many sites in eastern Utah and Western Colorado. See Patterson and Duncan 2016.

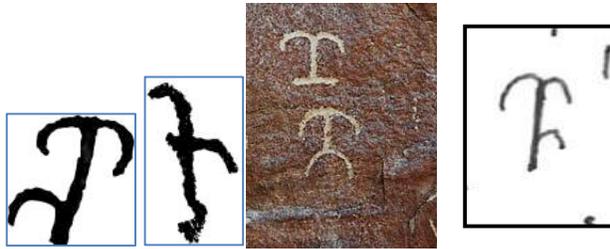


Figure 30. The Yampatika band sign found in many places in Western Colorado and Eastern Utah.

Another detail that the Utes added to the Mu:kwitsi /Hopi identification, is a trailing sash behind the Fremont figures.

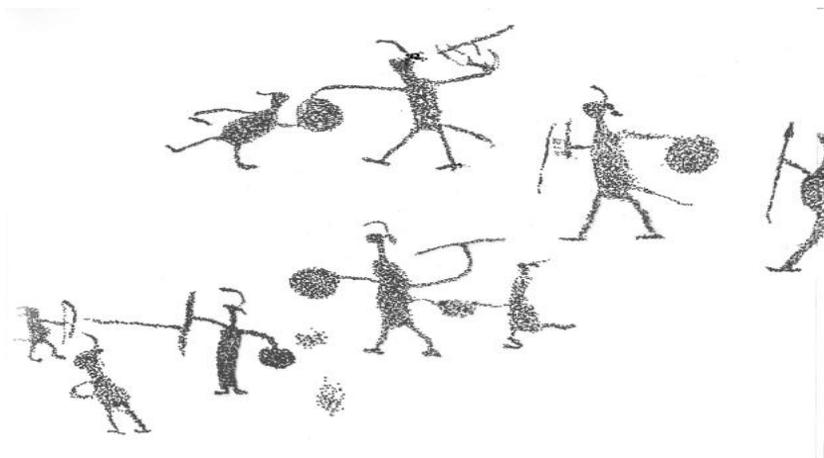
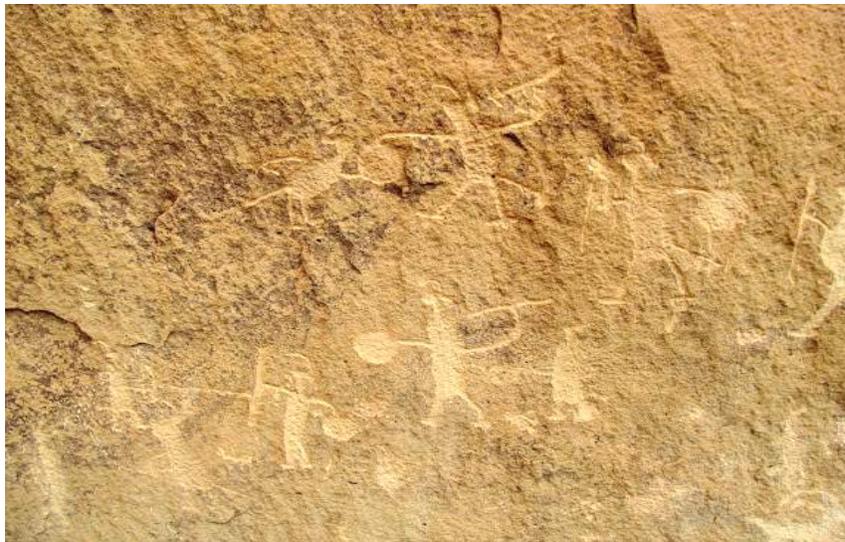


Figure 31. Fremont figures are shown with extended heels on their feet. They have hair buns and forward swept feathers and a trailing sash from his waist. (Photo by Dennis Udink. Drawing by C. Patterson)



Figure 32. Close up on the panel showing crisp edges and little weathering indicating an age of less than 500 years or so.

Here the Mu:kwitsi /Hopi are surrounding a Ute warrior who is strong and fending off their arrows. The Mu:kwitsi Mu:kwitsi /Hopi are detailed with their forward arching feather, hair buns and hock-moccasins. The Ute authors have added a sash from the waist, not shown in early panels.

In Conclusion

This paper has demonstrated the link to the Tanoan iconography of the Jemez people in rock art panels depicting *Avanyu* associated with flash flood events. This parallels “the data from mtDNA suggests that Fremont populations and the present day Jemez were/are from the same matrilineage (Carlyle et al. 2000).

This paper demonstrated the consistency of Fremont rock art panels using left-to-right directionality characteristic of Tanoan and Hopi culture. It agrees with Shaul’s statement that the Mu:kwitsi (Fremont) were made up of more than one ethnic group (minimally, Pre-Hopi and some varieties of Tanoan), (Shaul 2014:80)

The rock art panels depict the Numic “Travelers” with large burden baskets and seed beating technology that is proposed by Bettinger and Baumhoff, (1983) and discussed by Glade Hadden, during the A.D 1100 to late 1300’s. The age of the Fremont petroglyphs depicting these immigrants are within this period.

But in contrast to Shaul’s statement that these two groups did not fight, the later rock art panels do depict fierce battle scenes between the Numic immigrants and the Mu:kwitsi /Hopi .

The Fremont anthropomorphic figures in Nine Mile do have stylistic links to known ancestral Hopi panels in Eastern Utah. These may mark the trail of migration south to the Hopi mesas in the 1300s. The panels lend supporting evidence to Shaul’s statement that “The speakers of Pre-Hopi were the last to abandon the Fremont tradition, going south to the Hopi mesas.” (Shaul 2014:80)

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