TAPAMVENI

THE ROCK ART GALLERIES OF PETRIFIED FOREST AND BEYOND

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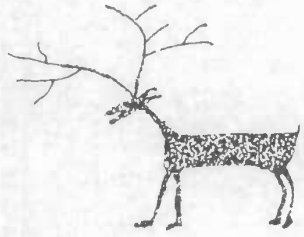

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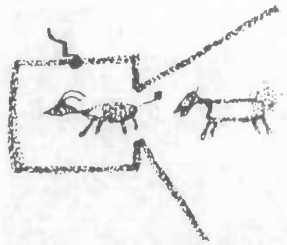
the others wave arms and carry loops and crooks. Jesse Walter Fewkes mentions that the crook was the prayer offering of a warrior society, made in the form of an ancient weapon "allied to the bow."[10] No further reference has been found relating to such a weapon, but it may be pictured in this rock art panel. To one side of this petroglyph group stands a human figure with raised hands and elaborate headdress, adding a ceremonial flavor to the scene. Is it a hunt or a ritual?

Methods of hunting in the Western Pueblo region varied little from pueblo to pueblo; all were sacred activities accompanied by ceremonial rites and offerings. Animal drives were communal affairs, requiring the help of men and boys drawn from the whole village. As described by Stephen,[11] deer, pronghorn, and rabbit hunts employed two long lines of people who surrounded a large area and then drove the animals toward the hunters. He also indicated a more ambitious undertaking practiced in early historical times for hunting pronghorn. This required the construction of brush fences that converged toward a stockade of tree boles and limbs around which the hunters stationed themselves. The brush fences, wing-shaped, were built for a distance of 800 to 1,000 yards. Extending from those were piles of brush and boughs spaced apart at intervals for several miles (sometimes for ten or twelve, usually for not more than four or five, he notes). Boys were sent to frighten and divert pronghorn herds toward the brush piles, where hiding villagers kept them on a course toward the stockade. If the drive was successful, the hunters then dispatched the milling animals.

This technique, known as the chute and pound method, is considered by Beaglehole to be a Navajo method subsequently borrowed by the Pueblo people.[12] But evidence seen in rock art confirms its use in prehistoric periods before the Navajo's estimated arrival in the Palavayu region.[13] In eight different rock art panels, enclosures are pictured with wing-shaped openings into which lines of animals move. The largest and most complex panel, at the "Royal Flush" site (Figure 5.4), shows four men with waving hands, two within and two outside the enclosure, appearing to direct the movement of the animals. One man waves a much exaggerated hand, as if to emphasize the urgency of the drive. The tableau includes a bow and arrow and human footprints, among many other elements. Panels at three other sites, "Triptych" (Figure 5.6), "Daisy Spur," and "Locket," picture animals entering the same type of enclosure; a man with bow and arrow is associated with the latter group. The most exciting expression of this theme appears on a petroglyph panel along the Little Colorado River (Figure 5.7). Reduced to the abstract, only animal tracks and human footprints portray the action of the hunt. Hoofprints enter and circle the enclosure; at the center, a bow and arrow is depicted next to a human footprint, while outside, other human footprints surround the corral. The story is told by symbol alone.



Archaeological finds also substantiate the driving and corralling of numbers of animals in the prehistoric periods. Large hunting nets have been found, of a length and size that could have been used to construct a chute or barrier. These might have been employed in capturing a wide range of large and small animals by communal hunting activity. One such

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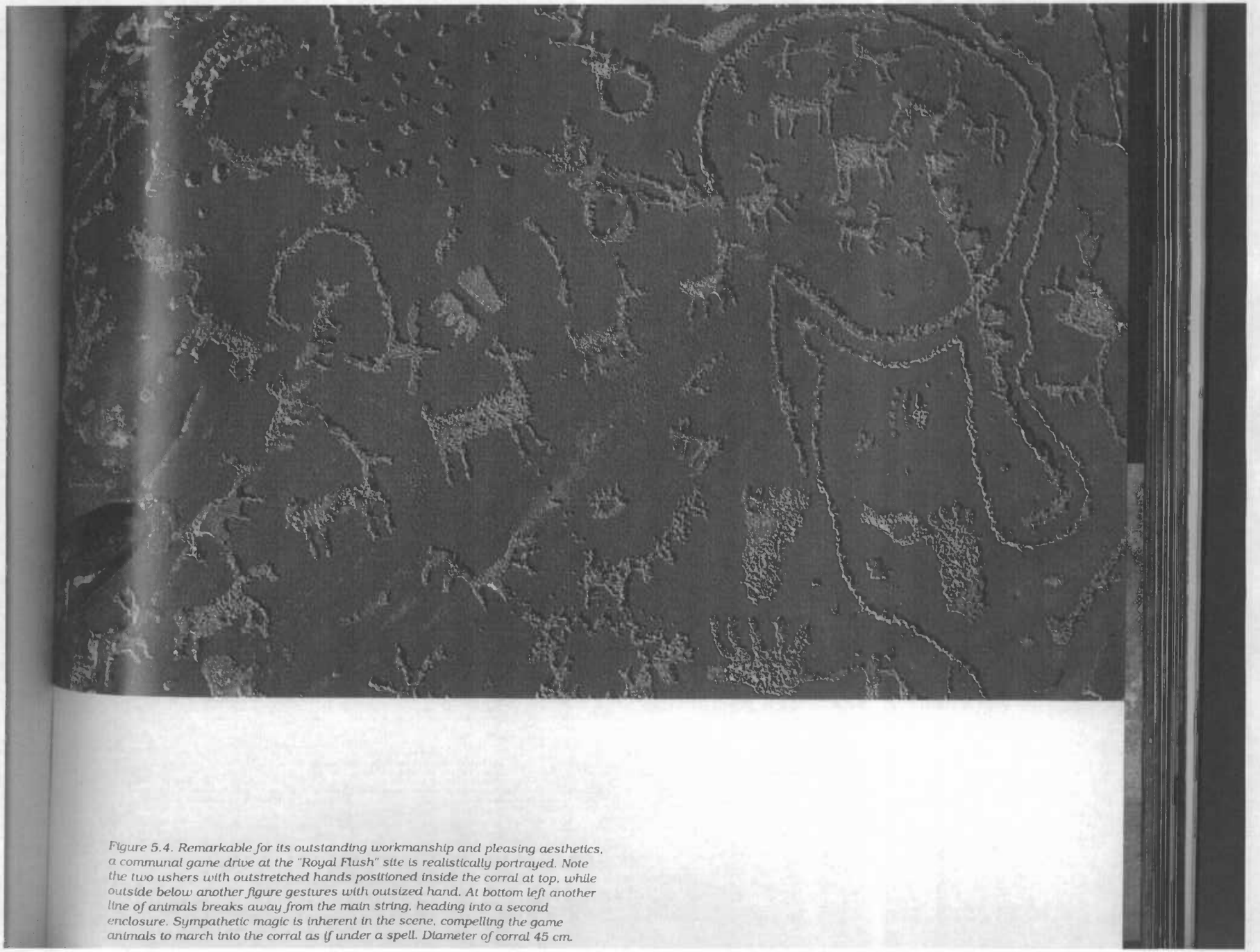

Figure 5.4. Remarkable for its outstanding workmanship and pleasing aesthetics, a communal game drive at the "Royal Flush" site is realistically portrayed. Note the two ushers with outstretched hands positioned inside the corral at top, while outside below another figure gestures with outsized hand. At bottom left another line of animals breaks away from the main string, heading into a second enclosure. Sympathetic magic is inherent in the scene, compelling the game animals to march into the corral as if under a spell. Diameter of corral 45 cm.

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nearby a shamanic figure poses with upraised hands. Rather than portraying an ordinary hunting scene, the whole panel may depict a shaman's vision. The rays emanating from his head usually symbolize supernatural power, and the two quadrupeds may represent his animal familiars. Length of mountain lion 28 cm.

Figure 5.6. Sympathetic magic may have been the motivation for this game corral at the "Triptych Terrace" site. Although the corral is already filled to capacity, a long line of horned animals seems to be driven to the trap's opening as if by magic. The masked stick figure at the lower left is more recent, by its less varnished appearance. Length of animal line 158 cm.

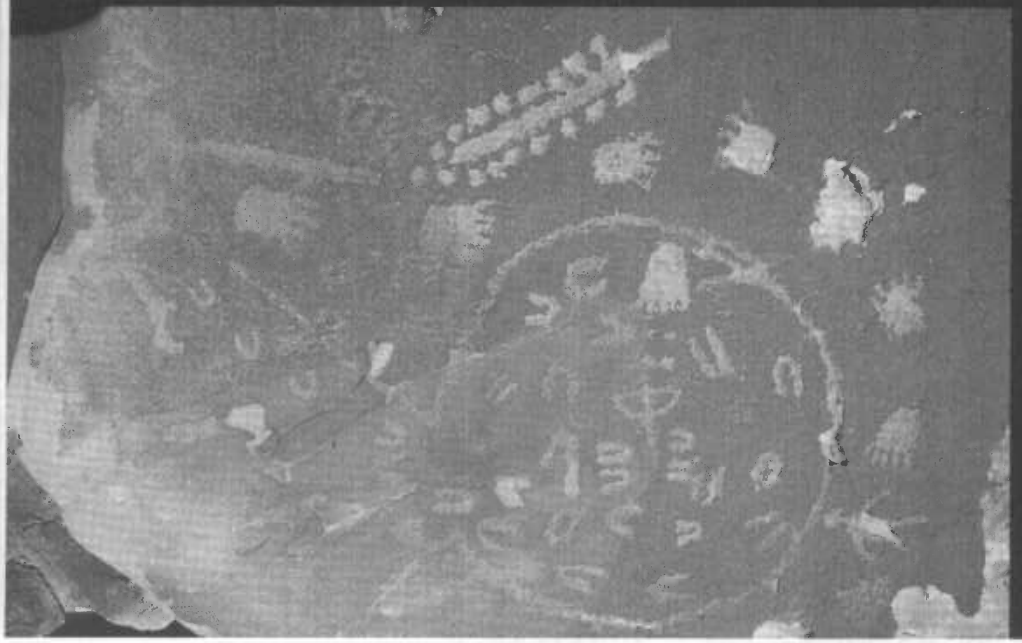

Figure 5.7. This game trap from the "Dorgone Bay" site relies almost exclusively on abstract imagery. Entering into the funnel-shaped opening of the corral-like trap and milling inside are pronghorn hoofprints instead of the "real" animals. The bow and arrow, positioned in the center of the enclosure, stand for the hunter ready to shoot his prey at close range. The representational image of a human to the right of the corral perhaps portrays the sponsor of the communal hunt or the hunt shaman. Diameter of corral 49 cm.

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