

## CHUMASH UPRISING: A STUDY

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### Meaning

These two petroglyphs, called *Chumash Uprising*, detail two escapes by a Chumash Indian from a mission in Chumash territory in California. "Chumash Escape" tells us that the writer's first escape, toward the coast, was unsuccessful. He was caught, beaten, hobbled, and imprisoned to await execution. With the help of night and the inattentiveness of a guard, he escaped again. This time, evading massive search parties, he fled to the desert, now Death Valley in California and Nevada, USA, where these rocks are found.

"First Escape" tells of his failure the first time. He ran away, made his way to the coast, and hid in a cave. Then foolishly, he sought a better cave, where he was discovered.

Since long before the white man's arrival, earlier than Juan Cabrillo's visit in 1542, the Chumash lands had included coastal and inland areas of California from Pt. Mugu north to and including San Luis Obispo as well as nearby islands. In the late 18th century, the Catholic Church set up five mission in the territory and converted the friendly Chumash, teaching them various civilized tasks, such as carpentry and blacksmithing. Those Chumash who did not die of the white man's diseases the monks hired out as slaves to the garrisons and private families, using the revenue to build up and support extremely wealthy missions.

There were sporadic uprisings, but the rebellion of 1824 spread rapidly from Santa Inés and Santa Barbara Missions to involve all five. The local governor sent soldiers after the escapees twice because not enough renegades were recaptured the first time. Punishment was as the rock describes. Ironically, the harsh revenge destroyed a rich source of income, and the once wealthy missions collapsed (Grant, 1965).

### Analysis

When beginning to decipher a petroglyph, dividing it into its connected or tenuously connected parts is often helpful. As in English, one can then study each part like a paragraph. In petroglyphs, we call each part a  $\Sigma$ . Each  $\Sigma$  is a unified set of abstractions, the abstractions being the vocabulary. For example, a  $\Sigma$  about "thinking of something" could include a spherical, changeable experience (taking place in the head) that would be expressed by a circle:  $\bigcirc$ . The context might require the circle be on an (upright fig.):  $\text{R}$  or a (lateral fig.):  $\text{AT}^\circ$ , with (sightlines):  $\text{O}$  extending to a thought-image.

Each  $\Sigma$  generally accords well with the semantic unity of an idea, which suggests  $\Sigma$  are less constructed than created, just as we create sentences. The television series NOVA has recently aired a film about Genie, a young girl who was raised in total isolation from society for the first 13 years of her life and who came to be able to master the vocabulary but not the grammar of English. The sentences she spoke in the film were in a grammatical construction consistent with the thinking that creates a petroglyph.

English grammar is a rearrangement of experience. If you suddenly feel hunger, think of food, and jump up to run to the refrigerator, you must rearrange the experience to explain yourself to a friend. "I'm starved. I thought I'd eat that apple I have in the refrigerator". If you asked Genie what she was doing, she'd probably answer, "Hungry apple get go". One investigator mentioned that Genie is very aware of her feelings, such as hunger. The motivating force is starker at the diffuse level of thinking. "Hunger" motivates "apple" motivates "get" motivates "jump up & go!"



So the basic  $\Sigma$  is a glued-together, strongly motivated set of marks on the expression level communication- happening so fast it seems like a single experience on the content level (called a syndein).

E (sigma)  
 ↗ words or  
expression → abstractions  
 ↘ thoughts &  
 ↙ feelings  
 S (syndein)

Several basic  $\Sigma$  s (as in the Chumash Uprising pair, for example) can be glued together in a complex unit as interwoven as any good piece of art. What this integration does is produce for the reader, eventually, a single realization or comprehensive syndein. In this introductory paper we can forget about  $\Sigma$  s because whereas some are simple, this particular set is not, and we need no more than the general idea that "paragramming" does exist.

Analyzing a petroglyph requires several steps, beginning with an identification of each abstraction with one of five schemata representing five conceptual division of total life experience, only four of which are evident in the two petroglyphs we have here. These are (immovable):  $\square$ , which includes attraction as well as security; (holding):  $\circ$ , an enveloping and transitory phenomenon; (upright fig.):  $\lambda$ , having the characteristics of humans, birds, and any creature capable of rising onto two legs, however temporality; and (lateral fig.):  $\wedge$ , having the characteristics of four-leggedness. ({Life tree}:  $\Upsilon$ , the phenomenon of growth, nourishment, and protection, is the schema not included in these examples). These explanations are brief, but enough for an introduction to the reading process.

Each schema generates a lode (wealth) of both meanings and abstractions, but unlike our words, an abstraction usually does not have any single differentiated meaning at all. One must rely more on the schema and the  $\Sigma$ -context to determine the differentiated meanings, then conflate these into a whole content before translating.

### *The Charts*


The three charts provided focus less on grammatical structure and more on picking up and using Nature's vocabulary to express a human message to other humans. This is the way we learn any language. Grammar is something we absorb without conscious identification.

The CONTAINER CHART identifies each abstraction by TYPE of meaning and suggests some of the Containers wherein the writer learned the meaning. NORM SHAPE refers to Rudolf Arnheim's theory (Arnheim, 1969) of the adjusted "shape" a person carries in his mind, unworded but meaningful, that lends itself for use in thought and expression. In order to be able to talk about it for petroglyphs, we must label the norm shapes; making relatively arbitrary choices, we use braces to indicate that the word within is at best a "cue".

The FORMULA CHART reconstructs the petroglyph, usually only a  $\Sigma$ , abstraction. In this paper, " $\Sigma$ " refers to the finished petroglyph. "A" is for abstraction; "S" is for another abstraction to be added syntactically to "A"; and "Q" is for qualifier: size, amount of tension or {K}, and a "leaning" stance that can be interpreted as the imperfect tense. Petroglyph writers expressed a difference between perfect and imperfect tenses, a difference very old in the history of language development. After all, these are not intellectual ideas so much as the comprehension of a difference between the ongoing and the fait accompli, between the uncertain or temporary and the certain.




In the CONTAINER CHART, the abstractions are boxed and numbered. Grouping the abstractions enables us to see how combination and incorporation work. In Box 1, placing (barring arms) on (upright fig.) is a combination because no part of either abstraction is









obscured. It's a simple addition. Box 2 requires amodal thinking, which means we see the whole abstraction from only a suggestion. The ablative, shrinking back experience of the spherical (held K) has been incorporated with the (egg) shape of vulnerability and helplessness. The (holding):  is not there in its pure form although its presence and meaning are evident. (By the way, {egg.} is from the lode of {holding}, as you will see). The uses of incorporation in these petroglyphs are relatively simple compared with the complexity attainable.

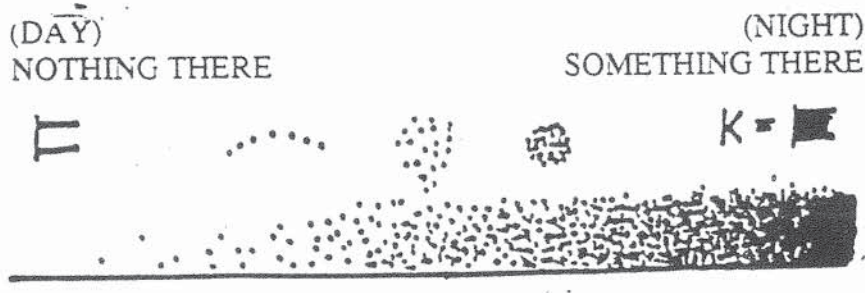
The numbers of the boxes in the CONTAINER CHART are also in the A-column of the FORMULA CHART, allowing us to follow an overall accumulation of abstractions and meaning. This is not meant to replicate the way the petroglyph writer synthesized his message. His use of the language included the spontaneous grouping that use of any language includes.

The lettering system in the "S" column of the FORMULA CHART corresponds to the letters in the SCHEMATA CHART, where the capital "C" refers to "Chumash Escape" and the "F" to "First Escape". The lower case letters help confirm that every abstraction is accounted for in the lode of one schema or another. This also helps substantiate the meanings of the schemata and of the abstractions.

In the SCHEMATA CHART, Cz under (holding):  has "or" after it because Cz can also be found under (upright fig.): . This is because a "hand" from (upright fig.) can make a (holding) by itself or by using something else, such as the ground, in the sense of "cover". Ccc under (lateral fig.):  is the same shape (a homograph) because a foot makes that shape as it steps. We still ask a runner, "How much ground did you cover?" In other words, we have retained a sense of "cover" in both stationary and lateral senses.

Fb is under both (immovable):  and (lateral fig.):  for a different reason. It is a common incorporation of the two. (Immovable):  + (trail):  = . (Trail) is from the lode of . I thought it might be confusing in this case to separate the incorporated parts and place each in its own lode.


















































It is impossible to write short independent papers in this subject, eliminating extensive explanations. The reader of this paper will benefit from my paper "Proving Petroglyphs Are Readable". In the event that isn't available, I include here the important TENSION CHART, so called because varying degrees of pecking to heavy scratching (dark here but light on rock) come from muscular feelings of tense wariness equated with that interloper-in-day, night. Muscular tension accompanies the inability to see or function or "make out the truth". The Hopis call this state of things *koyaanasqatsi*, which is where I get the (K). The Naticks call it *t'cipai*. Both words mean "something that doesn't belong". (K) is not necessarily negative. It can often be translated "bad", but it is also used to indicate possible water in the desert, i.e., a hole in a rock that might have collected rain water. Hardly bad!





### SCHEMATA CHART

Abstractions distributed by lode.























			
 Cc.  Co.  Cx.  Cy.  Cze  Cbl.	 Ce.  Ch.  Ck.  Cg.  Czor  Cda.	 Ca.  Cb.  Cd.  Cf.  Cg.  Ci.  Cj.  Cm.  Cn.  Cp.  Cq.  Cv.  Cw.  Czor  Cdd.	 U        
 Fa.  Fbor  Fg.	 Fc.  Ff.  Fl.	 Fd.  Fe.  Fk.	

\* Note how the writer used any bump on the rock to mean Chumash lands. Even the place of execution over the left shoulder is etched on a large bump.



CONTAINER CHART A














CHUMASH ESCAPE

Container	Type	Norm Shape	Abstraction
humans; birds; bear looking around	upright	{upright fig.}	 +  +  +  +  +  1.
human bars access	bar	{barring arms}	
travel place; trodden by use	way-to-go	{path}	
night; nonfunc- tioning; out of place; abnormal	tension	{K}	
raised stick, arm attacks	harm	{weapon}	
night; nonfunc- tioning; out of place; abnormal	tension	{K}	2.  +  +  
eggs are prey, vulnerable	helpless	{egg}	
marked as unu- sual, abnormal; shrinking back; fear; wariness	ablative	{held K}	
point finger	director	{finger}	3.  +  + x 2 +  x 2 +   3.
eggs are prey, vulnerable	helpless	{egg}	
grab arm; grip, grasp someone	hold fast	{grip/arm}	
point finger	director	{finger}	
night; nonfunc- tioning; out of place; abnormal	tension	{K}	4.  +  x 2 +   4.
all creatures go, turn, come	return	{loopback}	
encircle with arms or head	holding	{holding}	
night; nonfunc- tioning; out of place; abnormal	tension	{K}	5.  +   5.
open & free is vector-perspec- tive; hand opens & creates light; stick in ground points general direction	freedom	{opening}	
birds & insects fly, flee, soar	flight	{feathers}	

Handwritten notes on the left margin, including symbols like 'U', 'V', and 'W'.


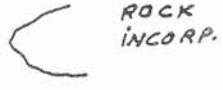














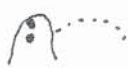


CONTAINER CHART B

Container	Type	Norm Shape	Abstraction
earth, boulder, things "stuck"; tribe; place	secure	{immovable}	
dead game; tree limbs broken; opposite of walking around alive	dead	{upsidedown}	+ 
Strong gust of wind; get-up-and-go; darting bird; blown leaf	speedy	{swoop}	+ 
cupping water with hands	water-holder	{cupped hand}	+ 
night; nonfunctioning; out of place; abnormal	tension	{K}	+ 
foot stride; curvet; arrow flies; hand covers	journey	{arc}	+ 
night; nonfunctioning; out of place; abnormal	tension	{K}	+ 
legs curve over rock side; arm hangs; circling	side	{side}	6. 
water, sand sift through fingers; moving between rocks, trees	passes through	{between}	
Strong gust of wind; get-up-and-go; darting bird; blown leaf	speedy	{swoop}	+  ROCK INCORP.
Catholic taps head, chest & shoulders	Catholic	{4-taps}	+  X 2 AND 1 WITH /
man, thing leans against tree; on going; unstable	insecure	{lean}	7. 
night; nonfunctioning; out of place; abnormal	tension	{K}	8. 





















CONTAINER CHART C

Container	Type	Norm Shape	Abstraction
point finger	director	(finger)	+  9.
right; nonfunctioning; out of place; abnormal	tension	(K)	
shape of Chumash land a bump on coast, known to seafaring Chumash	home	(PtMugu)*	+  +  +  +  +  10. 
earth, boulder, things "stuck"; tribe; place	secure	(immovable)	
foot stride; curved; arrow flies; hand covers	cover	(arc)	
marked as unusual, abnormal; shrinking back; fear, wariness	ablative	(held K)	
Catholic taps head, chest & shoulders	Catholic	(4-taps)	
shape of Chumash land a bump on coast, known to seafaring Chumash	home	(PtMugu)*	+  +  +  +  11. 
earth, boulder, things "stuck"; tribe; place	secure	(immovable)	
right; nonfunctioning; out of place; abnormal	tension	(K)	
man, thing leans against tree; on going; unstable	insecure	(lean)	
foot stride; curved; arrow flies; hand covers	journey	(arc)	
right; nonfunctioning; out of place; abnormal	tension	(K)	+  +  +  +  12. 
shape of Chumash land a bump on coast, known to seafaring Chumash	home	(PtMugu)*	
point finger	director	(finger)	
right; nonfunctioning; out of place; abnormal	tension	(K)	











CONTAINER CHART D

FIRST ESCAPE			
Container	Type	Norm Shape	Abstraction
shape of Chumash land a bump on coast; known to seafaring Chumash	home	{PtMugu}*	 ROCK INCORP.
fresh way; narrow path; single trek	own-way	{trail}	+ 
earth, boulder, things "stuck"; tribe; place	secure	{immovable}	+  + 
man, thing leans against tree; on going; unstable	insecure	{lean}	 13.
water, sand sift through fingers; movement between rocks, trees	passes through	{between}	+ 
cupping water with hands	water-holder	{cupped hand}	+ 
hands part, let escape; chick shell breaks; open shellfish	can leave	{brokenhold}	+  + 
grab arms; grip, grasp someone	hold fast	{griparm}	 14.
foot stride; curvet; arrow flies; hand covers	cover	{arc}	 (+ ~)
marked as unusual, abnormal; shrinking back; fear, wariness	ablative	{held K}	+  + 
surface (of immovable)	top	{surfaceline}	 15.
cracks & holes have interiors; caves & canyons are holes in (immovable)s	inside	{rockincorp}	+  ROCK INCORP.
strong gust of wind; get-up-and-go; darting bird; blown leaf	speedy	{swoop}	+  + 
night; nonfunctioning; out of place; abnormal	tension	{K}	 16.


































CONTAINER CHART E

Container	Type	Norm Shape	Abstraction
drink & drugs cause weaving; weaving goes nowhere	erratic	{crazytrail}	 ROCK INCORP.
strong gust of wind; get- up-and-go; darting bird; blown leaf	speedy	{swoop}	+  + 
night; nonfunc- tioning; out of place; abnormal cracks & holes	tension	{K}	+  ROCK EDGE/HOLE INCORP.
have interiors; caves & canyons are holes in (immovable)s	inside	{rockincorp}	 17
marked as unu- sual, abnormal; shrinking back; fear, wariness	ablative	{held K}	+  + 
Catholic taps head, chest & shoulders	Catholic	{4-taps}	 + INCORPORATED MESSAGE 18
* (PtMugu) stands for all Chumash territory, which appears as a bump on the coast of southern California. In fact, all the missions were actually north of Pt. Mugu.			

in  
K  
MAP.



FORMULA CHART A

Σ	=	A	+	S	+	Q
			+		+	
			+		+	
			+			
			+		+	
			+		+	
			+		+	
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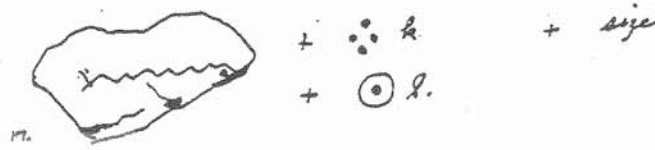
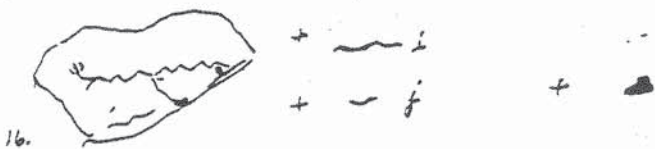
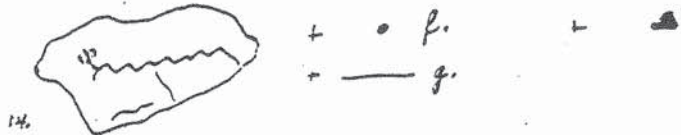
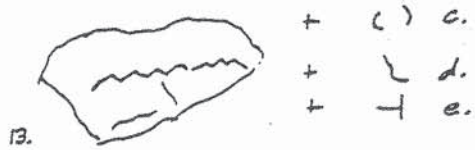
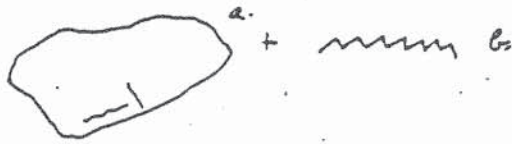






FORMULA CHART C

$$E = A + S + Q$$





### Translations

After investigating all connections among the charts, we translate by following the numbered blocks of the CONTAINER CHART. By the end block 1, we know there is a bad path to be avoided that includes harmful weaponry. Block 2 adds the (egg.) of heart-sinking helplessness and the facial "eye" of nonaggressiveness or weakness, a type of (K)<sup>1</sup>. Because the (finger) points from the weapon to the freedom of block 5, we learn the story is about an escape. Consequently, we realize the writer is not warning US of anything so much as telling his own story.

Block 3 shows the "legs" in another (egg.) or helpless stance, and the (griparm)s on each "ankle" inform us he was hobbled. From this statement, a (finger) combined with (K) points around a corner (attached to another {finger} + {K}), and block 4 provides the object of that pointing. He had escaped from a "bad" (holding), was hobbled, and returned to the "bad" (holding). Obviously, he isn't dead, so the upraised weapon likely means he was beaten. Had he been wounded by a gun (in one spot), there would have been an arrowhead pointing to the wound.

That he did escape, we see in block 5. Somehow he "soared" away to freedom.

Block 6 describes his imprisonment in a place of death. However, when it was dark outside, the night supported his creeping out and away. In block 7 we learn that his guard was away (very tiny), at least far enough to make his night escape possible. Once out, he slipped through masses of Catholics (from near to far, large to small—a range of numbers) or search parties. The large (4-taps) on (lean) expresses the size of the problem, not only because of the "on-going" imperfect tense, but the probability that this abstraction incorporates (immovable): □.

Block 8 is a redundant notice that the path "ahead" is (K). The blue color of the rock suggests he incorporated the blue to mean "ahead toward the ocean", which would be accurate geographically. Multiple pecks can mean water. In fact, in block 9 we see there is another "wary" (finger) pointing toward the ocean-bordered "bump" of Chumash territory and the figure incised there. This figure, in block 10, is a covered place where the Catholics hold "something that doesn't belong": i.e., himself or all the Chumash people.

In the upper left, where a title might be (as learned in the mission), we have a tiny summary of the state of affairs in Chumash country. I once translated this block 11 with block 12 as "Escape from a Hell Hole" because of the strong etching seen in block 11. Block 12 tells us he stealthily escaped this situation by going in the off-coast direction. The shapes available to him on the edge of the rock must have been more important in dictating his choice of the upper left area. We cannot rule out his recognition of a pivotal use, however. Many petroglyph writers were extremely talented with pivotal or "double entendre" thinking.

Because we know from the location of the rock and from block 5 that his successful escape was to the desert of Death Valley, we conclude that he made his way to the sea first. If this were the only rock we had, we could conclude from his telling us there were two escapes (blocks 1-4) that his escape toward the sea was the first and unsuccessful one, but not necessarily. He might have gone to the sea the second time and managed an intricate route back to the desert. In the first escape, he could have been caught close by the mission. We must be careful not to be fooled by what seems the VISUAL simplicity of an escape straight to the desert.

Fortunately, we have "First Escape". Block 13 suggests he made his way with persistence to the sea. Possibly he escaped from one of the more inland missions, La Purísima or Santa Inés. Anyway, in block 14, he clarifies that he broke out of a (holding) (not necessarily a

<sup>1</sup> Features in a (holding) on a (upright fig) or (lateral fig) are missing unless they represent features distorted by terror: Even the Gelada baboon distorts his features to signal to another male, nonaggressiveness or his withdrawal.



physical one) with the sea mind. In block 15 we see something was hidden along the shore; for an escapee this would be himself.

We see in block 16 that he tried to hide in one grotto, perhaps one too shallow. Block 17 details his foolish attempt to find a better place, where he was caught and returned to the (holding) of those he had tried to escape.

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