

ON THE TRAIL OF SPIDER WOMAN,

The petroglyphs and pictographs of the Southwest are known to portray Creation stories of the prehistoric people who carved them. One of the greatly revered deities is the creator Spider Woman. When Spider Woman is found in a petroglyph panel, it may identify the tribe or tribes that encompass her in their mythology. From this "foot print" we can look at other petroglyph panels that display Spiderwoman and follow her trail back into the canyons and back through time. All of the Pueblo tribes talk about their migrations from various locations throughout the country. Each tribe claims certain ancestral lands to the north, east, west and south. Some lay claim to prehistoric ruins scattered through out the southwest. But only specific tribes hold Spider Woman in reverence in their mythology. Spider Woman is important in the Keresan mythology, for the Pueblos located along the Rio Grande river basin. Her image appears in an important petroglyph panel near Cochiti Village, in New Mexico (Patterson-Rudolph 1990) Another Pueblo tribe that includes Spider Woman in their Creation Mythology are the Hopi. They claim to have migrated all around the southwest, before settling in their present location, where they have been almost 1,000 years. To find traces of their migrations, we can look at the petroglyphs of ancient sites throughout the region.

Our first stop going northwest of the Four Corners area, is Clear Creek Canyon in south central Utah. The accompanying diagrams show the dates and locations of each style. The petroglyphs are labeled as "Fremont Style" and archaeological evidence shows the Fremont people practiced horticulture, irrigation, made figurines and good pottery, and lived in pithouses. The present Indian tribes of Utah, the Ute, Paiute, and Shoshoni, are all linguistically related to the Hopi and their language stock is classified as Uto-Aztecan. At some time in the past they split and the language and culture of each changed. A pueblo type culture developed in the southwest and to a lesser extent among the Fremont. The Ute, Paiute and Shoshoni retained a much simpler nomadic way of life, lacking in pottery skill, pithouses, complex religious ceremonies and horticulture except along the Virgin River. The Paiute culture at the time of contact was almost identical in material culture to the ancient Basketmakers of the pre-Anasazi and Fremont culture. The Hopi or other Pueblo groups are the most likely candidates for being the decedents of the Fremont people. ¹

¹ The Hopi have many legends in regards to migrating all over the continent under the divine command of their Creator. According to their myths, they left their ruins, pottery, and petroglyphs as evidence of their passing. Hopis also give numerous examples of divine punishment inflicted upon those staying in one place too long. Any Hopi acquainted with his culture will confirm this and many will quickly identify the Fremont culture as Hopi. One Hopi informant, Edwin Sequaptewa, claims that "all the Spider Clan migrations were north of the Colorado River".

After the emergence, "Spider Woman led this group going northward. It comprised five clans: The Spider clan named after her, the Blue Flute Clan, the Ghost or Fire Clan, the Snake clan and the Sun Clan. They travelled slowly up the length of the continent on the west side of the mountain wall....Sometimes they stopped for a year to plant and harvest some of the corn they carried with them. They would make homes by digging holes in the ground and roofing them with brush and poles- which people now describe as "pithouses" The remains of these pithouses and rock writings they made on their way are the "flags" and "footprints" marking their long journey." (Waters, 1963:p.39)

"Often one clan would come upon the ruins of a village built by a preceding clan and find on the mound broken pieces of pottery circling to the right or to the left, indicating which way the clan had gone. Throughout the continent these countless ruins and mounds covered with broken pottery are still being discovered. They constitute what the people

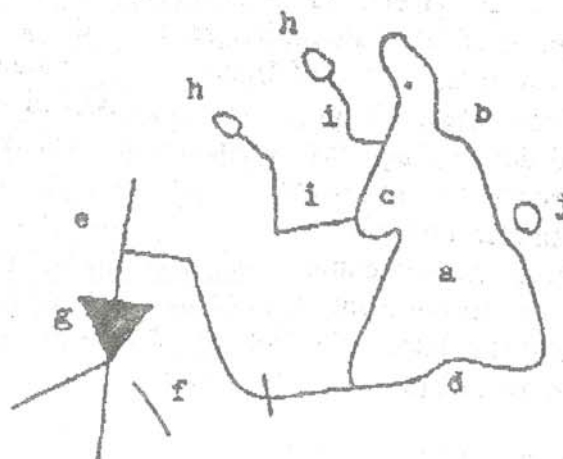
In identifying the Fremont culture at Clear Creek as Hopi, it does not necessarily imply that they were of pure Hopi stock or even spoke Hopi. The petroglyph evidence shows a definite Hopi link but does not clarify the question as to the spoken language of the Fremont. The Hopis themselves make a very enlightening statement in regards to the clans coming down from the north:

"The generations lived on, one after another, and still people kept coming in from the wilderness. Some had been on the migration so long that they no longer spoke the Hopi language. They spoke the Shoshoni language or the Paiute, or the language of the Jemez people, the Zunis and the Kawikas, and they had to relearn Hopi, the language given to them at the Sipapuni." (Courlander, 1971;p.41).

The Hopi today are really a blending of many dissimilar groups who have dribbled in over the centuries to the present Hopi location with some bringing their own peculiar ceremonies to bring rain and prosperity. Before being accepted into the tribe, they had to demonstrate that they had a valuable ceremony or something beneficial to offer the host tribe. In historic times, the most recent tribe to migrate to Hopi were the Tewa from the Rio Grande valley in Northern New Mexico. These people offered their skills in fighting off the Spanish soldiers, and were given land to settle at the foot of First Mesa as a guard station.

Spider Woman is one of the better known of the Hopi deities. She was a prominent figure in the creation of mankind and numerous stories exist about her and her two grandsons, the Twin War Gods, who seem to always remain as children and yet in their own mischievous way, rid the world of many of its evils. They were the children of the Sun and of one or two women dwelling in their kivas, one in the Atlantic ocean and the other in the Pacific.

Clear Creek Canyon contains several stories portraying these characters. The best example identifying Spider Woman and the Twins is found in Fig. 1. Symbol (a) shows a figure wearing a dress to indicate "female". She is bent over (b), as in the sign language for "old" which is often indicated with the bent index finger. She also has drooping breasts (c), to help clarify this idea of "old woman". Her legs are shown as a meandering narrow line (d), to show "movement" along her web. At the end of this line is the symbol for



1 Spider Old Woman

(+)

call now their title to the land. Everywhere, too, the clans carved on rocks their signatures, pictographs and petroglyphs which identified them, revealed what round of their migration they were on, and related the history of the village.

Still the migrations continued. Some Clans forgot in time the commands of Massaw, settling in tropical climates where life was easy, and developing beautiful cities of stone that were to decay and crumble into ruin. Other clans did not complete all four of their migrations before settling in their permanent home, and hence lost their religious power and standing. Still others persisted, keeping open the doors on top of their heads. These were the ones who finally realized the purpose and the meaning of their four migrations." (Waters, 1964,p.35)

"seize" or "take" to show that what she walks upon "seizes", again referring to the web.

Spider Woman's victim, symbol (f), is shown with arms in the negative position, one being separated from the torso to indicate "not separating" or "escaping" from the trap of the web. The arrowhead (g) shows that the entrapped prey was "killed".

This is basically how the sign language and picture writing works. Numerous animals, birds and insects are often described rather than being artistically represented. If you were to draw a spider how do you show that it is female? Such concepts therefore, of necessity are described just as in the above example. A woman in a dress with spider legs is sometimes drawn but this says nothing more than "Spider Woman", and there is no room left on such a figure to tell the remainder of the story.

This example is linguistically structured like the Hopi word for Spider Woman, as will be seen in the following quote:

"Gogyeng Sowuti, Spider Grandmother (literally Spider Old Woman) appears frequently in the stories of recent derivation." (Courlander, 1970; P.159)

The combination of the symbols (a) through (d) say the same thing "Spider Old Woman". Symbols (h) are the twins. They protrude from her breast since in Hopi mythology she raises and "nourishes" them. They both have bent knees (i) to show that they are "small" and still children. They are drawn in the same manner at the Hopi salt cave in the Grand Canyon.

At her back is a natural rock knob with a circle around it (j). A symbol on the back represents "what is carried" and as infants are carried by Indians in cradleboards upon their backs, this circled knob therefore represents the twin children being discussed in this panel. They are here shown as "hills" by incorporating the use of a rock knob "hill" itself.

The story begins when only the Sun, Spider Woman, the two women, Huru-ing Wu-uti, dwelling in the sea, and the twins existed. The world consisted only of water and no land could be seen. The women in the sea united and caused land to rise up in the midst of the waters. After the land arose, Spider Woman began to create humans. "She always created in pairs" (Talayesva, 1942, p.416-418)

The panel that tells this story can be seen in Figure 2. Note how symbol (a) resembles a mother carrying a child just as does the rock upon which this panel is inscribed. This is Huru-ing Wu-uti as will be shown in the next panel. This symbol is placed at the feet of a large female figure (b). The placement of this figure beneath a larger figure conforming to the sign language for "giving birth", (to come out from under or from between the legs; Clark 1885;p.187) Three generations are depicted in these two symbols thus identifying symbol (b) as a grandmother.

The hairdo (b) indicates a Fremont female, as discussed before, and the natural hole forming her vulva (c) indicates she gave birth to the figure parting from beneath her, (a). One horn indicates that she is "not strong". Note the negation sign attached to it (d). This is one way, of several, that "old" can be depicted. The other horn lacking the negative symbol, indicates that she is a deity.

She is walking upon an arrowhead (e) which both stands for walking on her web and the idea of killing, as shown before only here in a more abbreviated manner. At the right of the arrowhead are two eyes, meaning "to see", forming a negative arm, (f). They therefore say "not seeing" thus clarifying the idea of a web or trap as such victims "do not see" the impending danger. Therefore, with the combination of symbols (a) through (f) there are all the linguistic

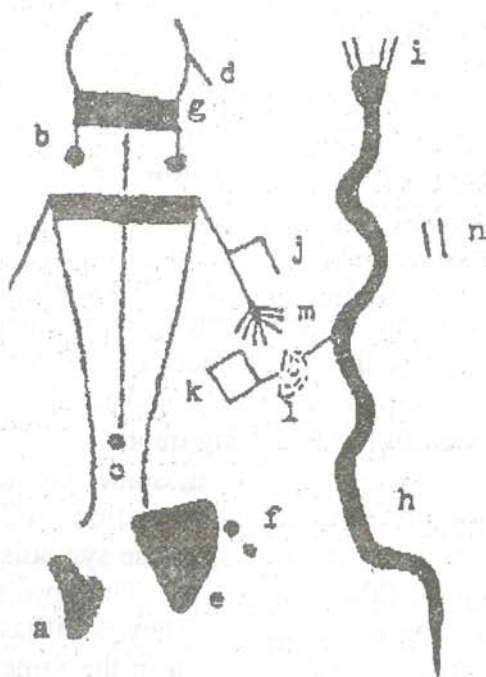
elements of "Spider Old Woman". Additional elements, the flat head (g) and chest indicate she is lying "flat" thus equating her with the hill.

The next symbol of significance is the serpent which according to the Hopis can have several meanings. Just like the Havasupai (Big Jim) who says it represents an "ocean" or "boundary", so do the Hopis. Two serpents appear on one of their Bear Clan tablets which symbolize the "two rivers that would mark the boundaries of the peoples land" (Waters, 1963, p.32). Some Hopis interpret them as the two oceans as they claim to be holding the entire continent in trust. Serpents are always associated with water among all Pueblos. That is why they are so important in the Hopi Snake Dance which is performed to bring rain.

Different identifying symbols are always given with snake symbols to distinguish their various applications. Such a symbol is found in the Spider Woman example. It appears in the lower part of its body where it forms this symbol: (∩) (h). This means to separate or keep people or objects apart just as a boundary does, thus clarifying that this serpent is a boundary in the sense of water or an ocean. The idea of "boundary" is derived from a river or ocean in that they form the "edge of the land".

The two ears on this serpent are doubled to combine the ideas of "to see" and "nothing there" meaning "seeing nothing upon the water" (i). Symbol (j) shows a symbol holding Spider Woman by the arm to indicate that she was "being held up" as there was initially no land to stand upon. Her arms are in the negation position and the end of her right arm touches a natural crack in the rock that can represent any depression such as a river or sea basin. The arm therefore says "not in the sea" clarifying the idea of being held up. This most likely refers to her being held up by a web. However, some spiders do walk upon the water and it could refer to that ability.

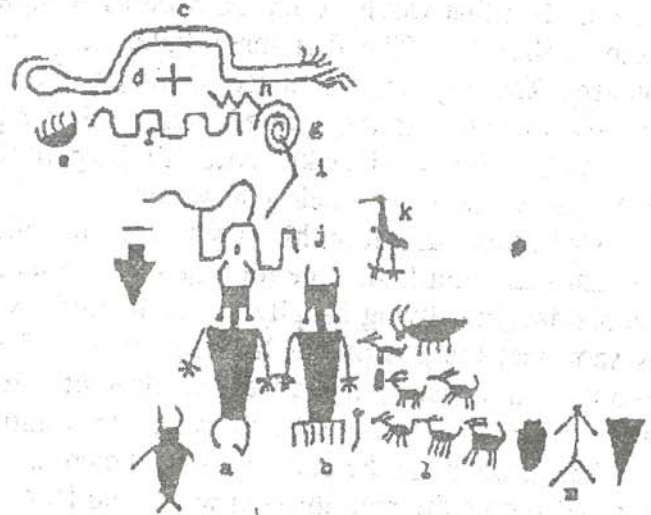
Because of this initial association of Spider Woman with the sea, she is referred to by the Hopis as the one "who owns the salt" (Talayesva, 1942, :p.236). After the earth and humans were created she gains another significance, "She is really Mother Earth. They call her Spider Grandmother because the spider makes a hole in the ground and lives in the earth." (Courlander, 1970:167) It is because of her ability to exist without having to initially have some land to stand upon like the two sisters dwelling in the seas that she figures so prominently in the creation. Symbol (k) is a square of land forming the end of a leg to show "land rising up in the ocean". This leg is in the negation position to say that there was "no land" but now it rises up. Symbol (l) is a wet bowl to symbolize a basin or ocean in a more artistic manner. Now that the land has risen she sows people upon it indicated by her open hand (m) shown dropping the seeds of human life upon the rising land. The two lines (n) to the right of the serpent, indicate the twins or that she always created in "pairs".



2 Spider Woman Rock Panel

While Spider Woman was creating people in pairs at the beginning of the world the two sisters, (Hurung Wu-hti) dwelling in the Atlantic and the Pacific also took part in this creation. Father Sun seeing no life on the newly created earth, as he passed over, mentioned this to the goddess in the East who went on the rainbow to the goddess in the West and together they made a little bird, a wren, out of clay. This bird was sent to see if other people existed but in his flight he failed to go to the southwest where Spider Woman had created people in pairs. Therefore, he reported to the goddesses that the land was barren so the two sisters created additional animals and humans out of clay. The goddess of the east then returned to the Atlantic with some of the newly created people. (Talayesva, 1942:417)

The panel that tells this story is seen here, Figure 3. Symbols (a) and (b) are the two sisters. Note the horns that show they are goddesses. The Fremont hairstyle indicates that they are female. Symbol (c) represents Father Sun crossing the heavens. In this example he is depicted as a human in order to form a sentence about this actions in the story. He is shown prone, with his body lines doubled to say "nothing there" or empty. This refers to the Sun god finding nothing in his travels across the sky.



(3 Story of two sisters)

It's body uses the "difficult journey" symbol to relate the length of his long journey across the sky. Above his head is the symbol for "to cover" and in this case means "night" or the sun going "under cover" as it sets. Symbol (d) means "crossing over" to identify this symbol beyond any doubt as being the sun since it does cross overhead. The hand (e) has a "low" symbol incorporated into it (∪) to show the goddess "down low" in the Pacific receiving him as she does each night. The sun then makes the difficult journey back to the Atlantic through the underworld as shown in symbol (f). It then "rises" (g) out of the water or sea (h) to begin the journey anew. Symbol (i) is the symbol for "dim" or "hard to see" to show the sun rising from the dimness of night. The meaning of this dim symbol comes from the idea of "to fold" or "thicken" hence dim. A "V" means "to open up" or "light" while an inverted "V" means just the opposite. Symbol (i), falling in between these two concepts, therefore, appropriately means "dim").

Symbol (j) is a difficult journey symbol placed above one of the sisters head to indicate her long journey overhead or via the rainbow to be with her sister.

Symbol (k) is the wren the sisters created. It has a long neck to show its journey "up high" in the sky. The remainder of the symbols of animals and a human (l) and (m) show what these two women created after they were returned. The quadrupeds are descriptions of animal life in general and not artistic representations. Note that these symbols are made small and placed beside the sisters just as children are depicted to show that these were indeed their creations.

Only the left half of the foregoing panel is included in the sketch above. The remainder of it is to the right in which a badger face is depicted thus associating this story with the Badger Clan. (Martineau, Clear Creek Report, 1980)

Hopi Emergence Story:

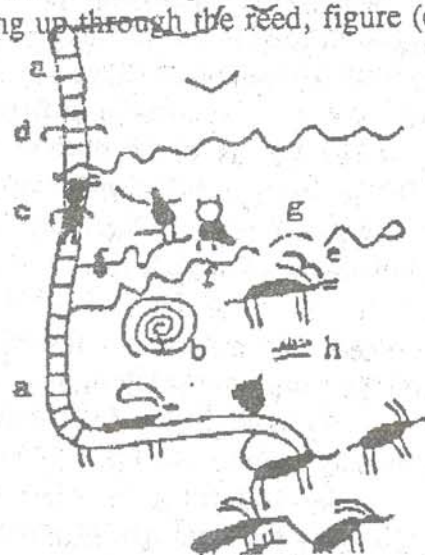
The Hopis dwelt in the underworld. Due to wickedness they fled south to escape. They heard footsteps in the sky and sent four birds to investigate: The swallow, the eagle, hawk, (or dove) and shrike. The first three couldn't make it to the top and fell back to the earth exhausted. The shrike made it up through a cliff lined hole into this world and returned with the good news.

Spider Grandmother sent her nephew to the council and suggested calling upon Chipmunk to grow a plant that would reach the opening. Chipmunk tried with four different plants, pine, fir, and sunflower. The first three failed to grow high enough. The fourth plant, a reed, succeeded. The Hopi then ascended inside (outside) the reed up to this world. They didn't want the wicked to follow so they posted guards. These guards consisted of the One-Horned priest, Eagle, and Swallow (or Hawk). After all the good Hopis came out of the reed it was cut down with the guards remaining below to watch.

Upon their arrival to this new world, the village chief's daughter died due to witchcraft. The witch was identified. She told the chief to look back down into the underworld where he found his daughter living happily. It is the underworld where Hopis return when they die. They soon met the god of this land Masauwu. Then before they began their migrations they caused the sea to rise up and cover the place of emergence in order to hide it and cause it to be regarded with fear so no one could return to it until death.

The account of the emergence is shown in this panel at Clear Creek Canyon, Figure 4. This panel shows the reed through which the Hopis ascended to this world. It is not drawn as a plant (as it is in the next panel at Rochester Creek), but rather as something hollow with joints, like a reed plant. Symbol (a) is the reed with a figure climbing up through the reed, figure (c). Symbol (b) is the word for "rising up" to indicate that this reed grew up to the sky. Symbol (d) shows arms only to indicate the idea of plurality of people ascending.

The horns of symbol (e) contain the symbol for "coming out" or emerging (☞). The body of this sheep consists of a mound which can say high, above, or on top. Combined with the legs this combination says that they had "traveled and emerged above". The long zig-zag line above this sheep is the symbol for water (f). It is connected to the reed to say "holding" (┌). Incorporated into this water symbol is a faint symbol for "rising" (g), which is positioned directly above the horns containing the emerging symbol. Symbols (e), (f), and (g) combined say that when the people had "journeyed and emerged on top the water rose above the place of emergence to hold back", referring to not wanting anyone to return back to the



4 Reed ladder to 4th world

underworld. The symbol for hold consists of an arm holding a stick. It has many extensions such as hold, seize, keep, own, retain, detain, etc. Symbol (h) is a track containing a "remove" symbol to say that their "tracks were removed" to clarify the idea of hiding their trail up out of the reed. The jointed reed resembles a ladder. The present day kiva ladder is symbolic of the reed and the hatchway in the roof is symbolic of the hole in the sky. The kiva itself represents the underworld. The similarity is obvious in this panel.

Spider Woman Rock

Near the mouth of Clear Creek Canyon where Skinner Canyon joins in, is a rocky ridge which looks like a large lady lying on her back and near the area that would be her groin, was a large boulder which looked like a woman with two cradle boards on her back. Many petroglyphs found all over this rocky ridge depict Spider Woman stories.































The Utah highway department decided they had to remove this ridge in order to make way for a new highway. The local Paiute Indians were contacted concerning the petroglyphs, but to them, they were not significant. A Hopi religious leader visited the site as the leveling had started and asked that the ridge be saved. He felt it was significant to his people and that it recorded the Myths of his people and the creation of the world.

The Highway department archaeologist said she would try to stop construction, but by the time the word got down to the construction crew, it was too late, the ridge was demolished and pieces of the Spider Woman boulder lay strewn all over the river bed. When the Hopi religious leader returned and saw the damage, he was so upset that he called upon Spider Woman to curse the Highway department. Soon after, the Highway department experienced the major flooding problems of 1983. Billies mountain slid down onto the highway blocking all construction. The waters of Utah Lake began to rise covering Utah Interstate Highway I-15 near Provo, The Great Salt lake rose and covered Interstate 80 near Kennecott, the bridges on Interstate-70 near Spider Woman rock never completely settled, and workmen say that all the concrete poured began to crack with what look like spider web patterns.

The Hopi religious leader clipped the news articles out of the national newspapers and sent them to the Highway Department director to show what Spider Woman was doing to them for destroying her sacred site.

The importance of site is poignant in this example, where rock feature enhance the meaning of the petroglyph panels.

Symbol Chart

descend, go down 	ascend, go up 	path, footsteps 	difficult journey, cliff 	back and forth, water 	dim, hard to see 
nothing there, removed 	held in one place 	strength, deity 	cavity, canyon 	open, crevice 	opening up, coming out 
cross over 	arrowhead, hurt, kill 	cupped hand, water 	barring, holding back 	holding firm, seize, own 	inferior, behind 
traveling 	staying, camp, dwelling 	negation, no, not 	shielded, protected 	to knock off 	depart 
movement 	to cover hide 	place, land, ground 	ground line 	mound, high, above 	avoid, around 

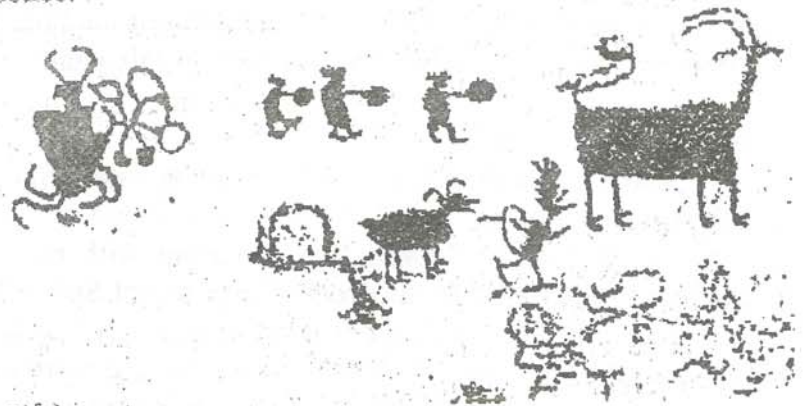
Moving farther north into areas with older panels, we find more depictions of Spider Woman, this time in Nine Mile Canyon, Figure 5, located in central Utah. Though we do not have a reading of this panel from a Native American, as we do all the others, we can identify Spider Woman from these characteristics:

(1) the distinct horns denote power and indicate a deity.

(2) The legs denote that of a multi-legged creature that "moves in many directions" and does not have feet like humans.

(3) the one leg or arm has no human hand, but is holding on to threads that go out in all directions.

She is spinning a web or creating something of significance in the story.



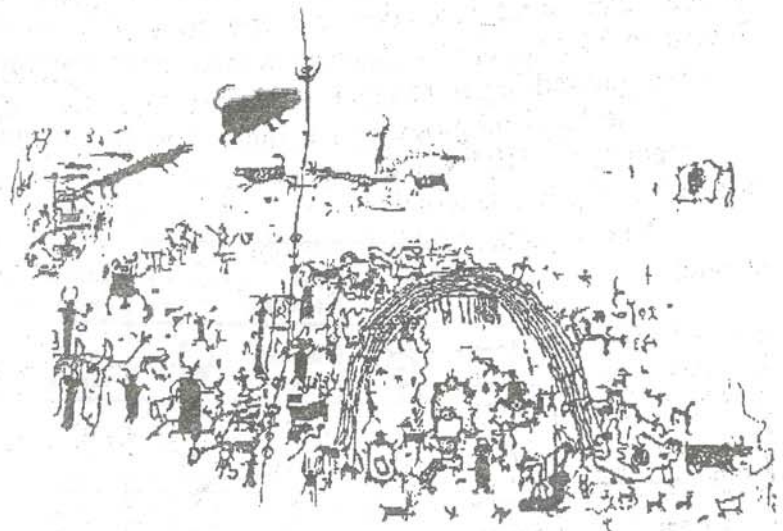
5 Spider Woman at Nine Mile

On the other side of this panel, not pictured is a distinct spider web symbol alone that may denote the Spider Clan.

Rochester Creek

Traveling farther to the east in Utah, we have another example of Spider Woman, found on a panel in Rochester Creek, Figure 6. This panel has been read by several Hopi elders, and they claim this panel depicts the emergence stories and episodes of several of their deities. In the lower left hand side, is a carving of Spider Woman, portraying her at the beginning of everything.

The vertical line running from the bottom to the top of the panel, with 7 small circles on it, represent the creation line, with each succeeding world that has been and will be created. The Hopi believe they are in the 4th world now. These circles are called, "Sipapu" which the Hopi call the place of emergence from one creation to the next. Some times they are called "sky holes" or entrances and exits for the spiritual realm. This one symbol also represents both the womb and the unclosed hole on an infants's head at birth.



6 Rochester Creek

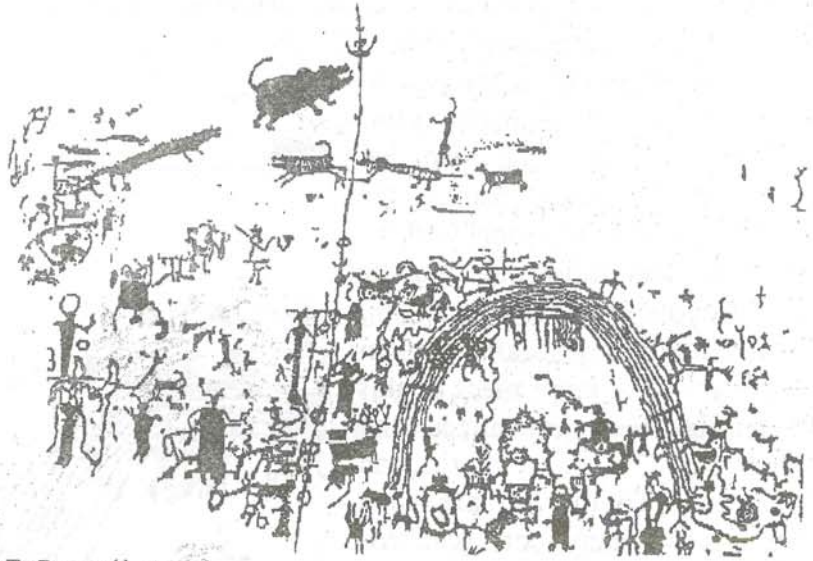
At the center bottom of the panel is Spider Grandmother. She is the creator of life, the insects of the first world, the animals of the second, and the humans with webbed feet and hands of the third world. The arch of lines represent the sky or heavens, (and levels of consciousness) to the Hopi. The Hopi are aspiring to climb up to a higher level

In the right center, under the arch, are figures copulating. This may be in reference to the creation of the first humans, by the two deities and the Sun, creating people who began to quarrel and fight about infidelity.

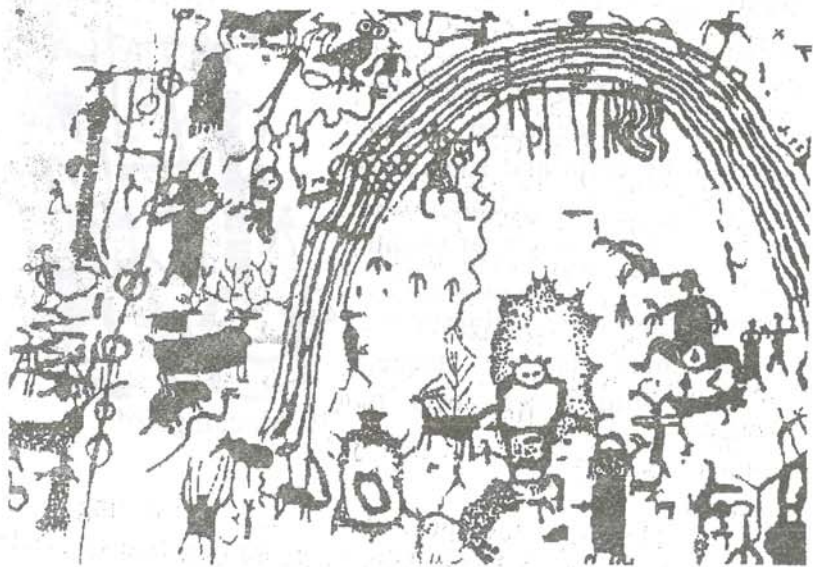
Figure 8. To the right of Spider Grandmother is a stretched skin, with a lump of clay wrapped up in it. This was the first bird that the wisemen made to look for an opening in the sky. The bird is positioned above with its head attached to the first line of the "rainbow" or 7 layered sky symbol. Three bird tracks are shown, going "down" representing the three birds that failed to fly through the opening. A body of a man is hanging below the sky, his legs and feet showing. A medicine staff at his side. This is Masawau, who's footsteps were heard walking above.

In the center of the arch, is another stretched skin. In front of it is sitting Chipmunk, who wraps the seeds, and sings over them to make them grow. Connected to him is the quadruped with a plant growing out of its back. The body represents the "land" and the horns show "sprouting". Above the plant is a trail that shows "movement" for growing upward, and "difficulty" or "rough" journey in reaching the top. At the top, it penetrates the first level and emerges through.

Descending down from the arch are several lines representing those people who fell back to the 4th world. The descending



7 Overall panel



8 Closeup

and returning lines represent the idea of dying and living in the world below, and returning as a Kachina to live among those in this world.

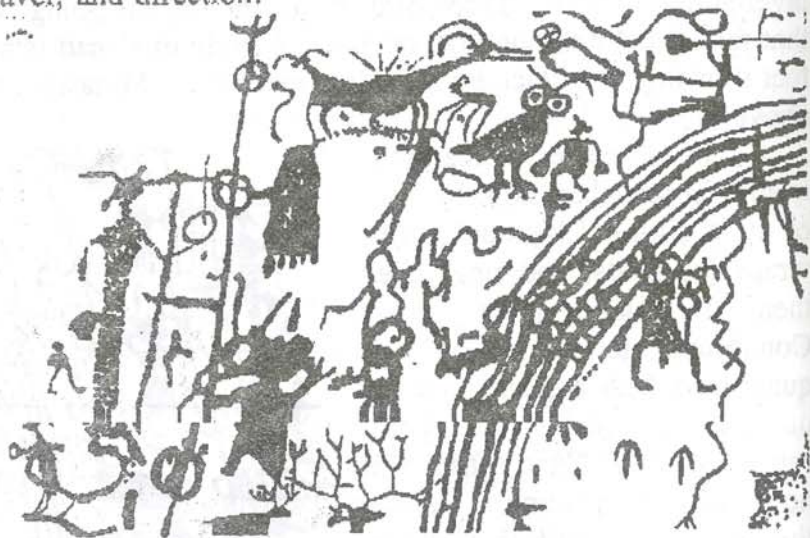
In Figure 9, at the top, to the far right, is the magic skin, stretched across the wooden frame. In it was placed the painted disk of the Moon, and the Sun and was flung out into the sky. Coyote shook the remaining material and they became stars in the heaven. A large piece of this panel has been vandalized and removed. The chisel marks can be seen. To the left are what remains of many dots scattered like stars.



9 Creating Sun & Moon

In Figure 10, near the top of the arch, on the left, is a quadruped with two heads. One of the heads has its mouth open indicating "talking". Next to it is a bird with large eyes "intelligent". This depicts Mockingbird teaching the people different languages. Then, because they could no longer understand each other, the people went in "different directions". The quadruped is used again to show travel, and direction.

Next to Mockingbird is a figure carrying water jars. In Hopi mythology, a young man of purity and "good heart" was elected to carry the magic water jar. It was given to the people by Masawau, to bring water, when placed in the earth and sung and prayed over. If the people were of pure heart, the water jar would panted it, allowing them to travel all over on their migrations. Pictured here is the snake, associated with water, who is touching the figure's foot, indicating this is the water jar carrier.



10 Mockingbird

The large foot print with a line connecting it to a world, indicates there is no return except in death. A large deity is standing guard to the left of this world.

Conclusion

The panels investigated in this presentation follow the trail of the Spider Woman mythology that can be traced to present day cultures. In order to fully understand the symbols used in the panels, one has to better understand the Indian world view and how they portray their creation and emergence into this world.

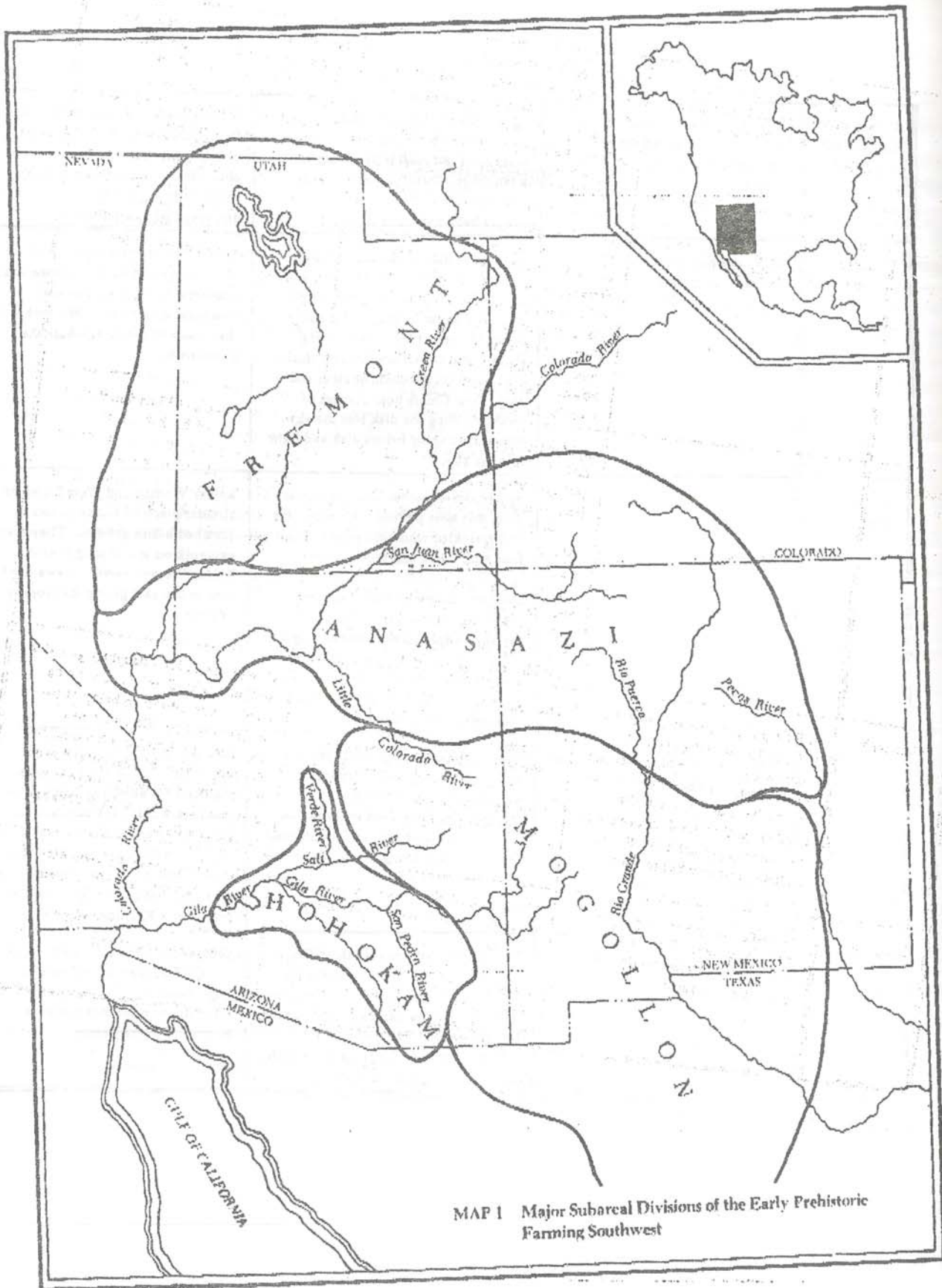
The "importance of the place" is reflected in these panels connecting the prehistoric cultures with those of the present day. Contemporary cultures ARE who they are as portrayed in their myths and their creation stories. This is what define them as a people, where they came from, who they are today, and what direction they are going. Their roots are displayed graphically in the canyons and cliff sides throughout the Southwest. Native people are spiritually connected to all of these places and it is of profound importance that these places are regarded as sacred, not only to Native people, but by all of us.

The following is a comparison three versions of the Hopi Creation and Emergence Stories. They contain the same basic elements, but the version from the Sun Clan seems to fit Rochester Creek panel more closely.

Emergence Story Comparison from three different Hopi sources.

Society	One Horned Fraternity, Bear, Strap, Blue Bird, Spider, Clans Gopher, Greasy Eye Cavity of the Skull Village Shung-opovi	Sun Clan, Bear Clan, Firewood Clan, Water Coyote Clan Oraibi, Shongopovi, Walpi, Moencopi	Sun Chief Oraibi
Author	Edmund Nequatewa	Harold Courlander	Don C. Talayesva
In the Beginning	People began to cheat on each other, steal their wives for prosperity	Tawa, the Sun Spirit, called Gogyeng Sowuhti, Spider Grandmother to make creatures of first world, (insects), second world, (animals), and third world (humans). She taught weaving and pottery making. But people fell into ill ways, fighting and evil sorcery.	Two female deities, Hurung Whuti of the east and west create life. They didn't know Spider Woman was also creating life and people.
Meeting of Chiefs and Wisemen	Chiefs held council with wise men and prayed for 4 days. They called on Mocking bird and Canary Birdmen.	Tawa calls Spider woman and sends message to people he is displeased. All people of good heart must leave the evil ones. So Chiefs call Medicine men to decide what to do. Medicine men take <i>kiawu</i> cloth, (bridal robe) on ground and place clay bird on it. Cover it and pray, then remove cloth and produce living swallow. They ask Swallow to look for new place in the sky.	People fall into ill ways, and quarrel. Wise men council and make a small bird out of clay and sing it to life. They plant a pine tree, and later a reed that manages to pierce the dome of their sky.
Looking for a new world above	Birdmen made star and sang songs and called the power of Eagle, Hawk, Swallow, and Shrike. Three failed but Shrike succeeded.	Swallow fails to fly high enough. Medicine men make another bird, white dove, who flies through opening but sees nothing and returns. They make Hawk, who also flies through hole but sees nothing. They make Catbird, who flies up and sees Masauwu, Spirit of Death, Owner of Fire and Master of Upper World and makes foot print sounds, heard by the people below.	They send the bird up to see what is there, but it sees nothing. They send hummingbird, and hawk but they both fail to see anything. Then they send catbird, who meets Masau-u, the god of Fire and Death. He is ruler of the upper world and invites the people to come.
How to get up to the skyhole.	Poker Boy, nephew of Spiderwoman, suggests calling chipmunk to plant and grow seeds of tall tree to reach.	Spider Woman appears with young grandsons, who bring Chipmunk the planter.	
Creating a path to the 4th world.	Chipmunk grows spruce, fir, long-pine, and finally bamboo that does reach the hole.	Chipmunk plants Sunflower, singing power makes it grow, but the top bends over from the weight of the flower. Chipmunk plants spruce, and then pine but they fail to reach the top. Then he plants bamboo that grows straight and tall to the top.	
Climbing up to the 4th world.	Chipmunk gnaws a hole in the bottom of the trunk, and people climb inside to go up.	Spider Grandmother brings boy warrior gods and goes up the bamboo first. Fire people go first. Mockingbird warns caution, move slowly.	

Closing of the path to 4th world. Language	Chief appoints two birds, Eagle and Swallow to guard the entrance and turn back witches and evil people.	At sipapuni in Upper World Mockingbird at Spider Grandmother's side, sorts out each tribe giving them a language. Then the warrior gods pull out stalk and shake remaining people back into third world.	Many Chiefs and their people came to the new world. So many came crowding up the reed stalk that the chiefs feared a two-heart (witch) might follow, so they shook the reed and many people fell back.
Emergence Creating Moon	Chief was pleased to find sunshine, birds, grass, flowers, trees, and everything.	Warrior twins create hard and soft ground, mountains, grass, trees, and salt beds. Bring about light with piece of buckskin cut in shape of a disk, fastened over a large wooden ring. Paint it white with speckles of black. Place disk on <i>Kwatskiavu</i> cloth and sing. Four Chiefs hold corners of cloth and fling the disk into the sky. Power of singing brings disk and light into the sky.	Spider Woman takes a piece of white cloth (owa) and cut out a large circle. She drew a moon symbol and everyone sang over it. She took the disk away to the east, where the moon rose.
Creating Sun		Spider Grandmother asks for another disk, this time painted with egg yolks and sprinkled with corn pollen. Paint face with black and red, and put cornsilk around the edges. Put abalone shell on forehead. Four strong men place disk in cloth and fling up into the sky. Bright glow becomes bright and warm. Now people have Moon and Sun. Coyote comes by and throws remaining things into the sky that sparkle and become stars.	Spider Woman and Flute Chief cut a circular piece of buckskin and sketched a Sun symbol. They rubbed egg yolk on it and sang over it. Spider Woman carried it away and it rose in the east giving the world a lot of light.
Witchcraft	A little girl got sick and died. The village chief investigated and found a girl who admitted that she was a witch. She was about to be thrown back down, when she pointed out that the little dead girl was playing around down there. So they permitted her to stay.	The son of the village chief got sick and died. With a ball of corn meal they found a young woman responsible. They tried to throw her back to the 4th world, but she showed them their son living below. So she was allowed to stay.	One of the Chief's daughter gets sick and dies. The Chief finds a young maiden who admits to being of two-hearts (a witch). He threatens to throw her back to the 4th world, but she shows him, his daughter down there, alive and happy. Anyone who dies goes back there for 4 days and return as a Kachina.
Language	Mocking bird gives the people many languages. The people don't understand each other so they all move away.	Mocking bird distributes the different ears of corn, one yellow, one white, one red, one gray, some speckled, one stubby with blue kernels, one not corn but grass seed. Each tribe took a different ear. Mockingbird gives each tribe a language at the sipapuni.	The people chose different ears of corn before they set off on their migrations. Mocking bird teaches different languages to the people.



MAP 1 Major Subareal Divisions of the Early Prehistoric Farming Southwest

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