

ARNAVA

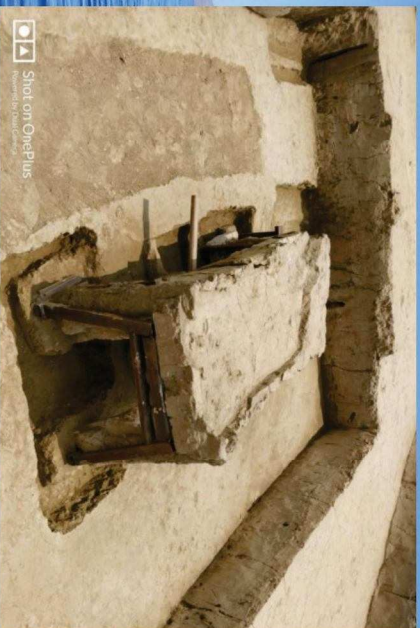
अर्णा

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JOURNAL

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Chariot made of Copper belonging to 2000 B.C.E. (Photo Credit: via Twitter)



Shot on OnePlus

General View of the Coffin (Photo Credit-www.outlookindia.com)



General View of the Double Burial (Photo Credit-www.outlookindia.com)



अर्णा

Vol. VII

No. 1

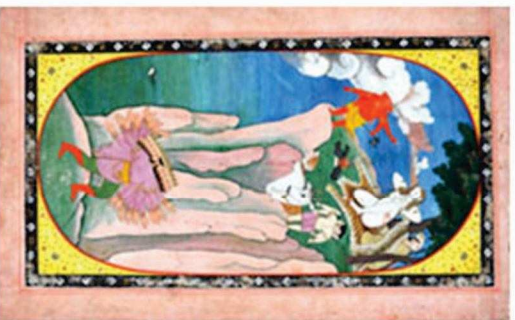
2018



Lord Shiva as Raga Bhairava,
The First Raga of the Classical Indian Music,
Kangra, Pahari, Late 18th century C.E.



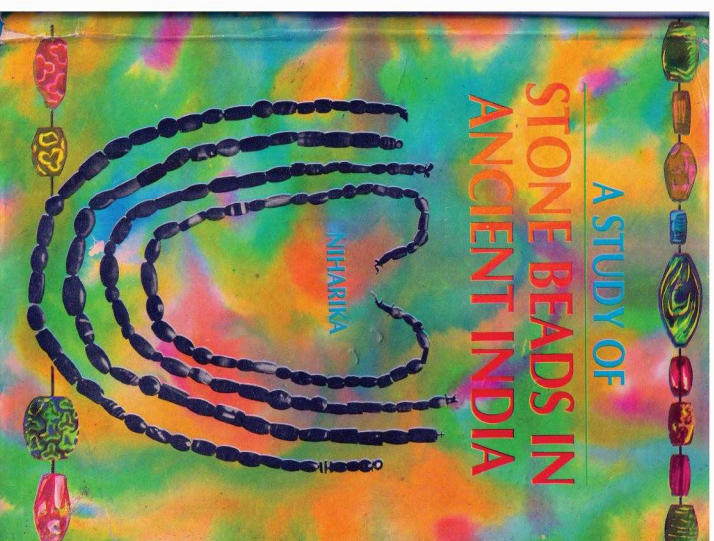
Devi Parvati with Ganesha, Kartikeya &
Banasura playing on Various Musical Instruments
for the Cosmic Dance of Lord Shiva,
Chamba, Pahari, circa 1800 C.E.



Ravana Shaking Mount Kailasha,
Ganesha just looking at him from the
Mount, Nurpur Kangra Mixed Style,
circa 1790-1800 C.E.



Lord Shiva as Sadashiva, Purnchmukha
Shiva- The cosmic form of Shiva, Kangra,
Early 19th century C.E.



A Study of

Stone Beads in Ancient India

No. of Plates : 11

No. of Line Drawings : 20

Published by : Bhatiya Kala
Prakashan, Delhi

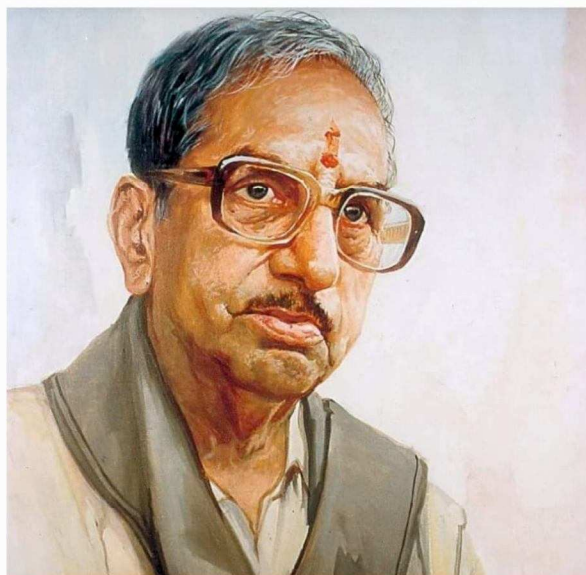
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Beads and gems like the early manmade tools and weapons introduce us to a world of phantasy as much as real life. They have been universally avowed for their sophistry and their mystical properties. The stone bead industry coeval with men of the neolithic culture is traced in India since the Indus culture and has continued until today meandering through a number of sites and phases of culture.

The stratified analysis of stone beads and many synthetic gems and rock crystals with information on the technique of bead manufacture on historical terms evokes scientific inquiry which is a redeeming feature of this work.

DEDICATION



Prof. Vishnu Shridhar Wakankar

(4th May-1919-3rd April, 1988)

An archaeologist from India, who discovered the rock caves with paintings at Bhimbetka (Madhya Pradesh), earliest habitation of humans in India, in 1957; declared as World Heritage Site by UNESCO in 2003. We dedicate this issue of Arnava Vol.VII No.1 to the memory of this legendary personality. We have also planed an edited book on Rock Art to show our heart-felt gratitude to the great scholar Prof. Vishnu Shridhar Wakankar.

Editorial

Arnava Vol. VII, No.1 Year 2018 is a bunch of different papers and articles on art, archaeology, Buddhism, economics, heritage, nature, numismatics, religion, rituals, rock art etc.; covering vast horizons with its each issue. The palaeolithic tool of Nagpur (by Dr. K. S. Chandra) and megalithic burials of Mohgaon (by Mr. Ankush Dahat) and even economic aspect of North Vindhyan Chalcolithic Culture (Mr. Mukesh Kumar Varma) are interesting papers of their fields. The wood carving gradually takes its shape in stone and metal and presents a magnificent universe of multiple art objects. For Indian thinking; creation of an art object is like worship of God and when it is an art object like an idol of God or Goddess; the sculptor goes through a deep sense of responsibility as he is travelling through the emotions, beliefs and faiths of masses who are going to worship the idol and strongly believe that God/Goddess is actually present in that image, who is hearing all pains, miseries and desires and is going to remove or fulfill that accordingly. This transformation of wood and stone into a God/Goddess is well described by Dr. Anjana Singh & Dr. Arvind Singh, Ms. Aparajita Morde and Dr. Manoj Kumar. When it is an issue of religion and its philosophical representation Buddha and Buddhism is an unending way to go. Every time a new thinking, treatment and philosophy occurs. A simple bowl or pot in Lord Buddha's hands can create tremendous curiosity and hypothesis which is wisely presented by Mr. Wim Borsboom. The monasteries and nunneries provide ample space to study their architecture and the motives and thinkings behind their construction which are well studied by Dr. Pallavi Nalawde Jambhale. Religion for Indians is a phenomenal part and parcel of nature. So; the river, the mountain, the air, the earth, the sky, the sun and the moon, the animal, bird and reptile or to say each and every creation of God Almighty is also a god and is revered with full faith and gesture. River Ganga is the holiest river of all and is revered as Mother Supreme. Dr. Vijay Pal Singh narrates forms of Ganga found in Puranas. The impact of Toba on Hominin Demography in India (by Mr. Arun Kumar) and The Whirlwind is the Ghost Dancing (by Mr. Alan P. Garfinkel) are very interesting papers. The area of numismatics is well covered by Dr. Rajesh Kannaujia and Dr. Mukesh Sharma. Any society has a long tradition of its rituals all over the world. Mr. Norman Simms creates Ritual Memories in Tribal Dance, Folkplay and Travel Writing which may have its roots down to the rock arts. Mr. Praveen C K has given a preliminary study of recently discovered rock art sites in Kerala.

The great art historian Dr. Daljeet Kaur has given a picturesque presentation of Lord Shiva and his benevolent consort Goddess Parvati in a short but fruitful note proving it as "*gagar*

mein sagar"; through the mediums of art like sculptures and miniature paintings. The other issue taken by Dr. Manuel Joseph as a study of Lakshmi or Mother Goddess or Lajjagauri in context of Bhudevi is thought provoking.

While this issue is in press, we have this great news coming from Sanauli. There are evidences of a rich and royal culture; but of Mahabharata or of Haraapan period is still under discussion. We have a theoretical information and observations about the recent excavation of Sanauli by Dr. Sachin Kr. Tiwary. It will definitely enlighten you and will make you aware and curious about the glorious past of India.

We welcome Dr. Ashok Kumar Singh and Dr. Ajit Kumar as Guest Editors of Arnava. The learned scholars of Dept. of AIHC & Archaeology, Banaras Hindu University, Varanasi and University of Kerala respectively; have long experience of field archaeology and many papers and books to their credit. Dr. Singh and Dr. Kumar will definitely help Arnava in reaching new heights.

We are taking expert opinions of other scholars of various fields in selections and recommendations of papers also. In this regard we would like to thank Prof. Prabash Sahu, Associate Professor, Dept. of AIHC and Archaeology, Nagpur University for his supportive gesture.

We thank all authors who took lot of interest and pain in sparing time and collecting data for new researches and contributing their work in form of papers and articles for this issue. The ideas, opinions and the contents along with line drawings, maps, figures, tables, photographs etc. related with the article or paper are solely of the concerned author and it is not always necessary that editors also agree with that or are of same opinion. So they are not responsible for this in any way or the other.

The research papers and articles are refereed by scholarly Guest Editors. We owe our heartfelt gratitude towards them. We owe our humble thanks to each and every person, who inspire us in some or the other way to move on and on.

As always, your sincere comments, compliments, advices and wishes are welcomed.

27.06.2018

Niharika
Ajay Srivastava
Sachin Kr. Tiwary

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Alan P. Garfinkel*

The Whirlwind is A Ghost Dancing: The Mirror Point Site on Searles Lake, California- Musings on A Possible Interpretive Frame

Abstract

On the south base within the China Lake Naval Weapons Center in eastern California, there is an archaeological site consisting of a concentration of over one hundred rock cairns and rock alignments (the Mirror Point Site, CA-SBR-12134/H). Kish La Pierre did a wonderful M.A. thesis (La Pierre, 2011) on this set of archaeological features and determined their age. Her research also uncovered that a number of these features contained offerings of aboriginal artifacts including obsidian bifaces, beads, projectile points and other cultural materials. Her research further discerned much of the spiritual and religious connotations embodied in these remarkable features.

It is difficult to know the precise reason that such a concentration of archaeological features exist in an area with little other cultural materials near the margins of Searles Dry Lake. I have given in this research paper some thought to what could have prompted Native people to build so many of these rock features - cairns of fist size stones piled up together in such a restricted geographical context . I certainly don't know with great confidence what they were used for. I do have an interesting conjecture - a guess let's say. The following materials that I put together surround the story I was able to weave together pertaining to a possible cultural context for the rock cairn

** AGG Associates, Cultural Resource Management Consultants, Bakersfield, California*

concentration of what has come to be known as the Mirror Point Site.

Keywords: whirlwind, ghost, spirit, dust devils, Numic cosmology, Searles Lake, Mirror Point, Trona Tornadoes

सारांश

पूर्वी कैलिफ़ोर्निया के दक्षिणी आधार पर चीनी झील नौसेना शस्त्र-केन्द्र (चाइना लेक नैवेल वीपन सेन्टर) के एक पुरातात्विक स्थल पर लगभग सौ स्तूपीकार और सीधी शिलाएं हैं (द मिरर प्वाइंट साइट, सी. ए.-एस. बी. आर.— 12134/एच)। किश ला पियरे (ला पियरे, 2011) ने अपने स्नातकोत्तर शोध ग्रंथ में इन पर तथ्यपरक विवरण दिया है और उनकी तिथि भी निर्धारित की है। उनके शोध से यह भी सिद्ध हुआ है कि ये पुरातात्विक विशेषताएं जनजातियों की 'चढ़ावा' जैसी हैं जिसमें ऑब्सीडियन द्विमुख, मनके, प्रक्षेप्य नोंके और अन्य सांस्कृतिक सामग्रियाँ भी सम्मिलित हैं। उनका शोध आगे चलकर इन अद्भुत विशेषताओं में आत्मा और धर्म के प्रभाव को भी रेखांकित करता है।

सीयरलेस की सूखी झील के पास से इस तरह की पुरातात्विक विशेषताओं के मिलने का कारण खोजना कठिन है, जहाँ से अन्य सांस्कृतिक सामग्रियाँ बहुत ही सीमित मात्रा में उपलब्ध हैं। प्रस्तुत शोधपत्र में मैंने स्थानीय लोगों द्वारा इस निश्चित भू-भाग पर ही इन शैल स्मारकों को बनाने के कारण खोजने का प्रयास किया है। यद्यपि मैं इनके प्रयोग के विषय में बहुत सुनिश्चित नहीं हूँ। इसके लिए मिरर प्वाइंट साइट से प्राप्त साक्ष्यों के आधार पर एक विचार प्रस्तुत करने का भी प्रयास किया गया है।

प्रमुख शब्द: बवंडर, भूत, आत्मा, धूल का शैतान, ब्रह्माण्ड विज्ञान, सीयरलेस झील, मिरर प्वाइंट

Numic Cosmology

Great Basin (Paiute-Shoshone) Indians believed whirlwinds were ghosts (*inipi*) and/or the spirits/ souls of the recently dead. Whirlwinds were portents of bad spirits. These “dust devils” were recognized by the Paiute-Shoshone as being physically inhabited by ghosts. Breath, wind, and dust were all the physical manifestations of this spirit. The latter personifications are in alignment with deeper Numic cosmology viewing the life force as breath and the belief that fog, clouds, smoke and other elements that move upwards towards the heavens have supernatural attributes.

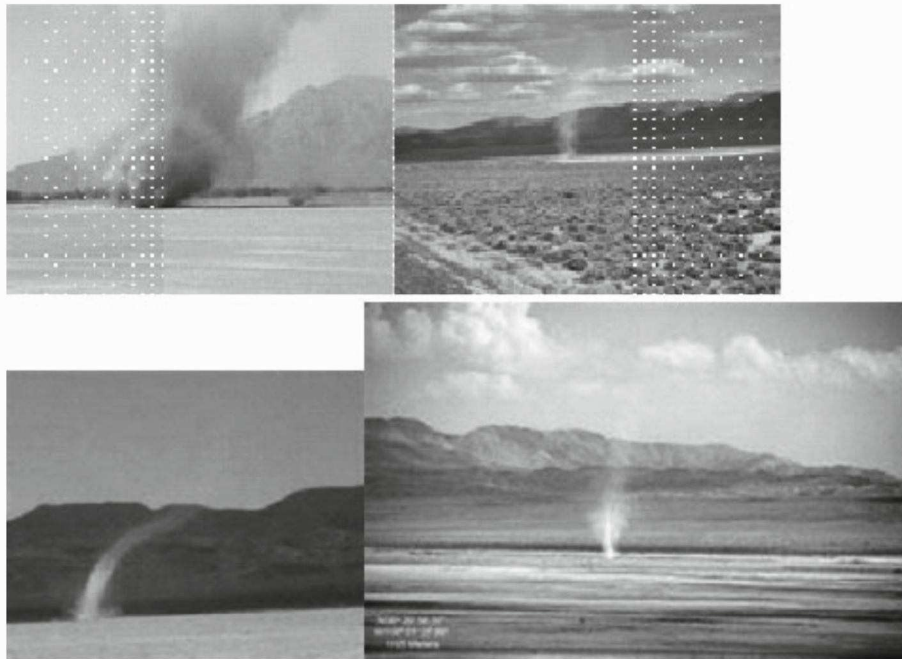


Fig. 1: Dust Devils on Various Dry Lakes

Figures: The Author

Searles Lake is the location for the Mirror Point site and this is the same area exhibiting a markedly and distinct concentration of extremely frequent manifestations of whirlwinds (aka dust devils). The Trona Tornadoes (sports team located near Searles Lake) are named after the many dust devils (whirlwinds) spinning off dry Searles Lake. The Trona Tornadoes may be the only high school football team, outside Alaska, to have an all-dirt field.

The Mirror Point Site

The Mirror Point Site's, the cluster of rock features (alignments, rock cairns, and offerings), may have owed its presence (perhaps in part) to an association with an unusual concentration of whirlwinds. The rocks might be a means of placating the deceased ancestor supernaturals, ancient spirits and potentially malevolent ghosts represented by this concentration of whirlwinds that play across the salt playas of Searles Lake. So these offerings would then make some

sense, no?

Background

Judith Vander (1997) indicates that Paiute Shoshones would leave *offerings* surrounding a special medicine rock and pray for good health. Shoshones also had a tradition to pick up a rock as they traveled and to deposit the rock along a trail where others had left similar rocks - these were called "medicine piles". Kawaiisu elder, Andy Greene, told me about this habit of his people and he explained such a custom. Greene and Albert Knight worked together to reconstruct a number of these rock cairns that were physically associated with Indian trails.

Vander tells us that it was the intention of this Indian custom that the action of putting a rock there would facilitate a situation where illness, sickness and bad feelings would leave and be forgotten by the performance of such an act. This is not too different from the contemporary habit of leaving an offering when visiting a place of religious importance. This practice continues to this day. When we visited Creation Cave at Tomo Kahni with Native people (including a number of Kawaiisu) we always left an offering of tobacco, juniper berries and were smudged with Great Basin sage.

Whirlwinds are also depicted on the headdresses of *yahwera* (hypothesized animal master images) figures included within the Coso Representational rock art elements (the patterned bodied anthropomorphs) as spirals (aka whirlwinds) of feathers or *quail* top knots adorning the heads (crowns) of these figures in headdress fashion (see Fig. 2). These were hypothesized as representing the Northern Uto-Aztecan animal master figure (Garfinkel *et. al.* 2009).

Quails

Quails are interesting animals and they have an odd behavior of shamming injury or even death when being preyed upon. When in a defensive posture, the mother quail pretends to be hurt and its chicks

promptly play dead! Chicks look for cover and remain hidden, camouflaged under leaves, or flatten themselves out appearing comatose with stiffened legs. This unusual behavior may have presupposed a suggestive association of death and rebirth for the quail. Such an association would provide a platform for a regenerative role and metaphoric association for this bird. It is *Yahwera*'s responsibility to bring the dead animal spirits back to life and recharge the world with renewed animals each spring (the latter is the Kawaiisu oral tradition for this supernatural).

On a possibly related note to, quail exhibit habits of shamming a death posture. Zigmond (1977) reported the legend that if *Yahwera* approaches closely, you become still and helpless! But if he is still some distance away, you can get rid of him by putting some tobacco on a rock and throwing it in the direction of the sounds. He yells as he swallows it. You won't hear him again for several minutes. Then you hear him far away.

How many such whirlwind figures are there within the Coso *Yahwera* inventory? How many with feathered bird headdresses? Many (probably well over a hundred). There are at least 700 PBA figures in the Cosos (per Grant et al. 1968), see below for a very few examples (Fig. 3).

Hopi Lore

The Hopi are a Utoaztecan people with ancient roots appearing to connect them to the ancestral Coso Region and the Northern Utoaztecan pre-Numic people.

The Hopi have shared with anthropologists that they have a symbol that came about when a huge whirlwind blew all of their crops and vegetation from the surface of the earth and took all of their water also. One day a complete stranger came to the Hope people but could not communicate by mouth so he did it with signs. With a tool called a

flint, he drew symbols on a rock and told the people he was the “Keeper of the Breath. The winds, the whirlwinds, and the air which men breathe that comes from the keeper's mouth.”

He sat upon a mountain and blew strong winds, distributing to everyone a share of breath. He was sometimes evil: he twists and controls himself in the form of a whirlwind and he cries “Ho- bo-bo, Ho-bo-bo as he whirls about endeavoring to steal man's breath”. (Ho-bo-bo stands for the spirit of the twister, the whirlwind, and the breath.) As we can see, some of these natural symbols do have a story behind them, such as the whirlwind (Patterson, 1997).

The representations shown below are *Yahwera / Patterned Body Anthropomorph* figures from the Coso Range (part of the ethnographic territory of the Kawaiisu Indians). Note the quail top knot and/or feathered headdresses and concentric circle heads - perhaps representing the whirlwind forms for their heads and headdresses.

Wind and Breath

The wind and breath are key concepts in Numic cosmology. Laird (1984) tells us that whirlwinds have the ability to steal away a person's senses or intelligence (*muguavi*) and this can be a fatal interaction. Ghosts (*inipi*) are to be feared and especially in places with many ghosts – a place with many such fearsome supernatural beings would be an extremely dangerous and supernaturally powerful place.

The whirlwind is said to be animated by *inipi* (ghosts). The Chemehuevi, in fact, beat it with sticks to break it up (Laird, 1984:20)

Perhaps, as with the Mojave, when the Kawaiisu returned from their journeys through the Mojave Desert hiking back into the mountains they may have wanted to rid themselves of potentially malevolent spirits associated with the place and as such would leave a rock and an offering after moving through “dust devil place”. Whirlwind in Kawaiisu is the word *tooho-vi*. The word is similar in pronunciation of

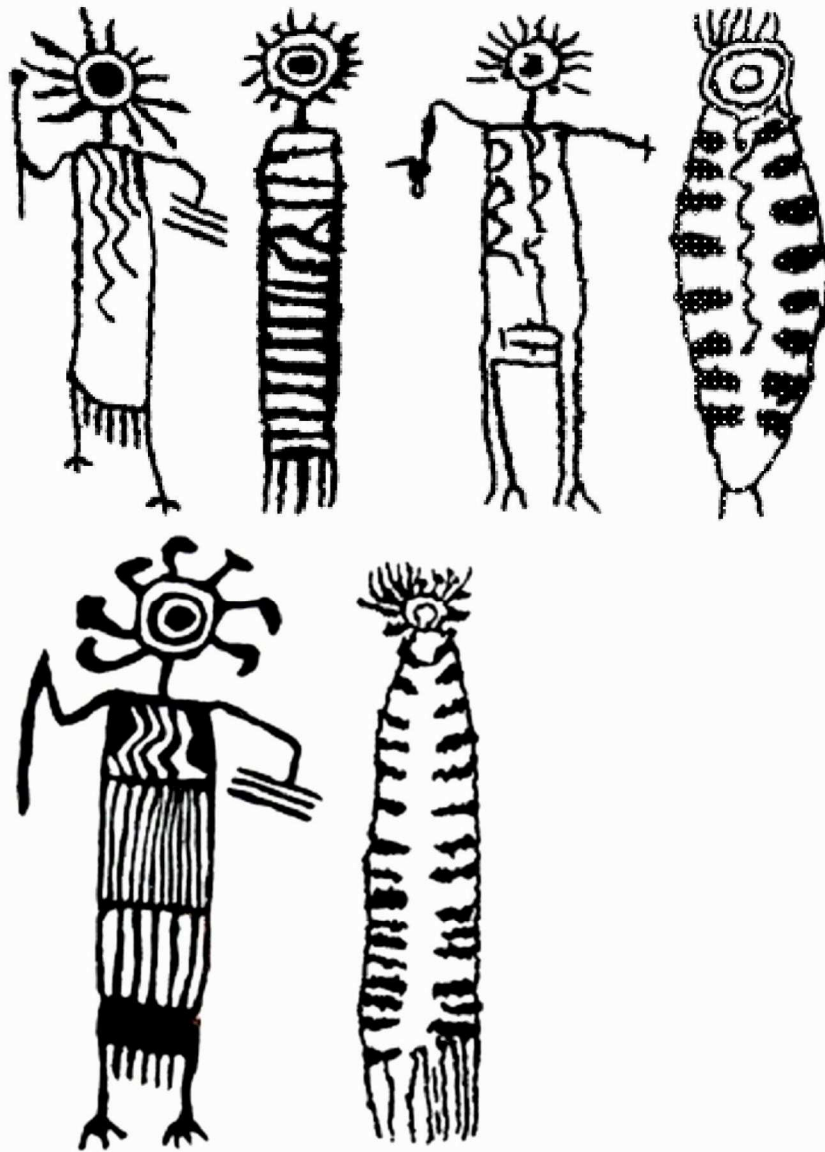


Fig. 2: *Yahwera* Patterned Body Anthropomorphic Figures from the Coso Range, China Lake, California the native term for God *tugu-bayaa-va?a-di* ; the latter is also a term designating the sky and upper cosmos. The term for dry land or dry lake is also of similar derivation and pronunciation and is a possibly related Kawaiisu term being *tiru-bi*.

Here is a whirlwind pattern in a Cahuilla basket. The latter is

known as “Whirling Logs”, an ancient symbol from many cultures, the North American symbol is indicated by Native peoples as a depiction of the cyclic motion of life, the seasons and the four winds (Fig. 4). Natives indicate that the depiction and imagery was taken from the pattern of a tree in a whirlwind, this image is also frequently found in Navajo sand paintings. It is considered a powerful medicine.

In the American Southwest a prehistoric culture identified as Mimbres is known for their fantastic elaborations of representative designs on pottery. This is a Mimbres bowl that has been interpreted to represent a whirlwind pattern (Fig. 5). Notice it is formed by a series of concentric circles and a series of whirling circuitous interconnection along the roughly circular series of rings.

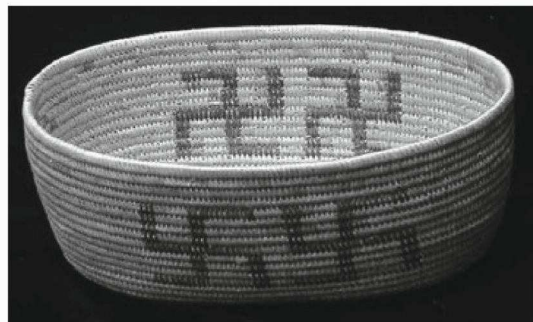


Fig. 4: Whirling Logs on Cahuilla Basket

The indigenous Pueblo cultures of the American Southwest consider the centipede to be a potent symbol of power, as it regularly travels between the spirit world and the physical world. The Hopi also believed this and consider the centipede symbol to be taboo. The Mimbres apparently had similar prehistoric beliefs. An image on one Mimbres bowl shows a human who has been shot by an arrow. The bowl was looted sometime in the 1960s and has not been

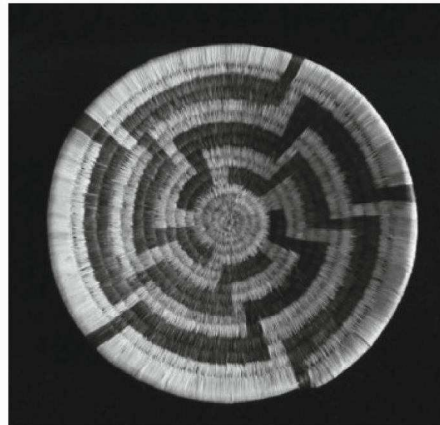


Fig. 3: Representations of whirlwinds of the whirlwind pattern in a Hopi Basket

the centipede symbol to be



Fig. 5: Mimbres Bowl with Possible Whirlwind Pattern

seen since. It likely resides in a private collection. A photograph of it, however, circulated in the 1980s, and scholars have been able to expand the knowledge of possible Mimbres metaphor and symbolic beliefs. The bowl depicts a man whose internal organs, life breath, and whirlwind are lying on

the ground. In one hand he grasps a giant centipede. The arms and legs of the figure are turned upwards as if in a praying stance. The centipede likely symbolizes a single pole ladder, and indicates that the human is making a journey to the spirit world.

Native Consultants

Luther Girado, fluent speaker of the Kawaiisu language and spiritual leader of the Kern Valley Indian Council, tells us that the whirlwinds/dust devils exist as *inipi* in the mountains and in the deserts but the desert ones are bigger! He knows the word for these creatures. Janice Williams, Kawaiisu elder, tells us that when you see a whirlwind one you must lick your finger, point, and say *oos, oos* (means go in Kawaiisu) to dispel the bad medicine and break it apart so it will stay away.

Zigmond, Kawaiisu ethnographer, tells us that , “when you walk through the desert and feel a sudden gust of wind “like fire” this is the *inipi* passing by. The *inipi* have a path across the desert eastward to the other world. This is where the souls of the dead go on the journey.” (Zigmond, 1977). The *inipi* can best be translated as

“ghost, devil or spirit”.

In order to counteract the bad of the *inipi* one scatters beads. In the home one hangs charms to keep the *inipi* away - one was two birds wings stretched on a stick another was a piece of spiraled wood both are suspended and moved freely to catch the wind.

A twisted hair is said to be a visible reminder of a person's *unup*. Each of us have our own *unup*. This word roughly translates as soul or spirit from Kawaiisu to English. *The inipi wears a twisted hair around its neck*. The *inipi* can make you invisible (Zigmond, 1977:64-69).

When beginning a trip one scatters an offering. Beads are one type of offering (Zigmond, 1977:78).

Bob Robinson knows of the *inipi* that inhabit the whirlwinds. He knows the word for these dust devils and it is *tooho-vi*. He said Judy Weldon, Native Kawaiisu who lives on an Indian allotment in the Kelso Valley, has a lengthy story regarding a whirlwind that came into her property and that her Dad had to battle.

Carobeth Laird states regarding Chemehuevi cosmology that *inipi* were disliked but not feared. They were demons that inhabited whirlwinds and were called *turunni?ari* by the eastern neighbors of the Kawaiisu, the Chemehuevi. When a whirlwind came by they would comment on it being the devil and the children would beat it with sticks until it subsided.

Summary and Conclusions

Given the location of the Mirror Point site what would we do to test the *inipi* (whirlwind) hypothesis in relationship to the Mirror Point archaeological site complex? Once central question - is there whirlwinds and dust devils in the vicinity of the site? Is this concentration of rock cairns near an area where whirlwinds predominate? If so, why are the whirlwinds concentrated at this particular location? Could this be a portal or transition point from those

re- entering the mountains from the desert?

Many questions still remain.

Acknowledgement

I borrowed the title for this paper from a wonderful book I discovered on-line. I hope Natalie Belting recognizes this as a compliment to her creativity and use of metaphor!

Belting, Natalie Maree 1974. *Whirlwind is a Ghost Dancing*. New York: Dutton.

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