

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information.

☒ New Submission

☐ Amended Submission

A. Name of Multiple Property Listing

Dinwoody Tradition Rock Art

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Dinwoody Tradition Rock Art in Central and Western Wyoming, Early Archaic Period through Present

C. Form Prepared by:

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date July, 2019

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

Signature of certifying official

Title

Date

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

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National Park Service

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Table of Contents for Written Narrative

Create a Table of Contents and list the page numbers for each of these sections in the space below.

Provide narrative explanations for each of these sections on continuation sheets. In the header of each section, cite the letter, page number, and name of the multiple property listing. Refer to *How to Complete the Multiple Property Documentation Form* for additional guidance.

Page Numbers

E. Statement of Historic Contexts

(If more than one historic context is documented, present them in sequential order.)

Please See Continuation Sheets

F. Associated Property Types

(Provide description, significance, and registration requirements.)

Please See Continuation Sheets

G. Geographical Data

Sites within the Wind River and Bighorn Basins of Wyoming containing elements associated with the Dinwoody tradition may be listed on the National Register or determined eligible for the National Register under this Multiple Property Submission (MPS) Cover documentation. See the enclosed map for specific boundaries of the MPS study area.

H. Summary of Identification and Evaluation Methods

(Discuss the methods used in developing the multiple property listing.)

Please See Continuation Sheets

I. Major Bibliographical References

(List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)

Please See Continuation Sheets

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 250 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Statement of Historic Context

Environmental Setting

The geographic range of the Dinwoody tradition rock art in northwest Wyoming is diverse. Sites can be found from alpine settings of the Wind River Range to the arid interior of the Bighorn Basin. This range lies within the Middle Rockies and Wyoming Basin ecoregions (Chapman *et al.* 2004). Prominent mountain ranges (Absaroka, Wind River, Bighorn, and Owl Creek Mountains) form the boundaries of intermountain basins (Wind River and Bighorn Basins). This Wind River-Bighorn River drainage is a single drainage system, within which the name of the principal river changes from Wind River to the Bighorn River downstream of the outlet of the Wind River Canyon at Boysen Reservoir (Figure 1).

The Middle Rockies ecoregion is made up of steep high mountains densely forested with lodgepole pine. Foothill areas vary from open woods to shrubland to grassland. High valleys are typically open and grass- or sedge-covered. Streams originate in the mountains and carry water to and through the more arid basins. The Bighorn and Wind River Mountains feature steep, glaciated mountainsides and deep canyons with fast-flowing perennial streams (Chapman *et al.* 2004). Elevations reach over 12,000 feet above sea level. The mid elevations (5000-8500 feet) have an average annual precipitation of 18 to 24 inches. The lower mountains are primarily shale, limestone, and sandstone bluffs. Areas within the rainshadow of higher ranges, have a relatively dry climate supporting patchy open stands of Douglas fir forest in the higher mountains, with an understory of mountain juniper, buffaloberry, and mixed grasses and forbs. The lower elevations support grassland and big sagebrush-mountain mahogany shrubland. Portions of the Wind River Range also contain aspen groves, while the Bighorn Mountains contain some open ponderosa pine or limber pine forests with an understory of mountain big sage and mountain mahogany.

The Wyoming Basin ecoregion lies at the base of the mountain ranges and contains several subregions (Chapman *et al.* 2004). In general, the ecoregion is unglaciated and has a lower elevation of 4000 feet. Vegetation is dominated by shrublands of sagebrush steppe with Wyoming big sagebrush and bunch grasses. The area is arid with precipitation in the lower elevations only 4 to 9 inches per year. Streams originate out of the mountains and are ephemeral or intermittent. Incising increases towards the middle of the basins. The Wind/Bighorn River is one of the few permanent water sources. Annual precipitation increases with the elevation. And at the mid-elevations (5200-8000 feet) runoff from the mountains create boglike areas supporting willows, cottonwoods, and other riparian species.

Geologic formations containing rock art in the lower elevations are primarily late Cretaceous and Paleocene sandstones. In the higher elevations limestone outcrops contain the images. Rock art panels are also found on volcanic rocks occurring as either outcrops or boulders transported by glaciers to lower elevations. The mountains and their foothills in this region typically have steep side slopes dominated by canyons. The basins between the mountains are filled with synclines and rolling hills cut at frequent intervals by perennial and ephemeral drainages. The result is a broken terrain offering unexpected outcrops of rock suitable for rock art. The soils of the region are determined largely by the moisture available and secondarily by the parent material from which they form. Most of the soils in proximity to Dinwoody tradition rock art are shallow residual or aeolian soils with poorly formed structure. The vegetation also varies with the availability of moisture. A few sites are located along perennial drainages with cottonwood over-stories and big sage understories. Most sites are found in more arid settings with sagebrush/juniper or saltbush/prickly pear and bunch-grass vegetation.

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Cultural Chronology

Trends in Area Settlement

The present summary of cultural history of the area containing Dinwoody tradition rock art follows concepts first proposed by George Frison in the late 1970s (Frison 1978), updated most recently by Kornfeld et al (2010:47-138).

Evidence of occupation during the Paleoindian period (roughly 11,500 to 7,500 B.P. [Kornfeld et al. 2010:49]) has been recovered from all portions of the Bighorn and Wind River basins. Clovis finds constitute the oldest evidence of human occupation, with surface Clovis points reported from the interior basin to near timberline. The Colby site, in the interior basin, yielded Clovis points associated with the remains of Columbian mammoth (*Mammuthus columbi*) (Frison and Todd 1986). Kornfeld et al. (2010:73) note that the earliest Americans were clearly already familiar with the still partially glaciated landscape of the region. A Goshen/Plainview point was recovered from the oldest cultural levels at Medicine Lodge Creek (Frison and Walker 2007:33). *In situ* evidence for utilization of the region during Folsom times has been recovered from the Hanson site (Frison and Bradley 1980) and Two Moon Shelter (Finley et al. 2005) in the foothills and western slopes of the Bighorn Mountains. The Horner site (Frison and Todd 1986), dating to the Middle Paleoindian Cody Complex, provides the only evidence for communal bison procurement in the Bighorn Basin throughout the entire prehistoric sequence. Diagnostic Cody Complex artifacts have also been recovered from several sites including Medicine Lodge Creek (Frison and Walker 2007:37) in foothills of the Bighorn Mountains.

Stratified rock shelters and open sites in the mountains surrounding the Bighorn and Wind River basins provide more extensive evidence of the Paleoindian age occupation of the Dinwoody area and establish the existence of Foothills/Mountain Paleoindian complexes beginning by about 10,000 years ago (Frison 1997; Kornfeld et al. 2010:95-106). Sites such as Mummy Cave (Husted and Edgar 2002), Medicine Lodge Creek (Frison and Walker 2007), the Bighorn Canyon rockshelters (Husted 1969), along with numerous other rock shelters contain typologically distinct projectile points from “classic” Plains Paleoindian types, and more importantly, reflect the early establishment of an “Archaic” adaptation based upon broad spectrum gathering and hunting of smaller game such as deer, pronghorn, mountain sheep, rather than specialized hunting of bison. Many of these sites are at high elevations and taken as a whole, they suggest that humans moved into all portions of the Bighorn and Wind River basins and mountains, perhaps even before Holocene climatic conditions were established (Larson et al. 2005:42).

The Archaic period, between 7,500 and 1,500 years B.P. (Kornfeld et al 2010:109), is characterized by broad-based hunter-gatherer subsistence practices. Changes in projectile types are the primary differences between the Early, Middle and Late subdivisions. The Early Archaic (ca. 7500 to 4500 B.P) was originally thought to have been a cultural hiatus or “the gap without evidence” (Mulloy 1958) due to the onset of arid climatic conditions. However, by mid-1970s, Frison (1976) had firmly established the presence of Early Archaic occupations in rockshelters in the Bighorn Mountains.

The Middle Archaic period, generally thought to begin about 5,000 years ago, is typically denoted by the appearance of McKean complex points, including small lanceolate forms and a variety of stemmed types. Archaeological investigations have demonstrated the use of semi-subterranean house structures beginning by about 5,200 years ago and continuing through the Late Prehistoric Period (Martin and Smith 1999). One Middle Archaic house dated to around 4,400 years ago, has been documented on Grass Creek (Reiss et al. 1993), with another at the Dead Indian Creek site north of Cody (Frison 1991:99-100). This latter feature appears to represent

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a winter camp with extensive use of mule deer and mountain sheep in association with all types of McKean complex points.

A stable pattern of human use of the area is also indicated by a study of pit structures. Craig Smith synthesized the results of investigations at 21 sites with 41 excavated pit structures (Smith 2003). His analysis suggests, between 6000 and 3600 years ago, the people using pit structures in the Dinwoody tradition area were residentially mobile, occupying the sites for short intervals, but reusing the sites over long periods. His data suggests use of pit structures did not increase the amount of time spent at a site, but probably allowed for more efficient use of time during the visits by providing a ready-made habitation site. The research suggests an increase in human population during this period, perhaps a result of in-migration of groups from the Plains to the east, as suggested by Husted and Edgar (2002). The sites included in Smith's analysis span several climatic intervals ranging from relatively hot and dry to colder, moister conditions (Smith 2003:181, Fig. 13).

Husted (1995) argues that the appearance of McKean complex (Pinto and other indented base points in the Great Basin) corresponds to the spread of Uto-Aztecan and Tanoan speakers out of the central and northern Rocky Mountains into the western Plains, Great Basin and Southwest about 5,000 years ago. As part of his Western Macrotradition hypothesis, Husted (1995) also argues for continuous occupation of much of Wyoming by ancestral Shoshonean speakers for at least the last 5,000 years as reflected by the continuous occupation of Mummy Cave, the Bighorn Canyon shelters and numerous other rock shelters in the region. This presents a stark contrast to the model initially proposed by Bettinger and Baumhoff (1982, 1983) which holds that Numic speakers moved out of a California homeland and across the Great Basin beginning about 1,000 years ago, with arrival in western Wyoming no earlier than 700 to 800 years ago and possibly as late as the Historic era (Butler 1981; Wright 1978). Based upon excavations in eastern Idaho, Holmer (1994) argues for continuous Shoshonean use of the region from 3,500 to 4,000 years ago, and Martin and Smith (1999) suggest that the house pits of Wyoming are of Shoshonean origin, and Francis and Loendorf (2002:16,122-123) associate the Dinwoody tradition with ancestral Shoshone and modern Shoshone, with revised dates from at least 3,000 years ago and possibly as old as 5,400 years ago (Francis 2018). The existence, timing and directionality of a Numic expansion across the Great Basin continues to be debated with a variety of models proposed (Madsen and Rhode 1994).

Late Archaic sites (roughly 2,500 to 1,500 years ago) are common and are marked by a change from lanceolate and stemmed McKean complex to large corner notched points. Excavations at several sites along the North Fork of the Shoshone River indicate use of mountain sheep (e.g. Eakin and Eckerle 2012; Eakin and Sutter 1991). Numerous perishable items, including coiled basketry, woodworking debris, bark cordage, sinew, hide, feathers, shell and a nearly complete atlatl have been recovered from several rockshelters in the Bighorns (Frison 1978:59). Interestingly, the basketry (including that found in Mummy Cave) has been found to be typical of the eastern Great Basin and dates from 4,400 to about 1,000 B.P. (Frison et al. 1986:164).

The Late Prehistoric period generally coincides with the introduction of bow and arrow technology around 1,500 years B.P. (Kornfeld et al 2010:130). Late Prehistoric sites are common in the Bighorn and Wind River basins. Of note is a complex of sites in southeast Montana, northeast Wyoming, and the Bighorn Mountain foothills (e.g. Beehive Site, 48BH346) containing stone walled features and deadfall timber structures located on high buttes in defensible locations (Davis 1988). Dates suggest construction of some of these structures about 1,500 years ago, with periodic reuse and abandonment about 300 to 500 years ago. Diagnostic points found in these sites are small and exhibit side-notches located near the base. These have been classified as either Avonlea or Avonlea like points. It has been suggested that these sites, along with several bison kills, represent an intrusive group from the north or northeast into the Northwestern Plains, perhaps Athabaskans, Siouan speaking peoples, and others (see Greiser 1994:37-42), with debate still on-going. Regardless of the Avonlea debate, sometime around 1000 B.P., a

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variety of incised, outline pecked, and painted imagery began to be rendered on sandstone cliffs above major campsites and in rock shelters and caves, predominantly on the western slope of the Bighorn Mountains east of the Bighorn River (Francis and Loendorf 2002:124-183). This imagery includes shield bearing warriors and associated weaponry. Several sets of Native American human remains dating to the Late Prehistoric period also show increased evidence of violence (Gill 2010:546). Francis (2007:226) suggests that the shields, associated symbolism and weaponry may represent a need to obtain both spiritual and physical protection during warfare and conflict and that the Bighorn Basin, along with much of western North America, may have been a contested landscape during the Late Prehistoric period.

The Protohistoric period is recognized by the presence of Euroamerican trade goods such as glass beads, gun flints, metal artifacts, and related items in archaeological sites. Many of these items, especially guns and horses, occur in the rock art of the Bighorn and Wind River basins and serve as valuable tools for estimating the age of associated images. Protohistoric and Historic period rock art has a clear biographic or narrative nature and has been extensively studied by Keyser throughout Wyoming and Montana (see Keyser 1987; Keyser and Poetschat 2009).

Three different Native American nations occupied the Bighorn and Wind River basins during the Historic period: the Numic speaking Shoshone, the Siouan speaking Crow, and the Algonquian speaking Arapaho (see Francis and Loendorf 2002:14-18). Both the Shoshone and Crow claim the Bighorn and Wind River basins as part of their tribal territories and, as exemplified by the story of Chief Washakie vanquishing a Crow rival for control of the Wind River Basin at Crowheart Butte, were sometimes in conflict. The Wind River Shoshone have been most extensively studied ethnographically by Shimkin (1947a, 1947b, 1986) and Hultkrantz (1958, 1974, 1986). By way of contrast, the Siouan-speaking Crow are known from both tribal tradition (Medicine Crow 1962; Nabokov and Loendorf 1994) and the archaeological record (Frison 1978:238). The fully equestrian Crow relied much more heavily on bison hunting than did the Shoshone and have been most extensively studied ethnographically by Lowie (1956). The Arapaho originally controlled a territory on the High Plains along the Rocky Mountain Front Range and were placed on the Wind River Reservation in 1878 after they refused to accept a reservation in Oklahoma. Algonquian speaking groups (the Blackfoot) may have entered the northern Plains as early as 1000 years ago, although the Arapaho and Atsina may have arrived on the High Plains no more than 400 years ago (Schlesier 1994:316-323). Nabokov and Loendorf (2002) also present a detailed overview of usage of Yellowstone Park by the Crow, various bands of Shoshone (including the Sheepeaters), Bannock, Nez Perce, Blackfoot and Flathead.

Approaches to Rock Art Research

Rock art does not exist in isolation from other manifestations of culture. Rock art can occur at open camp sites, in rock shelters, or at other kinds of sites reflecting the day-to-day activities of past peoples. These localities may also include cultural features such as ochre-processing pits or tools used to create the rock art. Often vision-quest structures or cairns are present in proximity, but not necessarily adjacent, to the rock art. To understand the role rock art played within a culture, researchers need to consider these other archaeological features in their analysis. The overall setting provides additional information about the creation and use of rock art within the larger culture. A landscape approach is helpful when defining rock art site boundaries to include relevant landscape features physically distant from the rock art.

Contextual analysis of rock art is based on empirical data, including both formal aspects of the rock art and what is known of the spatial, temporal, cultural, and environmental contexts within which it was made and used. This results in a comprehensive definition of style including the “directly observable form and surface structure,

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underlying structure or organizing principles inferred from the observed form, and variation in a style introduced by both deliberate and unconscious choices made by the individual” (Sundstrom 1990:11).

Common ways of describing and categorizing rock art include the presumed intentions of those who made it and the technique or method of production. Rock art can be divided into three categories based on the presumed intentions of those who made it. The first category consists of images and marks intended to show an individual or group was at a particular place. This category can include modern and historic graffiti or pre-contact territory markers. The second category records actions of individuals or groups. This includes biographical accounts of an individual’s accomplishments or a group’s activities. The third category comprises those images considered spiritual or supernatural.

Rock art can also be divided into three distinct types based on the technique or method used in its production. The first is the *petroglyph* resulting from the removal of material from the rock surface. The removal may be through pecking or pounding directly on the rock or with a hammer and chisel technique. Incising with a sharp-edged tool is also a common method resulting in finer lines. Abrading or grinding the surface is also used by itself or in some cases as a preparatory phase for other techniques. The second is the *pictograph* resulting from the application of pigment or colored material to the rock face. This is done with brushes, crayon sticks, abrading stones, fingers, blowing, or charcoal pieces. The pigments may be organic or mineral-based and may be bound to the rock surface with plant or animal liquids. The third technique is to combine the first two in a single image. Though pecking is the dominant manufacturing technique, all of these techniques have been observed within the Dinwoody tradition.

Beyond these archaeological classification systems, contemporary Native American traditional leaders recognize several different categories of rock art based on who or what created the images. These categories can be broadly broken down as secular and spiritual. Timothy McCleary (2008) identified two categories of rock art recognized by the Crow Indians. The first category is *baáhpawaalaatuua* or rock writing; images believed to have been created by people to commemorate their life events. These images are considered secular. The second category, *ahpaláaxawaalaatuua* or ghost writing is comprised of supernatural images able to foretell the fortunes of the viewer or their group. These images are considered to be spiritual (McCleary 2008).

Other groups avoid use of the term “ghost,” but employ a variation of this dichotomy using “writing on rock” to indicate biographic narrative or symbolic images made by people and some other term to indicate those images reported to have initiated their own creation without human involvement (McCleary 2008:139-140). Native Americans today approach the two types of sites differently. Many tribal members visit rock art localities thought or reported to have been created by people; however, few tribal members are willing to visit those rock art localities identified as having supernatural origins (McCleary 2008). Reflecting the same beliefs, some tribes object to the spiritual images being called “rock art” because the label “art” implies or requires human involvement. Dinwoody tradition imagery falls almost exclusively within the spiritual or supernatural category.

History of Rock Art Investigations

The rock art of the Wind River and Bighorn basins was first introduced to the American public through the reports of military and scientific expeditions. In 1873, Captain William A. Jones published the first drawings and reports of four rock art sites visited in the Wind River Basin (Jones 1875:267-270). None of these sites are attributed to the Dinwoody tradition. Iowa scientist J.D. Putnam visited rock art sites along the Little Popo Agie River in 1875, including one of those described by Jones. Again, none of the panels he described or illustrated clearly belongs in the Dinwoody tradition (Putnam 1876).

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In 1882, Dr. William H. Corbursier, a US Army physician made sketches of rock art in the Wind River area. His drawings were described and reproduced a few years later in Garrick Mallery's two volumes on American Indian "picture-writing" (Mallery 1886:24, 227, 1893:128-130, 678-680). One of the panels from a site on Sage Creek (Figure 2) appears to be the first documentation of what is now referred to as Dinwoody tradition (Mallery 1893:130). This same panel was photographed by Sowers (1939) and Hendry in 1979 (Hendry 1983a:12). In comparing the 1882 drawings with the 1939 photographs, Hendry (1983a:12-14) noted some additions to the headdress of one figure. This indicates continued Native American use of sites on the reservation during the late 19th and early 20th centuries (Francis and Loendorf 2002:34). Hendry (1983a:12) also noted that the "patina" on the drawings had nearly returned to its original color and that additions had a much lighter patina than surrounding figures. She furthermore observed that this would be an excellent site to study weathering and the formation of the patina, presaging the rock varnish and dating studies of the 1990s.

Systematic investigation of Native American paintings and engravings in the Bighorn and Wind River basin began in the early 20th century with the work of E. B. Renaud and the Archaeological Survey of the Western High Plains. Renaud (1936) was most taken with the Castle Gardens site (48FR108) but did make note of what is now considered Dinwoody tradition rock art. He was not able view the Dinwoody type site (48FR109) itself (Frison 1978:410), but from photographs provided by S. H. Knight, compiled the first description of one of the panels at Dinwoody:

Two panels of pecked drawings [are] closely grouped on either side of a fissure of the vertical wall. On the right side one sees about a dozen human figures. Some are smaller, simple, and pecked all over. The others are much more elaborate in design. The clothing is represented by varied and complex patterns, one at least seems to wear a mask or facial paints; a few have headdresses outlined by lines and dots. There is one, maybe two, birds, of the same style as the neighboring figures, which in several instances overlap each other. On the right of the group is a large blanket with band decoration and another simply drawn near the large personage with buffalo horns headdress, possibly a shaman. The left panel is not quite so clear, but among a maze of lines can be discerned two more human figures of approximately the same size and style as the preceding ones. Their representation is fully as elaborate and made also of pecked lines and dots. The upraised arms may well be interpreted as an attitude of supplication or prayer. These pictographs, again different from the others so far reported, would deserve a more thorough study (Renaud 1932:76-77).

During Renaud's eighth field season in 1931, he visited, described and drew a panel of pecked animal figures on Twin Creek some 32 km southeast of Lander (Renaud 1936:9). Comparison of his drawings (Plates 12 and 13) with those of Stewart (1987) suggests that Renaud's drawings are from 48FR93. Renaud (1936:7) was one of the first to recognize that "stylistic" differences could be ascribed to chronological variation. He constructed a relative chronology based primarily upon manufacturing technique, with pecked figures of some unknown prehistoric period as the oldest, followed by "deeper" incising and "finer" incising during the Historic period. These general differences are still recognized today (see Francis and Loendorf 2002:39). In noting and attempting to delineate various styles or types of rock art, Renaud began the formal analysis of rock art.

Around the same time, Rennick (n.d.) and Epperson (1936) (cited in Francis and Loendorf 2002:35) completed photographic documentation of Dinwoody tradition rock art sites. They were also among the first to attribute the sites to the Sheepeater (Mountain Shoshone) people.

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In 1938, funded by the Works Progress Administration (WPA), Ted Sowers conducted archaeological surveys and excavations at several sites including the excavation of the Dinwoody Cave and Camp site and documentation of what is now considered the Dinwoody type site (48FR109) on the Wind River Reservation (Sowers 1939, 1941:4-10). These excavations yielded over 4,000 artifacts, including paint, which led Sowers (1941:7) to infer that the Dinwoody Camp site was also used as a Sun Dance ceremonial ground. Sowers ultimately visited 87 rock art panels within a 3.2 km radius of the Dinwoody Camp site (Sowers 1941:7). Sowers (1941:7-10) provided some vivid interpretations of the panels at the Dinwoody type site, including death and mourning ceremonies and the birth of twins, but he also recognized that some of the figures at Dinwoody could be considered symbolic.

Shortly after the conclusion of World War II, archaeological work resumed in the region beginning with the Smithsonian River Basin surveys of Boysen Reservoir in 1946 and 1947 (Bliss 1948; Bliss and Hughes 1974). After a three year hiatus, survey and excavation resumed in 1950 under the direction of Richard Wheeler (Wheeler 1957) with a second crew headed by William T. Mulloy (Mulloy 1954) of the University of Wyoming. Construction of the Boysen Reservoir on the Wind River just south of Wind River Canyon prompted emergency salvage survey and excavation (see Walker 1994 for a summary of these and later investigations around Boysen Reservoir). All told, 12 rock art sites, of which nearly all can be attributed to the Dinwoody tradition, were recorded (Gebhard and Cahn 1954). Work included drawings, photographs and test excavation near or in front of some panels at 48FR13, 48FR34, and 48FR97 (see Walker 1994 for a summary). With the exception of 48FR34, testing was unproductive. At 48FR34, Mulloy (1954) identified two cultural levels with numerous features and diagnostic artifacts dating to the Late Prehistoric and Middle Plains Archaic periods. According to Walker (1994:147), Mulloy did not propose any association between the cultural levels and the rock art panels. In his final report, Wheeler (1957:275) suggested that the Boysen glyphs and those found at Dinwoody had a direct relationship and common tradition. Wheeler (1957:273) also surmised that most of the pecked images represented supernatural beings or humans impersonating such beings, along with totemic animals and birds. Wheeler (1957:275) finally noted that the rare finely incised and scratched figures dated to the Historic Period and were no more than 100 years old.

Primarily sponsored by the Bureau of Reclamation, rock art investigations continued around Boysen Reservoir in the 1970s and 1980s. In a survey of the Lost Wells Butte and Muddy Creek Divide west of the reservoir, Zeimens and Walker (1977) recorded another nine rock art sites which were described by Hendry (1977). In 1984, Tipps and Schroedl (1985) were tasked with relocating, recording, and providing recommendations for National Register eligibility for the 17 known sites in the Boysen Reservoir area. Tipps and Schroedl (1985:3) were only able to relocate 10 of the 17 sites on Bureau of Reclamation administered property and could not access one site on the Wind River Indian Reservation. The remaining sites were presumed to have been destroyed by reservoir construction. Tipps and Schroedl (1985: 45) considered the large anthropomorphic figures at most of these sites as representative of Gebhard's (1969) Interior Line Style and noted the occurrence of smaller anthropomorphs, two types of zoomorphic figures, and geometric designs. They (1985:49) also recommended that ethnographic research could shed some light on the use and understanding of these sites. In 1990 Walker (1994) revisited Boysen Reservoir at the behest of the Bureau of Reclamation as part of the 40th anniversary of the River Basin Surveys. He was successful in relocating sites, or at least the locations of all the sites originally reported by Wheeler (1957). Walker (1994) provides historical summaries of all the work conducted at these sites, site descriptions, photographs and drawings, as well as condition assessments and effects of inundation.

Like Renaud (1936), art historian David Gebhard constructed a relative chronology based upon his work on various Dinwoody sites, as well as others throughout the Plains. Under the sponsorship of the University of Wyoming and encouragement of William T. Mulloy and others (see Gebhard and Cahn 1950:219; Gebhard

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1969:5), Gebhard and his colleague Harold Cahn recorded rock art at the Dinwoody type site (48FR109) during the summer of 1948 and defined four types of rock art, all of which would now be considered Dinwoody tradition. Even though they noted only five superimpositions on a total of 97 panels and an additional six panels with differential weathering, Gebhard and Cahn (1950:221) considered these adequate to construct a relative chronological sequence for the entire site.

After visiting numerous other sites across the Northern Plains, including the Boysen Reservoir sites, Castle Gardens and later Whoopup Canyon in 1955 (Gebhard et al. 1987:16), the original relative chronology was revised to include six types (Gebhard 1951). These were ultimately grouped into three styles (Gebhard 1969). For simplicity purposes, Gebhard's 1969 terminology will be used. Style 1, or the Early Hunting style, was considered the oldest and described as consisting of small fully pecked animals and humans. No age range or cultural affiliation was suggested by Gebhard (1969). Style 2, or the Interior Line style, primarily included outline pecked humans and animals with elaborate patterns of interior lines in the torsos. Gebhard (1969:22) suggested that the Interior Line style dated between A.D. 1650 to pre-1800. He (1969:22) further noted that these did not reveal any stylistic ties with Late Plains Indian drawings, and he was somewhat equivocal regarding cultural affiliation. He indicated that a Shoshone authorship was more plausible than Blackfoot, but also stated that "it seems much more reasonable to suppose that the Wyoming drawings grew out of the Fremont" (Gebhard 1969:22). Gebhard (1969:18) also delineated a restricted geographical range for the "amazingly homogeneous" Interior Line style to the Wind River valley and adjacent areas of the southern Bighorn Basin. However, he also noted similarities between this Interior Line style (Dinwoody tradition) rock art and rock art found in the Coso Range of California and the Great Basin (Garfinkel *et al.* 2009; Gebhard 1969:20-22; Grant 1987; Loendorf 1999). One striking difference is the lack of eyes and other facial features in many of the Coso Range Patterned Body anthropomorphs and zoomorphs, while few of those in the Dinwoody tradition lack them. Gebhard also noted similarities with Fremont tradition rock art from the Great Basin, suggesting a connection between the two. One site, 42DA14, located near the Utah and Wyoming border, contains marked similarities (Gebhard 1969:20). At the same time, he also suggested close links of the Interior Line style to the historic Plains Indian drawings (Gebhard 1969:29). Finally, Style 3 was termed the Late Plains Hunting style, and at the Dinwoody type site (48FR109), included small lightly pecked or incised figures, including at least one shield bearing warrior and the "classic" hourglass human figures of the Late (presumably Historic period) Plains Indians (1969:18). It is clear that Gebhard intended this chronology as a unilineal sequence applicable to much of the American West, with what was eventually termed the Early Hunting style occurring over most of the continent (Gebhard and Cahn 1950:226) and some type of continuity from the Interior Line style to Late Plains Indian drawings.

Wyoming artist Mary Helen Hendry (1983a) took a much different approach to the study of Wyoming rock art, including what is now termed Dinwoody tradition. She studied body and head shapes, compositional styles and geographic variation, emphasizing the role of head and leg position in her style definitions. She also noted the importance of composition within the panels. Hendry (1983a:7) observed that circular and rectangular body shapes were most common in the eastern half of Wyoming and that a sideways "D" was more common in the Bighorn and Wind River basins. She (1983a:7, 28-47) also noted that a modified biographical composition was most common in areas excluding the Wind River and Bighorn basins, which were characterized by a composite style including secondary figures or additional limbs within an image. She also recognized a concentration of sites with many distinct qualities surrounding the Wind River Indian Reservation and inferred that most of these images had been made after the reservation was established in 1872 (Hendry 1983a:7); however, test excavations by the Wyoming State Archaeologist's office later showed the panels could be older (Stewart 1989).

Considerable effort has also been devoted to the Dinwoody tradition petroglyphs around Ring Torrey, and Trail lakes (48FR311) in the next major glacial valley upstream from Dinwoody. Adams (1974) completed extensive

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photographic documentation of sites in the area; Swaim (1975) completed an inventory and photographic documentation of petroglyphs in this areas for his Master's thesis at the University of Wyoming. As part of this he identified representational figures typical of the Early Plains Hunting style west of Torrey Lake. Childers (1984, 1994) also completed a long term research project in the Torrey Lake area. Among her findings, Childers (1984:8) concluded that the representational animal figures identified as the Early Hunting style were the most recent (and not the oldest) at Torrey Lake. She (Childers 1984:15) also suggested a Shoshone authorship for the engravings and opined an earlier "entry" during the Late Prehistoric period for Shoshonean groups into the area than suggested by Wright (1978). She ultimately hypothesized that some of the Dinwoody tradition imagery could date to Altithermal times (Childers 1994). Torrey Lake and associated sites were listed in the National Register of Historic Places under criteria C and D in 1993 (Swenson and Chapman 1992).

The Torrey Lake area also proved to be one of the early testing grounds for the use of modern mapping and photography technology in documenting rock art. In 1998 and 1999, Larry Loendorf assembled a group of researchers to complete detailed documentation and mapping of the area, as well as digital photography and creation of a GIS database of the petroglyphs (Billo and Mark 1999). Additionally, the crew included Linda Olson of Minot State University who made intricate 1:1 tracings of selected panels. The GIS database was ultimately used by Burghard (2004) to analyze the spatial relationships of the petroglyphs to physiographic features such as the lakes and surrounding peaks. Loendorf also brought ethnographer Åke Hultkrantz to the study area to discuss the relationship between the rock art and Shoshone religious practices.

Listed on the National Register of Historic Places in 1973 (Junge 1973), and initially noted on a US Geological Survey 1913 map the significance of Legend Rock (48HO4) has long been recognized. Nearly every major study of rock art in the region makes reference to Legend Rock. The first detailed study of the site began in the mid-1980s in association with proposed development to open a portion of the site for public visitation (now managed by Wyoming State Parks). This began with photographic documentation and description of panels by Hendry (1983b) and survey of the area by the Office of the Wyoming State Archaeologist (Eckles 1985). That report recommended test excavation of three surface concentrations of artifacts. This was undertaken by a crew from the Office of the Wyoming State Archaeologist in 1988 (Walker and Francis 1989) and included testing beneath what is now recognized as a Dinwoody tradition fully pecked anthropomorphic figure. Testing results (Walker and Francis 1989:28-52; 193-195) suggested that the anthropomorph was likely created about 2,000 years ago. This was surprising at the time, given the presumed recent ages for the anthropomorphic figures by both Gebhard (1969) and Hendry (1983a). The BLM also initiated consultation with regional tribes at this time. During the BLM's consultation with the tribes over several decades, it became apparent most of the tribes deferred to the Shoshone tribe's opinions regarding the Dinwoody tradition rock art (Michael T. Bies field notes, BLM, 1988-2012).

Detailed documentation and rudimentary mapping of the panels at Legend Rock was completed that same field season. A total of 283 individual figures spread across 92 panels were documented (see Francis 1989:151-208). This included documentation of all damage and graffiti, which ultimately served as baseline information for management of the site. In the process of documentation, several complex panels, with superimpositions and obvious differences in varnish development on the same panels were observed. Along with radiocarbon dating results, this enabled Francis (1989:195-202) to constructed a relative chronology, which differed considerably from that observed by Gebhard (1969). First, rather than the small fully pecked animals of Gebhard's Early Hunting style, large, realistic outline pecked animals now recognized as the Legend Rock Outline Complex (Francis 2018) were thought to be the oldest at Legend Rock with suggested dates of pre-2000 B.P. (Francis 1989:196). Second, it was apparent that the fully pecked "Early Hunting style" animals, were older, contemporaneous with, and younger than the interior line large anthropomorphic figures, and it was apparent that

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the zoomorphic and anthropomorphic figures were closely associated (Francis 1989:197-199). As a result, usage of the Gebhard (1969) stylistic terminology was abandoned in favor of Dinwoody style descriptive figure types for which chronological relationships needed to be more fully determined. An age range of pre 2000 B.P. to 1200 B.P. (i.e. most of the Archaic period) was suggested for the zoomorphs, and 2000-1200 B.P. (Late Archaic) was suggested for the anthropomorphs (Francis 1989:196). Following what was known at the time (Loendorf and Porsche 1985), a Late Prehistoric age was suggested for *en toto* pecked (ETP), and Protohistoric and Historic ages were suggested for fine line incised. This was viewed as a sequence, with one general class of rock art replacing the next.

Research and documentation of Dinwoody tradition sites continued during the 1990s and 2000s. Much of this work was facilitated by the Bureau of Land Management in cooperation with Linda Olson of Minot State University. Olson completed detailed drawings, 1:1 tracings, and photography of known sites, primarily in the Coal and Meeteetse Draw areas of Hot Springs County. This work also resulted in the recordation of newly identified sites. The site records compiled by Olson, now on file at the Wyoming State Historic Preservation Office (WYSHPO), are among the most detailed of any currently available for most rock art sites in the region.

Beginning in the late 1980s and continuing to the present day, retired teacher James Stewart of Lander has recorded innumerable rock art sites and sketched countless panels, many of which are attributable to what is now called the Dinwoody tradition. Stewart has worked in Fremont County south and west of Lander in the foothills of the Wind River Mountains, as well as more recently in the Bighorn Basin. He has contributed to the work at Legend Rock (Stewart 1989), identified important research questions, and published several papers (Stewart 1995, 2001). Of note, Stewart (2001) discussed the canid forms within the Interior Line style (Dinwoody tradition) and concluded they likely represent domestic dogs by the flagging position of many tails and their clear association with anthropomorphs in many compositions.

These studies and collaborations helped lead to the development of a synthesis of rock art in the Wind River and Bighorn basins (Francis and Loendorf 2002). This volume incorporated the results of varnish sampling in 1995 which yielded Paleoindian and Early Archaic age estimates for what appear to be the oldest figures at Legend Rock, Late Archaic ages from a black painted turtle at Pictograph Cave (24LY1) (Francis and Loendorf 2002:161), and Late Prehistoric ages from the 1998 sampling of black painted lines in Little Canyon Creek Cave (48WA323) (Francis and Loendorf 2002:134). A fourth outline pecked animal on panel 35 at Legend Rock yielded a CR age anywhere between 8600 and 5000 years ago and was then considered one of the earliest Dinwoody representations documented. Other large outline pecked animals on the same panel and with contemporaneous CR age estimates as Dinwoody anthropomorphs were also considered part of the Dinwoody tradition. Francis and Loendorf (2002:16) directly linked the Dinwoody tradition with the Shoshone and their ancestors. Extensive ethnographic evidence suggests that Dinwoody tradition petroglyphs were created by Shoshonean religious specialists, specifically shamans and shaman initiates, to obtain supernatural power for the purposes of curing (Francis and Loendorf 2002:110-111). They also examined spatial variation within the same limited geographic area noted by Gebhard (1969), identified several supernatural beings depicted in the rock art, and argued for evolutionary change in Shoshonean shamanistic practices (Francis and Loendorf 2002:110-123). They observed that many Dinwoody sites in the Bighorn Basin were west of the Bighorn River (Francis and Loendorf 2002:107-108), whereas the vast majority of known incised, painted, and occasionally outline pecked figures including shield-bearing warriors, V-necked humans and other images occur east of the Bighorn River, on the east side of the Wind River Basin, and in the Pryor Mountains on north flowing tributaries of the Yellowstone River (Francis and Loendorf 2002:125). The differences between Dinwoody tradition and incised, painted and other pecked figures with respect to imagery and symbols, spatial distribution, site location attributes and

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association with other archaeological materials led Francis and Loendorf (2002:195) to conclude that two separate religious systems or traditions existed among hunter-gatherers in the Bighorn and Wind River basins.

By the end of the 1980s, rock art researchers began to take an interest in studies from the field of neurology suggesting a link between altered states of consciousness and visual hallucinations of specific shapes (Blackburn 1977; Furst 1986; Hudson and Lee 1984; Lewis-Williams and Dowson 1988; Reichel-Dolmatoff 1978; Sundstrom 1990; Wellmann 1979; Whitley 1992). Some merely noted rock art illustrating these universally experienced hallucinations, termed *phosphenes* or *entoptics*, may have been produced after, and as a result of, an altered state of consciousness. This led to the limited conclusion that rock art was linked to phosphene- or entoptic-generating activity, which could include fasting, sleep deprivation, light deprivation, dreaming, ingestion of hallucinogenic substances, migraine aura, seizures, or certain mental illnesses (Sundstrom 1990:288-293). Other researchers reached a more specific conclusion related to the observed presence of phosphenes in rock art (Lewis-Williams and Dowson 1988; Whitley 1992), asserting the phosphenes indicate production and use of rock art in the practice of shamanism, applying the term in the broad sense advocated by Mircea Eliade (1964). As regards Dinwoody tradition rock art, some researchers marshaled the presence of the imagery of altered states of consciousness (phosphenes or entoptics) in support of the hypothesis Dinwoody rock art was related to shamanism and trance (Francis and Loendorf 2002:110-123).

Most recently, in 2016 Jim Keyser and Larry Loendorf organized a workshop titled Dinwoody Dissected. The workshop brought together several researchers working in the Wind River and Bighorn basins, as well as the Great Basin and Columbia Plateau. The primary purpose of the workshop entailed resolution of nomenclature issues which have arisen over the last 15 years and presentation of current research for review and discussion by the group. Peer reviewed papers were published in a recent volume (Walker 2018). Key findings of the workshop include recognition of diversity in Paleoindian age rock art across Wyoming, restricting usage of the term “Dinwoody tradition” to the Bighorn and Wind River basins, designation of the “Legend Rock Outline Complex” (typified by panel 35 at Legend Rock) as a separate entity from Dinwoody tradition, identification of new types of supernatural beings and animals in the Dinwoody tradition, more detailed classification schemes to be used for future analysis are key, and Dinwoody and other pecked rock art in southwestern Wyoming can be considered part of a wider macrotradition. A final topic of discussion at the workshop was the relationship between *En Toto* Pecked (ETP) petroglyphs and Dinwoody tradition. Spatial and temporal overlap strongly suggest the two traditions are related. However, it was decided ETP needs to be kept separate from the fully pecked petroglyphs in the Dinwoody tradition.

Chronological Boundaries of the Dinwoody Tradition

The age of rock art is more often estimated than determined exactly. Much rock art dating is limited to determining the relative ages of various styles or traditions—in other words, one kind of rock art is older or younger than another. One of the most commonly employed relative dating methods involves observing whether one type of rock art is consistently superimposed over a different type (Sundstrom 1990:214-215). The element superimposing another element is more recent than the one it overlies. Another dating method is the degree to which a mineral crust (rock varnish) has formed over the petroglyphs after they were created; typically this provides only a relative age estimate (Sundstrom 1990:215-219). For instance, darker varnish is older than lighter varnish. Distinctive styles and traditions are also dated on the basis of observable relationships to rock art in adjacent regions for which estimated or measured ages are available (Sundstrom 1990:248-255).

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Evidence for the age of Dinwoody tradition rock art includes its subject matter, geomorphic setting, the age of associated archaeological deposits, and its affiliation with historic Wind River Shoshone and Sheepeater (Mountain Shoshone) people. Analysis of superimposition, the relative amount of mineral crust deposition, and weathering of the various types or styles allows the development of a relative chronology of styles. This relative chronology is supported by a series of cation-ratio assays from various sites. Comparisons with related rock art from adjacent regions provide additional clues to the age of the Dinwoody rock art.

Regarding the subject matter of Dinwoody tradition rock art, researchers have noted it lacks pictures of horses, guns, and other items arriving in the region during the Protohistoric period (Gebhard 1969:22). This suggests the rock art was made before horses and Euroamerican trade goods reached the Shoshone around the late seventeenth century (Secoy 1953). One possible exception is a single petroglyph of a rider on horseback, which may be included in the Dinwoody tradition (Loendorf 2004). On the other end of the spectrum, the rock art contains no representations of Pleistocene animals, such as mammoth, camelids, or *Bison antiquus*. Finally, items depicted in the rock art include atlatls, which presumably date to the Archaic period, and bows and arrows, dating to the Late Prehistoric period.

In addition, a variety of experimental techniques have been utilized to estimate the age varnish overlying Dinwoody petroglyphs. Primarily used in geomorphology (see Dorn 2013 for a summary of types of rock coatings and associated chronometric techniques), these methods have been used with varying degrees of success to provide minimum limiting ages for the manufacture of petroglyphs. Three methods were utilized for Dinwoody elements AMS dating of bulk samples of weathering rind organics (WRO's) of unknown origin, cation ratio dating which measures the amount of leaching of mobile elements to immobile elements over time, and varnish microlaminations (VML). Field sampling was conducted in 1990, (Francis et al. 1993), 1991 (Francis 1994), and 1995 (Francis and Loendorf 2002; Liu and Dorn 1996). The field sampling included several blind tests; for example, multiple sampling within the same petroglyph to check for internal consistency, sampling of superimposed images, and sampling of figures holding items of known archaeological age range (see Francis et al. 1993:730-731; Francis and Loendorf 2002:61-63).

As noted by Dorn (2013:92), it was hoped that AMS dating of bulk WRO's would provide a minimum limiting age for a petroglyphs. However, it has been shown that bulk organics of unknown origin include both older and younger organic carbon and may not yield reliable age estimates without independent controls. Dorn (2013:92) notes that only Watchman (2000) is still using AMS dating of unknown organic carbon without independent control. Thus, some of the AMS ages for Dinwoody elements may not be entirely accurate. However, the Dinwoody dating studies incorporated some independent tests. For example, two Dinwoody figures holding bows and arrows were dated by AMS of bulk WRO's and yielded Late Prehistoric ages. AMS ages were consistent with the relative sequence derived from CR's and were not all based upon bulk sampling of organics of unknown origin (Francis et al. 1993:722). Furthermore, the inheritance of older carbon is time transgressive and increases in age. As the vast majority of petroglyphs in the Wind River and Bighorn basins are relatively young (i.e. mid to late-Holocene), Francis and Loendorf (2002:67) noted that the effects of older carbon in the bulk samples within the study area may be fairly small and that AMS ages were reasonably accurate.

No one has disputed that CR's decrease over time and provide a relative chronology. Francis and Loendorf (2002:67) discuss the identification of specific factors that yield unreliable CRs (e.g. chalking). Careful field sampling of varnishes appropriate for dating, tests built into the dating studies, and internal consistency of the CR data are needed to infer that the CR sequence for Dinwoody elements constitutes an accurate relative sequence. They also noted that the relative sequence could be anchored to independently derived ages, yielding a series of

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general age estimates and temporal ranges. Thus, while it may not be possible to state that a particular petroglyph was made 1140 ± 50 years B.P. with 95% certainty, it is possible to attach a general age range to that figure.

Francis (2018) compiled available age estimates based upon archaeological excavation, AMS and CR dates and association with other dated figure types. These are summarized in Table 1. The age ranges compiled by Francis (2018) include the error factors associated with CR dating.

Table 1. Summary of age estimates for Dinwoody tradition rock art (from Francis 2018).

| Descriptive figure type | # of ages | Age range (B.P.) |
|--------------------------|-----------|-------------------|
| Anthro, Fully pecked | 1 | ca. 5400 |
| | 7 | ca. 2900 to 1100 |
| Anthro, Interior line | 10 | ca. 3000 to 225 |
| Anthro, Other | 4 | ca. 2400 to <600 |
| Zoomorph, Fully pecked | 1 | ca. 5400 |
| | 3 | ca. 2700 to 900 |
| Zoomorph, Outline pecked | 3 | ca.2500 to 1300 |
| Zoomorph, Insects, etc. | 2 | ca. 1820 to <1000 |

With one exception, all of the age estimates for each of these general figure types overlap and range between about 3000 to just a few hundred years ago, spanning the latter portion of the Middle Archaic, and continuing through the Late Archaic and Late Prehistoric periods. This suggests that the Dinwoody tradition was in place by 3000 years ago.

Manufacture of Dinwoody images may have begun as much as 5400 years ago. The lower portion of Panel 74 at the Legend Rock site (48HO4) contains a fully pecked Dinwoody anthropomorph along with several fully pecked animals which appear to represent a scene or composition. The anthropomorphic figure is split into upper and lower portions. The upper body has a vaguely defined head with a fan-like headdress and stubby arms with fingers. A fully pecked lower human torso, with legs and oversized feet, is slightly offset from the base of the upper body. Two heavily varnished lines connect the body parts. The fully pecked animals, many of which appear to be canids, occur to the lower right and below the human figure. All of these images exhibit a similar degree of varnish development, suggesting rough contemporaneity, and they are almost completely revarnished, suggesting considerable antiquity. Both the lower torso and a fully pecked canid at the lower right of the panel were sampled for dating in 1990. Unfortunately, due to chalking, only the canid proved datable by CR methods and returned a date of 5400 ± 800 B.P. (Francis et al. 1993:725). Given the similar degree of varnish development, the age estimate for the canid has been presumed to reflect the age of the similarly varnished figures, including the anthropomorph.

Test excavations at Legend Rock also seem to concur with the age estimates from other techniques. In 1988, a test unit was placed at the base of the cliff face to expose a partially buried Dinwoody tradition (fully pecked) petroglyph. Intact sediments covering the feet of this anthropomorphic figure dated to 1920 ±140 B.P., with sediments below the figure dating to 2180±130 and 2130±100 B.P. (Walker and Francis 1989:30; Walker 2018:139).

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The available age estimates taken together with indirect evidence suggest Dinwoody tradition rock art spans at least 2000 years and perhaps a period as long as 7000 years. Production of Dinwoody tradition rock art began sometime in the Archaic period and extended into the Late Prehistoric period. The age range is consistent with cases of superimpositions, the occurrence of datable objects with Dinwoody anthropomorphs, and differences in varnish development on the same panel. This age range has also been used by other researchers (Bies and Sundstrom 2018; Keyser and Klassen 2001).

As will be discussed below, though production of new images may have ceased in the Late Prehistoric period, use of the Dinwoody tradition sites continue into the present.

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Description of Dinwoody Tradition Rock Art

What is termed Dinwoody tradition is a single rock art style or form restricted to a specific time and place with several recognizable variations or substyles. Sites and panels range in size, complexity and composition, and not all contain the near-life size anthropomorphic imagery. In the largest sites, such as Legend Rock (48HO4), highly visible rock faces are covered with hundreds of human figures and associated animal elements. The near life-size figures dominate some panels, with significantly smaller human and animal images occurring at the sides or bottom of the presiding image. Other panels include only smaller and less visually complex anthropomorphic figures. Some panels contain only a few fully pecked animal images, often in close proximity to anthropomorphic figures on adjacent panels, while a few panels consist of a small group of animal images, with one or two anthropomorphs. Many smaller sites, often consisting of only a single panel, have also been documented.

Individual elements range in size from a few centimeters to several meters. They include anthropomorphs (human-like figures) and zoomorphs (animal-like figures), along with abstract patterns incorporated into images. It can be difficult to distinguish between some anthropomorphs and zoomorphs; in many cases, attributes of both are blended together as therianthropes. The anthropomorphs are often shown in full frontal view and many have prominent facial features. The quadruped zoomorphs are almost always shown in side view and are frequently interacting with anthropomorphs or therianthropes. Avian and arthropod-insect zoomorphs and therianthropes are frequently presented in the full frontal view like the anthropomorphs.

The tradition is dominated by petroglyphs created by pecking. However, some of the Dinwoody petroglyphs are created by abrasion and/or incising and pictographs are created by applying pigment to the rock surface (Figure 3). Some panels and elements combine these techniques. In many cases elements show deliberate abrasion over the top of the pecking; this may have resulted from refreshing or reuse of the image through time. Frequently, incised lines can be seen almost completely covered by pecking. For example, in Sinks Canyon a few Dinwoody images show faint signs of red paint (Reiss and Rosenberg 1998). Some Dinwoody sites, particularly in the Boysen reservoir area, incorporate abrasion as well as pecking (Tipps and Schroedl 1985; Walker 1994). Because of the different ways images were produced within the Dinwoody tradition, production technique is not relevant to defining the styles.

A common characteristic within the Dinwoody tradition is interaction between element and the rock face on which it is found. This goes beyond simple incorporation of rock features into the image, with the most frequent interactions involving lines or patterns going into cracks or crevices and around corners.

Discussion of the Dinwoody rock art tradition inevitably includes a discussion of the *En Toto* Pecked (ETP) style. ETP rock art was originally described by Loendorf (1984) and designated as a style by Loendorf and Porsche (1985:69-70) based upon the unusual nature of small, solidly pecked human and animal figures at the Petroglyph Canyon site (24CB601) on the southern slopes of the Pryor Mountains. Due to spatial and temporal overlap, ETP is often considered a sub-style of the Dinwoody tradition (Francis and Loendorf 2002:74).

As implied by the name of the style, ETP petroglyphs are fully pecked. Anthropomorphs are the most common element. They frequently appear in rows and have an average height of 22cm. Typically shown in frontal view with long, thin torsos, motifs shown can include rayed headgear, genitals, or fingers (Loendorf 2018:8-9). Zoomorphs, also fully pecked, are variable and range from crude representations to detailed elements with horns and tails. Animals depicted include unidentified quadrupeds, canids, bear tracks, bison, bighorn sheep, and birds

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(Loendorf 2018:9-10). Age estimates obtained with weathering rind organics (WRO) and cation-ratios (CR) show the petroglyphs were made between 1000 years to 500 years before the present (Francis et al 1993, Francis and Loendorf 2002, Loendorf 2018). These age estimates are supported by superimpositions and the presence of bows with some of the anthropomorphs. Geographically the petroglyphs have been found throughout the Bighorn and Wind River basins and southern Montana (Loendorf 2018). Identification of ETP sites in the Wind River and southern Bighorn basins is made difficult because of the presence of the Dinwoody tradition and Early Hunting Style, both of which contain fully pecked anthropomorphs and zoomorphs. ETP petroglyphs can occur at the same site as Dinwoody tradition elements (e.g. Legend Rock, 48HO4) or isolated from the tradition (e.g. Petroglyph Canyon, 24CB601; Weatherman Draw; Little Buffalo Basin, 48PA65).

Because of the presence of sites with only ETP, it has been recommended to retain ETP instead of merging the style with the Dinwoody tradition (Loendorf 2018). To differentiate ETP with fully pecked Dinwoody petroglyphs context and size is important. Elements with unusual arm and leg placement, are not ETP petroglyphs. In addition, fully pecked petroglyphs (anthropomorphs and zoomorphs) on the same panel as larger interior line Dinwoody elements are not ETP petroglyphs (Loendorf 2018).

Many hypotheses can be developed to account for the similarities and differences between Dinwoody tradition and ETP. Loendorf (2018) has suggested that the Dinwoody and ETP may reflect manufacture by different bands of Shoshone. The relationship between Dinwoody and ETP is an important research question and ETP may turn out to be a sub-style of the Dinwoody tradition. However, for the purposes of this MPD, ETP is considered separate from Dinwoody.

Currently there are around 160 known archaeological sites with Dinwoody tradition rock art known in Wyoming. These sites are concentrated in the valley formed by the Wind-Bighorn River (Figure 4, Table 2). The sites may contain elements associated with other traditions, but to be included in Table 2 a site must contain at least one identifiable Dinwoody element. The presence of a Dinwoody element was determined primarily based on existing photographic documentation. Site records may need to be completed or may need updating but at least one clear photograph or sketch was found for the site in the files of Bureau of Land Management Worland Field Office (BLM WFO) or Wyoming State Historic Preservation Office (WYSHPO).

Dinwoody Tradition Anthropomorphs

The large, ghost-like anthropomorphs can be considered a hallmark of the Dinwoody tradition and immediately grab the attention of any visitor. Art historian David Gebhard considered the surreal human images to be so distinctive that they warranted their own designation of "Interior Line style" (1969:16-17). This separate designation of these figures has led to a common misperception that the Dinwoody tradition consists only of the interior-line figures. However, greater variety of anthropomorphs occurs within the tradition.

Dinwoody tradition anthropomorphs can be divided into four variants or substyles: Interior Pattern, Outline Body, Solid Body, and Combined Body (Bies and Sundstrom 2018). These Dinwoody tradition substyles are based on the body form of individual elements and the overall composition of related elements in panels. They are similar to substyles previously described (e.g. Francis 1989, 1994; Francis and Loendorf 2002). To provide a basis for future seriation, easily segregated body-shape patterns are linked with specific heads and appendages (Bies 2010). These substyles represent the coarsest or first screen of the seriation and are thus the broadest categories.

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The *Interior Pattern Substyle* is typified by a body enveloping spirals, concentric circles, stripes, or vertical and horizontal lines (Figure 5). This style largely overlaps David Gebhard's Style 2 rock art category (Gebhard and Cahn 1950), which formed one of two components of his Interior Line style (Gebhard 1951). These lines may be patterned or random. Whether these lines were intended to represent body parts, clothing, tattoos, paint, or something else is not clear from their placement and form. When analyzing this body pattern, care must be taken to avoid confusing superimposed elements with those in which the incorporation of the lines is part of the pattern. The Interior Pattern substyle includes some of the elements identified by Francis and Loendorf (2002:88-94) as elongate interior-lined anthropomorphs and wide-bodied anthropomorphs. This style appears to be the most common and broadly distributed style within the tradition.

The *Outline Body Substyle* elements have bodies defined by lines of varying width and complexity. These elements often seem to depict two figures with their bodies indicated by a single pecked line, one within the other (Figure 6). The Outline Body substyle includes elements classified by Francis and Loendorf (2002:88-94) as elongate interior-lined, composite, and wide-body anthropomorphic types. This is the least common substyle within the Dinwoody tradition.

The *Solid Body Substyle* elements have their full body shown by pecking, stippling, scratching incised lines, abrading, or painting (Figure 7). There are two forms of this style. One is narrow and the other is nearly as wide as it is tall. Features such as eyes mouths and other openings may be shown by the absence of pecking. The Solid Body style includes the fully pecked anthropomorphs and attenuated anthropomorphs descriptive figure types used by Francis and Loendorf (2002:88-94).

The *Combined Body Substyle* is a combination of two of the three previous substyles. In one example the anthropomorph is a combination of Outline Body substyle incorporating Solid Body substyle figures (Figure 8). Solid body elements are sometimes incorporated into the body of Interior Pattern elements. In other cases, the entire figure is enclosed in an envelope or circle. The Combined Body substyle includes some the figures identified as composite anthropomorphic and elongate interior outline-lined anthropomorphic defined by Francis and Loendorf (2002:88-94).

Anthropomorph Motifs

Researchers have observed similarities in Dinwoody anthropomorphs, particularly the interior pattern substyle, with other regional traditions (Keyser 2018, Whitley 2018). Because of these similarities, beyond using the geographic range of the Dinwoody tradition, one should look for specific characteristics or motifs when assigning an anthropomorph to the tradition. Motif is defined as the recurring form, shape, figure or object represented as or within a rock art element. For example, a human figure is a motif in itself, but it is made up of other motifs, such as head, torso, hands, eyes, and interior patterns. Motifs and modes of representing them separate the Dinwoody tradition from other rock art styles. These motifs are found in all of the Dinwoody tradition styles, but not necessarily within every element or on all panels.

Several motifs are easy to identify and by themselves denote a Dinwoody tradition rock art element. These include: appendages terminating in digits of a bifurcated or tridactyl form on anthropomorphs or therianthropes; figures showing digits extending the entire length of the appendage; unexpected digits or appendages; halos or auras surrounding the head or body; heads with extensions similar to insect or arachnid antennae or mouth parts; and anthropomorphs or therianthropes with facial features inside the torso. Figures with odd-shaped head or body attachments belong in the Dinwoody tradition in most cases. Other motifs strongly associated with the Dinwoody

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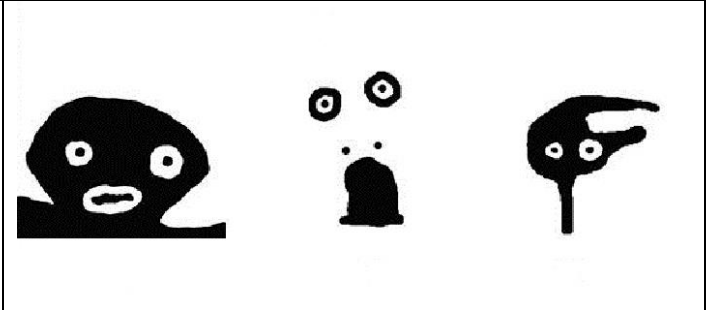
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tradition, but occasionally occurring in other styles, include goggle-like eyes and appendages or digits produced with a different technique than other parts of the figure.

The motifs typifying the anthropomorphs within the Dinwoody tradition are the appendages and facial features. The eyes, arms, legs, feet/paws, hands, digits, heads, and faces show tremendous variability within this tradition. Arms are frequently totally absent with the hands shown at the shoulders. All of these features seem to vary independently from the body style. These elements also can differ from one side of a figure to the other. The range of pattern variations of the entities portrayed in the tradition here is not totally inclusive; these types will need to be expanded as additional panels are analyzed.

Eyes are shown in a variety of ways, including open or closed, goggle-like (bug-eyed), or as simple dots. Eye Type A is comprised of simple dots. The dots can be created by pecking of the eye itself, pecking around the eye leaving a raised dot, or addition of pigment. Eye Type B appears as circles showing goggle-like or bug-eyes. Eye Type B sometimes occurs as eyes depicted above the body. This element and several others may be misleading because pigment may have formed a head and been lost to weathering.

| Eye Types | |
|---|--|
|  |  |
| Type A | Type B |

Heads are usually present on the elements within the Dinwoody tradition but not always. As a result, Head Type A is “none.” In these cases, the facial features are incorporated into the torso or are adjacent to the body, but not connected to it. Head Type B heads are attached directly to the shoulders of the figure but are generally of a realistic shape for a head.

- The other four types of heads may include horn, antenna, or antler structures:
- Type C includes heads attached directly to the shoulders and not a typical shape for a head.
 - Type D is made up of heads attached to a figure in the proper head position with a neck but lacking any facial features.
 - Type E heads are enclosed by surrounding orbs or halos.
 - Type F heads are natural in shape and appearance, including a proportionate neck.

There is some question regarding Type D heads shaped like crescents connected to bodies by thin lines or simply shown on thin lines. The possibility exists they are intended to show a dynamic aspect of the elements. Colin Taylor (personal communication, 1994) suggested they show trans-dimensional activity rather than a head, based on his work with bead and quill patterns on historic Northern Plains Indian items.

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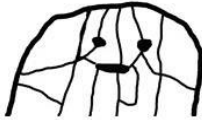





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| Head Types | | | | | |
|---|---|---|---|---|---|
|  |  |  |  |  |  |
| A | B | C | D | E | F |

Appendages are the hands, feet, talons, or paws included in the element. These motifs may vary between appendages especially in the anthropomorphic elements; bilateral symmetry is rare. Eight general appendage types are identified:

- Type A hands, feet, talons, or paws are shown with the body of the figure, with palm, sole or pad as appropriate and digits placed in realistic positions for the entity shown. In this type, all digits are created with the same technique.
- Type B is similar to Type A, except it includes unexpected digits, more than the usual five, or attachments and may have been produced using a different technique than the rest of the element.
- Type C shows the digits as continuing up the entire appendage or most of it; in some cases they are the entire appendage. These appendages are sometimes described as flippers or wings.
- Type D shows the appendage ending in a simple or bifurcated stump.
- Type E includes webbing between the digits.
- Type F is similar to Type A except it includes differential treatment of digits which may indicate the digit has a special attribute.
- Type G shows a pattern which may indicate a covering of the hand or foot.
- Type H shows the appendage ending in a tridactyl or three-digit hand or foot.

| Appendages | | | |
|---|---|--|---|
| <p>Type A</p>  | <p>Type B</p>  | <p>Type C</p>  | <p>Type D</p>  |
| <p>Type E</p>  | <p>Type F</p>  | <p>Type G</p>  | <p>Type H</p>  |

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Attributes include equipment or plants held, attached to the figure, or placed in direct association with the figure. These may include zoomorphs, fans, plants, atlatls, darts, bows and arrows, rattles, snakes, or abstract symbols including but not limited to wavy lines, zig-zag lines, encircling lines, or bands.

Supernatural Beings in the Dinwoody Tradition

The ethnographic record and information obtained through contacts with local tribes indicates a strong sacred or religious component to Dinwoody tradition rock art and establishes a relationship between the sites and Numic religion. As described by Lowie (1909:224), the medicine received by a vision seeker may tell him [or her] how to paint. More specifically, the ethnographic work by Hultkrantz (1987:52-53) and Shimkin (1986:325) establishes a direct relationship between Dinwoody tradition rock art and the Eastern Shoshone. Dinwoody sites today are considered by the Eastern Shoshone to be traditional cultural properties (see 48HO1238 site form).

Hultkrantz (1986:631) identifies five main levels of Numic religion: cosmology beliefs in supernatural beings thought to control nature and man; social and individual rites connected with individual and collective survival; visions and shamanism; and crisis rites. Critical to understanding the use of Dinwoody rock art sites are the supernatural beings, vision questing, and shamanism. The supernatural beings were perceived as dangerous to humans on one hand, but they also bestowed their powers for healing, weather control, game charming, success in battle and imperviousness to wounds, prophecy, etc. to mortals. This was accomplished through dreams and visions (Hultkrantz 1986:635).

Supernatural beings were associated with, and resided within, specific (and frequently named) landscape features. These included mountains, lakes, hot springs (Hultkrantz 1986:633), trees, peculiarly shaped rocks, and caves (Liljeblad 1986:644,652). Supernatural power is believed to be concentrated at these places, and these locations served as entrances to the supernatural world (Liljeblad 1986:652-653; Whitley 1994). The various settings of Dinwoody tradition rock art within the Bighorn and Wind River basins often corresponds to locations and settings ethnographically identified as the homes of supernatural beings. For example, the Dinwoody type site (48FR109) and Torrey Lake (48FR311) occur on sandstone outcrops or boulders adjacent to glacial lakes. Many more Dinwoody sites occur around the modern town of Thermopolis within a short distance of Hot Springs State Park. Other Dinwoody sites occur on isolated and highly visible monoliths and/or within close proximity to unusually shaped rocks or small round concretions exposed by modern erosion. For example, during a field trip to 48HO962, an Owens Valley Piute elder noticed the rock face above the main panel when seen in profile looking downstream looks like a bighorn sheep (Richard Stewart, personal communication, 2008). Additionally, there is a grouping of "mushroom" rocks immediately west of 48FR372 and a field of round concretions on the opposite site of the ridge from 48HO692 (Figure 9). It stands to reason use of rock art sites was specialized according to the needs of the individual seeking supernatural aid (Sundstrom 2018).

Hultkrantz (1986:632) provides a summary of supernatural beings associated with the sky. These include a loosely identified supreme being (often identified as "Our Father" or Wolf), a host of other spirits, such as sun, thunder, lightning and the winds which reside in the sky. Among Numic speakers, thunder was variously identified as a snake, badger, mouse, or birds. In Eastern Shoshone belief, hummingbird or blackbirds collected water in the clouds and caused them to thunder (Hultkrantz 1987:46; Vander 1997:228). Eagle shoots lightning by its flashing wings and was also thought to be a messenger to the spirit world (Hultkrantz 1986:632-633). Owls were thought to foretell events (Steward 1943:390), predict evil and were greatly feared. *Wokai numbic* was a giant cannibalistic owl or occasionally a dragonfly that kidnapped children and ate them (Figure 10). It was said

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to be identical with the evil spirit of the night, *toxabit narukumb*. These beings mimic the hoots and screeches of Great Horned, Great Gray, and screech owls common in the area (Hultkrantz n.d.; Nabokov and Loendorf 2002). Lowie (1909:224) reported that, on Wind River, flickers were thought to restore health.

Both Dinwoody (48FR109) and Torrey Lake (48FR311) are dominated by winged imagery, many of which resemble owls. Many other winged images at these sites are smaller and exhibit propeller-like wings resembling hummingbirds (Francis and Loendorf 2002:113-114). Another winged figure depicted in Dinwoody tradition rock art is Bat (Keyser 2018). He can be identified from his extraordinarily long penis, which terminates at a crack in the rock. This characteristic of Bat is central to a Shoshone story regarding his powers of seduction and sexual prowess. One can speculate Bat was the helper of men seeking sexual prowess.

A variety of other supernatural beings inhabit the terrestrial and aquatic realms. Just as portrayed by the many Dinwoody therianthropes and zoomorphic figures, the supernatural beings are theriomorphic, described by ethnographers (Liljeblad 1986:657) as anthropomorphic in nature but who could shift shapes and take on animal forms or names at will. They also pose great danger to humans (Shimkin 1986:325). For example, Smith (1993:37) relates the tale of a giant cannibal who kidnapped, tortured and consumed an old woman and her granddaughter who were gathering pitch from pine trees. Steward (1941:263 cited in Liljeblad 1986:654) notes that they could be encountered during day to day activities and could sometimes be appeased with informal offerings of food. The supernatural beings present a contrast to mythological characters, primarily the two brothers Wolf and Coyote, who played prominent roles in the creation of the world, the origin of people, and other mythic events which occurred in the far distant past (Hultkrantz 1986:637-640).

Water Ghost Beings lived in lakes or other bodies of water and both caused and held the cure for what is now known as epilepsy. Water Ghost Woman, *pa waip*, (Hultkrantz 1987; Shimkin 1947c) lured men into Bull Lake on the promise of sexual favors, only to drown them. Water Ghost Woman with her helper Turtle, have been identified at 48HO39 (Figure 11), with similar figures identified at other sites in the Coal Draw area of the southwestern Bighorn Basin (Francis and Loendorf 2002:114-119). In Dinwoody tradition rock art, she is shown holding a bow or rattle or has an arrowhead hanging from her arm (Francis and Loendorf 2002:116-117; Loendorf 1993; Sundstrom 2018:41-43). A series of short parallel lines hang down from her skirt or crotch, something like a fringe. The meaning of this is unclear. It may be a reference to menstruation or her reproductive power. It may simply indicate woman's attire.

Most lakes were inhabited by Water Babies (*pā'ōna*), perceived in some areas as half-woman and half-fish, or as being short and sporting long hair (Hultkrantz 1986:633). These beings kidnapped and tortured children (Hultkrantz 1986: 633) and caused a variety of illnesses including rheumatism, pneumonia and heart attacks by shooting unsuspecting passersby with magical arrows (Shimkin 1986:325). Water Babies also lived in springs and sometimes caused them to be hot. Due to their association with water and as baby-like being, anthropomorphs within the Dinwoody tradition most commonly thought to represent the beings have webbed feet (e.g. 48HO354). Shimkin (1986:325) notes that Bull Lake was home to monsters and that killing and eating one of these beings would cause someone to transform into Water Buffalo (*pā'-gutc*) and disappear. Frogs have also been mentioned as water sprites of evil disposition (Hultkrantz 1986:633) and depictions of them occur at Legend Rock (48H04) and 48WA2415.

Rock Ghosts lived in the mountains and rocky outcrops. They were described as ogres, monsters or evil giants, with giant hands and feet (*pa'-n-dzō'avits*). This description closely corresponds to many of the large Dinwoody anthropomorphic figures (e.g. 48HO13). The Rock Ghosts often took delight in throwing human beings over the rocks, kidnapping women and children, or in eating human flesh (Lowie 1909:290-292). Rolling Rock may be

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one such being and is noted to have chased and fallen on people while out hunting. This is exemplified by one story of Coyote, who while hunting ground hogs, was pinned by Rolling Rock until he died of starvation (Smith 1993:107). Bies (2013) has identified two large anthropomorphic images at Legend Rock (48HO4) as possible depictions of Rolling Rock (Figure 12). Kidnapping could be graphically represented by those images which hold smaller human figures in one hand. The cannibalistic aspect of many rock ghosts may be depicted by the occurrence of secondary human figures within the larger figure (Figure 13).

Death resulted from the departure of one's soul, which then became a ghost (Lowie 1909:226-229). Ghosts were greatly feared, could be encountered almost anywhere, and caused illness by entering the body of a living human being. Ghosts could also cause bodily injury, yet bestow gifts. They sometimes appeared as skeletons as demonstrated by one story recorded by Lowie (1909:227). In this account, a Shoshone was pushed from behind by ghost and fought back by grabbing the skeleton between the ribs (Figure 14). The man later became very physically strong.

Small dwarf spirits, or colloquially known as the Little People (*Nü'-nūmbi* or *nin-nim-be*), were also ubiquitous, living everywhere in the mountains, around bushes, in caves, and around wells. They were mostly unseen, but could perhaps be manifested by the "mushroom" rocks and concretions which occur near some Dinwoody sites. Hultkrantz (1986:633) reports that these beings were among the most dreaded by Numic peoples. They carried poisonous arrows and caused illness, and even as recently as 1990 were still cautiously regarded by some Shoshone. When researchers were working at Legend Rock during in 1990, the site steward, who was Eastern Shoshone, declined to approach the panels because the Little People were especially active that day (Julie Francis, personal communication, 2018). Many of the short, squat anthropomorphic images found in Dinwoody sites, as illustrated in Francis and Loendorf (2002:95), resemble the concretions and erosional remnants found on the adjacent landscape and may be representations of these evil beings.

The Rock Ghosts, Water Ghosts, and Water Babies possess dangerous *puha* or power both to cause and cure illness or injure and kill human beings. The shaman or *pohakanti* (one who has power) receives *puha* through sleeping at sacred places, of which rock art sites (*puha kahni* or house of power) are the most sacred (Shimkin 1986:325). As noted by Hultkrantz (1987:49), the Shoshone report that the supernatural beings draw their images on the rock, usually during the winter; when a Shoshone approaches a site, he or she can hear them pecking on the rock.

Dinwoody Tradition Zoomorphs

Zoomorphs within the Dinwoody tradition exist but tend to be enigmatic. Unlike the majority of the anthropomorphs, the zoomorphs are smaller and naturalist. They can be fully pecked or outline pecked. They can occur on the same panel as the anthropomorphs (sometimes connected with a line), on a separate panel within the same site, or at a site devoid of anthropomorphs. Due to their similarities with the Early Hunting and *En toto* pecked (ETP) traditions, researchers have struggled to classify the zoomorphs (Keyser and Klassen 2001:116-117; Francis and Loendorf 2002:83-88). Recent research has attempted to add clarity (Loendorf 2018; Sundstrom 2018; Walker 2018).

Commonly identified zoomorphs in the tradition include canids, bighorn sheep, deer, and birds, as well as unidentified quadrupeds. Recently, it has been argued that many of the zoomorphs could also be insects such as moths or butterflies, dragonflies, ants, ticks, and spiders (Bies 2018). The creatures

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shown in Dinwoody tradition rock art often combine human and animal traits. The same image may be identified as a zoomorphic bear by some researchers and as an anthropomorph by others (Figure 15). Such images may represent therianthropes, which are common in the Shoshone sacred stories.

Canids when shown with anthropomorphs, connected with a pecked line, or with tails in the flagging position are considered to be dogs. In other cases, it is not possible to differentiate between domestic dogs and coyotes or wolves (Stewart 2001). The canids are often shown in groups or packs and are portrayed in profile. In many cases, the bodies of these animals are solid, but in a few cases they have interior horizontal lines. Wolf and Coyote play a large role in the mythology of the Uto-Aztec peoples. Many of the ethnographically recorded stories involve one or the other in a key role. Elements showing therianthrope canid/human characteristics have not been identified. In several stories, Coyote takes on human appearance by wearing the skin of a recently killed human being (Smith 1993). It is possible some humanlike figures actually represent Coyote. Sheepstealer Shoshone groups relied heavily on dogs for protection, hunting, and transportation of household goods (Loendorf and Stone 2006). The doglike figures in Dinwoody tradition rock art thus may represent a desire for good dogs or a successful hunt, rather than referring to the hero Coyote (Sundstrom 2018).

Other common zoomorphs are deer and bighorn sheep. These are most often shown in profile with solid bodies. Although neither of these plays a large role in Shoshone oral traditions, both were important food sources. Mountain sheep were the mainstay of the Sheepstealers or Mountain Shoshone. Their natural association with rocky places and watering places may be a reason for their appearance on panels with images of the various rock beings and water beings (Sundstrom 2018). It has been suggested that the smaller zoomorphic elements may have placed by individuals seeking *puha* from the larger interior lined anthropomorphs (Sundstrom 2018:53-54).

Because of their similarities with ETP, solidly pecked and outline pecked zoomorphs are not included in this tradition unless they are part of a panel composition including Dinwoody tradition images with similar weathering. Highly realistic outline pecked zoomorphs depicting large game animals including elk, bison, and deer were once considered part of the Dinwoody tradition (Francis and Loendorf 2002:97). However, it is now recognized that they are separate (Francis 2018:162-164; Walker 2018:255-256). Few examples of this Legend Rock Outline Complex are known, but it is typified by panel 35 at Legend Rock (48HO4).

Panel Composition

The diversity of the Dinwoody tradition extends into panel composition. The terms Simplex, Complex, and Multiplex are used here to describe general categories of panel composition (Bies and Sundstrom 2018:91-94). Panel composition refers to the interaction of rock art elements in themselves, with each other, and with the rock face. All levels of complexity of composition are found within each of the anthropomorph substyles.

The first panel composition category is **Simplex**. This category primarily includes panels with single elements. Only one element appears on the panel or only one Dinwoody tradition element is present with elements from

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other traditions or styles. In rare cases several elements are present but do not have any obvious interaction or contact with each other.

In the second category, **Complex**, interaction begins to occur between the elements. It is usually limited to connecting lines but no obvious superimpositions. Within this category, simple interaction between one or more of the elements and the rock face may also occur.

In the third category, **Multiplex**, panels show interaction between and within the elements. Superimpositions are common, even where the varnish suggests the elements are of similar age. Interaction between the elements and the rock face itself also occurs. Beyond crossing cracks, an element appears to start (or be coming out of) a crack or crevice (Figure 16), or an element wraps around a corner. Preliminary observations may also show limited solar interactions with an element as well. For instance, shadows lining up with the pecked lines during specific times of the year. Panel 6 at 48HO469 consists of a pecked spiral snake within a pecked V. During zenith at the summer solstice, shadows created from the cliff face follow the right edge of the V (Linda Olson, personal communication, 1995).

Current Tribal Beliefs and Practices

Hultkrantz (1981, 1987) believed fasting at rock art sites to obtain visions began to lose popularity among the Shoshone with the introduction of the horse and the adoption of the Sun Dance. Communication with members of the Eastern Shoshone tribe indicate fewer than five tribal members still used rock art sites as their primary vision locations by the year 2000 (Michael Bies, personnel communication 2016), a trend noted by Hultkrantz some 50 years earlier (Hultkrantz 1987:41).

Those Shoshone utilizing the rock art for vision questing would go to the locations where it is found. Oral tradition names specific locations such as Bull Lake (Hultkrantz 1981:170) and Little Wind River or Owl Creek (Nabokov and Loendorf 2002:155-156) where shamans would go. These are locations Dinwoody tradition rock art sites are found. Additional sites have been identified by modern tribal members during consultations (Julie Francis, 1994 field notes; Marit Bovee, 2010 field notes).

Shamans occasionally obtained their *puha* through unsought dreams in late adolescence or by transference from shaman to acolyte, but it was most often bestowed during visions obtained through the Sundance or by sleeping at sacred places (Shimkin 1986:325). Just like the Sundance, the vision quest was a harrowing ordeal sought by men and occasionally women and required the supplicant to go to the places inhabited by the dangerous Rock and Water Ghosts and Water Babies. A quest often began with a ritual bath in a nearby stream, lake or spring, home of the Water Babies and Water Ghosts. Once appropriately prepared, the individual would go to the appointed locale (which may also have been identified in a dream) in the late afternoon and through the ritual known as *puhawilo* or "sleeping at medicine-rock" receive visions (Hultkrantz 1987:52-53). This was accomplished by supplication and prayer to ask the supernatural beings residing there to bestow whatever power was being sought. The ordeal involved physical isolation, fasting, physical exertion, and ingestion of native tobacco (Hultkrantz 1987:53). At nightfall, seekers "slept" or perhaps lost consciousness. The vision could involve a test such as wrestling with a skeleton, climbing through falling boulders, passing through clashing rocks, or crossing fearsome guardian spirits often described as an immense rattlesnake or grizzly (Whitley 1998:29).

It might take several days before a vision was received, and not all quests were successful. In the successful vision, the *puha* appears, often transforming itself from one form to another (Shimkin 1986:325). For example,

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one shaman reported to Hultkrantz (1987:53) that a lightning spirit first appeared to him as a body of water, then like a human being, then like an animal, and then it faded away. Numerous ethnographers (summarized by Whitley 1992) report that the spirits were frequently described as emerging from cracks in the rocks or coming out of water. During this process, the spirits bestowed knowledge, skills and protections, fetishes and songs to call forth the power during curing ceremonies, and individual taboos to the seeker (Shimkin 1986:325).

Not all shamans received the same powers for curing, and there were both general practitioners and specialists (Liljeblad 1986:644) for many different illnesses. Thus, there were “wound doctors” who specialized in sucking out tainted blood and removing arrow points from warriors (Steward 1943:285), specialists to treat rattlesnake bites and barrenness (Lowie 1909:224), extremely powerful shamans who received the power to cure epilepsy (a catch-all term for various maladies and mental illness during the late 1800s) from Water Ghost Woman (Shimkin 1947b:337). Steward (1943:283) also reported that the power of water ghosts also made some men hardy in war and impervious to arrows, and in historic times, bullets (Francis and Loendorf 2002:115-116).

Interestingly, the Shoshone do not claim to have made the petroglyphs. Instead they are said to have been made by the supernatural beings (e.g. Little People, Cannibal owl, Stone Ghosts) themselves (Sundstrom 2018:50). These beings were thought to live in the rocks and mountains (Hultkrantz 1987:41). Hultkrantz recorded the Shoshone believe the rock art was made for them by the powerful supernatural beings and these beings move about the mountains in the summer and the lower country in the winter (Hultkrantz 1986). He reported his informants told him these beings create new rock images from time to time. These Shoshone talked of hearing knocking sounds coming from the images which would stop when they approached and start again when they moved away (Hultkrantz 1987:49).

Possibly because of this underlying belief in the origins of the Dinwoody tradition rock art, even tribal members not currently using the sites for vision quests recognize the rock art’s spiritual importance and treat it with respect. In the late 1940s, Hultkrantz found the Wind River Shoshone avoided places with rock art, especially in winter when the spirits were thought to return to the sites to make new carvings. A notable exception was the occasional practice of warriors visiting the rock art sites in hopes of receiving a vision to bring them special powers or luck (Hultkrantz 1954:56). When the rock art is approached, it is approached with extreme caution. In 1993, an elder undertook a lengthy prayer, along with the burning of cedar and sage, before the panels at the Dinwoody type site (48FR109) were deemed safe enough for researchers to approach (Julie Francis, personal communication, 2018). The same year at Torrey Lake (48FR311) some of the anthropomorphic images were considered too powerful to visit.

Unlike rock art sites in other regions of the West, current Wind River Shoshone use of the Dinwoody tradition sites does not involve leaving offerings or other materials. During visits to various sites, Shoshone elders have indicated they discourage leaving or removing items from these locations (Michael Bies, personal communication, 2016). As a result, footprints are often the only indication of visits by contemporary Native Americans. Shoshone traditionalists believe it is inappropriate and dangerous to leave or remove items from rock art sites within this tradition (Haman Wise, personal communication, 2008). They also believe permanent development activities visible from the rock art sites should be avoided. The Crow also believe it is inappropriate to leave or remove items when visiting rock art sites. Crow individuals visit Dinwoody tradition sites because they view them as places of spiritual power (Timothy McCleary and Burdick Two Leggings, personal communication, 2015).

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Known and Expected Property Types

The primary known and expected property types relating to the Dinwoody tradition are the rock art panels themselves and artifacts left from the creation of rock art. The rock art can occur at open camp sites (e.g. 48HO30 and 48WA2445) or in rock shelters (e.g., 48HO1207). These localities may also include cultural features such as ochre-processing pits (48HO4) (Bies *et al* 2009). Often vision-quest structures or cairns are present in proximity (e.g. 48HO39, 48HO1118, and 48HO1029), but not necessarily adjacent, to the rock art. At one site cremains and deliberately smashed sucking tubes were identified at the base of a large interior lined Dinwoody anthropomorph (48HO469) (Frison and Van Norman 1993).

Rock art sites associated with the Dinwoody tradition are known to occur from 4000 to 8500 feet above sea level. In some cases, sites consist of a single panel with one element on a cliff face or boulder or they are extensive concentrations of panels spread over hundreds of acres and through several hundred feet of elevation.

Based on the Ring Lake-Torrey Lake site complex (48FR311) and Dinwoody type site complex (48FR109), we should expect additional Dinwoody tradition rock art sites at high altitude natural lakes. Some known sites are near water (e.g. 48HO4 and 48HO1182), but others are located far from perennial water sources or do not include water features within their viewshed (48HO1159).

We should also expect to find these sites along trails used to access the higher elevations. Where inventories have been conducted, researchers have found Dinwoody tradition rock art sites along many of these routes, including those identified as historic Shoshone trails (Shimkin 1947a).

Dinwoody tradition panels can face any direction. The apparent preference for south-facing rock surfaces is as likely to have resulted from availability of surfaces as from cultural preference. In many parts of the region, south aspect slopes are subject to more erosion than north aspect slopes due to vegetation differences. As a result, more rock faces are exposed on the south aspect. Moreover, lichen and moss are more likely to cover exposed rock faces on the north aspect, making discovery of rock art elements more difficult there.

In addition to the rock art, we can anticipate finding artifacts used to create the rock art. These may be directly below the rock art panel in a buried context or exposed on the surface. Other indications of human use of the area are also anticipated in most cases, including lithic processing and camp activities, both within rock shelters and as open camps. We should also expect to find steatite sucking pipes and pigment processing features, especially ochre, in at least some of the sites.

REGISTRATION REQUIREMENTS

In order to qualify for listing in the National Register of Historic Places under criteria a, c, and/or d, a specific rock art site must contain elements associated with the Dinwoody tradition. All of the elements present do not need to be associated with the tradition, but at least one clear example needs to be identified.

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Criteria for Eligibility

To qualify for the National Register, a property must be shown to be significant under at least one of the four significance criteria: A, associated with an event; B, associated with the life of a significant person; C, contain distinctive characteristics of a type or possess high artistic value; or D, have yielded or have potential to yield information important in prehistory or history (National Park Service 1995). In addition to showing their significance under at least one of the significance criteria, the property must retain enough integrity to convey the significance (National Park Service 1995:44). The integrity of a property is judged using seven aspects: location, design, setting, materials, workmanship, feeling, and association. National Register guidelines define historic integrity as the authenticity of a site or district's historic identity as evinced by the continued presence of physical characteristics from its historic existence. In the case of Dinwoody tradition rock art sites, all seven qualities of historic integrity should be present to some extent.

Criterion A: *[properties] that are associated with events that have made a significant contribution to the broad patterns of our history (36CFR60.4(a)).*

Ritual practices at rock art sites, including vision quests, are a key aspect of Native American cultures in this region and represent a broad pattern of events. The sites included in the Dinwoody tradition are thought to represent both the location and events relating to these broad patterns of use. While there are questions relating to which specific prehistoric group created the Dinwoody tradition rock art, there is no question they were (and likely continue to be) a key element of the Uto-Aztecan cultures in the area, including the Eastern Shoshone. These sites, in many cases, will be the only durable physical indications of this use and these traditional practices.

Tribal representatives from the Eastern Shoshone Tribe of the Wind River Reservation repeatedly state the rock art, particularly rock art associated with the Dinwoody tradition, is important and the sites are still visited by members of the tribe. At a 2016 meeting between the Bureau of Land Management and the Tribal Historic Preservation Officer (THPO), these points were reiterated and elaborated on. The THPO discussed how Dinwoody rock art is still of importance to his Tribe, and how visits to Dinwoody locations reaffirm their connection with this Tribal tradition. The question was bluntly asked if Dinwoody rock art locations are traditional cultural properties (TCPs). The THPO replied that if by TCPs, the BLM means they are still centrally important to the Eastern Shoshone people and culture, then yes. He reiterated that Tribal members still visit these locations, and that they are still part of the living Eastern Shoshone culture (see site form 48HO1238).

These properties, because of their key role in a major aspect of the regional prehistoric, protohistoric, historic and contemporary cultures of the area, can then be evaluated as traditional cultural properties. Sites with a history of use will be considered traditional cultural properties in those cases where tribes acknowledge the use. Use need not have been continuous in those cases where access has been restricted by land ownership or other factors (National Park Service 1990:16), such as in cases where the depictions on the panels are too sacred and therefore tribal people are reluctant to visit these sites.

Areas of Significance

Typically, Dinwoody tradition rock art sites which are eligible under criterion A will fall within the Ethnic Heritage (Native American), Religion, and/or Social History data categories (National Park Service 1997:38-41). Sites nominated with the area of significance of Religion will qualify under criteria consideration A because they are significantly associated with traditional cultural values.

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Criterion B: *[properties] that are associated with the lives of persons significant in our past (36CFR60.4(b)).*

For the purposes of this MPD, this criterion is not applicable. The identification of specific individuals involved in the production of rock art within specific sites or sets of sites is beyond current technological and analytical capabilities. It is possible future ethnographic or archaeological research will link specific historic individuals to particular sites within the tradition, but current knowledge does not allow such associations. It is not necessary to determine whether the mythological personages depicted in the rock art should be considered “persons” under this criterion, because the rock art is already eligible under other criteria.

Criterion C: *[properties] that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction (36CFR60.4(c)).*

Some Dinwoody tradition rock art is extremely well executed and forms extraordinarily complex compositions. These rock art panels possess high artistic value and reflect mastery of the techniques used in their production. To be eligible under this criterion, the site must contain intact elements capturing the artistic expression exemplifying this tradition. While rock art panels in museums or other curation facilities might meet the parameters of this criterion, they are excluded from consideration for listing under Criteria Consideration B: Moved Properties.

All of the elements within the Dinwoody tradition, by definition, have distinctive characteristics associated with a particular period. In order for a site to be eligible under criterion C it must be an important example of the design and application techniques used in the Dinwoody Tradition. Additionally the site must retain sufficient integrity to allow determination of its style and the elements must not have been relocated from the site by artificial means.

Areas of Significance

Typically, Dinwoody tradition rock art sites which are eligible under criterion C will fall within the Art data category (National Park Service 1997:38-41).

Criterion D: *[properties] that have yielded, or may be likely to yield, information important in prehistory or history (36CFR60.4(d)).*

Sites may be considered eligible under this criterion if the site helps to demonstrate the geographical extent of the Dinwoody tradition, has associated buried intact cultural materials allowing researchers to address questions about the practices and cultures of the individuals who frequented the sites, contains evidence relating to the creation of the rock art, contains rock art elements with superposition indicating relative ages of the elements within the tradition or with other styles found in the region, or has the potential to be dated using other methods, such as radiocarbon dating or cation-ratio dating. The site must be able to address research questions associated with the Dinwoody tradition (see Future Research Strategies below). Some sites with extremely compromised elements may be considered eligible as part of a historic district, where their location helps to define the geographic extent of the district or could contribute to landscape level research questions.

Areas of Significance

Typically, Dinwoody tradition rock art sites that are eligible under criterion D will fall within the Archeology: Prehistoric and/or Archeology: Historic Aboriginal data category (National Park Service 1997:38-41).

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Criteria Considerations

Dinwoody sites may meet Criteria Consideration A as a religious property. Religious sites can be eligible under Criterion A if they are significantly associated with traditional cultural values. Dinwoody sites meet this consideration if the specific site has been identified by tribal representatives as being vitally important to their culture. Sites can also meet this criteria consideration if their primary significance is related to their artistic distinction or their ability to yield important information.

Integrity

In order to be considered eligible for listing in the National Register a site must retain its historic integrity as defined below. In order for a site to be eligible under criterion A, the site must retain integrity of location, setting, feeling, and association. In order for a site to be eligible under criterion C, the site must retain integrity of location, design, material, and workmanship. In order to be eligible under criterion D, the site must retain integrity of location, design, and association.

Location: Location refers to the place where the rock art was originally created. Dinwoody Rock Art sites retain their integrity of location if they have not been artificially moved from their original location. Panels and elements that have collapsed or rolled downslope from natural processes will be considered to retain their integrity because tribal members have indicated such movement is to be expected within this tradition. Tribal representatives have cited entities represented on the panels as relocating themselves to avoid vandalism or increased visitor use. Panels should not have been relocated or repositioned in an artificial manner. Panels in museums or other buildings will not be considered eligible.

Setting: Integrity of setting refers to the surrounding environment. The setting should not be so altered as to overshadow the site's historic environs in terms of vegetation, soundscape, and viewshed. The standard does not require that nothing has changed, rather it requires that visitors to the site can discern and experience the historic setting and ambiance of the site.

Design: Design is the combination of elements that create the form, plan, and stylistic characteristics of a site. Those aspects of design that have changed, such as vegetation and collapse of portions of nearby cliffs, must not be so disruptive as to erase the historic integrity of the rock art itself. The rock art panels and elements should be in the same position relative to the natural environment and to each other as when they were first created. Also the location of the sites in relation to the larger landscape and to one another should be unaltered. In the case of panels that have moved due to natural forces, the historic relationship of the panel to other related elements should be discernible. Where erosion has worn down the rock art, if the form and appearance of the rock surface and the pecked, incised, or painted lines forming the rock art are still discernible, then the site retains sufficient integrity of design.

Materials: Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The natural rock features containing the rock art should not be substantially altered. The original setting and forms of the

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rock art panels should still be readily visible. In the case of panels that have moved due to natural forces, the historic relationship of the panel to other related elements should be discernible.

Workmanship: Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. In order to retain integrity of workmanship the site must be readily recognizable as part as part of the Dinwoody tradition by the elements present within the panels. The panels must be visible. Even faint panels and those to which chalk has been applied in the past can still retain their essential physical features sufficiently to still be eligible for nomination. Panels need not be pristine if a visitor or researcher can still discern the form and technique of production of the various elements.

Feeling: Feeling is defined as the site's ability to evoke a sense of past time and place. While modern developments can distract from this aspect of a site's integrity, in many cases the site should still evoke a feeling of connection to the past. A visitor should be able to easily imagine how the site looked, sounded, and smelled before the modern intrusions entered the scene.

Association: Association is the link of the site to its associated event or area of significance. To retain integrity of association a site should be clearly recognizable as a pre-contact Native American site. Additionally the rock art must be able to be clearly defined as being part of the Dinwoody tradition and have a demonstrable association with ritual practices or other significant events. Both archaeological and ethnographic evidence clearly link these rock art sites to the Archaic, Late Prehistoric, and Protohistoric periods and to Uto-Aztecan groups in general and Mountain Shoshone and Eastern Shoshone in particular. Individual sites are assigned to this cultural tradition based on the presence of rock art exhibiting characteristics of the Dinwoody rock art tradition, as defined herein. Under criterion D, association relates to the site's ability to address significant research questions. The site should retain those elements and characteristics that are necessary to provide information on relevant research questions as listed below.

Future Research Strategies

Key Research Domains

Key research domains involving Dinwoody tradition rock art range from development of dating methods to interpretive models. Four general domains include typology, distribution, age and cultural affiliation, and function.

Typology. The relationship of the different elements, such as zoomorphs and smaller anthropomorphs, to the large anthropomorphic Dinwoody figures needs further refinement. As more sites are discovered and recorded, additional data may present a clearer picture of the sequence in which various types were produced. In particular, the placement of various animal types will benefit from additional data and analysis. The relationship of painted rock art to the petroglyphs also calls for more research. With new methods such as D-stretch enhancement of digital images, formal analysis of painted rock art will become easier.

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Distribution. Additional sites continue to be discovered and recorded. This additional data may require some adjustment of the boundaries of the tradition. As sites are documented and analyzed, the data available to address research into the distribution of styles throughout the landscape increases.

Age and Cultural Affiliation. New techniques for estimating the age of Dinwoody tradition rock art may provide support or correction for current age estimates. In addition, better information on the age and distribution, as well as iconography (pictorial content) of the rock art tradition may clarify which group or groups made and used the rock art.

Function. Researchers have proposed differing cultural contexts for the production and use of Dinwoody tradition rock art. These varying hypotheses should be tested and resolved to place the rock art within a larger cultural context. Additional sites may provide important clues as to the symbolic content of the images.

Potential Research Questions

1. What is the temporal relationship between and among the various Interior Pattern and Solid Body anthropomorphic figures? What is the temporal and cultural relationship between the Interior Pattern and Solid Body anthropomorphic figures and similar, but smaller images, either fully pecked/painted or presented in outline? What is the temporal and cultural relationship between the larger Interior Pattern or Solid Body anthropomorphs and the larger outline pecked animals?
2. What are the formal and distributional differences, if any, between the *en toto* pecked (ETP) style and the small, solidly pecked animal and human figures frequently forming compositions with the larger Interior Pattern or Solid Body type anthropomorphs? Are these two separate styles? If so, what are the implications of their formal similarities or lack thereof? If they form a single style or tradition, what accounts for their different levels of association with the rock art in the Dinwoody area?
3. The Dinwoody tradition rock art appears to be related to other “patterned body anthropomorph” styles occurring in the Great Basin and Rocky Mountain regions (Keyser 2018). What are the implications for movement of peoples or ideas over time? Are there other explanations for the similarities of these various rock art traditions?
4. How did Dinwoody tradition rock art operate within the larger cultural system of which it was part? Did its use or function change over time?
5. What is the symbolic context of various figure types within the Dinwoody tradition? Do the large, otherworldly images truly represent supernatural beings as currently hypothesized? Are they images recording myths or visions?
6. What is the distribution of the Dinwoody tradition and the individual rock art types it includes? How have historic factors affected the known site distribution?
7. How are sites, panels, and elements placed in relationship to landscape, cardinal directions, viewshed, rock type, other kinds of archaeological sites, tool-stone resources, plant and animal resources, and one another?
8. What data provide reliable information about the age of the rock art?

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9. Can additional elements within the rock art tradition be linked to supernatural beings from Shoshonean belief systems? What does this indicate regarding site function? Were existing elements encountered by the Shoshonean groups incorporated into their belief system?

10. Observations indicate many sites containing Dinwoody tradition have examples of superimpositions, where one element partially obscured another element (Bies and Sundstrom 2018; Gebhard and Cahn 1950; Francis et al 1993:731). What can these superimpositions tell us about the relative age of different Dinwoody tradition elements and the change of styles?

11. Limited investigation has revealed possible solar interactions, where light moving across the elements at different times of the year changes the element's appearance. At 48HO660, the head of a therianthrope human-bear is cast in shadow at zenith near the equinox. At summer solstice, the same figure is in even light with no shadows, but the eyes become brighter as zenith is approached and dim as the sun passes beyond zenith. Panel 6 at 48HO469 has a shadow filling the V-shape at zenith during summer solstice (Linda Olson, personal communication, 1995). Additional research is needed to confirm the pattern and possible significance.

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Summary of Identification and Evaluation Efforts

This MPD is based on existing archaeological and ethnographic research. No new inventory was conducted for this project. This research started with a review of published and unpublished literature relating to the rock art of Wyoming, with an emphasis on the Wind River, Absaroka, Owl Creek, Bridger, and Bighorn Mountains and the Wind-Bighorn River drainage. Ethnographic studies concerning the Native American tribes known to have used the region were also examined. Site records of the Wyoming State Historic Preservation Office (WYSHPO), the US Bureau of Land Management (BLM), and the US Bureau of Reclamation (BOR) were reviewed. Finally, discussions occurred with individuals with an interest in the rock art of Wyoming for, as yet, unpublished information.

Several biases in the data create concern. Beyond surveys around Boysen Reservoir (e.g. Bliss and Hughes 1947; Mulloy 1954; Zeimens and Walker 1977), few systematic surveys have taken place to identify rock art sites within the geographic area. Additionally, many site records are minimal or incomplete; lacking in precise legal locations and/or sketches. As such the sites listed in Table 2 only include sites where, at a minimum, sketches or photographs of the rock art could be located and were of such a quality that presence of at least one Dinwoody element could be determined. Additional sites with Dinwoody tradition rock art are suspected to exist but could not be confirmed with current documentation. Finally, records for sites located within the Wind River Reservation were not available for use due to restrictions placed on the records by tribal authorities. Information published before this restriction suggests many important sites lie within the area for which information is now restricted. The available information has been incorporated.

The ethnographic analysis of Dinwoody tradition rock art is based on information collected by ethnographers largely in the twentieth century. Updated information and current use of the sites was obtained through conversations with researchers and archaeologists working for government agencies. Previous government-to-government consultations related to resource development projects have documented information regarding ongoing tribal relationships with the Dinwoody tradition rock art. The information from these conversations is incorporated where relevant and appropriate.

Location of Collections of Materials from Previous Investigations

Site records and photographs are on file at the Wyoming State Historic Preservation Office (WYSHPO) and the Bureau of Land Management Worland and Lander Field Offices (BLM WFO and LFO). The exception is those records pertaining to sites on the Wind River Indian Reservation. The latter are administered and curated by the Eastern Shoshone Tribe, as are the records and artifacts from Sowers's excavations at Dinwoody Cave and campsite. Materials from excavations at Legend Rock are housed at the University of Wyoming Archaeological Repository in Laramie.

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Table 2. List of Known Sites Containing Elements Associated with Dinwoody Tradition Rock Art. Compiled March 2019 based on site records and photographs on file at WYSHPO and BLM WFO or LFO.

| | | | | |
|--------------|----------|----------|----------|----------|
| 48FR12 | 48FR2458 | 48FR7479 | 48HO991 | 48TE496 |
| 48FR13 | 48FR2459 | 48FR7733 | 48HO992 | 48WA585 |
| 48FR14 | 48FR2460 | 48FR7749 | 48HO993 | 48WA2066 |
| 48FR15 | 48FR2462 | 48FR7745 | 48HO1006 | 48WA2412 |
| 48FR34 | 48FR2463 | 48HO4 | 48HO1010 | 48WA2415 |
| 48FR43 | 48FR2493 | 48HO13 | 48HO1012 | |
| 48FR85/372 | 48FR2494 | 48HO14 | 48HO1023 | |
| 48FR86 | 48FR2496 | 48HO18 | 48HO1027 | |
| 48FR93 | 48FR2498 | 48HO28 | 48HO1028 | |
| 48FR97 | 48FR2499 | 48HO29 | 48HO1029 | |
| 48FR109 | 48FR2500 | 48HO30 | 48HO1032 | |
| 48FR153 | 48FR2501 | 48HO31 | 48HO1040 | |
| 48FR194 | 48FR2502 | 48HO39 | 48HO1066 | |
| 48FR202 | 48FR2503 | 48HO154 | 48HO1067 | |
| 48FR238 | 48FR2508 | 48HO188 | 48HO1080 | |
| 48FR240/3531 | 48FR2511 | 48HO243 | 48HO1114 | |
| 48FR241 | 48FR2545 | 48HO270 | 48HO1115 | |
| 48FR301 | 48FR2834 | 48HO350 | 48HO1118 | |
| 48FR311 | 48FR2892 | 48HO353 | 48HO1125 | |
| 48FR347 | 48FR2893 | 48HO354 | 48HO1133 | |
| 48FR372 | 48FR3671 | 48HO357 | 48HO1134 | |
| 48FR373 | 48FR3672 | 48HO434 | 48HO1137 | |
| 48FR390 | 48FR3744 | 48HO435 | 48HO1139 | |
| 48FR392 | 48FR3746 | 48HO436 | 48HO1143 | |
| 48FR393 | 48FR3751 | 48HO437 | 48HO1144 | |
| 48FR402 | 48FR3901 | 48HO469 | 48HO1145 | |
| 48FR405 | 48FR4130 | 48HO502 | 48HO1159 | |
| 48FR566 | 48FR4538 | 48HO537 | 48HO1163 | |
| 48FR1738 | 48FR5669 | 48HO660 | 48HO1166 | |
| 48FR1907 | 48FR5701 | 48HO664 | 48HO1182 | |
| 48FR2381 | 48FR6158 | 48HO691 | 48HO1206 | |
| 48FR2382 | 48FR6198 | 48HO692 | 48HO1207 | |
| 48FR2383 | 48FR6302 | 48HO693 | 48HO1208 | |
| 48FR2384 | 48FR6379 | 48HO746 | 48HO1209 | |
| 48FR2385 | 48FR6484 | 48HO822 | 48HO1228 | |
| 48FR2386 | 48FR7019 | 48HO969 | 48HO1229 | |
| 48FR2387 | 48FR7472 | 48HO985 | 48PA13 | |
| 48FR2388 | 48FR7475 | 48HO989 | 48PA28 | |

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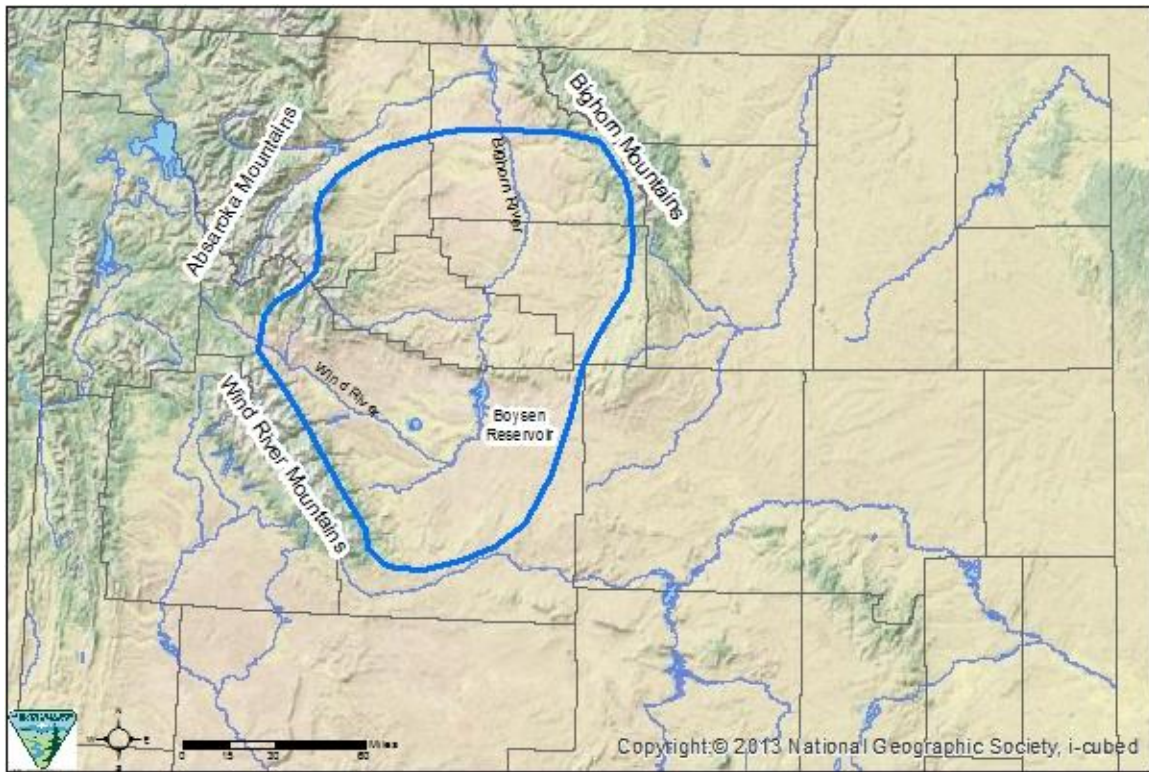


Figure 1. Geographic extent of the Dinwoody tradition. Map courtesy of Marit Bovee, US Bureau of Land Management, Worland.

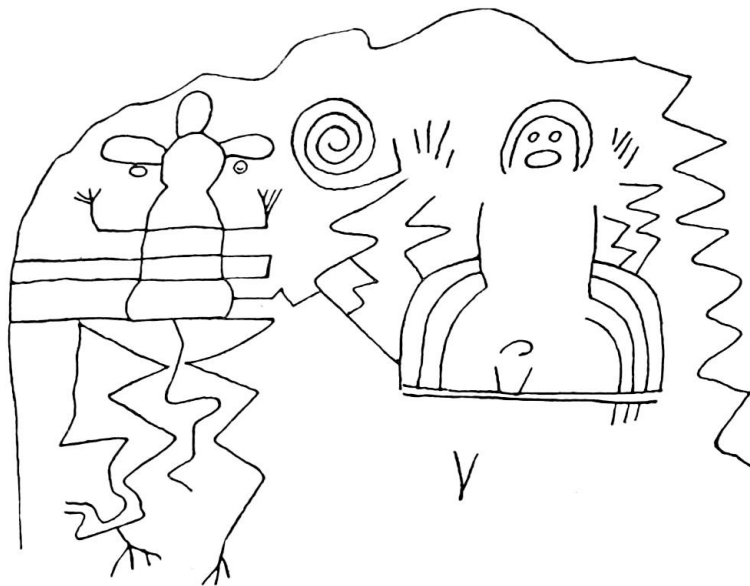


Figure 2. W. H. Corbursier drawing of rock art panel on Sage Creek, Wyoming (from Mallery 1893:130).

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Figure 3. Examples of manufacturing techniques used in the Dinwoody tradition; pecked anthropomorph at 48FR373 (top left), abraded anthropomorph at 48FR392 (bottom left), and painted anthropomorph at 48FR405 (right). Photos by Michael Bies.

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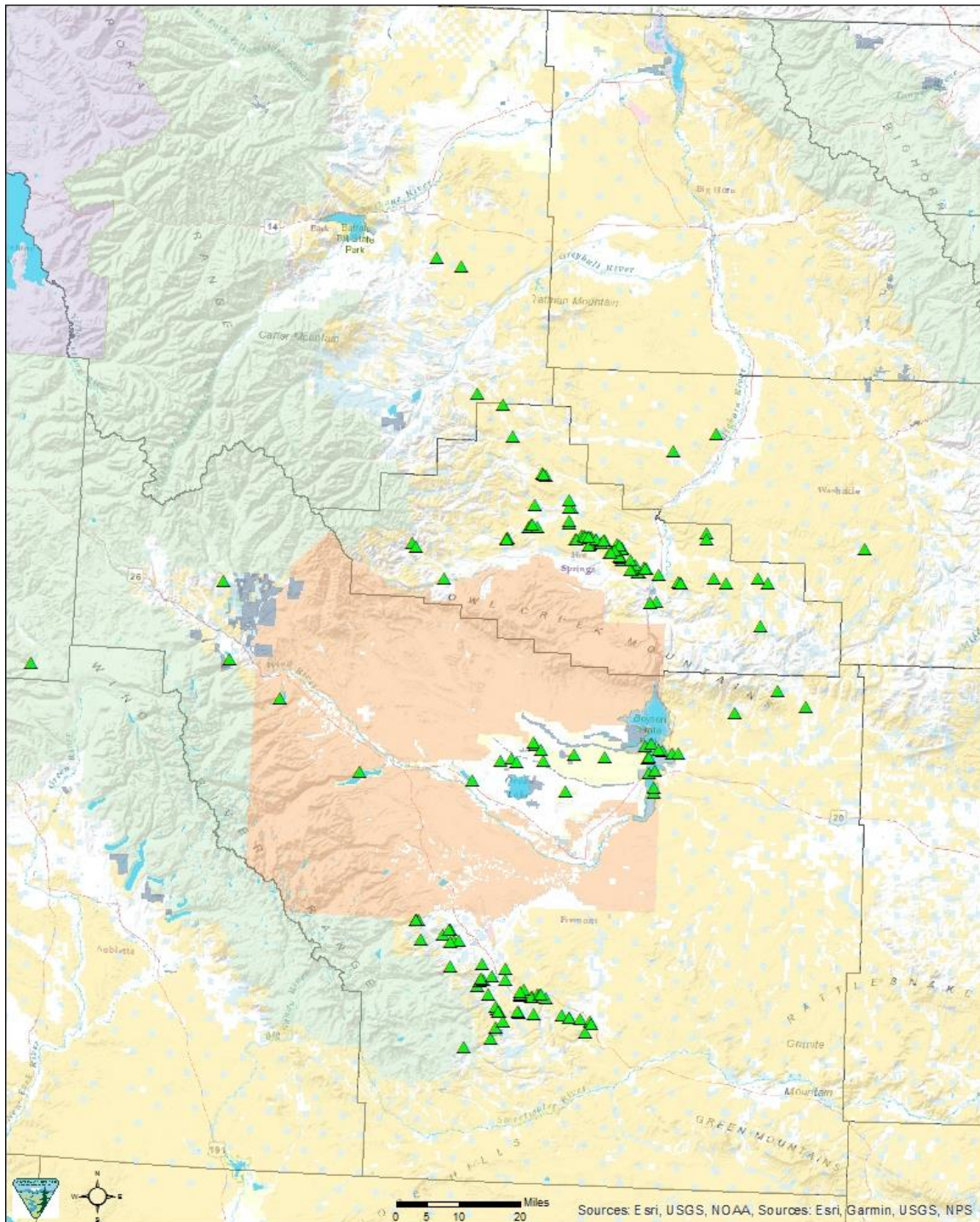


Figure 4. Geographic distribution of sites containing elements associated with the Dinwoody tradition. Map courtesy of Marit Bovee, US Bureau of Land Management, Worland.

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Figure 5. Example of Interior Pattern Substyle from 48HO469. Photograph by Marit Bovee.

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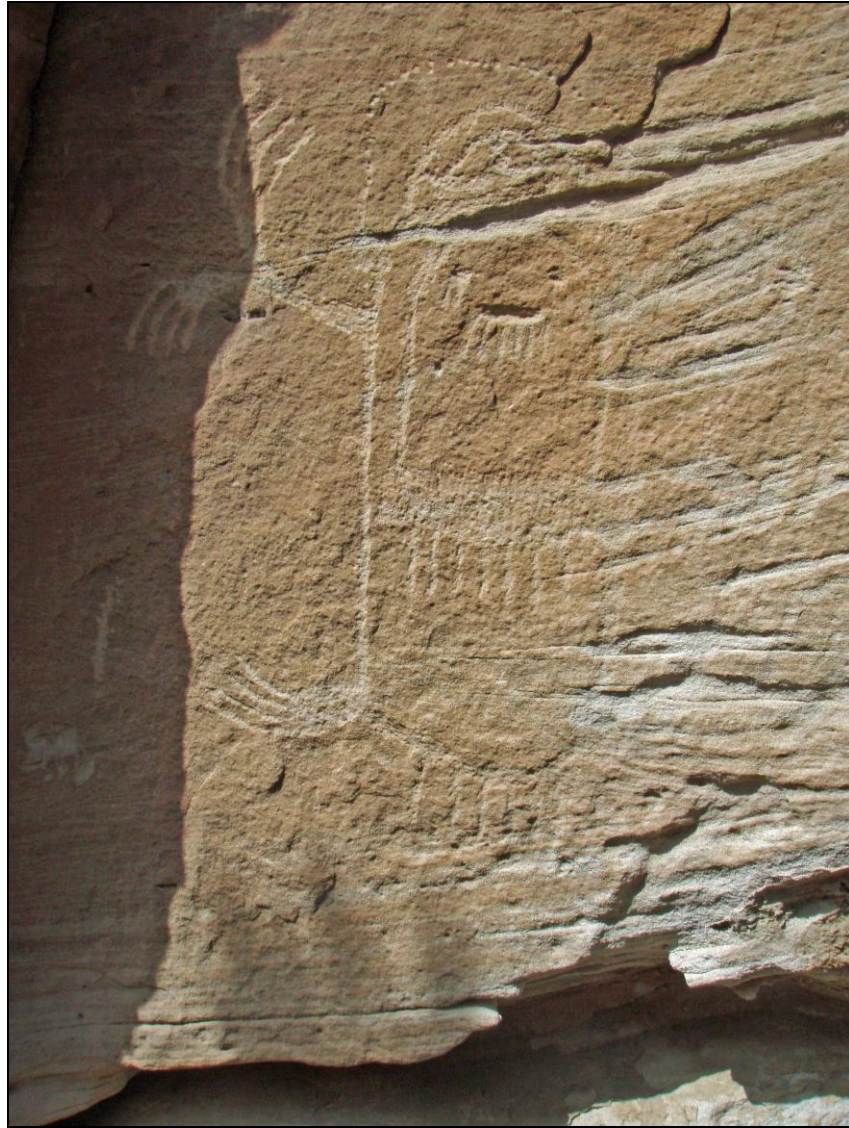


Figure 6. Example of Outline Body Substyle from 48HO1133. Photograph by Michael Bies.

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Figure 7. Example of Solid Body Substyle from 48HO31. Photograph by Michael Bies.

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Figure 8. Example of Combined Body Substyle from 48HO39. Photograph by Linda Olson.



Figure 9. Sandstone concretions near a Dinwoody tradition site, locally known as Paul Bunyan's Marbles. Photograph by Julie Francis.

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Figure 10. Possible depiction of Cannibal Owl at 48FR109. Photograph by Michael Bies.

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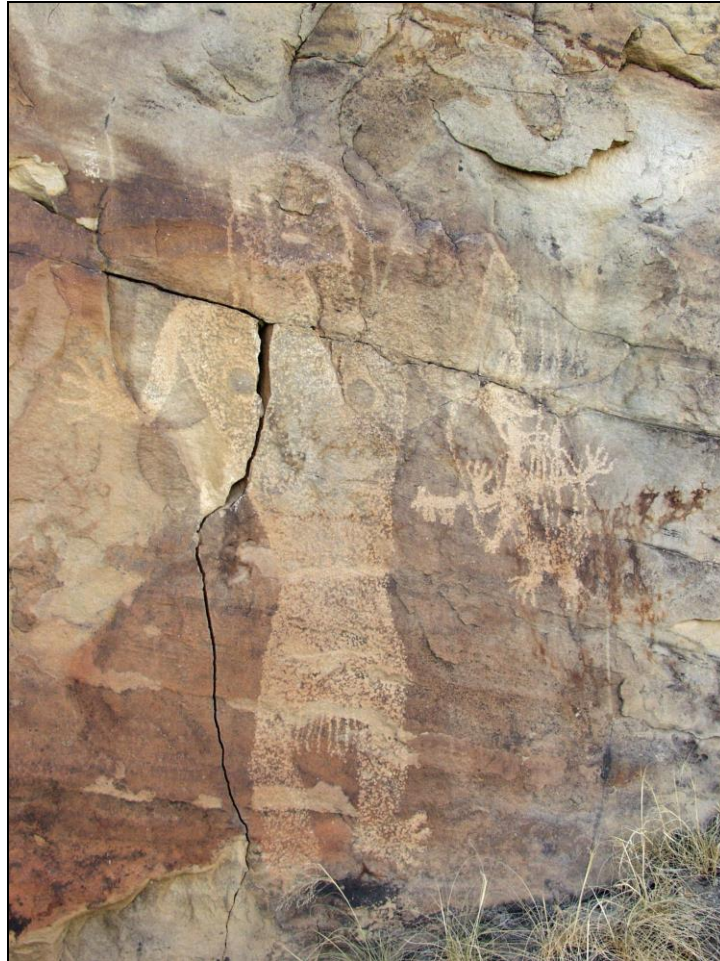


Figure 11. Possible depiction of Water Ghost Woman at 48HO39. Photograph by Michael Bies.

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Figure 12. Possible depiction of Rolling Rock at 48HO4. Photograph by Danny Walker.



Figure 13. Example of figures within a figure at 48HO4. Photograph by Michael Bies.

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Figure 14. Anthropomorph with interior pattern possibly representing ribs at 48HO660.
Photograph by Marit Bovee.

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Figure 15. Panel containing a bear therianthrope and zoomorphs at 48HO660. Photograph by Marit Bovee.



Figure 16. Example of Multiplex Panel Composition at 48HO4. Photograph by Michael Bies.