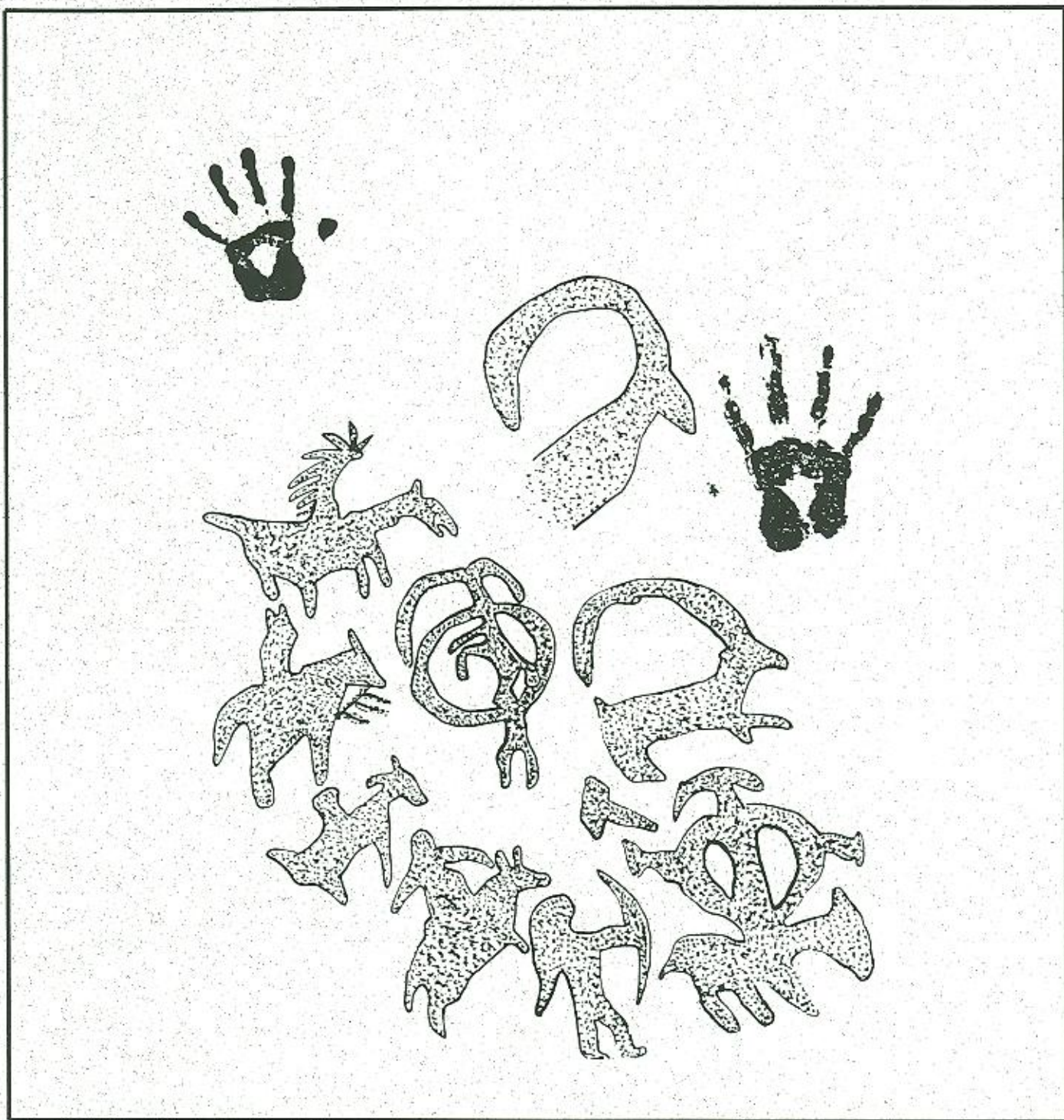


# IDAHO

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Cover: Rock Art, Eastern Bruneau Desert.

## CONTENTS

### ARTICLES AND REPORTS

- Rock Art of the Eastern Bruneau Desert  
and an Adjacent Segment of the Middle  
Snake River Country .....3  
Kelly A. Murphey

### SHORT CONTRIBUTIONS

- A Collection of Pottery Sherds  
from Higby Cave, Southwest Idaho.....29  
Mark G. Plew

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# ARTICLES AND REPORTS

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## ***ROCK ART OF THE EASTERN BRUNEAU DESERT AND AN ADJACENT SEGMENT OF THE MIDDLE SNAKE RIVER COUNTRY***

*by Kelly A. Murphey  
Castleford, Idaho*

### **INTRODUCTION**

This paper sets forth the results of a survey of the Native American rock art located in that area of southern Idaho that is south of the north rim of Snake River Valley, east of the Bruneau River and west of the South Hills (Fig. 1).<sup>1</sup> Sites were located by (1) reviewing the State of Idaho site files, (2) interviewing local ranchers, hunters, and trappers, and, (3) by walking "likely" stretches of canyon floor, wall, and rimrock.

This paper also attempts to assign these sites into several cultural periods. This assignment is directed by Great Basin Rock Art chronology (see Schaafsma 1986) and by diagnostic material culture found at the sites (see Holmer 1986). Most sites are small, comprised of one panel, or just a motif or two, and are illustrated in their totality. However, in the case of the largest sites, it was necessary to offer only a few diagnostic motifs, most notably the anthropomorphs.

### **THE JARBIDGE AREA**

The upper Bruneau and Jarbidge River system offers two sites for the present study. Several others are located just over the border in Nevada, but these have been excluded in order to confine this paper to the state of Idaho.

#### **Jarbidge Site (10-0E-3729)**

This is a large pictograph site (with a few petroglyphs) located at the upper end of a steep draw, specifically where the draw leaves Columbet Creek Canyon and joins the desert above. There are 29 pictograph panels along the north wall, most were done in shades of red, but some with combinations of white, black, yellow and red. The author (Murphey 1992) has placed the site between A.D. 850 (or slightly earlier) and A.D. 1000 (or slightly later) based on surface recoveries of Eastgate and Nawth projectile points, paintings of Rosegate points, and, by the various motif styles, including certain Fremont-like anthropomorphs.

The site offers several near-classic representations of the Vernal-type mask, a Fremont motif, one almost 1.50 meters wide, and also "bucket-headed" hunters, walkers

and standers, horned hunters, and, a few "round-headed" people (Fig. 2). There are also animals, animal tracks, many portrayals of wand-like items and a few geometric designs. Other archaeological features of the site include hunting blinds, a rock shelter, an ocher quarry, cairns, and two light lithic scatters.

#### **Lower Dave's Creek**

The two Dave's Creek rock art phenomenon are separated by a short distance, thus they are given letter sub-designations. Both are generally located a few hundred meters west of where Dave's Creek enters the East Fork of the Jarbidge. The cave (Area A) has two small panels, one on the southwest wall at the mouth and another on the back wall. Both are done in red paint. The cave's upper levels have been looted and the back dirt shows Rosegate point fragments. There is also a tremendous amount of fragmented animal bone.

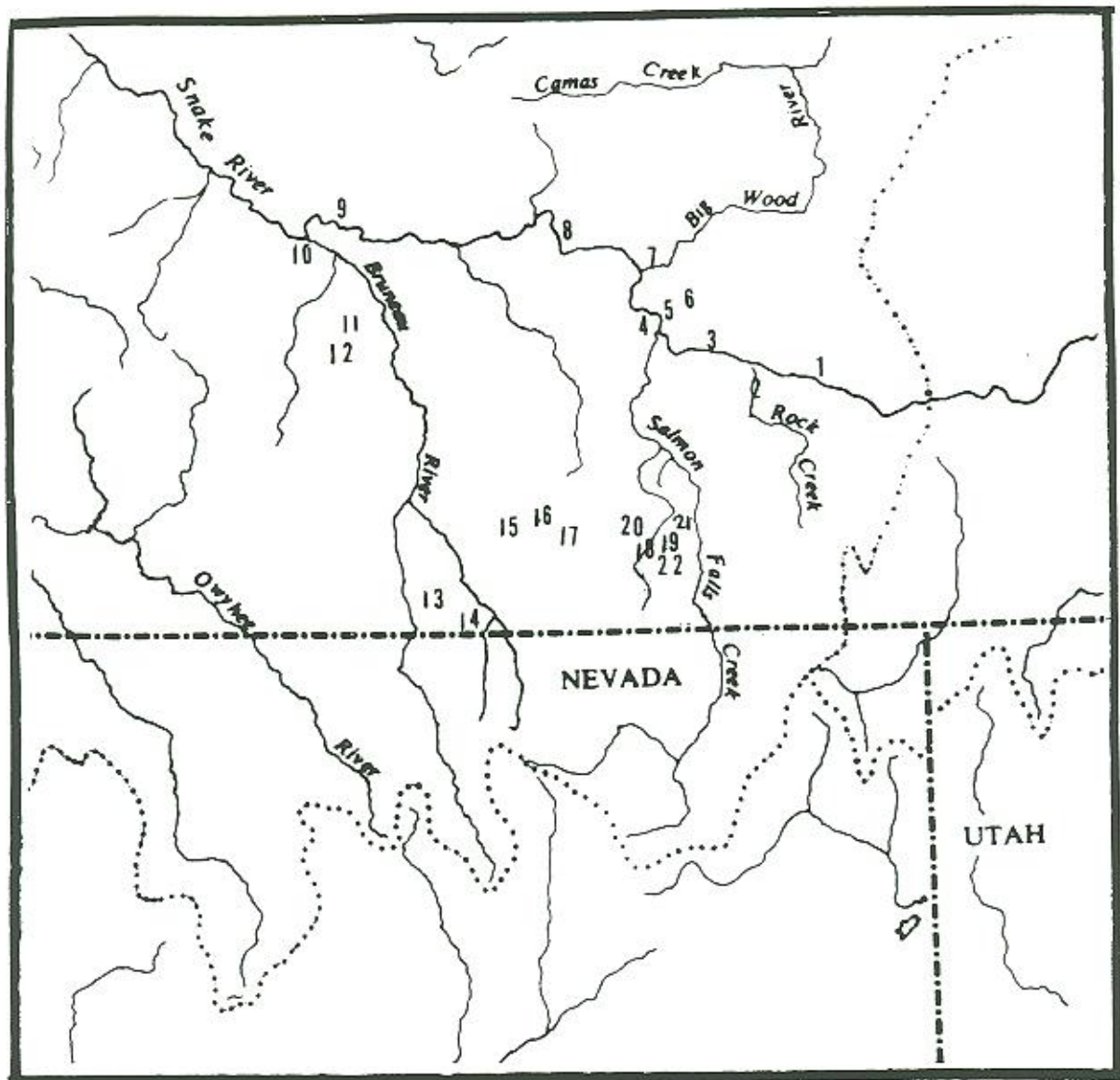
The outer panel shows no diagnostic elements, only three anthropomorphs bending or sneaking. Nearby are a sun, a rake, a dog or coyote and what seems to be a mountain sheep. It is uncertain if this panel is Prehistoric or Protohistoric-Historic, although the latter seems probable because, despite direct exposure to the elements, it hasn't weathered beyond recognition (Fig. 3, a).

The other panel shows a small hunting party, most of whom are riding horses, who are apparently taking mountain sheep with bow and arrow. There are also two shield-bodied figures and two handprints (Fig. 3, b). The frequency of horses versus pedestrians (5:2) and the presence of a warbonnet and the bow, and absence of firearms, suggests a date between the early 1700's A.D. and A.D. 1850. The absence of guns may even hint at a date considerably earlier, rather than later, in this span.

The downstream area (B), consists of a good-sized petroglyph panel with numerous interrelated circles, lines, meanders, slashes, one large anthropomorph, and several stick figures. It is probable that a broad, deep, newer-looking set of motifs has been superimposed over an earlier presentation (Fig. 4).

The panel is where a rim-to-bottom trail pinches between the canyon walls. It is behind large blocks, in a





1. Devil's Corral	9. Rattlesnake	17. House Creek
2. Moyle	10. Bruneau	18. Sugar Loaf
3. Kanaka - Briggs	11. Hot Creek	19. Indian Jim's
4. Upper Salmon	12. Black Deer	20. Three Mile
5. Lower Salmon	13. Jarbidge	21. Antelope Springs
6. Billingsley Creek	14. Dave's Creek	22. Indian Cave
7. Malad	15. Deadwood	
8. Bancroft	16. Devil's Creek	

Fig. 1. A map of the study area showing the location of the various rock art sites. Numbers correlate to the site names given in the inset.

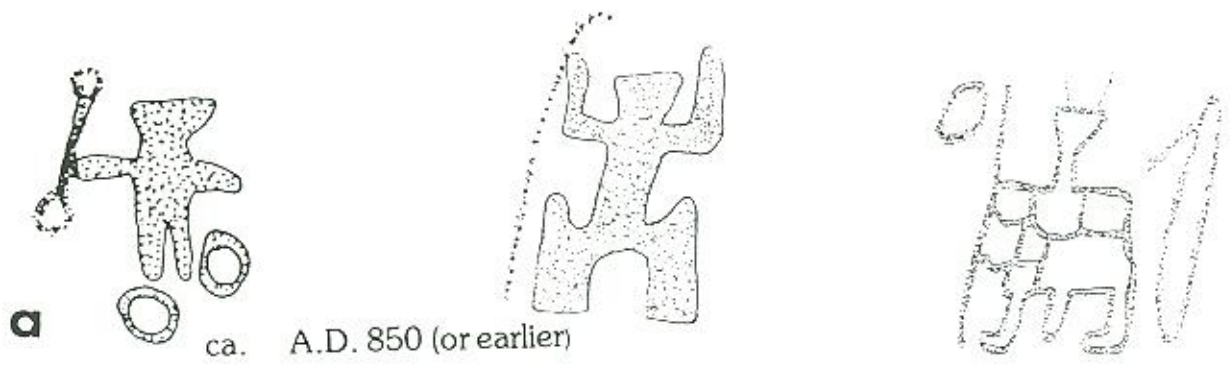
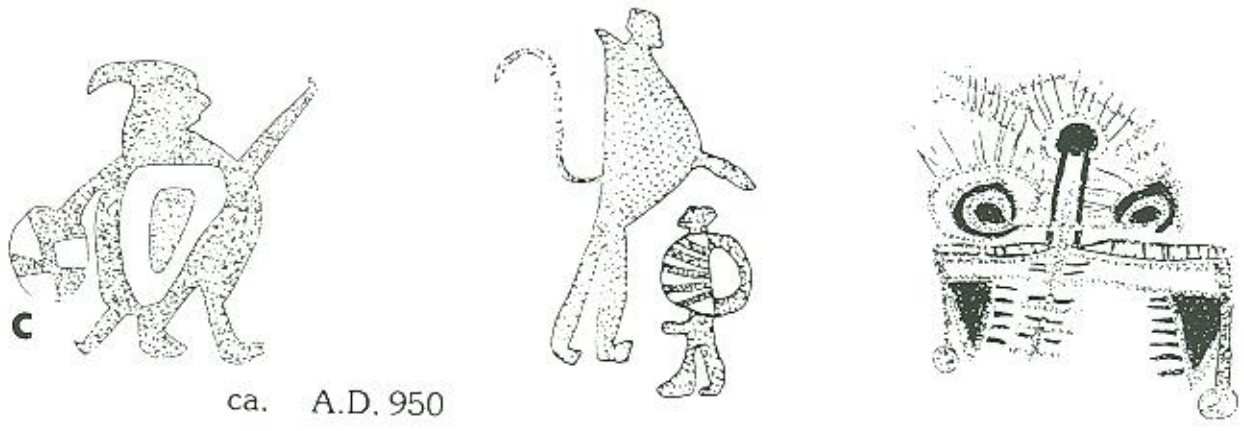
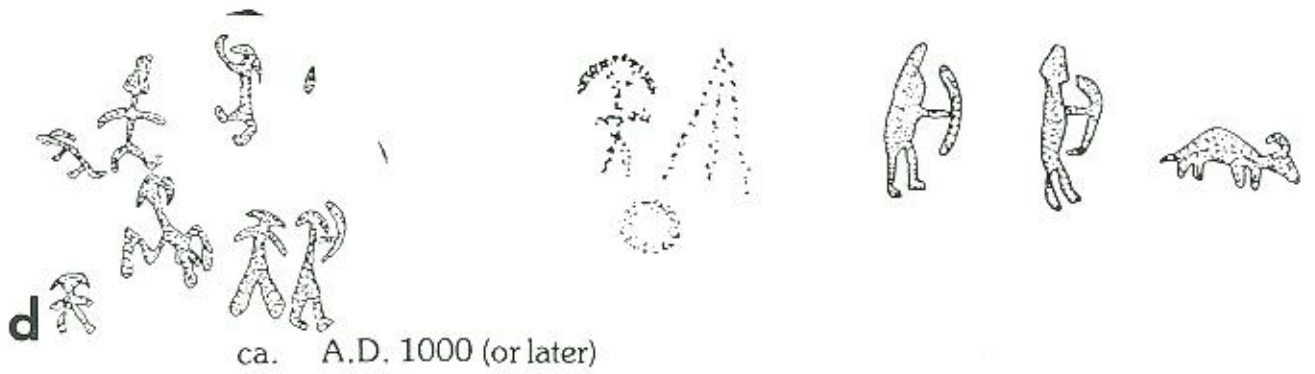


Fig. 2. Rock art motifs proposed to represent four painting episodes at the Jarbidge Site. Lines a and b show bucket-headed people. Line c offers several shield-figures and a Vernal-type mask at far right. Line d shows horned people and one of the two hunters at the far right is a round-headed person.

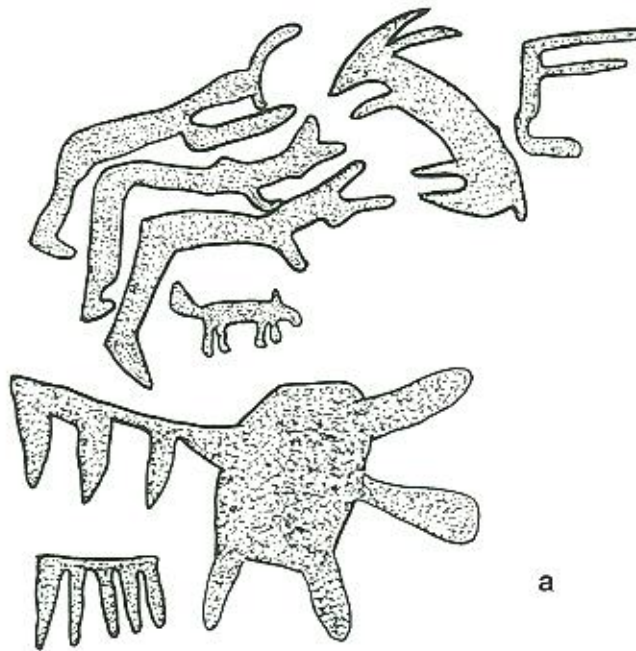


Fig. 3. The two panels in the cave, at that portion of Dave's Creek called Area A. The outer pictograph (a) shows pedestrians near animals and geometric designs. The inner panel (b) has pedestrians and equestrians near mountain sheep. Shield-bodied figures are center and bottom right; handprints are above.



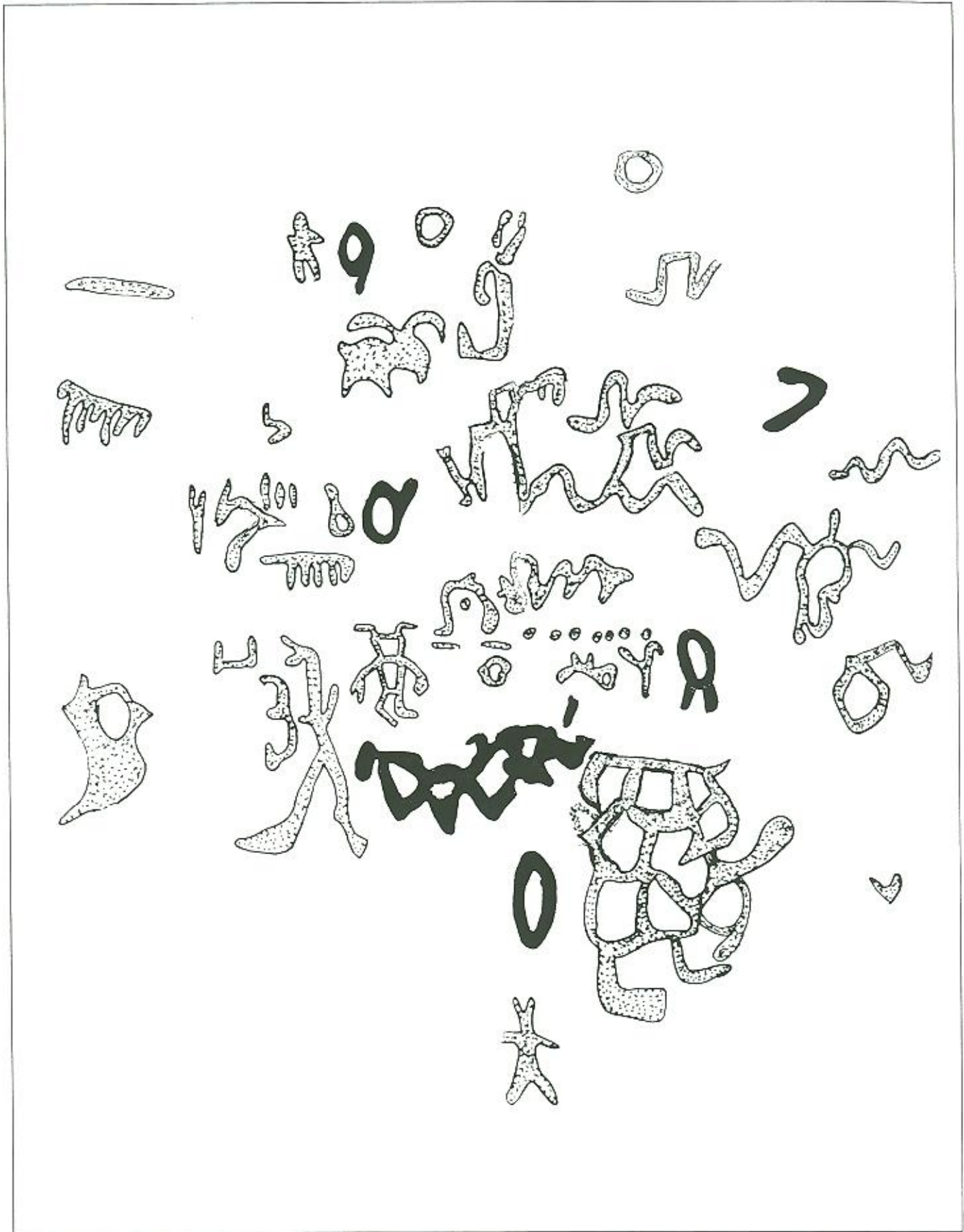


Fig. 4. The petroglyph panel at that portion of Dave's Creek called Area B. A stick-figure is at the bottom left and an anthropomorph comprised of circles is at the right.

blind-like position, and generally in a perfect ambush setting. Below, on the stream terrace, partially ringed by boulders and enclosed by Dave's Creek and a steep hillside, choppers, flake tools, Humboldt and Elko points, and numerous Elko fragments were found. This panel's first use dates from sometime during the Archaic Period, probably after 1000 B.C. (e.g. McLane 1990:Fig. 5). However, since Elko points have a long duration, an earlier date is certainly not impossible (see Holmer 1986:101-104).

### THE CENTRAL DEADWOOD, DEVIL'S, AND HOUSE CREEKS

These sites are just north of the Murphy's Hot Springs Road. Devil and House Creek sites have one motif at each. Deadwood has three sites, two panels at one, and only one panel at the other two.

#### Deadwood Creek (10-03-3822)

Like Dave's Creek, the Deadwood site has two places with art (A and B) and these seem to be of distinctly different ages. Deadwood A has two panels, one pictograph done in dark red and an indistinguishable petroglyph located just below it. Both are at the foot of an outcrop, just a few meters south and slightly above the present stream channel. The cleft in which the painting is sheltered showed flakes, a glass trade bead, and two small side-notched points, one a Sierra type (ca. post A.D. 1100-historic era). There are hunting blinds and walls just above, on the rim, and others in the talus just up and downstream. The painting has a horizontal alignment of 15 thick slashes beside a small bison. Each slash is about a hand's width apart and a hand's width long (Fig. 5).

The rim from Deadwood's Area A to Area B is littered with Archaic projectile point fragments, tools, and broken tools. Deadwood B is just upstream, below an isolated rim that overlooks the entrance of a narrow draw. There are several crevices into that rim that have been ringed with a few rocks—possibly indicating their use as blinds. The panel is immediately below—one Elko projectile point and one Gatecliff split stem being found just out in front. The glyphs include one geometric motif, one anthropomorph, one possible Gatecliff split stem projectile (ca 3000/2500 B.C. to 1300 B.C.) (Thomas 1983:174, 192), three alignments of twelve dots meeting in a V, and several scattered dots and alignments of dots. The pecking is very shallow (Fig. 6, a).

Across the main creek bottom from Deadwood B is Deadwood C, another small petroglyph panel. It is also directly below a hunting blind. This panel shows several anthropomorphs, a deer or mountain sheep, and some associated bracket-type meanders (Fig. 6, b). Numerous flake tools and scrapers are scattered about just in front of the position.

#### Devil's Creek (10-0E-1560)

There is a single petroglyph on the upper west rim below Bengochea Crossing, just above Camas Slough. It's a depiction of an anthropomorph showing affinity to the shield-figure/shield warrior motif, with horns, braids, or hair locks on the upper sides of the head (Fig. 7).

Shield-figures are most often pedestrians, with circular

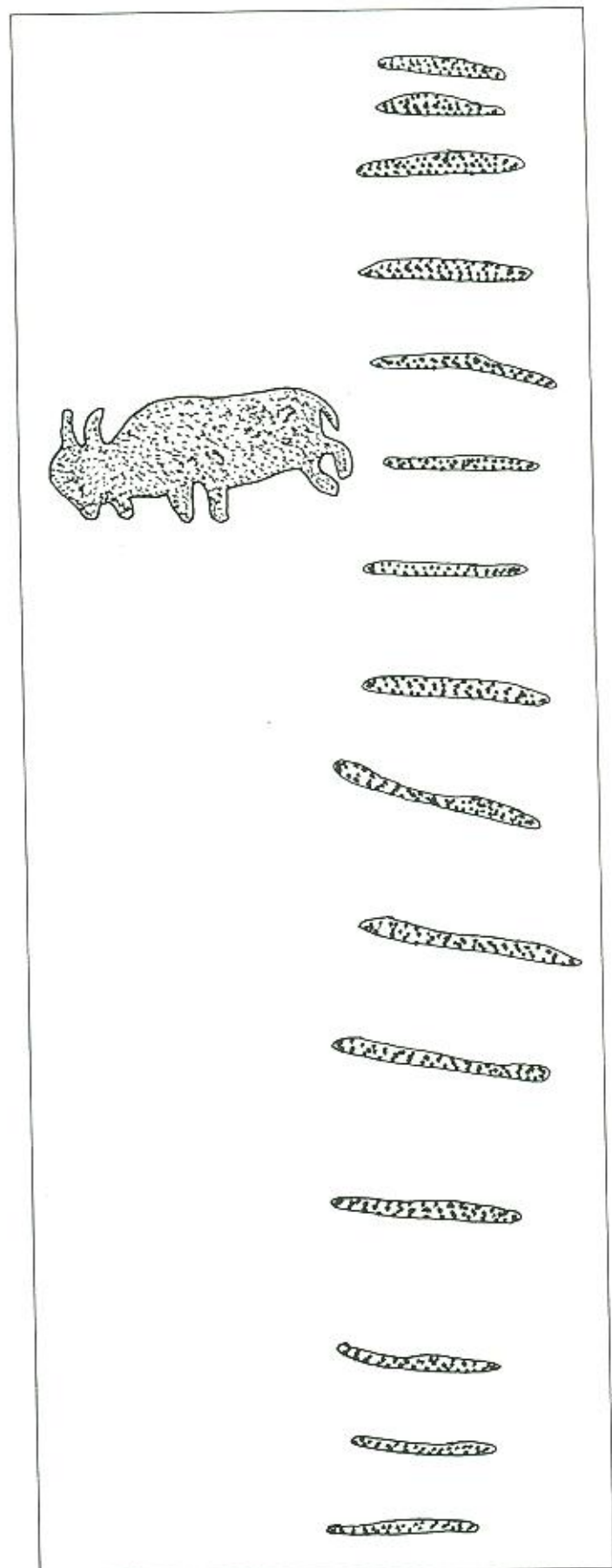


Fig. 5. The pictograph panel at that portion of Deadwood called Area A.



bodies, often they are said to be "warriors" carrying huge shields that obscured their bodies except for their legs and heads. More often they may portray people filled with power, perhaps even shaman (Cole 1990:214). This one shows little patina and would presumably date sometime well after A.D. 600 and probably well after A.D. 1100 based on style (see Cole 1990:194). Shield warriors are known to date to at least A.D. 1100 in southwestern Montana (Loendorf 1989) and from after A.D. 600 in Utah's Fremont area (Cole 1990:19).

There are hunting blinds and then some gigantic flake scatters in the immediate vicinity. These scatters have projectile point fragments representing the entire Archaic spectrum, Pinto to Desert side-notched (Murphey 1985:67). The blinds and the glyph are separated by several hundred meters.

#### House Creek (10-TF-638)

A narrow, plateau-like escarpment with substantial rock alignments; this site has been interpreted by the au-

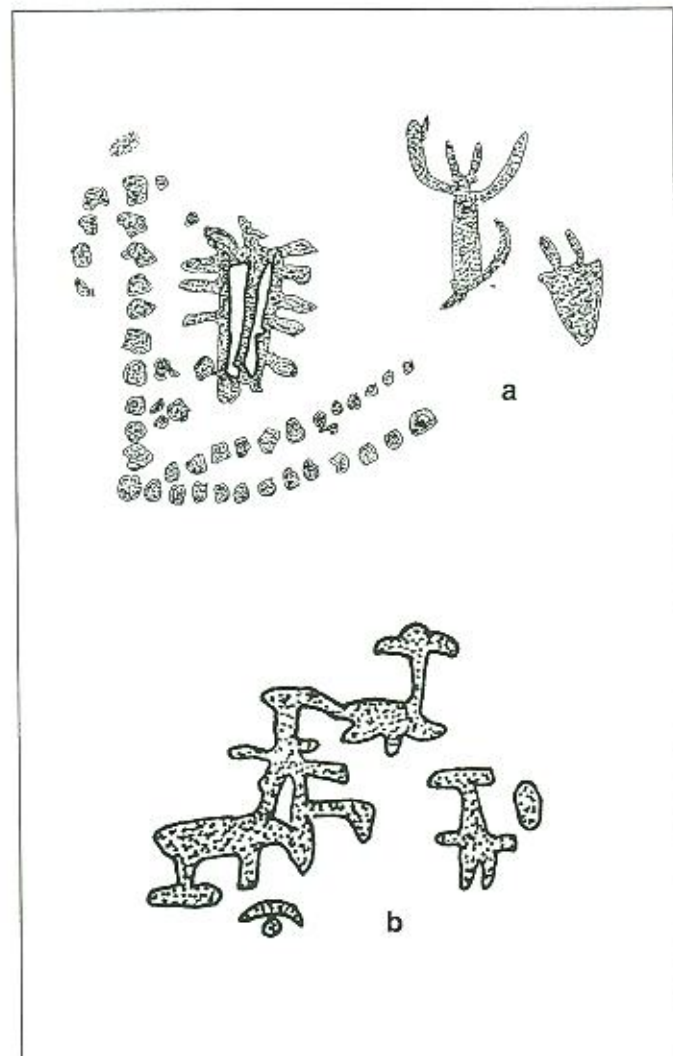


Fig. 6. The pictograph panels at Deadwood Areas B and C. Area B(a) shows two anthropomorphs, dots, and what may be a Gatecliff projectile point at far right. Area C(b) shows interconnected people and big-game motifs.

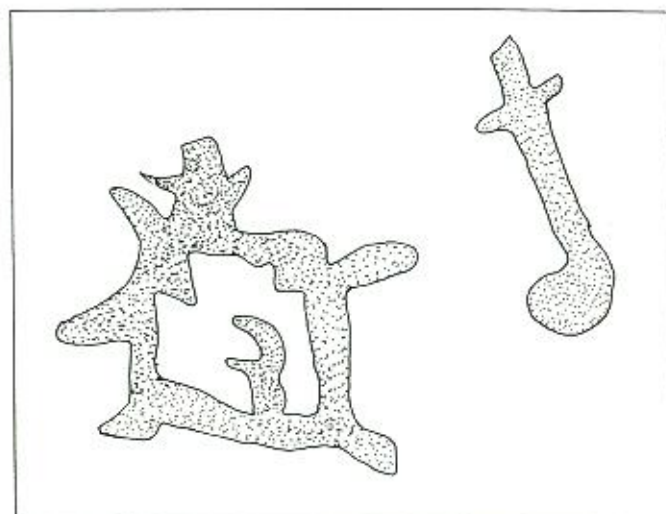


Fig. 7. The shield-figure and handled item at Devil's Creek. This petroglyph is just below the west rim.

thor (Murphey 1985) as being a big-game hunting facility. There is a single, faded (red) rake at the northwest corner of that escarpment (Fig. 8). The author (Murphey 1985:115-118) has placed the age of a similar nearby corral at 320 B.P. with obsidian hydration dating. This is too recent considering the Rosespring corner-notched and Nawthis or Bear River side-notched point styles present at both sites. The date is therefore likely A.D. 700 to A.D. 1300 (see Holmer 1986:106).

#### THE CEDAR CREEK DRAINAGE

There are two small pictograph sites and one petroglyph located on Cedar Creek. Two are located above the reservoir, on and near Sugar Loaf Mesa and the other is below the reservoir at Three Mile Crossing.

#### Sugar Loaf (10-TF-1277)

This escarpment-like plateau overlooks Goose Pasture Meadows. There is a single panel at the southwest corner of the escarpment, immediately behind a small stacked-rock wall. This panel presents a poorly done red anthropomorph and two tailed circles. The circles are



Fig. 8. The rake at House Creek. This pictograph is below a big-game corral.



darkly painted in red but the anthropomorph appears to have been made by another technique, perhaps sketched with a chunk of ocher (Fig. 9).

Ocher is available in a lense immediately beside the panel. The rock alignment on the plateau above may represent another big-game corral. The projectile points found there were (flat-based) delicate side-notched forms and then classic Eastgate points. They may bracket a date of post A.D. 700 to A.D. 1300 for the art, assuming that these two occurrences are related. The anthropomorph is reminiscent of certain Fremont examples (e.g., Castleton 1979:45,89).

### Three Mile Crossing (10-TF-40)

This is a good-sized red pictograph panel. It depicts two horses, a horse head, two small hat-wearing anthropomorphs, another partially faded anthropomorph, 28 horizontal finger slashes, a cluster of four dots, and one vertical slash (Fig. 10). The panel is in a small shelter, on the west side, several hundred meters downstream from the crossing. The back dirt shows shell, flakes and a considerable amount of fragmented bone, some of which is antelope.

The shelter floor was screened by the Partin brothers of Castleford in the late 1950's. They reportedly took trade beads, metal projectiles, and a few small side-

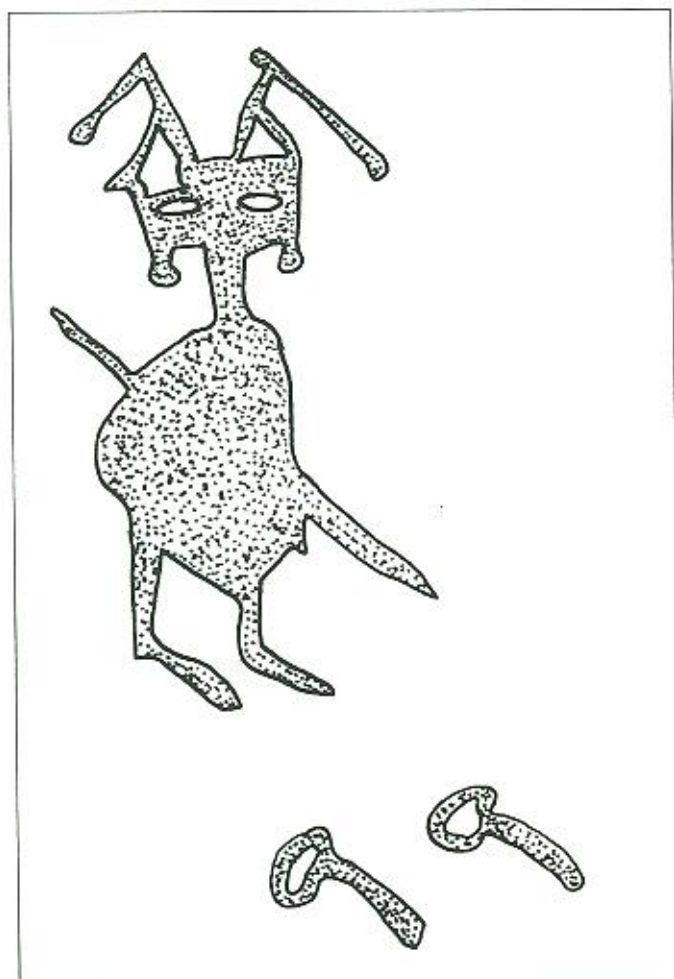


Fig. 9. The anthropomorph and tailed circles at Sugar Loaf. This pictograph is on the cliff below a big-game corral.

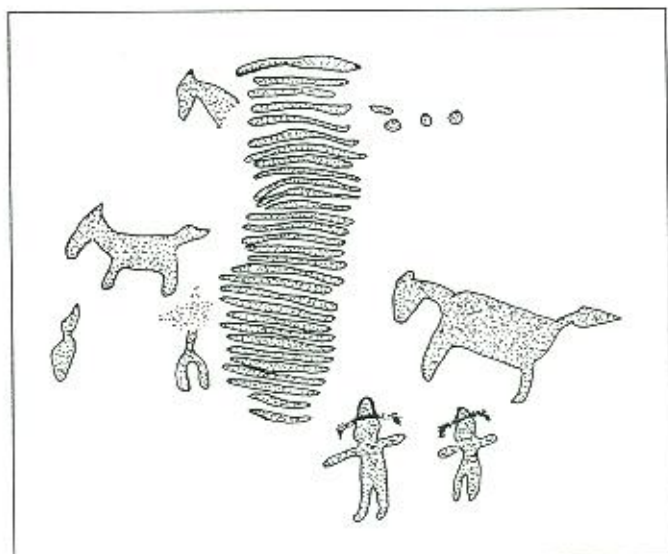


Fig. 10. The pictograph panel at Three Mile Crossing of Cedar Creek. Horses are on the margins of the slashes, and two anthropomorphs with hats are at the bottom.

notched points, although this material cannot be viewed since it was lost with the rest of their collection in a house fire (personal communication Fred Schaefer:1991).

Local folklore suggests this art was created by a Shoshoni band who hunted antelope nearby in the 1870's (personal communication, Bob Reynolds 1962). A post-A.D. 1870 date does seem to be relatively consistent with the broad-brimmed hat styles the anthropomorphs are wearing. However, it is noteworthy that a horizontal tally pattern is also consistent with what is being considered Protohistoric-Historic art (i.e. late Black Deer and Deadwood).

### Indian Jim's (10-TF-1278)

Indian Jim was residing beside a small spring-meadow southeast of the Gooseberry Pastures by the 1880's (Quinton 1988:63). The home site shows the remains of a rock-walled cabin and his wife's grave is reportedly located nearby. The site has been extensively looted, and at least one report suggests more than one panel may have once decorated the cabin wall (personal communication Frank Clark, 1961).

A tiny petroglyph panel is etched into a rock slab of the cabin wall. It shows a horse, rider, and what seems to be a cow (Fig. 11). The panel is thought to date after 1890 when Jim finally got "a few cows" (personal communication, Truman Clark 1991). However, Indian Jim's kin subsequently occupied this same cabin until 1925, and they might also be considered as the source of the panel. The tool used to inscribe this panel was apparently metal, perhaps a nail.

### UPPER SALMON FALLS CREEK PLAINS

There are two small panels in the desert west of Central Salmon Falls Creek. One is a petroglyph panel at a large spring and the other is a pictograph panel in a lava tube.

### Antelope Springs (10-TF-255)

This is at one of the largest springs in the entire area. The petroglyph panel is under a small rimrock just above



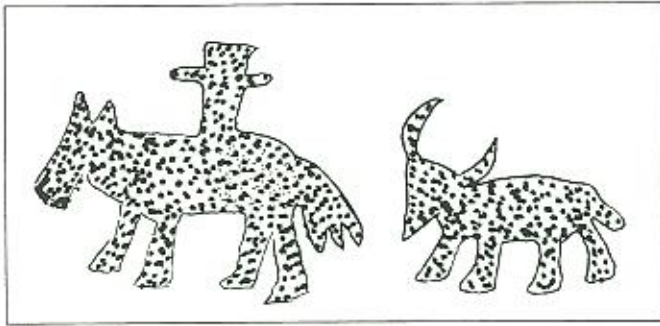


Fig. 11. The petroglyph panel in Indian Jim's cabin. It shows horse, rider and what seems to be a cow.

that spring, near where a gap allows big-game to come to the drink, 50 m below.

The art includes a single, shallow-pecked anthropomorph, with "handled" and certain other geometric designs near it (Fig. 12). The broken Elko corner-notched and "late" Humboldt points found nearby indicate an Archaic age, perhaps 1000 B.C., or later judging from the lack of patina. An earlier date cannot be discounted, however (see Holmer 1986:101, for Elko dates).

#### Indian Cave (10-TF-33)

This site is a lava tube dug out by Joe Shepard, Charley Ross and Les Dean around 1956. The area immediately outside the cave is heavy with debitage, including a considerable variety of chert and jasper. The cultural material inside includes a few bones of bison and elk, various cobbles, and a few flake tools.

There is a single black anthropomorph of the "Katchina" type (with an arrow point or another person beside it) in the left chamber of the cave (Fig. 13). Several other motifs seem to have existed in the right chamber, but they are too faint to copy. Post-1940 graffiti also exists in the cave.

"Katchina-like" refers to a (Parowan and/or Sevier) Fremont anthropomorph style dated between A.D. 400-500 and A.D. 1300 (Tuohy 1979:figs 3, 4, 5 and pp. 17-25; Schaafsma 1986:217-218). These triangular-shaped anthropomorphs are common to the southeast, in the Snake Mountains of eastern Nevada (McLane 1990:6-7).

#### THE SNAKE RIVER VALLEY

The 100 kilometers from Shoshone Falls to the mouth of the Bruneau offers ten sites. There is one good-sized pictograph site and four small, one-to-two glyph sites. The rest are petroglyph sites, two very large ones and three small (i.e., one panel or one motif).

#### Devil's Corral (10-JE-27 and 28)

This pictograph site is roughly 2.50 km above the main Snake River, up a rather spectacular side canyon known as the Devil's Corral, and specifically on the east-middle finger of that canyon. It is located directly below the "end rim." The 12m x 6m shelter area has seen digging, and it may have been test excavated by the Idaho State College in the 1930's (see Butler 1985). The area

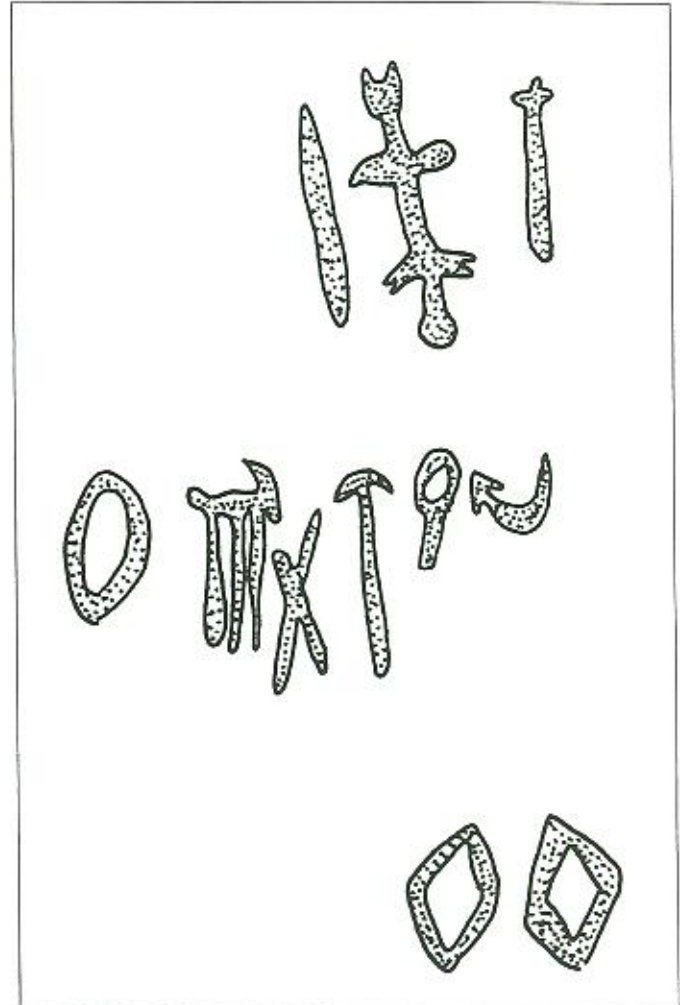


Fig. 12. The petroglyph panel at Antelope Springs. An anthropomorph is at upper center, with a handled item to the right.

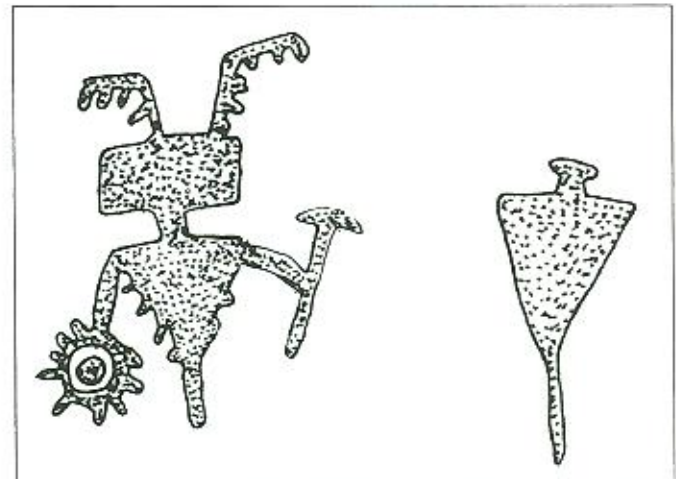


Fig. 13. The black pictographs in Indian Cave. The anthropomorph to the left is comparable to the Katchina type. The design to the right may be an arrow point or perhaps just a simplified version of another anthropomorph.



just in front has been severely eroded by off-road vehicles, and the cultural material in those ruts includes lithic debitage, fire cracked rock, cobbles and tool fragments. Fronting the site is a sandy basin with numerous micro-fragments of bone, suggesting a big-game kill here or at least nearby.

The art was photographed in the mid-1950's by Jerome resident Clair Ricketts and the current work has only added what became obvious when the panels were sprayed with a light film of water. Some glyphs had been previously outlined with chalk—although most were relatively easy to see, being a very deep, dark red in color.

Four panels are present (Fig. 14). Two are definitely Historic or Protohistoric (b and e) since they show figures with hats next to linear meanders that may perhaps depict the canyon wall and/or the floor. Panels A and C show only slightly worse preservation and thus might be considered to be about the same age. However, the presence of handled items and handprint representations may hint at an earlier date.

Panel C has a crude shield-figure, and also what may be a ladder, two handprint representations, and then tiny footprints leading to two small anthropomorphs, a dog or coyote and what seems to be a bison. All of the latter are depicted upside down. This orientation could represent death, or maybe it's just an abstract presentation of a hunt that happened, or was planned, or even wished for, on the rim lands just above.

The absence of horses may indicate a very early historic or late Protohistoric age. The hat wearers may even be the Hunt party, who terrified some local pedestrian Shoshoni near here in early November of 1811. Another possibility is a date considerably later—when horses became so common they were no longer featured elements in the rock art. Some have even suggested that a Chinese-railroad connection is evidenced via the hat-wearers and a railroad track-looking motif. This would date it 1870's for the Trans-continental and 1880's for the Oregon Short Line Railroad through here (Virginia Ricketts, personal communication 1992).

#### Kanaka-Briggs Creek (10-GG-307)

Reported by this author in 1987, this large site had petroglyphs on 47 boulders sitting along the edge of the second terrace above the Snake River. This setting, projectile point fragments found on the terrace just below, drive walls and a hunting blind, and especially the content of the rock art itself seemed to indicate the site of big-game ambushes between A.D. 700 (or earlier) and A.D. 1150. First use is herein proposed to be 500 years or more older than the A.D. 700 date first offered (i.e., A.D. 200).

In addition to the geometric designs such as anchors, circles, diamonds, loops, lines, meanders, rakes, and stars, the site showed representations of animals (bison, deer, mountain sheep), animal tracks, projectile points, atlatls, and suns. There is also a considerable range and variety of anthropomorph styles represented (Fig. 15).

This site's panels were partially removed by art collectors in 1988. Other motifs-boulders were removed in 1989 and 1990.

#### Moyle Property (10-TF-1015)

Discovered by the field crew of the Rock Creek Clean

Water Program, and subsequently mentioned in the *Idaho Clean Water News Letter* (Clark 1988:11), this site is 6 km from the Snake River, on the west side of Rock Creek Canyon, and just downstream from a good-sized draw. Permission to visit had not yet been obtained at this writing.

A single (12 cm long) red glyph of a toad, bear, or anthropomorph, is illustrated in the article (Fig. 16). Several other glyphs are said to occur. No specific mention is made of their likeness.

#### Upper Salmon Falls

Located near the center of Hagerman Valley, this art is the best known and largest of all the Shoshoni salmon fishing sites (Steward 1938:167-169). There are three petroglyph panels on boulders at the north side of the falls, and at least one petroglyph is on the island just below.

The island motif may be a water snail. The three at the falls have shield-warrior and stick-figure associations and one has two shield-figures, a mask, and a few lines and dots (Fig. 17). There are also four boulders at the falls and more below with 9 to 200 found pits or basins of 2.5 cm - 5.5 cm width on the top and on at least one upper side. These are definitely man-made and reflect a range of weathering; they are possibly fish or fish/seed processing related rather than art related, although one

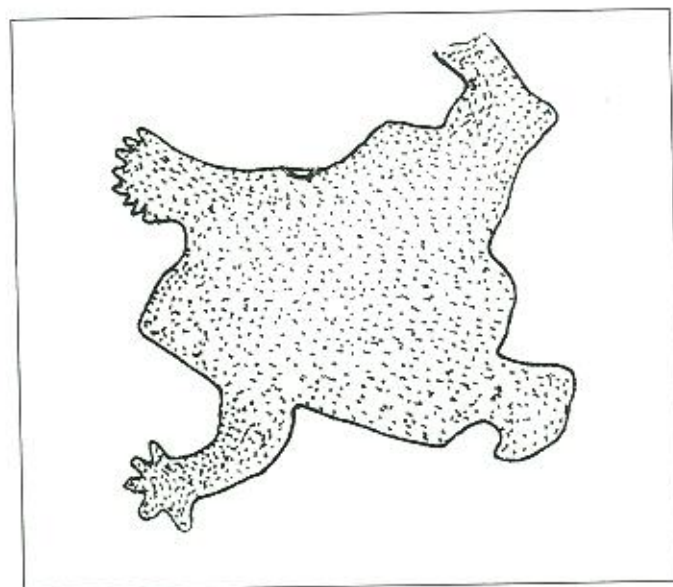


Fig. 16. A red pictograph from the Moyle property, near Twin Falls.

panel definitely has these pits in association with a shield-figure.

Since much of this area has been rearranged by placer mining, it is possible that there may have once been more rock art. The cultural material is obvious and dense wherever soil remains—relic collectors having taken among other things a range of projectile points from Elko to Desert series to metal ones here. The art is considered post-A.D. 600 because of the shield-figures, and it is probably considerably younger (see Cole 1990:194).



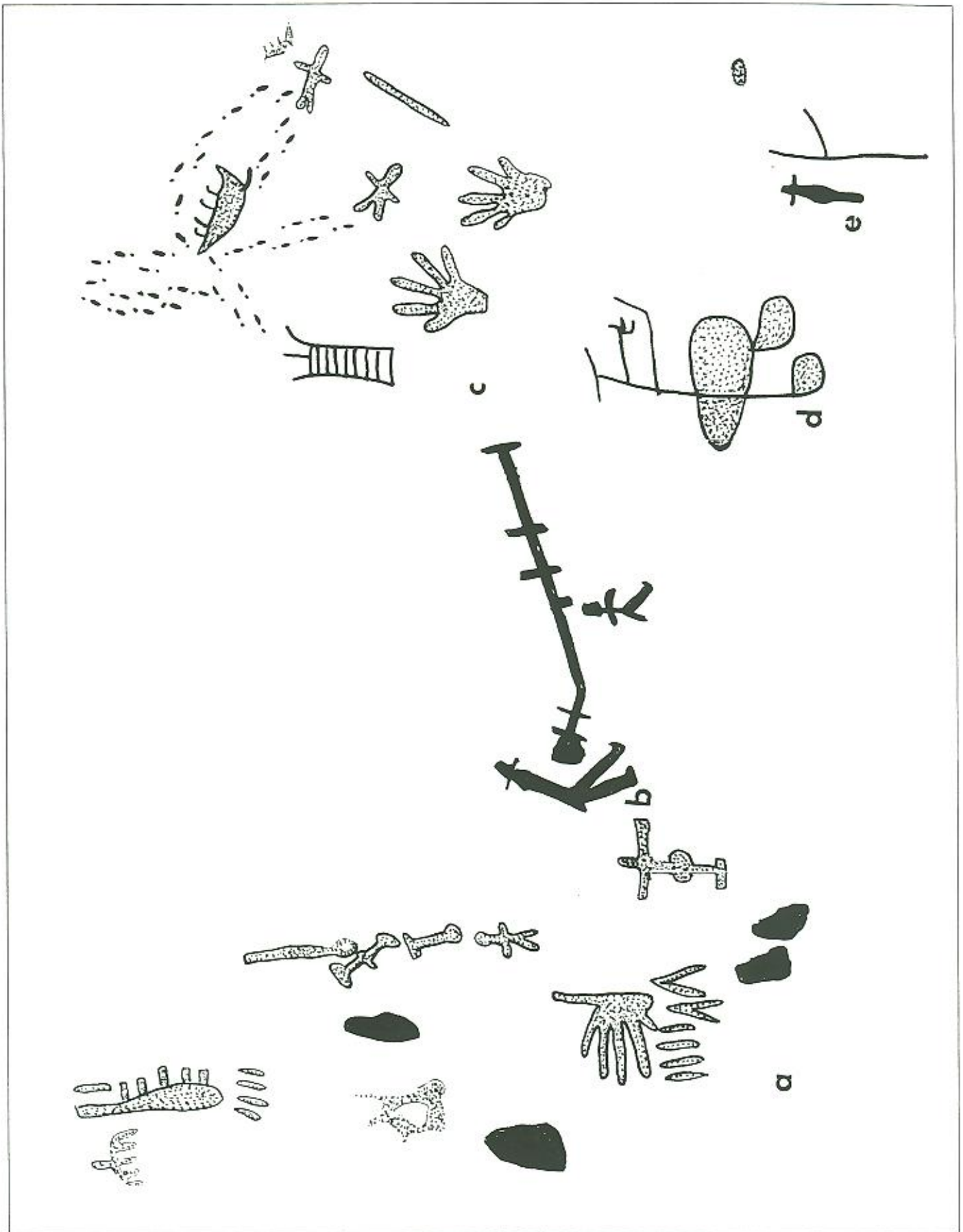
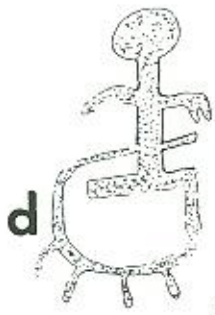
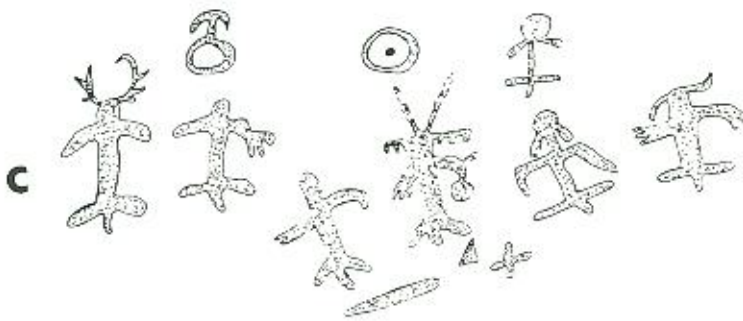
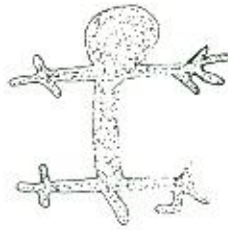


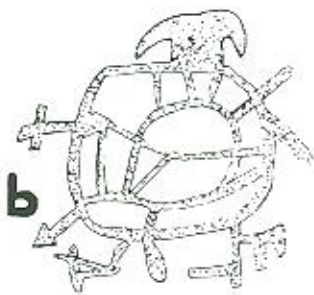
Fig. 14. The four pictograph panels at the Devil's Corral. Panels b and e show hat wearers. Note how the animals and anthropomorphs in panel c are depicted upside-down.



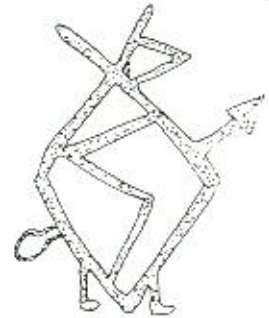
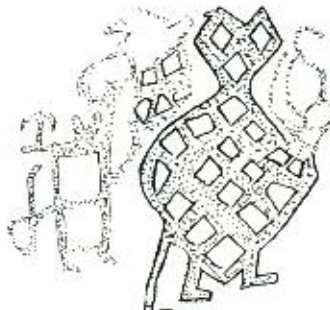
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ca. A.D. 1000 (or earlier)



ca. A.D. 800 (or earlier)



ca. A.D. 200

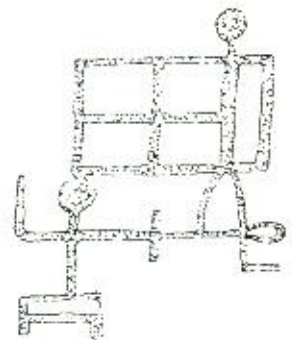


Fig. 15. Selected anthropomorphs from the petroglyph site, Kanaka-Briggs Creek. Line a shows stick figures connected to meanders. Line b shows a shield, bizarre, and then a diamond type. Lines c and d show more stick figures, some with headgear.



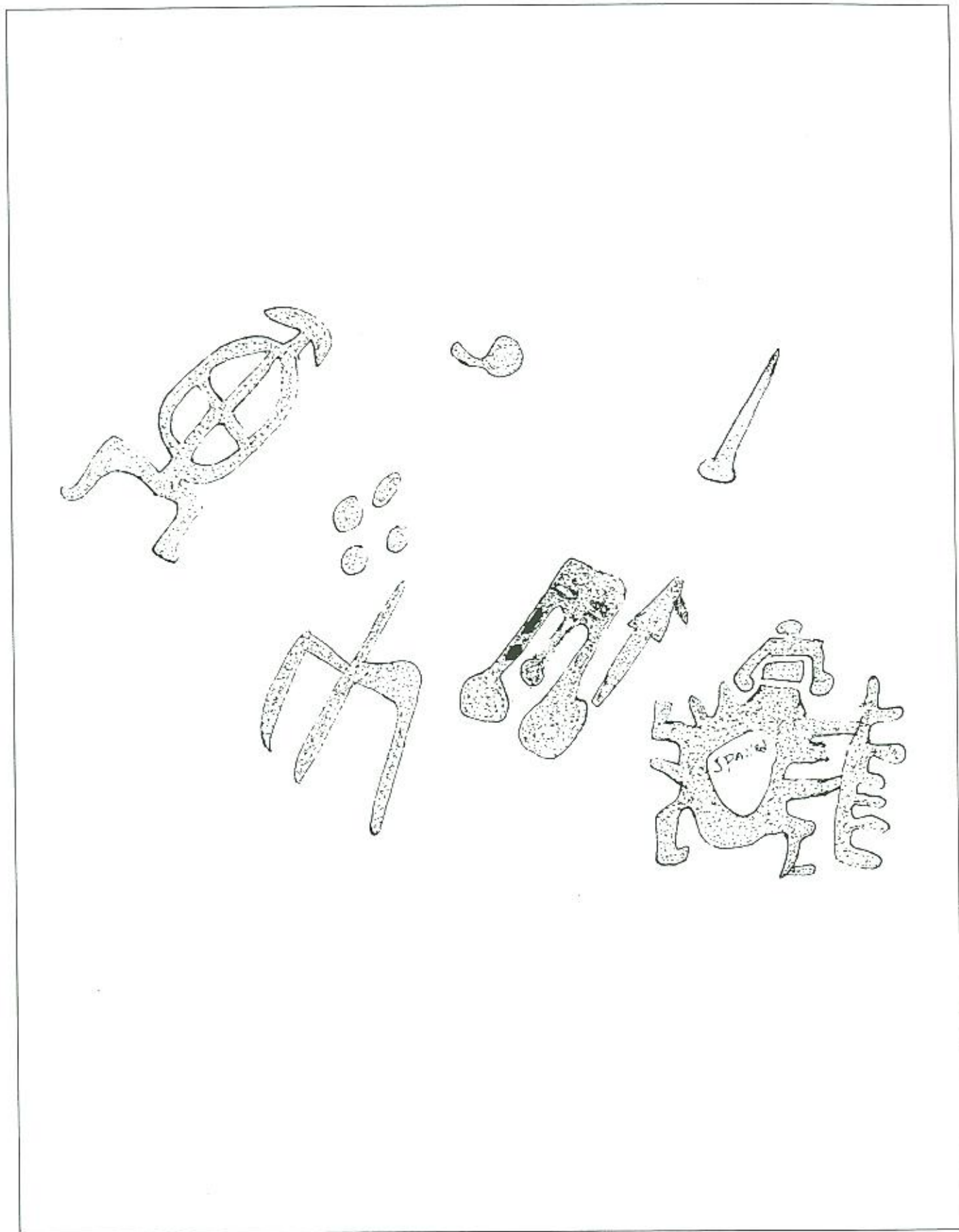


Fig. 17. One of the petroglyph panels at Upper Salmon Falls. Different styles of shield-figures are at the ends. A mask is near center.

### Lower Salmon Falls (10-GG-173) (Fig 7, c)

This is the second of Hagerman Valley's renowned salmon fisheries. There is a single stick-like shield-figure at the base of the cliff on the east side below the falls (Fig. 18). The glyph is fine-lined, scratched, perhaps put in with some metal tool or a cobble spall. No cultural material is associated, although open sites and also burials are not far away on the rim lands (Moe, Eckerle, Knudson 1980:109-119; Murphey and Crutchfield 1985:117-119).

### Billingsley Rock Shelter (10-GG-263-264)

This site is located two km up Billingsley Creek. There are two motifs on the shelter wall, one is a simple, black, triangular-shaped anthropomorph and the other is a dot (Fig. 19). Other glyphs were supposedly once present, but could not be discerned in 1985. Back dirt revealed pottery sherds, cobbles, flakes, mussel shell, and mammal bone (Murphey and Crutchfield 1985:122). In 1990, someone dug the shelter even deeper, defaced the anthropomorph with shoe polish (or face paint), and scratched designs on the overhang wall with a piece of ocher. Many of these designs are attempts at classic Native American art motifs.

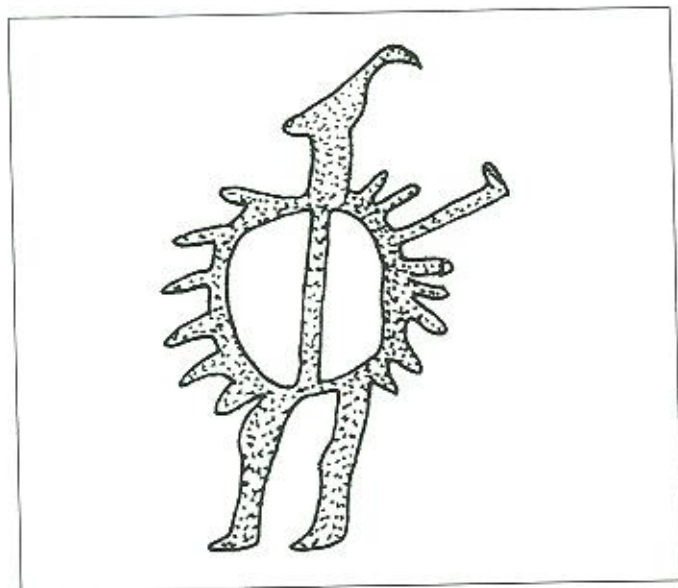


Fig. 18. The shield figure at Lower Salmon Falls.

### Malad River (10-GG-390)

There is a small red rake on the cliff at the southwest end of Malad Gorge State Park (Fig. 20). A big-game corral having Elko and Rosespring point fragments is on the rim just above. This site should date after A.D. 400; its first use may even be a little earlier.

In addition, Vardis Fisher (Federal Writers 1937:168) lists a large petroglyph panel supposedly depicting a massacre—someplace between the mouth of the Malad and Hagerman in a cave. I have not yet been able to locate this site and it may have been destroyed by power plant and/or by road construction. Four or five petroglyphs are also said to exist on the flat below, west of the cliff. These were not located either.

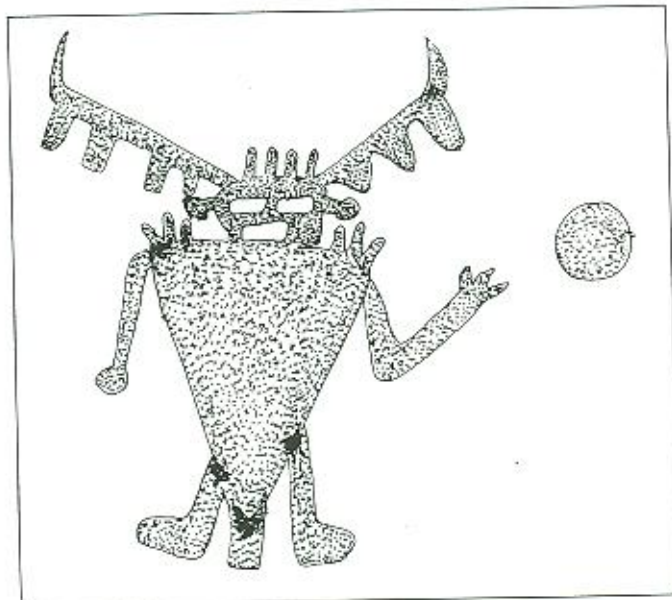


Fig. 19. The black, triangular-shaped motif at Billingsley Creek, near Hagerman. It is probably a variation of the Katchina type of anthropomorph.

### Bancroft Rapids (10-EL-216)

This petroglyph panel is unusual because of its provenance and because it is tightly surrounded to the back by numerous other boulders. It is on a boulder that overlooks the Snake River, some 10 m below. It is doubtful that it marks an ambush site; perhaps it marks a fishing station.

The center emphasizes five stick-figure type anthropomorphs, one perhaps a crude shield-figure, and then there are several slashes and dots on the upper margin. The figures may be dancing, celebrating, or even enacting something (Fig. 21).

Butler and Murphey (1982:10-12, Fig. 7) tested a large house depression 35 m south of the boulder, producing an Eastgate point, flakes and pottery sherds. Northern

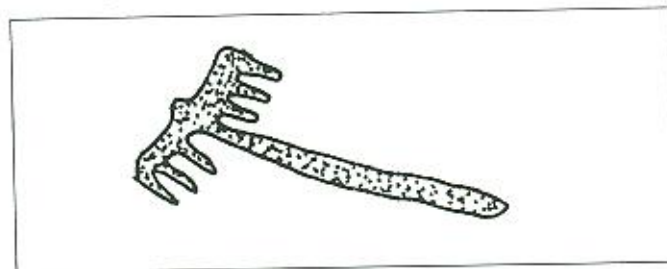


Fig. 20. The small, red, rake below the rim of Malad Gorge Park.

side-notched and stemmed indented base points were found on the hillside above. An Eastgate date rather than a Rosegate date is preferred for the panel, ca. A.D. 1000 to A.D. 1200, although a slightly broader range is also possible (see Holmer 1986:107).

### Rattlesnake Canyon Cremation Site (10-EL-45)

This site was excavated by Bonnicksen in 1960 (1964). It is a small overhang located near the mouth of Rattlesnake Canyon, and overlooking the Snake River



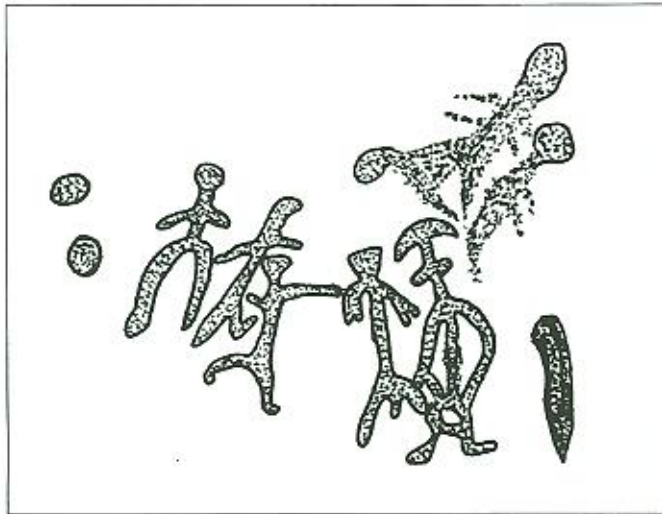


Fig. 21. The petroglyph panel at Bancroft Rapids. A shield-figure is at right.

Valley below. Bonnichsen recovered evidence of a large, cairn-capped pit containing two layers of "early historic or Protohistoric," cremated burial remains. Cultural material included several copper items, "Bliss," small side-notched, and corner-notched points, pestles,

drills and scrapers, and various clay, bone, and shell items (many decorative items). Two large and 25 small other fragments were associated.

There are four tiny red pictograph motifs on the nearby wall (Bonnichsen 1964:28). It could not be determined what they represented, if anything more than blotches or smears, perhaps even mourning marks, as these were sometimes put on near a dead person's property during at least the early historic era (i.e., on horses [Mails 1991:220-221]).

#### Mouth of the Bruneau (10-0E-1685)

Most of this petroglyph (boulder) site now lies under the backwaters of C.J. Strike Dam. A few boulders were removed to the park where panels became the victim of considerable vandalism. The original setting was on two small knolls just up the Bruneau Valley from the Snake. It would have been a good ambush setting for animals driven there from the valley above.

Richard P. Erwin (1929-30:35-111) described the site as follows:

"Two groups of petroglyphs on small boulders. The group to the east contained 18 inscribed boulders, while 300 yards due west the second group contained 14. There is an absence of figures in the



Fig. 22. One of the petroglyph panels at the mouth of the Bruneau, as it was copied from a photograph taken by Richard P. Erwin (1929-30).



writing, except on 3 rocks, where human forms are found. The spoked wheel occurs once, dots with the circle several times, and dots are numerous but the greater number of these marks are curvilinear."

It is assumed that the site dates from the Archaic, however, a considerable range of use, and that some use is considerably later cannot be discounted (Fig. 22). The park area glyphs have been too "graffitied" to easily sort out authentic elements from non-authentic ones. A new protective enclosure keeps the panels free of any further vandalism.

### LOWER BRUNEAU RIVER

The area southwest of the Bruneau Valley has at least two sites and more are reported slightly further south. Only two will be described here, a unique petroglyph site and a rather spectacular petroglyph-pictograph combination.

#### Indian Hot Springs (10-OE-517)

There is a large petroglyph meander, a track motif, a deer or elk, and also several circles carved into the rock face at the Hot Creek Falls bathing pool (sketched by Hill and Ravello in 1972) (Fig. 23). They are all quite distinctly and deeply made. An arrow motif appears to be recent graffiti.

There are a variety of small habitation sites in the vicinity (Tuohy 1958) and several rock shelters show pictograph blotches. The occupation range seems to go from the Archaic to the time when this vicinity was inhabited by two well known Shoshoni, Bat and Johnnie Humpey in the late 1800's (Hawes 1975:132).

It is a reasonable assumption that the bathing pool glyphs date from the Archaic, although there was no immediate artifact association to support this. This is the only known rock art in Idaho located at a hot springs.

#### Black Deer (10-OE-288)

This site was first reported by Baty and Bonnicksen in 1959. It's unusual, appearing in a water-sculptured canyon that houses a little seep known as Deer Water

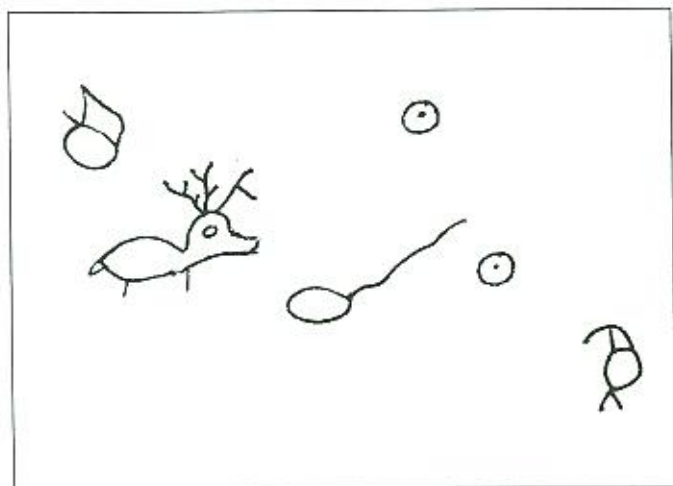


Fig. 23. Some petroglyphs at Indian Hot Springs, as sketched by Hill and Ravello 1972.

Spring. The site consists mostly of pictographs, although a few petroglyphs are also present (Fig. 24).

The art is found in three clusters, and on both walls of the canyon. All motifs are red, except for several tiny black ones and the large 50 cm long x 30 cm wide black deer for which the site name is given. This deer was outlined with red paint—the only other red and black combination is just below it and apparently represents a person wearing a trade blanket.

Many panels are faint, a few already unrecognizable, but 24 were clear enough to still be copied. Conspicuous differences in paint color, preservation, and/or overlapping of motifs, indicates the addition of certain motifs over time to some of the largest panels. In fact, overlapping has aided in the initial establishment of a site chronology. For example, on one panel some tiny, black anthropomorphs were (partially) painted over horsemen—thus the "black" pedestrians are apparently younger.

Site analysis is not yet completed. However, there *should be* as many as four episodes of painting and two episodes of petroglyph carving. The paintings are believed to span a relatively brief period of time from the presence of the horse (ca. post-1700) to the presence of a few guns (ca. A.D. 1750-1810) (see McGinnis 1990:32-33). The costumes and activities reflected by several panels, depicting equestrian hunting of bison and/or displaying warbonnets, may reflect the Northern Shoshoni/Bannock returning from the Plains in great numbers starting in the 1750's and especially after their expulsion by 1781 (Murphy and Murphy 1960:294; Fox 1976:2). Some of the pedestrians may be resident *foot Shoshoni*.

The earliest glyphs are the late Prehistoric or early Protohistoric petroglyphs—barbells, dots, circles, and one, horned anthropomorph (see row a). However, the preponderance of most site evidence displays classic shield warriors, some of these up to one meter tall and showing lances, headgear, and sometimes an association with smaller, blocky pedestrians (see row c, far right). Tiny horsemen, animals, and handprints are found near and/or on several of the largest shields (see row c, second from left).

The next to last use may be an isolated cluster of panels at the northeast end, including "the black deer," a person perhaps wearing a striped trade blanket, two pedestrians shooting guns, and two with warbonnets (see row e). The last use is apparently a single circle-cross petroglyph carved over a painting and then an intense scratching of the entire painting, this scratching was done presumably with quartz crystals found on the ground immediately below.

Based on its setting, Black Deer *could* mark the ambush of big-game coming to an isolated water hole. However, there is only one blind or windbreak-type structure to suggest hunting use, thus it must be assumed that the art was more celebrative or even magico-religious in function. A nearby surface scatter shows fire cracked rock, rock arrangements suggesting houses (or very small tepee floor depressions), and most notably some small, Sierra-type and General-type side-notched points.



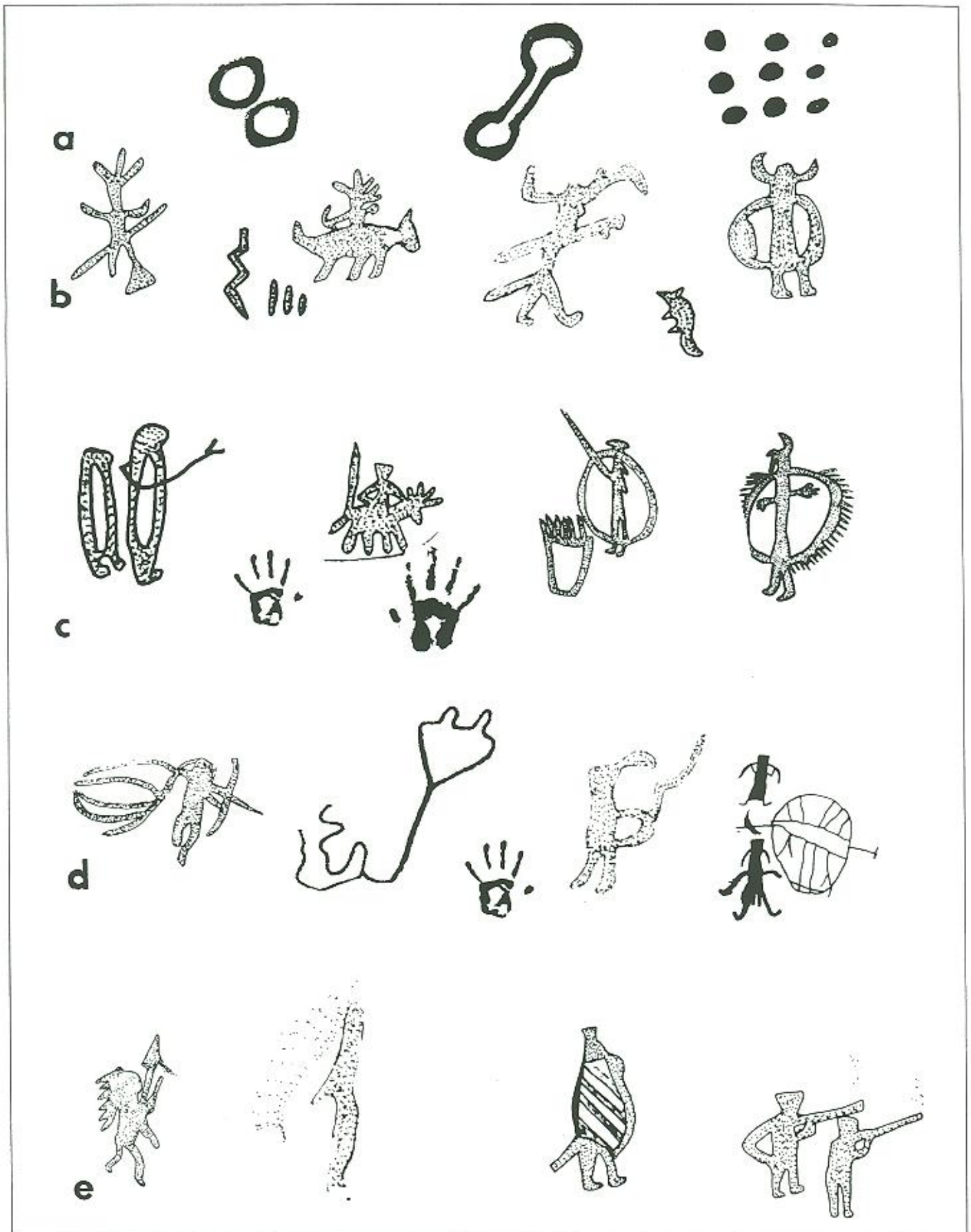


Fig. 24. Rock art motifs tentatively assigned to representing five of the six suspected episodes of art at the Black Deer site. The last use, with extensive scratching of earlier motifs, is not shown. They are organized youngest (bottom) to the oldest (top).



## CONCLUSION

This survey has covered 22 sites.<sup>2</sup> It is hoped that this represents at least 80-90% of the visible total, with "cowboy rumors" placing some others, if any, on small, upper tributaries to the Bruneau. It may also be that large shelters and/or cave-shelters, such as those known to be common along the Bruneau, may hold buried panels (see Thomas 1983:310-319). Walls exposed at potted sites and the current excavation sample seem to show very little potential for these, however.

## Distribution

The art occurs in two relatively narrow bands of the area studied: from 2500 to 10,500 feet elevation. One band (2800 - 3000 ft.) lays in the Snake River Valley and just up the course of her tributary canyons. The other band (5300 - 5700 ft.) is at the base of the foothills, generally situated in canyons and/or where canyons broaden out into meadows. The desert and canyons between the two bands and also the mountain areas above 5700 ft. are notable for their apparent absence of such sites (i.e., 3300 - 5300 and 5700 - 10,500).<sup>3</sup> Table 1 presents various locational and archaeological criteria for the sites of each band.

As interesting as where rock art is to be found, is the intriguing rationale for where it isn't. The current thinking posits that zones offering big-game hunting (particularly post-2000 B.C. hunting) should offer the richest presence of rock art (see Schaafsma 1986:220-221). The present study area has an abundant amount of big-game hunting evidence and a representative amount of post-2000 B.C. material. Yet there isn't that much rock art to be found.

For example, the Devil's Creek-to-Salmon Falls Creek system has hundreds of good rock faces, numerous big-game hunting sites, and a great many of the hunting sites are apparently post-2000 B.C. (Murphey 1985:91 - 130; Fig. 33). Yet there is only one glyph, one rock art site for this 230-site drainage that spans virtually all of the regional lifezones during a 150 km trip from the mountains to the Snake River Canyon. Thus more conditions had to concur to result in rock art than merely (1) big-game hunting and/or (2) residence after 2000 B.C.

Rock art is substantially less common than in the Bennett Hills country just north of the Snake or in the Owyhee Mountains area just west of the Bruneau. Many panels substantiate a big-game hunting relationship, although only a few (i.e. Deadwood B, Dave's Creek B, Antelope Springs, Kanaka-Briggs Creek, Devil's Creek) occur at positions which might be interpreted as the exact scene of an ambush. Others occur at hunting corrals, but are notably placed on the cliff-faces beneath the corrals (i.e. House Creek, Sugar Loaf, and Malad Point). Some are in rock shelters and may celebrate hunting success or alternatively may spring from a desire to ensure future luck in the hunt (i.e. Jarbidge, Dave's Creek A, Three Mile, Deadwood A, Devil's Corral, Black Deer).

A few out-of-the ordinary sites containing one to several glyphs are to be found beside some hot springs (Hot Creek Falls), in caves (Indian Cave), above burials (Rattlesnake Canyon), at historic salmon fisheries (Upper and Lower Salmon Falls), in cabins (Indian Jim's), and

mysteriously perched immediately above the Snake (Bancroft Rapids). This range of associations seems unprecedented for Great Basin-type rock art (see Schaafsma 1986). Fig. 25 offers photographs of selected anthropomorph styles.

## Age

The following discussion follows accepted southern Idaho chronological periods from the earliest to the latest. We recognize at least four regional sequences: Pre-Archaic (ca pre-5050 years B.C.), Archaic (ca 5050 years B.C. to ca A.D. 400), Late (A.D. 400 to ca A.D. 1650), Protohistoric (ca A.D. 1650 years to A.D. 1811) and Historic (A.D. 1811 to ca A.D. 1925). The Archaic to Late divisions still vary a little in number and range from author to author and study area to study area (see Butler 1978, Plew 1980, Murphey 1985, Meatte 1990). However, there is growing consensus about when projectile point styles and certain other material traits occurred, and this has allowed the age bracketing previously offered for specific sites. Figure 26 offers the results of my attempt to place chronologically the major anthropomorphs, so that their purported age might become tested.

Elsewhere in the Great Basin, portable painted and incised slabs occur from well back into the Archaic period and continue to the time when rock art occurs (Thomas 1983:246-256). This is perhaps one of the basic, ancestral traditions leading to classic Great Basin rock art. Whether this chronological association is true in this region cannot be stated with certainty, although such portable art is known to occur (Tuohy 1986:230-234).

No southern Idaho rock art is yet suspected of being pre-Archaic or even early Archaic in age. Studies for the Northern Plains, Utah, the Central Great Basin, and even Oregon indicate substantial rock art chronologies all around us that extend back toward the Middle Archaic, at least to 1000 B.C. and perhaps as early as 3300 B.C. (e.g., Schaafsma 1986:220). There is also a mid-Archaic age *assumed* for certain petroglyphs recorded immediately elsewhere in this region, near Swan Falls, in the Bennett Hills area and generally in the Owyhee country. Presently, several panels seem to be quite a bit older than the others based on motif style, weathering, or based on the nearby artifact associations.

The earliest rock art occurs in the form of petroglyphs. Perhaps not as old as elsewhere, but those recorded at the mouth of the Bruneau, Hot Creek and at Dave's Creek, Deadwood, and at the Antelope Springs can readily evidence a tradition that could extend well back into the Archaic. Based on the Great Basin stylist criteria and the site's apparent Elko/Humboldt and Gatecliff split stem/Elko projectile point associations, these panels should date earlier than A.D. 1100 and they probably date more towards 1000 B.C., and perhaps some are even slightly earlier than 1000 B.C. (Holmer 1986:97-99, 100-104; Thomas 1983:256).

Early petroglyph styles exhibit a curvilinear dominance with some lesser amounts of rectilinearity. As time went on, the representational elements (especially the anthropomorphs) apparently became more detached.

Most "early" panels occur at big-game ambush sites. The kill-site association then continues until ca A.D.





Fig. 25. Selected anthropomorphs from the study area. Top row, Bizarre (Deadwood B); Bizarre (Kanaka); Katchina-like (Indian Cave). Middle row, Big-bellied and Shield-figure (Jarbidge); Vernal-like (Jarbidge); Round-headed (Jarbidge). Bottom Row, Shield warrior (Black Deer); Equestrian (Three Mile); Cowboy (Indian Jim's).

A.D. 1930

A.D. 1800

A.D. 1600

A.D. 1200

A.D. 800

A.D. 400

A.D. 1

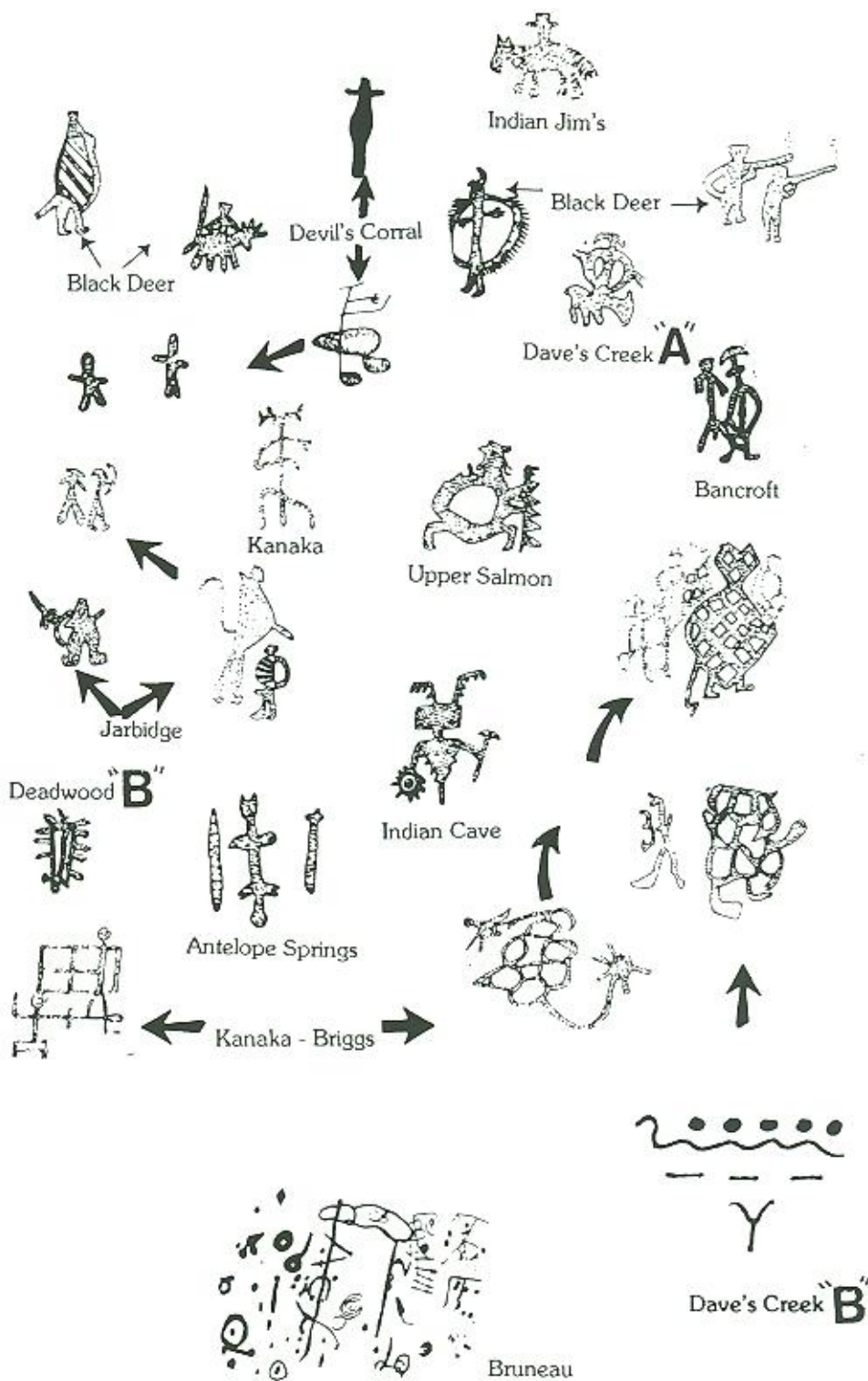


Fig. 26. Major anthropomorph styles modeled chronologically.



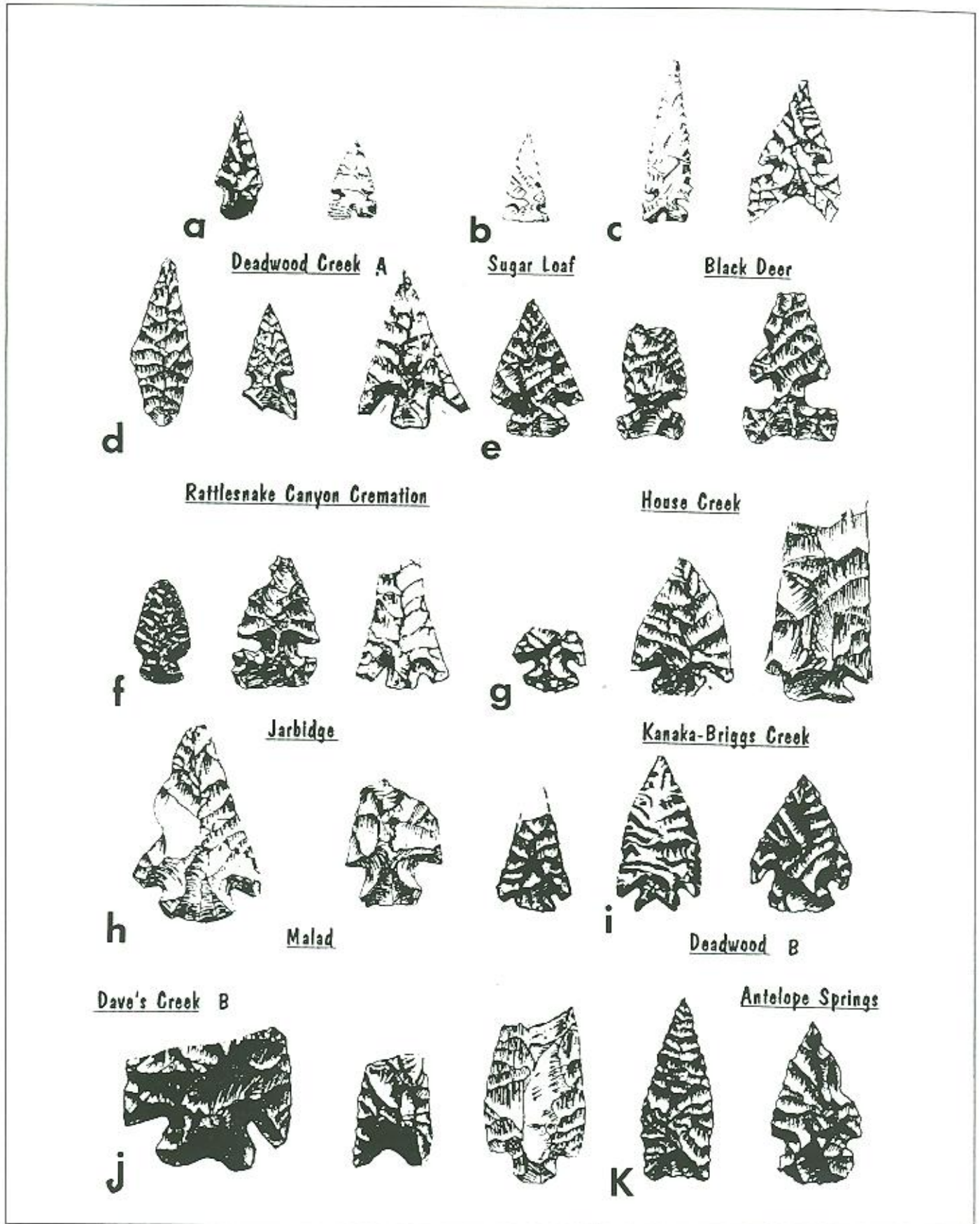


Fig. 27. Projectile point names employed in the text (loosely after Holmer 1986), Bliss: d, No. 1. Sierra Desert side-notched: a, No. 2; c, No. 1. General Desert side-notched: b, No. 1; c, No. 2; d, No. 2(?). Nawthis side-notched: e, Nos. 2 and 3; f, No. 2. Eastgate: d, No. 3(?); f, No. 3. Rosegate: a, No. 1; e, No. 1; f, No. 1; g, No. 1; h, No. 3. Elko corner-notched: g, Nos. 2 and 3; h, Nos. 1 and 2; i, No. 2; j, No. 1 and No. 3. Elko side-notched: k, No. 2; Gatecliff split stem: i, No. 1.

**TABLE 1: SITES AND THEIR LOCATION**

SNAKE RIVER			
Site Name	Type	Location	Panels/Elements
Devil's Corral	Pictographs	Side Canyon	4/61
Moyle	Pictographs	Side Canyon	3/3 (?)
Kanaka	Petroglyphs	River Terrace	47/113
Upper Salmon	Petroglyphs	River Terrace	12/300
Lower Salmon	Petroglyphs	River Terrace	1/1
Billingsley Creek	Pictographs	Side Canyon	1/2
Malad	Pictographs	Side Canyon	1/1
Bancroft	Petroglyphs	River Terrace	1/11
Rattlesnake	Pictographs	Side Canyon	1/1
Bruneau	Petroglyphs	Side Canyon	32/150 (?)
Hot Creek	Petroglyphs	Side Canyon	1/6
Black Deer	Both	Side Canyon	27/138
UPPER DESERT			
Jarbidge	Pictographs	Draw	29/353
Dave's Creek A	Pictographs	Canyon	2/22
Dave's Creek B	Pictographs	Canyon	1/42
Deadwood A	Both	Canyon	1/16
Deadwood B	Petroglyphs	Draw	1/45
Deadwood C	Petroglyphs	Canyon	1/3
Devil's Creek	Petroglyphs	Canyon	1/1
House Creek	Pictographs	Plateau	1/1
Sugar Loaf	Pictographs	Plateau	1/1
Indian Jim's	Petroglyphs	Cabin	1/2
Three Mile	Pictographs	Canyon	1/40
Antelope Springs	Petroglyphs	Spring - Rim	1/11
Indian Cave	Pictographs	Land Tube	1/2



1150, or so, when formal hunting blinds and rock walls begin to appear with the art (e.g., Kanaka-Briggs Creek).

Barely visible on the Dave's Creek B panel, and perhaps on some of Erwin's (1928) panels at the mouth of the Bruneau, are examples of the earliest style. These earliest motifs include U's, wavy lines, ladder lines, circles, and dots, either interconnected or in areas of clusters. At Dave's Creek very simple walking stick-figures, large, tailed circles, a large blocky anthropomorph fashioned out of circles and a solid pecked chain of loops and diamonds — all these appear to be more recent than the simple U's, wavy lines, etc.

Examples of possibly even younger glyphs are found at Deadwood B and Antelope Springs. At Deadwood B there is a bizarre-figure, a stick-figure with ears, and some associated dots; while at Antelope Springs a stick-figure is associated with handled items, circles, pointed short lines, and with an animal representation. The stick-figure is an anthropomorph that then occurs well into the Late Period, although some very detailed stylistic changes over that span may actually occur (*i.e.*, in stance and head gear).

A pictograph tradition is seen to develop alongside the petroglyph tradition at the start of the Late Period. At Indian Cave and on Billingsley Creek there are Katchina-like glyphs that most likely date between A.D. 400-500 and A.D. 1300 in Utah and eastern Nevada (Schaafsma 1986:217-218). A date circa A.D. 500-600 might best fit the present chronology, although a later date is suggested by some (see Tuohy 1979:17-25; Cole 1990:199-200). Both of these glyphs occur in somewhat isolated, cave-overhang settings.

The "Katchina-like" and certain Jarbidge anthropomorphs seem to again point to the possibility of a Fremont influence during the first half of the Late Period (see Murphey 1987). At Jarbidge, ca A.D. 850 (or earlier) to ca A.D. 1000 (or slightly later), most of the art is representational in character carrying perhaps magico-religious nuance, either to celebrate or to induce successful hunting. However, camping and some other quarrying is also in evidence. Where the purported last use occurs (ca A.D. 1000 or later), the panels are crude sketches located just above blinds and/or cairns (Murphey 1992), all directly related to communal big-game hunting activities (Murphey 1992:29-30).

The Jarbidge anthropomorphs include bucket-headed hunters, round-headed and bucket-headed walkers, masks with hair or ear-bobs, and several small, elaborate shield-figures. Many anthropomorphs occur in scenes that may represent big-game hunting and/or tracking. The associated motifs include game animals, tracks, dots (blood?), brackets, rectilinear meanders, tailed circles and circles, and numerous handled items (perhaps wands). Thus, direct and non-direct associations with hunting are proposed for the Jarbidge site. Big-game hunting is definitely the most obvious theme of the art.

As stated earlier, big-game hunting is also solidly linked to the rock art in another context. Three big-game corrals of inferred 400 - 1300 A.D. provenance have sketch-type glyphs associated just below them, on cliff faces. Two show rake motifs (Malad and House Creek), while one has a crude anthropomorph (Sugar Loaf).

The shield-figures at the two Salmon Falls and another

at Bancroft Rapids may somehow mark or bless Shoshoni spear fishing places. All but one beside a mask at Upper Salmon Falls are very simple in design and most are associated with stick figures. These may be younger than elaborate shield figures, say post-A.D. 1000. Likewise, the "older" Devil's Corral pictographs seem to be late Prehistoric in age and show the simpler type of shield-figure, but then also a variety of unusual "handled items," and some "representational-type" handprints for that site's isolated setting. The shield figure found at Devil's Creek is a little more elaborate but is also not at the *exact* scene of an ambush, at least as one is indicated by blinds or suspected through the specific setting. Again it is isolated.

Shoshoni people and classic shield-figures have long been associated (Keyser 1975), but an association in three instances with salmon fisheries may be a first. Their presence in an isolated fashion, as at Devil's Creek, oftentimes on boulders and even in some little-used shelters is the atypical pattern here and elsewhere. They have most often been recorded at "power sites", secluded locations where praying and/or vision quests reportedly took place (see Cole 1990:213).

Black Deer must have been an important magico-religious or celebrative site. A few petroglyphs may be late Late Period, or early Protohistoric in age but most of the site apparently dates from the early horse period. In fact, the *painting sequence* may be very Plains Shoshoni-like: first hunters, a few with horses, bows, and lances and large but very simple shield warriors, and finally a few anthropomorphs with muskets and feathered warbonnets. The setting, the size of some of the shield-figures, and the presence of equestrians makes this an unprecedented place for this region. Little is known about the early horse period.

The Deadwood pictograph is also thought to be Protohistoric or Historic in age, the assumption being based on the presence of a trade bead and a small, Sierra-type side-notched point. A horizontal slash pattern dominates and apparently refers to the bison beside the slashes. Whether the tallies refer to numbers of bison, days, or humans involved, or something else is hard to know. Some of the many blinds and stone walls located above and nearby *may* be directly related to the event commemorated by the panel. However, this seems unlikely as most of the projectile points seem to indicate use considerably earlier than the art.

The materials recovered from the Rattlesnake Cremation site may evince raiding or visiting by an early, equestrian Plateau group. A bracket date of A.D. 1776-1804 fits much of the cultural material and its association with a little "European trade copper," and thus, by association, that range should also bracket date the other smears on the wall near the burial pit (see Osborne 1957; Leonhardy and Rice 1970:17-20; Anastasio 1975:127; Stapp 1978:368-371).<sup>4</sup> While a Protohistoric instead of a historic date also seems probable because of the lack of other classic trade goods, such as glass beads, the date could also be a little earlier (see Pettigrew 1981:137).

Some amount of native copper was apparently also being traded into the Plateau region during the late Prehistoric, early Protohistoric, and then into the subse-



quent horse era (Stapp 1978:368). It might have been very difficult to identify from "trade copper" (see Bonnicksen 1964:33).

The inner Dave's Creek pictograph shows mountain sheep being hunted by horsemen using the bow and arrow, but using no guns. It is dated between the regional introduction of the horse at A.D. 1700 and well before guns became common equipment for the local Shoshoni at A.D. 1850; the best estimate being between A.D. 1740 and 1810. A later date could not be easily disproved, however, since hunters and warriors without guns were still common until the mid-1800's (see Murphy and Murphy 1960:315-322).

Those Devil's Corral anthropomorphs featuring Euro-American styled hats may date between A.D. 1800 and 1880, possibly 1811-12 or nearer the latter. The Three Mile panel also shows hats and also horses. According to local folklore, the Three Mile panel was created by hunters during the 1870's, although the horizontal slash pattern may also indicate that it could be late Protohistoric in age.

The possibility that pictographs and petroglyphs co-occur well into the Historic period is raised by a local historic account. This account supposedly refers directly to the behavior of Native Americans near Bruneau from 1869, during the 1870's, and until later, and it clearly notes that the local residents still made plant pigment trail markings and rock carvings (Hawes 1975:79).

Excluding the Black Deer "scratching" of designs and scribbles over pictographs, only one other site is thought to indicate the presence of historic, Native American petroglyphs. Indian Jim or his kin carved a cow and a cowboy riding a horse into the wall of his stone cabin above Cedar Creek sometime between the late A.D. 1880's and A.D. 1925 (Quintin 1988:62). This art apparently ends the Native American rock art sequence.

Figure 27 offers the projectile points found at the rock art sites during this work. The projectile point types are correlated with the site names.

### FUTURE WORK

Some interesting discoveries of Euro-American rock art and tree art have been outside the scope of the present study. They are, however, good avenues for future study.

It is hoped that the present study will serve as a starting point for further research on this and the greater Western Snake River region's Native American rock art. The present chronology is, of course, quite speculative and in great need of *independent testing* here and also in the adjacent areas. The ongoing rate of destruction, especially for the pictograph sites, indicates an urgency to get on with the work.

The following framework suggests how additional chronological and cultural information might be gained from the present sample:

- (1) Radiometric date paint samples ascribed to specific ages and "varnish date" the petroglyph sites.
- (2) Test excavate and date related deposits. Many sites appear to offer associated cultural deposits.
- (3) Obsidian hydration date the projectile point associations.
- (4) Analyze pigment samples for the various pictograph sites, panels, and even motifs within and between

panels as to the composition of the paint and if possible, get specific site sources for the minerals.

### NOTES

1. The Deer Water Spring Site (known as Black Deer) is actually several miles west of the study area. It has been included because of the spectacular art amount and also because of its declining state of preservation. Dave's Creek is several hundred meters into Nevada, but since the recording work was done when this was discovered, it has been included.
2. Splitting of now clustered settlement components into several site numbers could increase the number of sites to about 25 (e.g. Dave's Creek where the cave art and the pictograph panel are separated by an area with no cultural material, but here are clustered under one site number).
3. Following the completion of this paper, one of the "cowboy rumors" paid off. I examined a three-roomed cave at over 6000 ft. elevation. The outer room had 13 panels ranging from a motif, or so, to good-sized scenes. The art appears to be "Shoshoni-like," handprint representations, small shield figures, stick figures, slashes and dots in patterns, and a large sun. This site expands the upper elevation extent of rock art by another four or five hundred feet.
4. The supposedly non-native (European) copper found at this site could have been present in the vicinity by the late A.D. 1770's and it was very common on the coast by the 1780's and 1790's. Lewis and Clark observed large quantities of trade goods on the Plateau by 1805 (Osborne 1957:92-95). The other cultural material, specifically the points are more so a pre-horse assemblage, thus an early-horse compromise date seems logical. Perhaps these deaths even resulted from the smallpox epidemic of 1782-83 or 1800 (Anastasio 1975:203). Cremation is thought to be a Columbia Plateau trait.

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# SHORT CONTRIBUTIONS

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## *A COLLECTION OF POTTERY SHERDS FROM HIGBY CAVE, SOUTHWEST IDAHO*

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During the past eighteen years the author has examined numerous private collections containing pottery sherds. Often these are fragmented non-descript body sherds having no provenience and falling within the range of Intermountain Ware (Butler 1979, 1986). Occasionally a distinctive collection of sherds of known provenience surfaces and deserves description. This brief note describes a small collection of 42 sherds from Higby Cave (10-AA-40) in the desert south of Boise, north of the Snake River (see Figure 1). Higby Cave, which is well known to local residents, was investigated by Mario Delisio in the late 1970's. The sherds reported here were collected by Mr. Roy Robinson sometime in the early 1960's in basalts exposed around the opening of the cave. The pottery is reported to have been collected from a relatively small area suggesting that the sherds are fragments of a single pot.

The collection consists of several body sherds (N=34) ranging in size from 3.0-1.7 cm in diameter with most sherds measuring between 2.5 and 3.5 cm. Wall thickness measures 1.0-0.7 cm. Interior and exterior surface color is a light-yellowish brown (10YR6/4). Ten sherds exhibit slightly darker discoloration on the interior surface. On all but two sherds this appears to be a slight carbonaceous buildup from use. Over half of the rim sherds (5) show carbon accretions. The interior and exterior surfaces are well scraped and smoothed. Evidence of sherds having been scraped and smoothed using grasses is well defined on most sherds. The directional orientation of scraping and smoothing is both horizontal and vertical and appears to be relatively random. There is no evidence of burnishing which is relatively common on many sherds from the area. The sherds are sand tempered. Temper size is generally less than 1 mm. The type of construction is undetermined.

The collection contains 8 rim sherds which appear to represent a single vessel. If more than one vessel is represented the similarity in color, surface treatment and temper suggests that these vessels were constructed from the same source materials. The assumption that the sherds represent a single vessel is further based on the presence of a particularly unique form of decoration found on five of the sherds. The decoration consists of a series of very

small indentations placed approximately 1.0 cm below the rim of each specimen (see Figure 2). Microscopic examination at 20X and 40X suggests that the indentations were produced prior to firing with a small twig or grass stem. The small holes measure approximately 1 mm in diameter. In one instance a second row of indentations is placed 5mm below the upper row. The sherds bearing the indentations exhibit poorly smoothed surfaces with random directional orientation. Rims are generally straight with a horizontal rim stance. The remaining



Figure 1. Map showing location of Higby Cave.

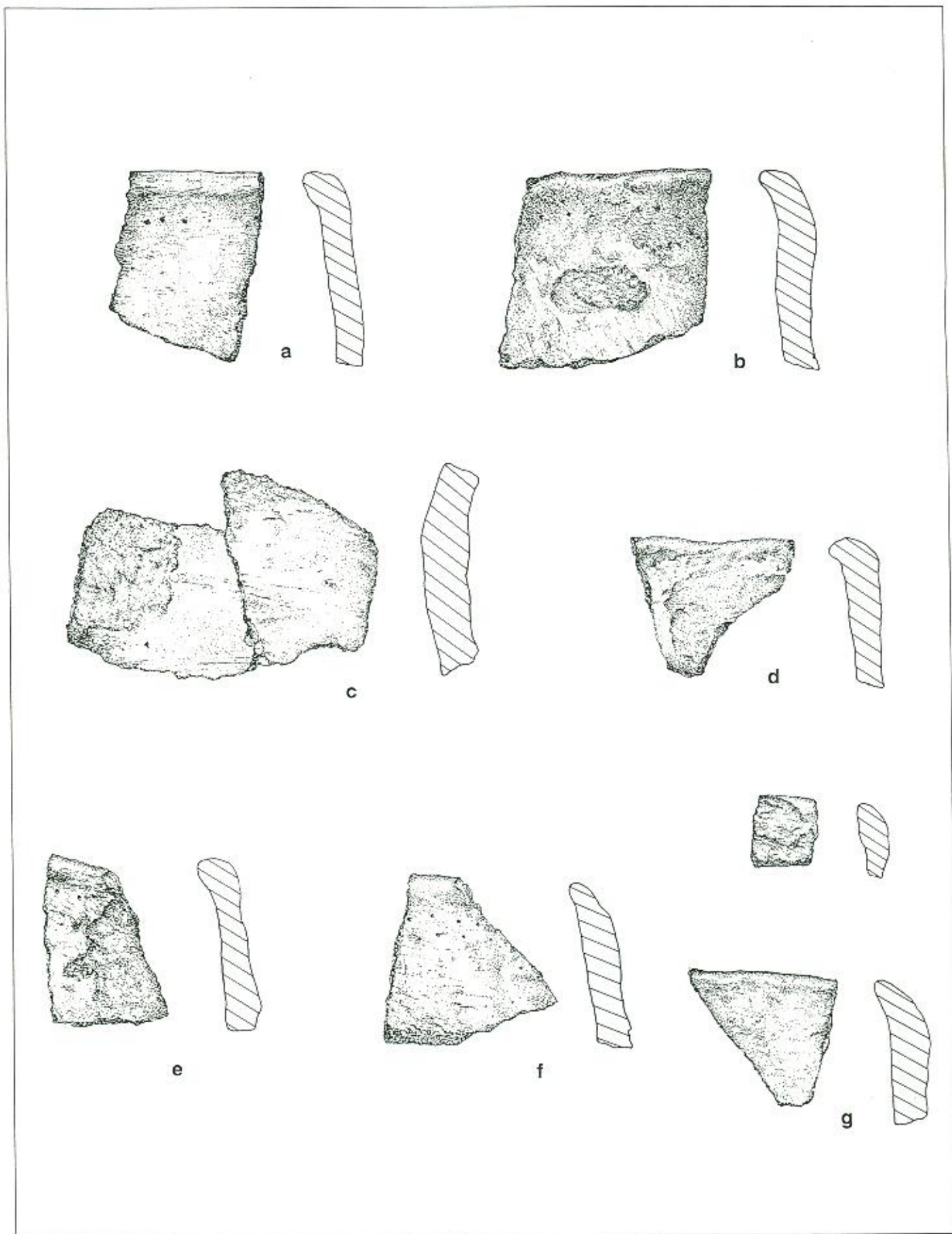


Figure 2. e-g Highy Cave Rim Sherds.



(N=3) sherds lack decoration are thinner and more flaring, though having horizontal rim stances. It is possible considering similarities in rim width that the specimens are from a single vessel and that the decoration was not uniform around the pot, a pattern not uncommon with Intermountain Ware decorated with fingernail incisions.

It is not clear whether the sherds are from a flat-bottomed "flower-pot" type vessel, though all other characteristics including wall thickness, rim stance and surface decoration would suggest the probability that it is an Intermountain Ware vessel. At the present time it appears reasonable to include the sherds within the range of the type Southwestern Idaho Shoshoni Ware, incised, as recently described within Tuohy's (1990:99) taxonomy of Intermountain Brownwares. Notably, beyond decoration the sherds reported here are quite different than other incised sherds from southwestern Idaho (Plew and Bennick 1990: Figure 7, 9) which are well constructed and

smoothed and are more appropriately included within the descriptions of "Idaho Shoshoni Fine Ware" (Coale 1963) or "Southern Idaho Plain Ware" (Plew 1979).

The location of the pottery is also of some interest as Plew and Bennick (1990) have noted that the distribution of pottery appears to be primarily along the Snake and its tributaries and in upland areas where root crops are abundant. Its presence at Higby Cave suggests the possibility that the use of ceramics is more varied than proposed by Butler (1987). Regardless, it is clear that much remains to be understood about the function, distribution and seasonal use of ceramics by aboriginal peoples in southern Idaho.

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