

WYOMING  
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SOCIETY

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ARCHAEOLOGIST



MARCH 1981

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\* \* \* \* \*

1981 MEMBERSHIP NOTICE

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WYOMING  
ARCHAEOLOGICAL SOCIETY, INC.



February, 1981

Fellow Members:

This is the last opportunity in which I can express my views and thoughts in the Wyoming Archaeologist. However, past experiences have taught me that I must limit public expressions. Therefore, at this point in time, I should like to prepare for my exit by saying "thanks." Thanks to all of you who have given me support, and thanks to all of you who have given me friendship. Serving as President of the Wyoming Archaeological Society has given me much, and I truly appreciate having had the opportunity to serve.

We do have more information regarding the Annual Spring Meeting. On the evening of April 24, 1981, between 7:00 p.m. to 10:00 p.m., the Business Meeting will be held at Room #1, Sheridan College. (The same room in which it was held last year.) On Saturday, April 25, we will meet at the Sheridan Inn at 10:00 a.m., and, from all indications, the program that Mark Miller is planning will be excellent. The Banquet will be at 7:00 p.m. that same evening at the Sheridan Inn: Dr. Robert Boonicksen, of the University of Main, will be the Guest Speaker.

Jack Elliott is still searching for new officers. Please, give him your suggestions. Write to: Jack Elliott, 1922 Big Horn Avenue, Sheridan, Wyoming 82801, or call him at 674-6342. Also, Lori requests that serious thought be given to a new Secretary as she will be unable to continue because of extremely heavy work commitments. In fact, she may be unable to attend the Spring Meeting, so we may need a volunteer.

Again, most sincere thanks to all of you. I must sign off now and make an atlatl.

Grover

IN MEMORIAM

STEVEN LUND

Steve's curriculum vitae holds an impressive list of accomplishments, memberships and offices in numerous earth science organizations and an extensive list of publications.

A memorial fund to help in fulfillment of some of Steve's ideals has been established at Casper College.

To those who knew him, Steve was a sincere young gentleman. The field of archaeology has experienced a deep loss from his passing, and he is personally missed.

--Editor

T H E E D I T O R ' S N O T E - - -

The President's letter gives date, time and location of our annual Spring meeting.

Dr. Mark Miller will chair a symposium on Subsistence and Settlement Patterns along the Platte River Drainage. Response to his request for papers to be presented has been lively, and indications are for a very informative meeting. Hope to see you all there.

The Summer meeting seems to be set for Saratoga, as John Gilman's letter states.

The thrust is toward an atlatl contest, so some information along those lines is included. Here is a chance to demonstrate some initiative and ingenuity. Whittle yourself a thrower and join us.

When the atlatl appeared on the horizon, here was a weapon so formidable that civilization itself was endangered, so be careful with yours.

T H E E D I T O R



# Denver Chapter Colorado Archaeological Society

YOU'RE INVITED.

JANUARY 1981

The Denver Chapter/CAS invites you to join them on the excavation of UPPER PLUM CANYON ROCK SHELTER I (5 LA 2158) they are sponsoring in Las Animas County, Colorado in 1981.

The project is to contribute additional knowledge of early man in the Southwestern portion of Colorado. The excavation will be under the direction of Diane Rhodes, working on her master's thesis. Mrs. Rhodes, as the on-site archaeologist, academic program will be reviewed by the University of Colorado at Denver. The Colorado Preservation Office have agreed to be actively involved in the project.

### Excavation dates:

The excavation will start on Saturday, May 23rd and will continue through Sunday, July 5th. The crews will arrive on a scheduled and leave the following Saturday (a week being the minimum sign-up time).

### Crews.

Crews must be members of the Colorado Archaeological Society 1980 and 1981 or join the Denver Chapter/CAS for 1981.

1981 dues Individual \$ 15.00 Family \$ 22.00

This will be the only cost to the excavator\*<sup>1</sup>

\*1 exception;

Crews will be required to provide their own living facilities (camper, tents, etc.) food, personal tools and transportation. Transportation pools are generally possible and many community special meals are planned in advanced by scheduled crews.

A variety of duties are offered: Photographers, recorders, excavators, screeners and laboratory work. Opportunities to examine other sites of cultural interest are scheduled non-working hours.

Upper Plum Canyon Rock Shelter I offers an excellent opportunity to expand knowledge and increase skills in a culturally rich area and the Denver Chapter would like to share this opportunity with others.

Make arrangements with Coordinators Don Nordstrom or Alice Hamilton by calling (303) 452-7174. ALL CREWS MUST BE SIGN-UP BY MAY 1, 1981.

Village, Colo  
45 miles south of La Junta  
45 MILES EAST OF TRINIDAD

C O P Y

DOLORS ARCHAEOLOGICAL PROJECT  
Rural Route 1  
17219 CR 26  
Dolores, CO 81323

5 January 1981

Ms. Mary Sucke  
972 Martin Road  
Longmont, CO 80501

Dear Ms. Sucke:

Thank you for your interest in the Dolores Archaeological Program. We are interested in augmenting our summer excavation force by volunteer help, so if satisfactory arrangements can be made, we would be delighted to have you and your friend on project.

We are planning to run our field season from 1 June to 4 September; any work span within that period would be okay with us. Short-term camping can probably be arranged at Narraguinep Reservoir (where a C.A.S. group camped in 1979--contact the C.A.S. staff for specifics) or in Dolores.

I would be appreciative if you would forward to me the names and addresses of other W.A.S. people that might be interested--we require that volunteers have satisfactory field experience. If you have additional questions, please contact me at the Dolores Archaeological Program, (303) 882-4500.

Sincerely,

/ s / Allen E. Kane  
Co-Principal Investigator

January 21, 1981

Mr. Grover Phelan  
108 Roosevelt  
Casper, Wyoming 82601

Dear Grover:

This letter is in regard to the annual meeting and the Atlatl contest which will take place in Saratoga.

George Frison has suggested we again host the W.A.S. Summer Meeting. The Cherokee Trail Chapter discussed this at our meeting 12-12-80 and are willing to do so.

The Archaeology section of the Historical & Cultural Center opens their archaeology exhibit July 25, 1981 at the Fireside Folk Fair with atlatl contests for amateur, professional and student archaeologists from the Rocky Mountain Area and where ever interested spear-throwers can be found. George Frison, Dennis Stanford, Bruce Bradley, Mark Miller, George Zeimens, and Chuck Reher are some who will throw with the pros. So far we have Bob Randall, Mike Evans, George Pearson, John Gilman, George Brox, Garrett Allen, Milford Hanson and our first lady contestant, Terry Rejsa, competing with the amateurs. There is plenty of time to make an atlatl. All materials used in its construction must have been available 2000 years ago. The use of stone tools in its manufacture is not required. We hope all the chapters of the Wyoming Archaeology Society will participate in these contests at our summer meeting.

If anyone has art or crafts they would like to display and sell at the Fireside Folk Fair, they are welcome. Registration fee is \$5.00. Bring your own table or sell out of the back of your pick-up or car. Bruce Bradley will sell his authentic reproductions of pre-historic polychrome pots and stone projectile points. Milford Hanson will sell casts of Wyoming projectile points.

Debby Chastain will furnish free primitive camping near Saratoga for W.A.S. members and all atlatl contestants. Bring your own water and take away your garbage. Firewood will be provided. Since campsites are limited, insure a spot for your sleeping bag, tent, camper, or trailer, by registering on or before July 11, 1981 to: Archaeology, Box 703, Saratoga, Wyo., 82331. Saturday evening at Camp Paleo there will be a pot luck supper. Everyone brings a dish of something and their own uncooked meat--hamburgers, weiners, steak or ??? Fires to grill on will be furnished.

Frison, Stanford, Bradley, Zeimens, Reher and Miller will give a flint knapping demonstration before the atlatl contests. Anyone who wants to join in is very welcome. Bring your own material.

July 26 or 27 we hope to have a Paleo dig site to show our out of state visitors.

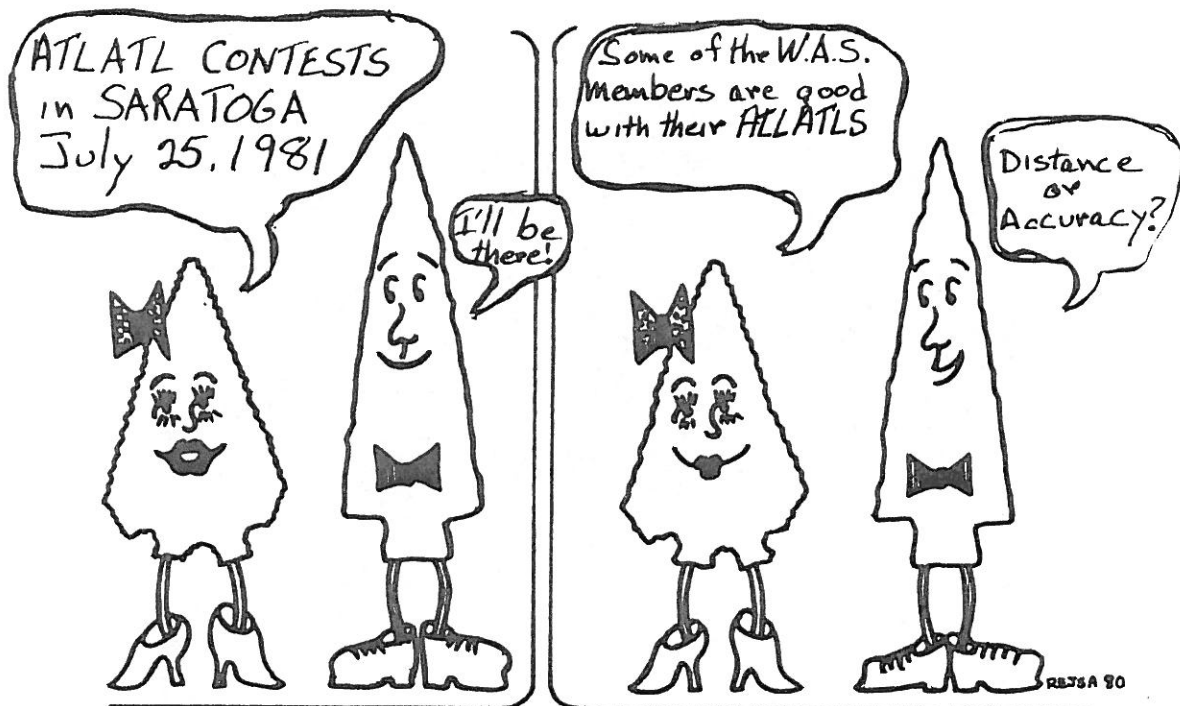


The atlatl contests sponsored by archaeology of the Historical & Cultural Center of Saratoga will be an annual affair. Our aim is to have a camp-out where interested archaeologists from all over the country can camp together, get acquainted, exchange knowledge, information and ideas and have fun together. The entry fee for the atlatl contests is \$2.00. We will want to know if you are entering as an amateur, student or pro. Register by July 11 to: Archaeology, Box 703, Saratoga, Wyoming, 82331 and let us know if you want space at Camp Paleo. The atlatl contests and Folk Fair will be held near the Historical & Cultural Center which is south of Saratoga and across from the airport.

Come throw your spears with us.

Sincerely Yours,

/ s / John Gilman, President  
Cherokee Chapter



INTRODUCING ARCHAE ANNIE, AND ARCHAE OLLIE

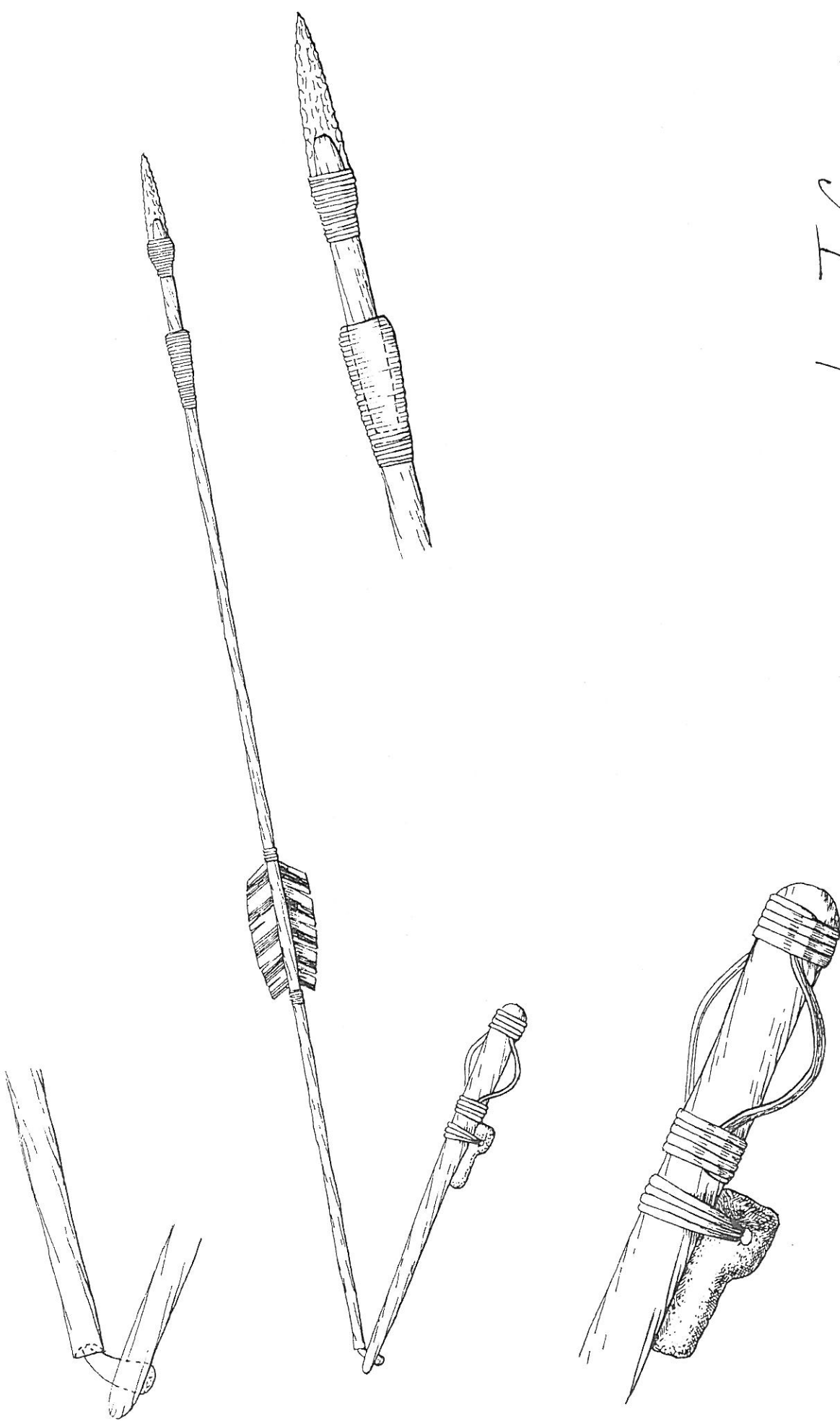


METHOD OF HOLDING ATLATL AND SHAFT



ONE PATTERN OF ATLATL

JOHN T. GILMAN  
1981



GHOST DANCE SYMBOLISM  
IN WYOMING ROCK ART  
by  
Mary Helen Hendry

ABSTRACT

Ghost Dance symbolism in Wyoming rock art is part of the total symbol-making complex and represents one of the last periods of rock art production.

THE GHOST DANCE

James Mooney recorded the 1890-92 Ghost Dance movement among thirty-five tribes during the period in which it flourished. He described at great length the doctrine, the religious symbolism and the tragic climax at Wounded Knee on the Pine Ridge reservation in South Dakota. The name "Ghost Dance" was bestowed by whites in reference to the concept of the resurrection of the dead by periodic dancing. The movement was a mixture of Indian religion and Christian resurrection doctrine, and was only one of numerous messianic movements of the 1800's. (Mooney 1892-93)

Mooney attributed the rapid spread of the Ghost Dance religion to white man's postal and transportation systems, as well as education and religious instruction of some Indians in the various mission schools. (Ibid.)

The Ghost Dance religion began around 1889 among the Northern Paiute on the Walker River Indian reservation. The messiah of the movement was Wovoka who predicted the resurrection of dead ancestors; the return of the buffalo and other wild game; and the extermination of the white invaders. He instructed his followers to be peaceful toward the whites, but to perform the sacred dance which would bring about destruction and renewal of the earth and restore it to the Indian people. He claimed that he had "died" and had returned to life, and during the period of his "death" he had envisioned the dance and events which would come to pass. The dance was to be performed for five successive days and then the people could rest for a period of days, but they must resume dancing and repeat the periodic dancing for about two years. At the end of the two years the Day of Judgement would arrive. (op.cit.)

According to Mooney's report many Shoshone and Arapaho people of the Wind River reservation were very active participants in the dance and in the spread of the doctrine to other tribes. Delegates from other tribes traveled to the Wind River reservation to receive word of the doctrine and sometimes journeyed from there, accompanied by members of the resident tribe, to visit the messiah in Nevada. The trip was made by rail to within a few miles of their destination and then completed by wagon. (op.cit.)

SYMBOLISM

The symbols of the Ghost Dance adopted by participating tribes were: a circle representing the sun; a horizontal crescent representing the "new" moon of early spring in its bowl-like position which is said to hold water; the Morning Star in several variations based upon a + design (See Fig. 1-A,

illustrating variations); sacred birds which were identified as the crow, magpie and eagle; hand prints; dots; slashes; pipes; fish; bison; turtles; and the cedar or pine tree used by some tribes as the focal point for their dancing.

These symbols described were painted on the shirts and dresses worn in the religious dance. The Morning Star design in several variations was the most often repeated symbol on the Ghost Dance clothing, according to Bradbury (1976). Some late examples of the Morning Star symbol were painted like the five pointed stars on the American flag.

The concept of the Morning Star symbol in the Ghost Dance is not known, but it may have had a long history in Indian religious art. Holder (1970), Parsons (1929), Wissler and Spinden (1916) found parallels between the Pawnee ritual sacrifice to the Morning Star and that of the "Mexican Ritual Arrow Sacrifice". These sources also relate that in both rituals, at day-break, the victim was tied to a scaffold and killed with arrows. In both rituals, at death, the victim was believed to be transformed into a solar deity.

In addition to the symbols being painted on clothing for the Ghost Dance, the faces and bodies were painted with birds, circles, crescents and stars.

The crow, magpie and eagle were generally depicted in frontal perspective except for the head which was turned in profile. The style is similar to the American eagle which appeared on coins, medals and government documents (treaties, etc.) of the 1800's, and is still a symbol of American government in use today on most of the same items.

Some birds on late examples of Ghost Dancing clothing show both legs painted on one side of the body. Some of these birds also have both eyes on one side of the head. (See Photos 1 and 2, showing an Arapaho dance shirt, front and back, after Mooney 1892-93.) Some other styles of Ghost Dance birds on clothing are illustrated in Fig. 1, B, D, E, F. (After Sherman 1976.)

All of the Ghost Dance symbols listed above appear in Wyoming rock art except the fish and pipes. Birds and "slashes" (sometimes called coups marks) are the most frequently depicted. Examples of Ghost Dance period birds are shown in Photos 3 through 10. Slashes or coups marks are shown in Photo 11.

#### SIGNIFICANCE OF THE SACRED BIRDS

The crow was revered as the special messenger from the spirit world among all tribes participating in the Ghost Dance. The magpie and sage hen were also sacred in the mythology of the Indian messiah, Wovoka, and his tribe. Therefore, these birds were also held sacred in the Ghost Dance doctrine. The eagle had long been considered sacred by all the tribes of east and west. (Mooney Ibid.)

In addition to painting the crow, magpie or eagle on Ghost Dance clothing, feathers from these birds were tied among the painted symbols. One or two feathers from the sacred birds were also fastened to the crown of the heads

of both male and female dancers. The feathers symbolized the awaited resurrection day when, according to the Ghost Dance doctrine, the crows would arrive and carry the Indian people aloft to safety during the destruction of the earth. Upon renewal of the earth the Indian people and their dead ancestors were to be returned by the birds to enjoy their former way of life forever, and the white people would all be gone. Replenishment of game animals was also anticipated in the doctrine. (Ibid.)

Some of the human-like figures in the art have a vertical or diagonal mark on the top of their heads. These marks are probably intended to be feathers symbolizing the doctrine as described above. (See Photo 12.)

The following words to a Ghost Dance song, translated by Mooney, tell the story of the crow:

The crow is making a road,  
He is making a road;  
He is finishing it,  
He has finished it.  
His children,  
His children-  
Then he collected them,  
Then he collected them.

Another song of the crow bird is interpreted by Mooney as follows:

The crow is circling above me,  
The crow is circling above me.  
The crow having come for me,  
The crow having come for me.

In a later report about winter count paintings on hides, Mooney (1895-96) included a drawing of two Ghost Dancers each wearing one feather at the crown of their heads. (See Photo 13, after Mooney Ibid.) The figures were drawn on a calendar type hide painting by a Kiowa. The hide painting is similar in concept to the winter count paintings, but depicts a period of only two years using pictographs of monthly events. The meaning of the two figures were described to Mooney by Anko, the man who had painted the hide. Anko's two year period covers the Ghost Dance movement. The Ghost Dance crescent symbol is below the two dancers.

Mooney did not explain where the symbols of the Ghost Dance may have originated except for the sacred birds and the turtles of Arapaho and Cheyenne members of the Algonquian tribe. Among the Arapaho and Cheyenne, the turtle was frequently painted on the Ghost Dance clothing in addition to the other major symbols used by other tribes. Mooney explained that the turtle was highly esteemed and a common symbol among the Algonquian tribes who credited the turtle with creation of the earth by raising it from beneath the waters. It was also the turtle, according to Algonquian mythology, that holds up the earth, and when the turtle shifts his position, earthquakes occur. In the prayers of the Algonquian people, the turtle was sometimes addressed as "mother". (Mooney 1892-93.)

Hands as symbols in the rock art are made in a variety of techniques: painted, pecked, incised, prints made of paint and stenciled. These are found scattered throughout the state. Photo 14 is the only example of stenciled hand prints in the inventory. These appear under the high sheltered rim of a cliff above Sheep Creek west of Kaycee, Wyoming. The site is only a few miles from Dull Knife Battle ground. The site also has several panels of incised animals, human figures (V neck style) slashes, and abstract patterns.

The hand prints were made of yellow clay which was mixed into a slurry with water and probably sprayed from the mouth around a hand held against the cliff. The yellow clay came from the nests of swallows which had nested under the rim of the cliff. Yellow rings remain where the nests once were.

#### CONCLUDING REMARKS

A small number of animals (bison, elk, deer, bear and mountain sheep) depicted in the rock art have what may be "arrows" sticking out of them, but some of the arrows resemble feathers which may symbolize the sacred birds and events expected in the Ghost Dance doctrine.

In Photo 16, some of the diamond-shaped symbols appearing on the back of the animal and below its front feet may represent a variation of the Morning Star symbol. (See Fig. 1-A.) The animal depicted has been vandalized with a felt tip pen which distorts the panel by selecting the incised lines desired by the vandal for his photograph, but ignores many of the significant details. This animal has both eyes on one side of its head.

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LIST OF PHOTOGRAPHS

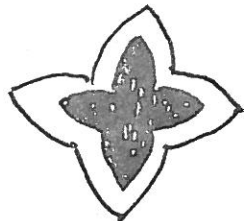
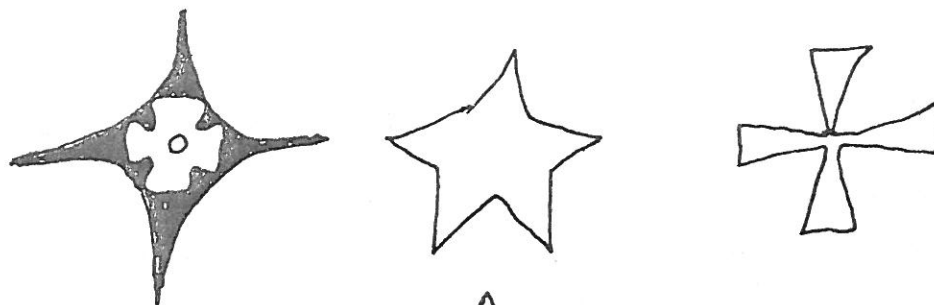
1. Arapaho Ghost Dance Shirt, front view.  
(After Mooney 1892-93.)
2. Arapaho Ghost Dance Shirt, back view.  
(After Mooney 1892-93.)
3. Ghost Dance bird (pecked) Whoop-Up Canyon, near Newcastle in north-  
eastern Wyoming. (Open beak.)
4. Sacred bird (pecked technique) near Newcastle in northeastern Wyoming.
5. Two pecked technique, sacred birds of the Ghost Dance. South of Worland,  
Wyoming.
6. Ghost Dance Bird (pecked technique) northwest central Wyoming.
7. Ghost Dance Bird (pecked technique) near Hamilton Dome, Wyoming.
8. Ghost Dance Bird (pecked technique) Owl Creek Mountains.
9. Figure at lower left of panel is attached to the leg of this Ghost  
Dance Bird. Owl Creek Mountains.
10. Two incised style technique sacred birds of the Ghost Dance. Castle  
Gardens, south of Moneta, Wyoming.
11. Slashes or coups marks, incised or grooved. Talking Rock, northeast  
of Medicine Bow, Wyoming.
12. Human-like figure, pecked technique, showing a "feather" tied at the  
crown of its head. At lower left is a sun circle symbol.



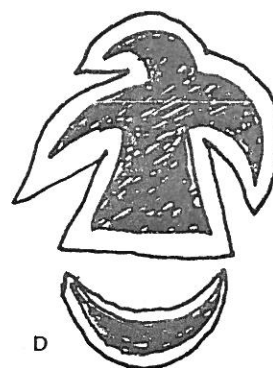
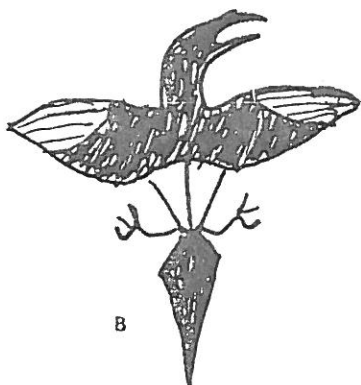
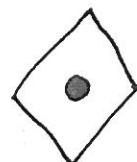
13. Ghost Dance figures painted on a calendar hide by a Kiowa. The crescent moon appears below the figures. (After Mooney, 1895-96.)
14. Stenciled hand prints made of yellow clay.
15. Mountain sheep, incised line technique; "arrow" or feather on the animal's back.
16. Horse or game animal. Diamond-shaped symbols appear on back of the animal and near its front feet.

#### LIST OF ILLUSTRATIONS

1. Fig. 1-A through F.  
The illustration includes examples of variations in the Morning Star designs appearing on Ghost Dance clothing, and also has examples of styles of sacred birds as they appear on Ghost Dance clothing and in Wyoming rock art.



A



B

C

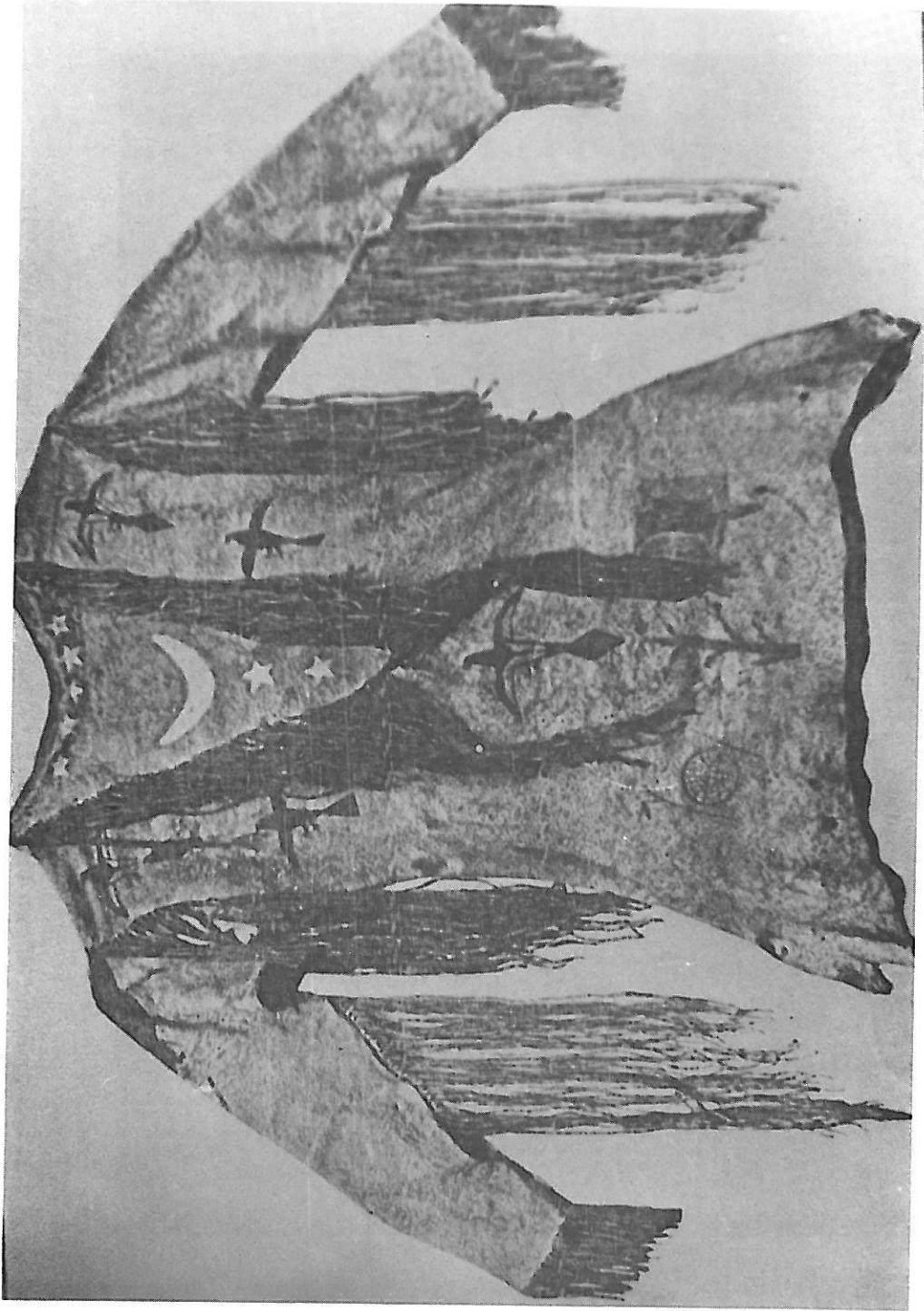
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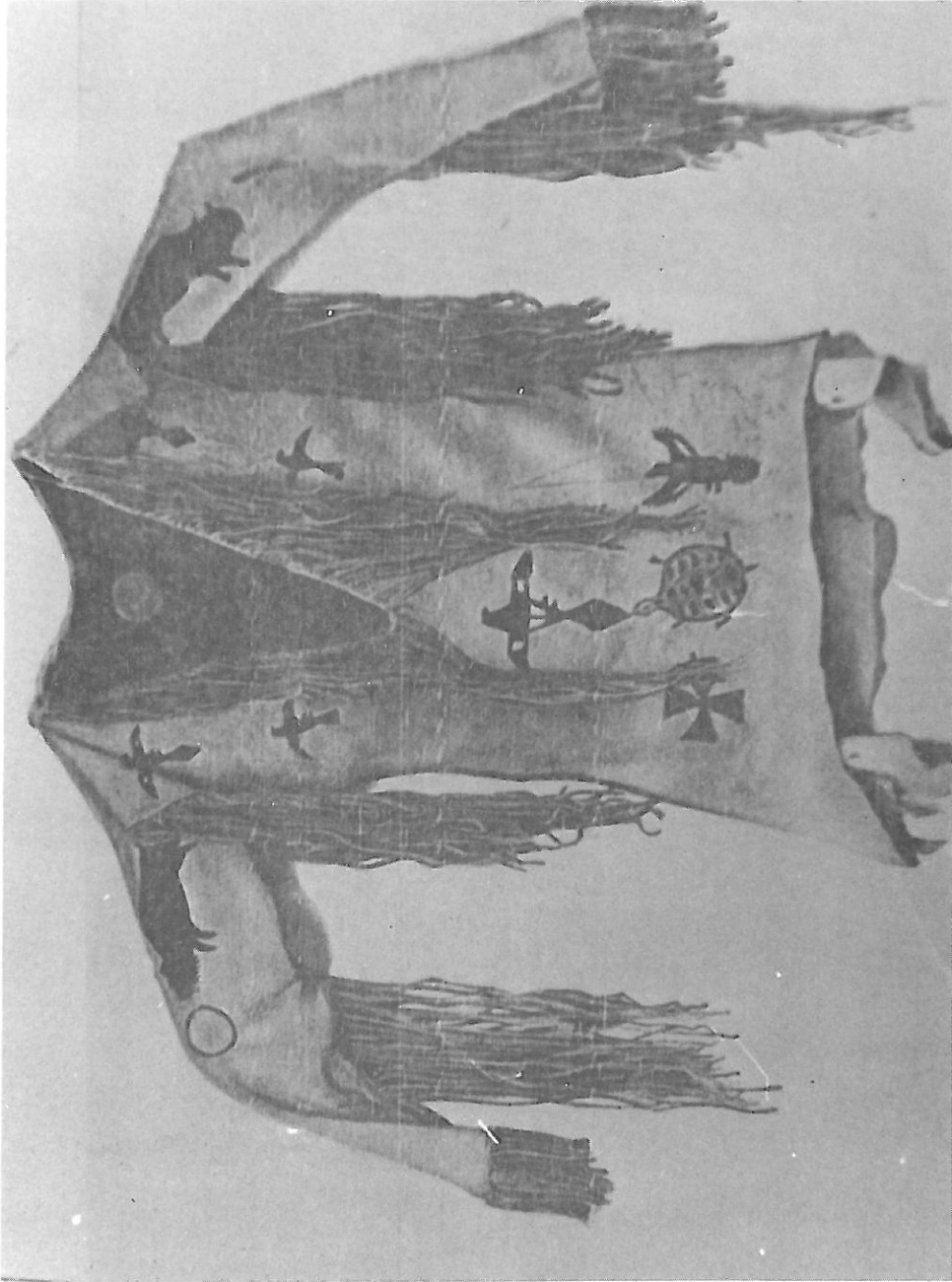
E



F



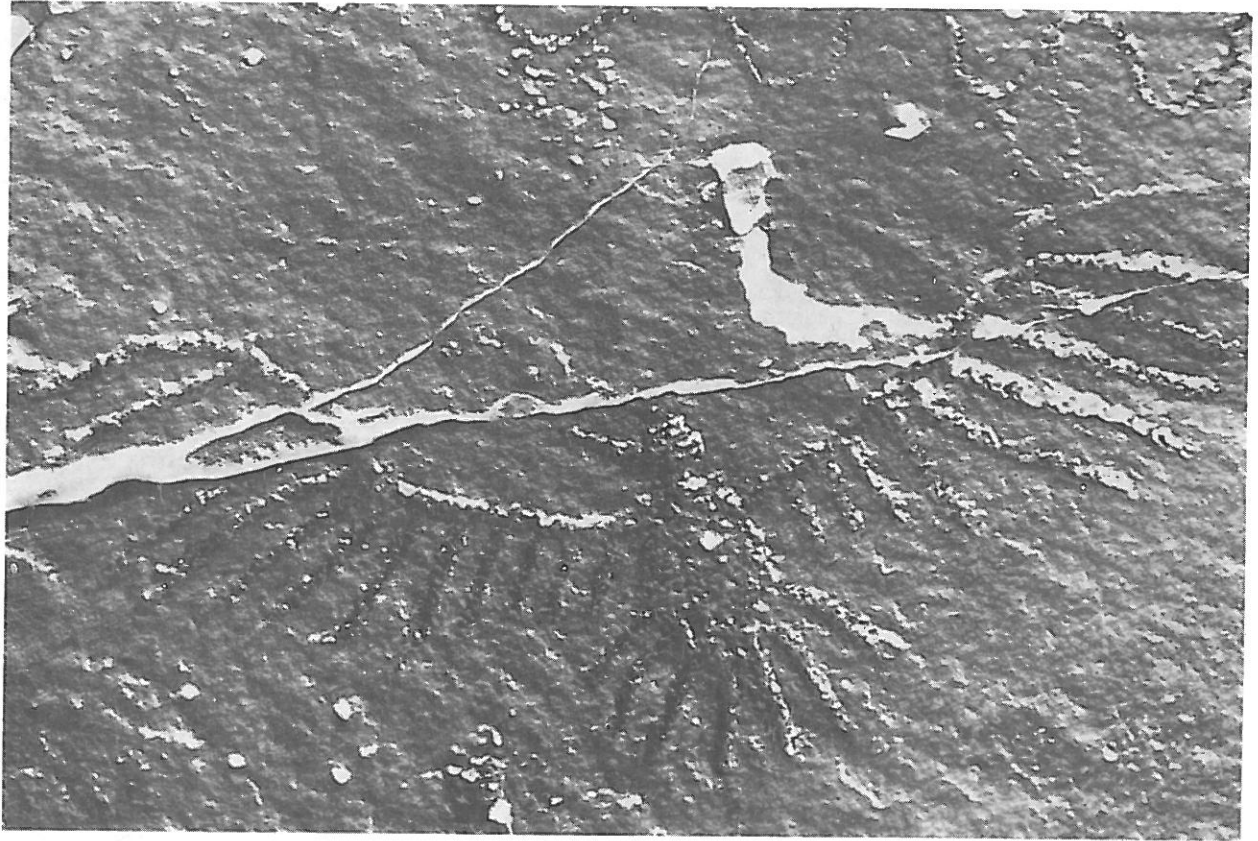
Arapaho Ghost Dance Shirt, front view. (After Mooney 1892-93)



Arapaho Ghost Dance Shirt, back view. (After Mooney 1892-93)



Ghost Dance Bird (pecked) Whoop-Up Canyon, near Newcastle,  
in northeastern Wyoming. (Open beak)



Sacred Bird (pecked technique) near Newcastle,  
in northeastern Wyoming.



Two, pecked technique, sacred birds of the Ghost Dance.  
South of Worland, Wyoming.



Ghost Dance Bird (pecked technique) northwest central Wyoming.



Ghost Dance Bird (pecked technique)  
near Hamilton Dome, Wyoming.



Ghost Dance Bird  
(pecked technique)  
Owl Creek Mountains.

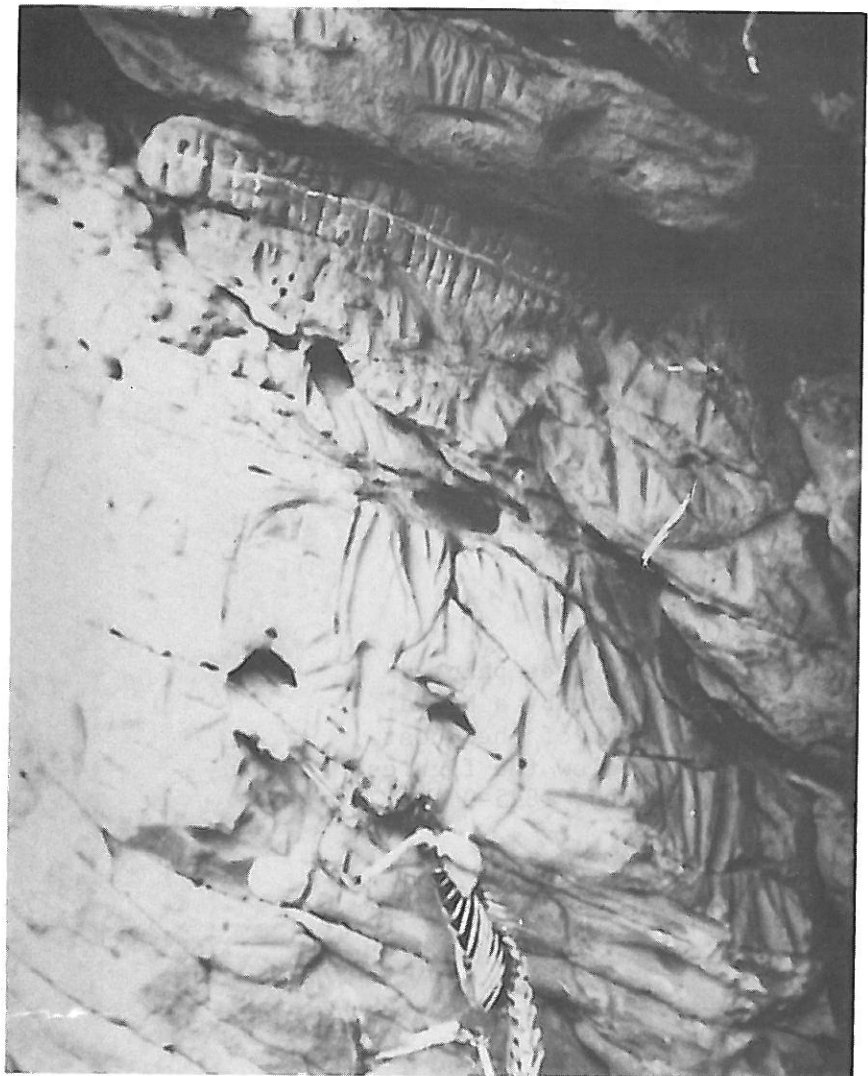


Figure at  
lower left of  
panel is attached  
to the leg of this  
Ghost Dance Bird.  
Owl Creek Mountains.





Two (incised style technique) sacred birds of the Ghost Dance. Castle Gardens, south of Moneta, Wyoming.

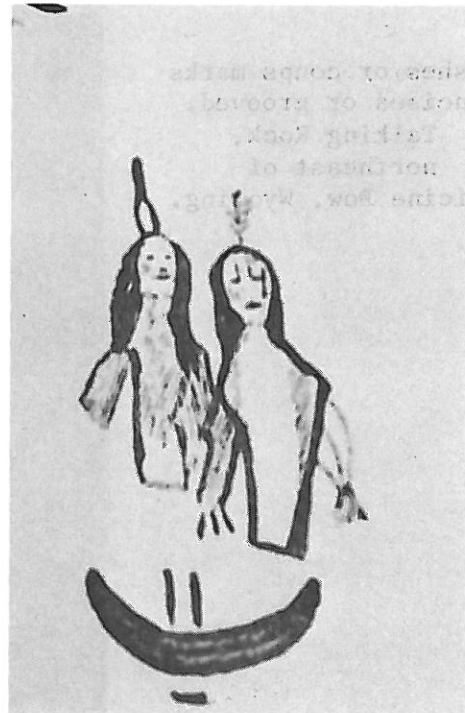


Slashes or coups marks cinctured or grooved. Talking Rock, northeast of Medicine Bow, Wyoming.



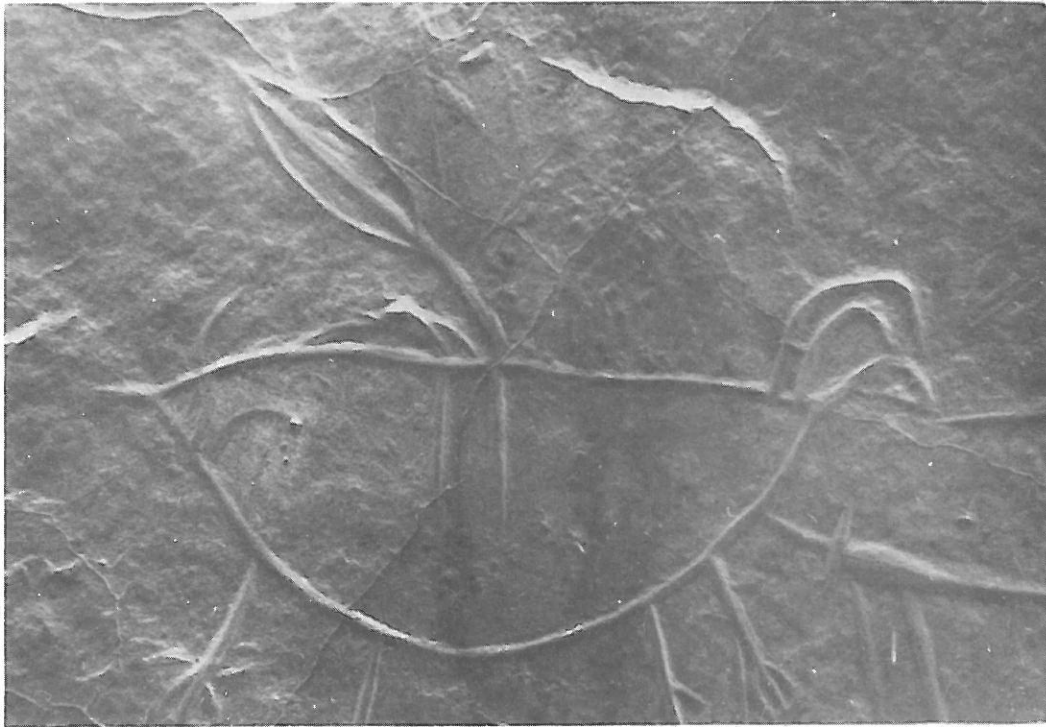
Human-like figure, pecked technique, showing a feather tied at the crown of its head. At lower left is a sun circle symbol.

Ghost Dance figures painted on a calendar hide by a Kiowa. The crescent moon of the Ghost Dance appears below the figures. (After Mooney, 1895-96)

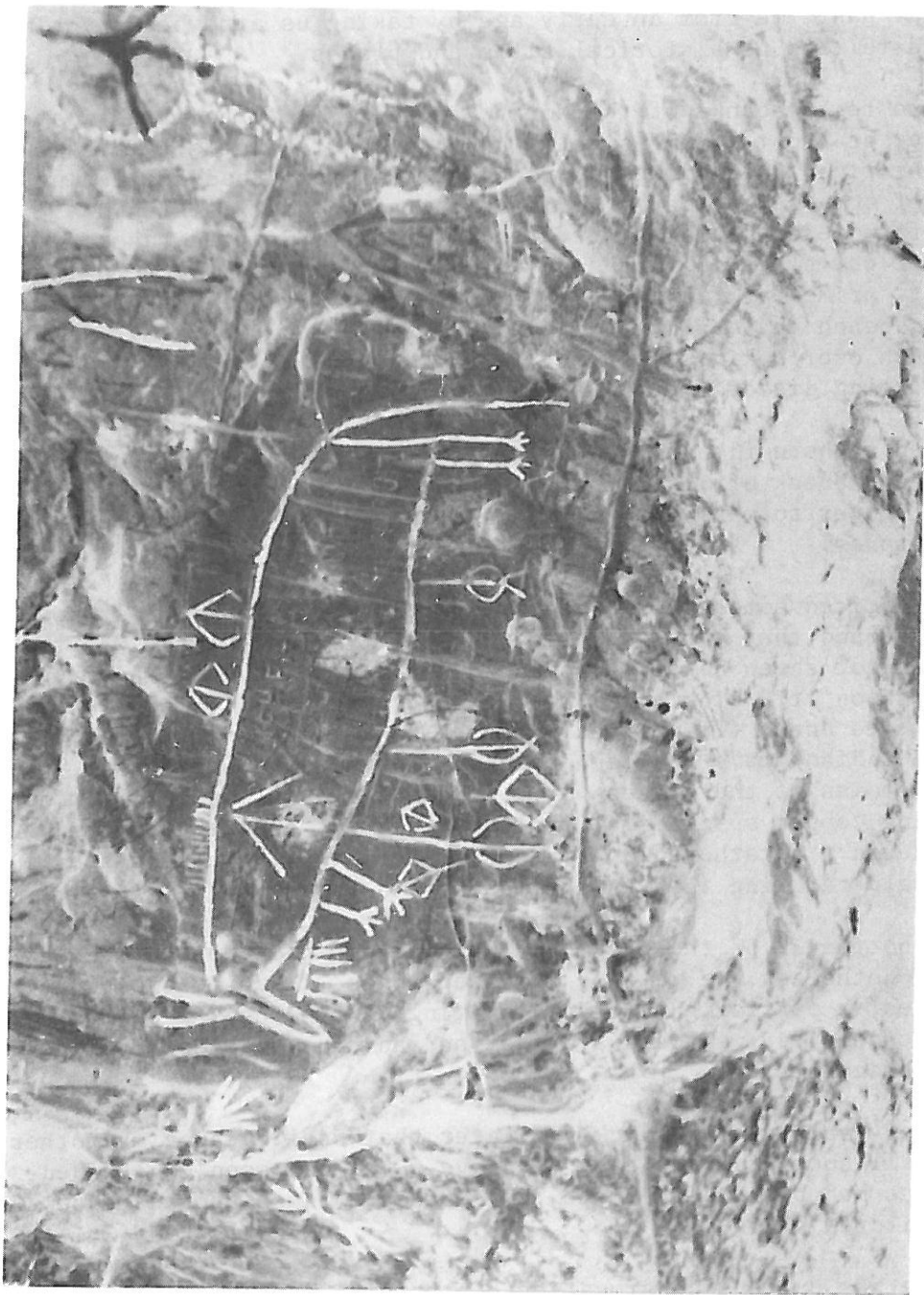




Stenciled hand prints made of yellow clay. Circles at upper right are the remains of swallow's nests which probably supplied the clay for the hand prints.



Mountain sheep, incised technique. This animal has been mistaken for a bird by some viewers. The head with curled horns is at the right. The "arrow" in the animal's back may represent a feather from the symbolic sacred birds of the Gost Dance.



Horse or game animal. The diamond-shaped symbols appearing above the back of the animal and near its front feet, may represent a variation of the Morning Star symbol.

## COMMENTS ON THE KORELL-BORDEAUX SITE

by Alan Korell

In the early summer of 1978 my younger brother, Gary, and I purchased a farm-ranch combination that was to greatly enhance our already lively interest in historic and prehistoric Indian cultures. Our parents had given us this interest in a great pasttime from an early age by taking us arrowhead hunting and by showing and telling us historical sites and places.

Our farm lies close to the banks of the North Platte River three miles west of Lingle, Wyoming, or about 10 miles below historic Fort Laramie. This is a very important historical area with the Oregon or Immigrant Road dissecting a goodly portion of our place. James Bordeaux's trading post is within a half mile of our farmstead. This is near the site of the Grattan Massacre of 1854. A part of our place is in the old flood plain of the river making it reasonably flat, prime farm lands. Perhaps 3/4 to 1 mile away from the river channel is a bench that parallels the river for about 4 or 5 miles. It was on this bench overlooking the river on the evening of May 19, 1980 that I made a startling discovery.

This bench had been a thorn in our side as well as our predecessors because it was a rather sharp break off into the old flood plains. I was using a tractor drawn soil mover to make a more gentle slope coming off this bench for irrigation purposes.

On this evening I noticed some green object lying on the ground so I stopped to investigate and found that they were rib bones. My first thought was that they were either dog or sheep bones. Picking one up, I noticed it had numerous white spots on it. Picking up a long bone I noticed it had blue spots as well as white ones. Then I realized the spots were trade beads and I knew that an Indian grave had been opened. Further investigation showed where the remains of the graves were. There was a belt about 4" wide with a few remaining copper spackles or buttons on it and the rest of the buttons were scattered. I gathered up a handful of beads and buttons and went to get some help removing the rest of the remains.

All but about the bottom 3" of the grave on the head end had been destroyed by the scraper. Nonetheless, we removed 2 hammerstones, 2 pumice stones, 2 disc shaped stones, a partial gun, ochre, whiting, and perhaps 2 quarts of trade beads (the next day we found a dagger and an ulna and radius with perhaps 30 copper bracelets).

News of the discovery spread very quickly. Later that same evening my mother found a pair of small shoes further east of grave no. 1 and soon we learned that two more graves had been opened with the scraper. These proved to be infant or young children's graves.

By this time, there was quite a congregation on the site and three more graves were uncovered. These were infant or young children also. There was quite a variety of artifacts with these graves. They were very unique and quite interesting. Some of the artifacts included marbles, bottles, a small

china set, perhaps 75 coins of which there were  $\frac{1}{2}$  dimes, dimes, and 1 three cent piece, numerous buttons, and the two sets of shoes.

The interesting thing about this site was the fact that the burials were all in coffins. The infant graves seemed to have some sort of cloth lining.

We also distinguished 14 different colors of beads ranging in size from pinhead size to perhaps  $\frac{1}{2}$ " diameter and  $\frac{3}{8}$ " long. Thus ended May the 19th, 1980.

I would like to stop here a minute and talk about my feelings.

Probably most of you that read these words will have some degree of interest in archeology. I'm sure that a lot of you have dreamed of finding something like this, such as we did, with numerous artifacts and mementos.

It certainly was exciting, but there is much more to it. When we were finding the scattered remains of the infants it was an almost heartbreaking experience. I looked at those little tiny skulls and bones, and I could see my youngest children. It's not quite what you would imagine. But it was too late, the damage had been done. Now our objective the next day, with the coming daylight, was to find out how many more were there that I had disturbed or were in danger.

May the 20th.

We didn't find any more graves in the area the next morning, so we spent part of the time trying to find more bits and pieces that had been scattered.

Dad and I left the site and started walking northwest along the edge of the bench I mentioned before. Perhaps 350 yards distant, Dad found a long bone which proved to be a femur. This grave had been farmed through for several years, and was badly scattered. Nonetheless we found a goodly part of the skeleton and several artifacts. This we called grave #7. The artifacts included numerous beads, a large diameter ring, a green river knife, and a pipe. The pipe was a classic. It had a face carved in it, resembling a Granthead pipe. George Gill of the U.W. staff said that this was possibly a white man.

On May 23 we uncovered grave #8, which was the most intact we had found thus far. This site was about 15 feet west of grave #7. After a careful dig we took many photographs and then removed the remains. The artifacts included a pair of scissors, a razor, three arm bracelets, and numerous beads around the feet. The left femur and several ribs were missing. This was possibly rodent damage. The skull was also dislocated from the body, but was intact.

On May 25th grave #9 was discovered from some bones and beads on the surface. This grave was very badly destroyed from farming practices. This was probably a child's grave, as fragments of small shoes were found. This grave was located perhaps 150 feet east and south of graves 7 and 8. Artifacts included two copper rings with small glass stones in them, a small catlinite pipe, and again numerous beads.

Time was quickly running out as it was getting time to plant our bean crop. On Memorial Day, May the 26th, we started plowing the field. Dad and I were watching the site as we plowed. This is when grave #10 was discovered. This grave was in excellent shape. The plow had just missed going through the grave. A careful dig disclosed some very interesting artifacts on a fully matured woman, probably Indian. She was of tall stature, around 5'8" or 5'9" tall. She was buried in a wooden coffin. The artifacts included a dentalia bead necklace, two spoons, ear rings, ink well, hair comb, wooden pen, scissors, and a gold ring. The ring was the most exciting find so far. This was because it has an inscription on the inside which read: "From W.B.; to his friend; P.D., 1853". The ring gave us a direction to go in for possibly identifying these people.

On May 28 the U.W. staff, under the direction of Tom Larson, uncovered grave #11. This grave was in the same line as the other five infant graves. It was badly destroyed by rodent damage. There were a few bones and no apparent artifacts.

On May 29 in farming operations grave #12 was dislocated about the site. Many bones were missing or displaced. Some very large beads were found along with a bullet in among the ribs. No other artifacts were found. This ended the springtime discoveries.

On September 12 my Dad found the remains of a grave in a cornfield we were chopping for silage. George Ziemens of U.W. staff worked on it and said there were probably two bodies involved.

This site was perhaps  $\frac{1}{2}$  miles north and east of the other burial sites, These were about 400 yards from the probable Bordeaux trading post. There were many beads of the seed bead variety and a few larger beads. These were graves 13 and 14.

On September 27th the U.W. staff uncovered grave #15. The team was led by George Ziemens and George Gill. This grave was that of a white man and a later burial date. He was of large stature, around 6'2" tall. There was a hat pulled down over his face and he had boots on. Three nickels were found (dating 1866 and 1867) along with two rings. One ring appeared to be a wedding band made of silver and the other of bone or horn. He had a green bone break of the left femur. His body was oriented in the same manner as the rest of the graves with the head to the west and lying on magnetic north instead of true north.

This ended our discoveries of graves. I would like to encourage anyone who comes upon this type of situation to please get in touch with the University staff. We found them very cooperative and the wealth of knowledge that can be learned is unbelievable. This evening as I finish writing this paper I had just come from the burial site. From this height can be seen a good portion of the North Platte River. If you overlook the farms and buildings you can get a good idea what this place looked like before man changed it. It had a certain kind of lonely beauty. I don't suppose I could have found a much better place to lay a loved one to rest.



