
The Lodge Boy and Spring Boy Tale as Depicted at Hole in the Wall, Wyoming

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Native American culture heroes known as Lodge Boy and Thrown-away Boy are recognized, although not always by the same names, by more than 20 North American Indian tribes. The twin heroes are especially prevalent among the Hidatsa and Crow people, where they are known for slaying the monsters and evil beings in the world. Mike Cowdrey used twin hero images on Crow Indian shields to identify them in rock art. They are also shown in the Lion Boy ledger book. A recent discovery of a Lodge Boy at a Hole-in-the-Wall site in Wyoming offers an example of an interaction with Long-arm, an evil ogre known to Plains Indian tribes.

In the early 1920s, William Wildschut, working as an ethnologist for the Museum of the American Indian, purchased a war shield from Mrs. Bull Tongue, an Apsáalooke/Children Of The Long Beaked Bird (also known as Crow Indian) at her home in Pryor, Montana (Wildschut 1960:71–72). The war shield was originally owned by the famous Crow chief, Eelápuash/Sore Belly, often referred to as “Rotten Belly,” but it had been transferred through several owners in the years since Sore Belly died in a battle with the Blackfoot in 1834. At the time of its purchase, Mrs. Bull Tongue explained that the figure on the shield was the Moon who came to Rotten Belly in a vision and gave him the shield.

The shield with a plain buckskin outer cover has a dramatic human-like figure painted in black on the interior cover that is stretched over the rawhide base shield (Figure 1). The figure with large staring eyes, big bulbous ears, sharp teeth, and a thin body with ribs showing through is recognized as a most unusual shield design. The head and body of a crane partially wrapped in red flannel is attached to the shield’s left side with raven and hawk feathers while the right side is decorated with an eagle feather and a deer’s tail partly bound in flannel. John Ewers, the eminent expert on Plains Indian art, stated “There can be no doubt that the decoration of this shield is as unique as its fame among Crow Indians” (Wildschut 1960:73).

Indeed, the strange human figure was not understood until Michael Cowdrey, a student of Plains Indian art, realized that the figures represent Baháa Awúuasshiituaa/Thrown Into The Spring, who engaged in many exploits with his twin brother Bitáalasshiaalitchiasshiituaa/Thrown Behind The Tipi Lining, as the Crow Indians knew them. There were also known to the Hidatsa Indians, close relatives to the Crow, as Spring Boy and Lodge Boy (Cowdrey 1995).

Sore Belly’s war shield contains additional evidence that supports the identification of the figure as one of the Twin heroes. There are thick lines coming out from behind the figure’s shoulders. We believe these lines indicate

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Figure 1. The Crow Indian shield of Arapoosh (Rotten Belly), circa 1815. The figure represents Spring Boy, one of the Crow twin heroes. The raven, hawk, and golden eagle feathers along with the crane head represent the mythical birds encountered by the twins in their adventures in the sky. Museum of the American Indian, Heye Foundation, New York. Cat. No. 11/7680.

the fork of the tree he is hanging on at the top of the Sun Dance lodge. After the Hidatsa prepare this tree, they are instructed to fashion the figure of a man with a prominent penis out of a large two-foot square of flat rawhide and attach it to the branches in the upper part of the forks where they left the branches and leaves. This figure represents Spring Boy as he was tied to the top of the Sun Dance lodge by Long-arm, as described below (Beckwith 1937:37–38). It is also important to note that in the Crow Ashkíshe/Temporary Lodge, in the original Sun dance (the Crow now practice the Shoshone Sun dance), is a conical structure. During the original Sun Dance an honored person was chosen to be placed on top of the lodge near the intersection of the poles. This person is referred to as Akbáachioowaxe/The One Who Walked On The Pine (Old Horn, 1999:43). The image in Figure 1 implies Spring Boy to be Akbáachioowaxe/The One Who Walked On The Pine.

As unusual as the design on the Rotten Belly shield may be, there are other Crow shields with very similar designs (Figure 2). A shield once owned by Chiis-chipaaliash/Twines His [Horse's] Tail, for example, has a red human-like figure with bulbous ears, sharp teeth, and prominent eyes. The figure does not have a feather headdress but there are three eagle feathers fastened to the shield along with the head and neck of



Figure 2. The Crow Indian shield of Tsisapuush (Wraps Up His Tail), circa 1850. Eagle tail feathers and a sandhill crane's head adorn the shield. The figure is another example of a Twin Hero. Field Museum of Natural History, Chicago.

a crane. A four-pointed star on the shield suggests the scene is in the sky.

Still another Crow shield shows the upper body of a human-like figure with bulbous ears, pointed teeth, and round staring eyes. It lacks a feather headdress, but the figure is flanked on each side by four pointed stars and large birds that are believed to represent Black Eagles. The lower body of the human-like figure is hidden behind a frame of horizontal and vertical lines.

Margaret Sumner (1951) points out, as do other authors (Lowie 1918; Reichard 1921; Thompson 1929), that the twins Lodge Boy and Spring Boy, or variants of their characters, are recognized by 20 or more tribes across North America. Their names change but the tales include their birth, when an ogre cuts open a pregnant woman and then tosses one of the twins into the spring and another behind the interior wall of the lodge. Their father discovers his dead wife, finds the Lodge Boy twin, and, subsequently, usually through the help of Lodge Boy, he finds Spring Boy.

When they are back together, the twin's first act is to restore their mother to life, and then they set out to kill the monsters—Flint Knife, Fire-moccasins, thunderbirds, rectum-snakes, and Sucking Monster, among others—before they ascend to kill the sky ogres. Long-arm is the primary evil sky being.

Spring Boy and Lodge Boy in Rock Art

Cowdrey (1995) was also the first to recognize rock art figures that represent the Twin heroes. He noted that a painted shield warrior figure in Pictograph Cave, Montana, has what appears to be a Spring Boy figure as the decoration on it (Figure 3). This shield warrior, made with black paint, is eroded but it retains a single leg and the stub of a second one. The remaining leg has what appears to be a bear's foot. A club protrudes from behind the shield at the top right. A tracing by Linda Olson suggests the shield warrior once had a head that is nearly eroded from view. A distinct representation of a penis and testicles protrudes below the shield.

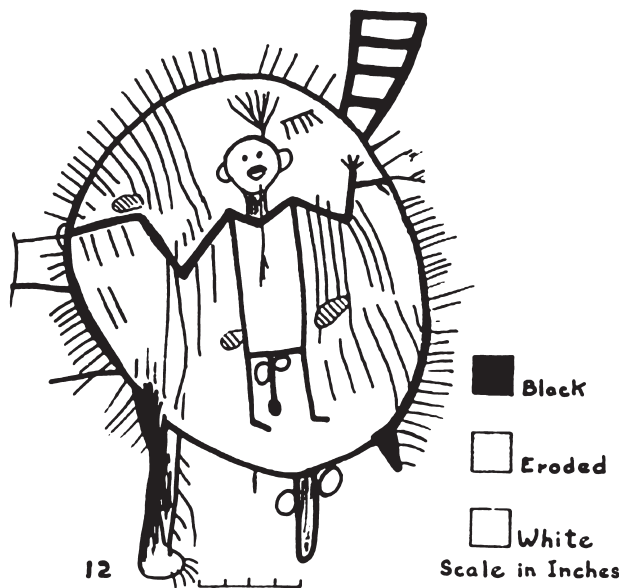


Figure 3. Drawing by William Mulloy of a black and white painting at Pictograph Cave, Montana. (Mulloy 1958:Figure 43 No. 12; University of Wyoming).

The figure decorating the shield, thought to be Spring Boy or Lodge Boy, has bulbous ears, dot eyes, a round mouth, and a single feather headdress. It has a rectangular body with a V-shaped neck, upraised arms, and straight legs. The figure is phallic. A possible representation of the Crow Indian constellation “Hand Star” is shown adjacent to the figure's head (McCleary 1997).

Another site near Lander, Wyoming, has a large figure that resembles one of the Twin Heroes (Fran-

cis and Loendorf 2002:172–173). It is much larger than other figures at the site, standing 50 cm in height. The figure was made by incising and abrading into the red sandstone cliff wall. The body, arms and legs were abraded or chiseled as much as ten centimeters deep into the rock. The figure has upraised arms, bent at the elbows with well-defined hands. Its bulbous head contains eyes, a mouth with teeth, and obvious rounded half-circle ears. An interior herringbone pattern shows sixteen ribs on each side of a vertical line; this line ends in an ovoid shaped area the bottom of the ribs that may be a stomach. The legs and feet are shown in realistic fashion with distinct toes. The figure has an obvious penis and testicles.

This figure is surrounded by a dozen or more deeply incised equilateral crosses or plus-signs. The equilateral cross is recognized across native North America as a symbol for a star (Chamberlain 1982; Mallery 1893:697). The numbers of stars suggest a setting in the World Above where Spring Boy and Lodge Boy undertook several escapades.

A third Spring Boy-Lodge Boy site is found in a small canyon near Harlowton, Montana. The canyon has exposed Upper Cretaceous age sandstones that are intermixed with shale. The rock is poorly consolidated and subject to collapse with several paintings in red pigment positioned under a small overhanging ledge of sandstone. They were in very poor condition when Stuart Conner visited the site in 1983 (Conner 1983). Fortunately, he photographed the figures and made notes because sometime in the following 25 years the rock collapsed and destroyed the paintings.

Two figures appear to represent Spring Boy or Lodge Boy. The most complete is about 20 cm tall but its lower portion is eroded so it may have once been larger (Figure 4). Its body, painted in red, has a rectangular outline with thin arms bent upward at the elbows. Hands have star-like fingers with the left hand holding a bow-spear. The bow has a string and fringe; a triangular point, perhaps an iron spearhead, is attached to one end.

The figure has a round head, large open eyes with tear streaks, a mouth with a row of teeth, and prominent large ears. A headdress of several feathers adorns the figure's head. The figure has fringe lines down from the back of its neck. Some of these are in black that may be charcoal, and there are also some fine black lines outlining parts of the bow and its string. Photographs suggest that white paint may have also been used to accent parts of the figure, but it is mainly in a deep red



Figure 4. Spring Boy or Lodge Boy at the Harlowton, Montana site. The figure has the characteristic staring eyes, bulbous ears, sharp teeth, head feathers, and magical bow. Stuart Conner photograph, 1983.

color. It is a very good likeness of the figure in the Lion Boy ledger book, discussed below.

The lower part of the second figure is eroded away, but the remaining portion shows a round head with bulbous ears (Figure 5), much like the other figure at the site. The head has eyes and a mouth, but it is not possible to learn if it has teeth. One thin-line arm appears to hold a bow that may have a spear point at its end. It has some black outline along the length of the bow.

This figure is apparently riding a horse. It holds what look like reins that attach to an eroded horse head. The neck shows the short hairs that represent the mane. The overall figure is about 30 cm across.

Based on the horse, and the possible iron point of the bow-lance, the Harlowton site was probably made in the historical period, sometime after A.D. 1750. The panel is also important as the only example of a Twin Hero with a horse, suggesting that Spring Boy and Lodge Boy incorporated horses into their adventures, a detail not commonly found in the written tales of the



Figure 5. Spring Boy or Lodge Boy riding or perhaps taming a horse at the Harlowton, Montana, site. The painting is too eroded to see many of its attributes but it has the characteristic bulbous ears of a Twin Hero. Stuart Conner photograph, 1983.

heroes. An exception is in the Fire Boy and Water Boy version from the Kiowa Apache. In this tale the twins control a wild horse, making it tame so the people could ride horses (McCallister 1949:39). It is not clear if the Harlowton panel is related to this tale, but the Kiowa Apache and the Kiowa were allied in Montana before moving together to the south (Mooney 1898).

Lion Boy Ledger Book and Controversy

Shortly after Cowdrey's recognition that Crow shields and rock art had images of the Crow or Hidatsa Twin Heroes on them, the Lion Boy Ledger book became public. The Lion Boy ledger was found in the library materials of the late Miguel Covarrubias, the Mexican artist who wrote and studied American Indian art as part of his research. While his primary interest was in Mesoamerica, at some point he is believed to have acquired a Hidatsa ledger book that was subsequently named the Lion Boy ledger book after an illustration in the book of a boy shooting a lion.

The images in the ledger book are rendered with clarity, color, and detail that make the book stand out among other ledger books. Almost immediately some scholars questioned the authenticity of the book; some still do, while others have accepted it as real.

In 1997, the ledger book was sold at Sotheby's auction house in New York City, but the deal was not finalized because the purchasers decided it was not authentic. In the interim, Hidatsa elders and historians have studied the ledger illustrations and they have their own thoughts about its authenticity. Co-author Calvin Grinnell indicates there are traditional practices shown in the ledger drawings that are not public knowledge. He and other Hidatsa elders believe the drawings are

the work of an unknown Hidatsa person, probably a man, in the middle 1800s.

Whether it is authentic or fake art, the Lion Boy ledger book contains details about the Spring Boy and Lodge Boy exploits in picture form (Figure 6). The images include details like the sharp teeth on Spring Boy that developed through his diet while in the water. These teeth become an identifying attribute to differentiate the twins from other figures on Crow shields and in rock art.

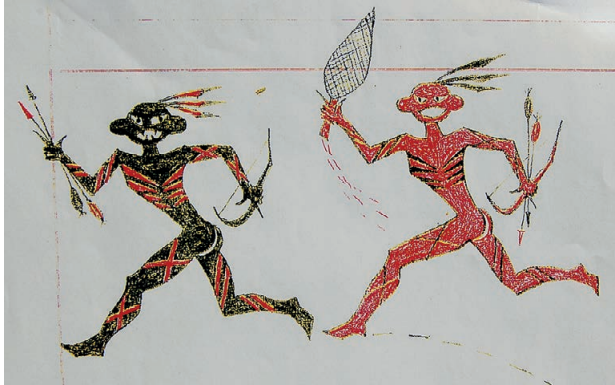


Figure 6. Lion Boy ledger book color drawing of the Twin Heroes. This scene shows them after they have killed the giant beaver and cut of its flint knife tail. Calvin Grinnell photograph of ledger drawing copy.

An important accomplishment of the hero twins was the killing of Long-arm, an ogre that lived in the sky, when he captured Spring Boy and held him captive (Figure 7). After learning his brother's whereabouts, Lodge Boy uses magic arrows to reach the sky and follow Spring Boy's trail. After three days of finding



Figure 7. Lion Boy ledger drawing of Long-arm, the ogre in the sky. The scene shows the twins as they are escaping and have just cut off Long-arm's hand. Calvin Grinnell photograph of ledger drawing copy.

camp recently abandoned, Lodge Boy discovers his brother lashed to the top of the Crow Sun Dance lodge or Hidatsa Naxpike Hide-Beating lodge. Long-arm and his companions the Black Eagles are preparing to eat Spring Boy. In the Hidatsa version, Lodge Boy turns himself into a spider to rescue his brother. The Crow version explains that Lodge Boy hid on the back of the Moon until he could reach Spring Boy to set him free, which explains why Mrs. Bull Tongue told William Wildschut that the shield was the Moon.

This event is significant because it describes the twin's association with the Sun Dance or Hide-Beating Ceremony that Long-arm was sponsoring in the sky. Details of this event are apparently shown in a rock art panel at the Hole in the Wall, Wyoming.

Hole in the Wall, Wyoming

The Hole in the Wall site is best known for stenciled hands and arms (Loendorf and Francis 1987). This site and adjacent sites have 78 complete or partial stenciled hands and arms. Mackie (2014:28) counted 24 examples (4 right, 15 left, and 5 unknown) of complete or partial hands at 48J06. All are executed in white pigment, which Jameson (1977:224) had analyzed with infrared spectrometry to learn its ingredients. He found that it is mostly silicon dioxide (45%), aluminum oxide (12%), calcium oxide (11%), and water. These are clay mineral ingredients and there is a strong possibility that the pigment came from the seam of greenish-white layer of cemented stone found at the base of the panel and elsewhere in the sandstone outcrop. Site 48J06 is set adjacent to a field of Rocky Mountain beeplant (*Peritoma [Cleome] serrulata*), a plant used for food, as medicine, and as a dye in prehistoric cultures across the west (Figure 8).

There are many rock art figures at Hole in the Wall, but the figures of interest are associated with a stenciled arm and severed hand (Figure 9). They are a human head, made by incising into the sandstone wall, with a prominent feather, bulbous ears, and large round eyes. The mouth is eroded so it is not possible to learn if it once had teeth, but the figure is a good facsimile of the head of a Spring Boy or Lodge Boy as they are shown on Crow shields and the Lion Boy ledger book (Figure 10).



Figure 8. Site 48J06. The abundant Rocky Mountain beeplant is obvious in front of the site. Stenciled hands are visible across the panel surface. Laurie White photograph.



Figure 9. Stenciled hands and arms at site 48J06. The incised feather top of the Spring Boy is visible on the lower left. Madeline Mackie photograph.

The prominent head is set atop a series of horizontal and vertical incised lines that may represent a Crow Sun Dance lodge or possibly the Hidatsa Naxpike lodge. Robert Lowie (1915:40) had the Crow Indian Red-eye draw a replica of the original Crow Sun Dance lodge, which is a conical with a frame like a large tipi (Figure 11). The position of the figure at the top of the lodge suggests it represents Spring Boy where he was bound and held captive by Long-arm in the World Above.

The incised image of the twin is placed adjacent to a stenciled arm. Apparently, the artist used the stenciled arm to represent Long-arm to emphasize Spring Boy's capture and the origin of the Sun Dance or Naxpike ceremony. Equally significant is the hand to the right of the stenciled arm. The hand has an x-shaped mark across its base that suggests it has been cut off.

There are various versions of Long-arm's attempt to stop the escape, but they end with the twins cutting off Long Arm's hand, placing it in the sky, where it is



Figure 10. Incised image of Spring Boy shown at the top of the Sun Dance lodge. Digital drawing from 2017 tracing by Laurie White.

the Crow constellation known as the Ihkawalésche/ Hand Star (McCleary 1997:57). In some accounts the Heroes give the hand to the Moon, who places it in the sky, which emphasizes the role of the Moon in the tale.

The Hidatsa explain that Long Arm's hand committed a crime, so it was placed in the sky as a sign to the people on earth to remember the ogre's bad deeds. Like the Crow, the Hidatsa recognize Orion as the Hand Star constellation.

The stenciled hands and arms predate the Lodge Boy figures, perhaps by several hundred years. This means that the individual who made the twin image took advantage of an existing pictograph to make a pictorial version of the Spring Boy encounter with Long-arm. Since the stenciled hand and arms are ceremonial rock art, the artist used the images to create a biographic or narrative scene. The use of existing images as part of a new scene is found at other rock art sites, but it is not common.

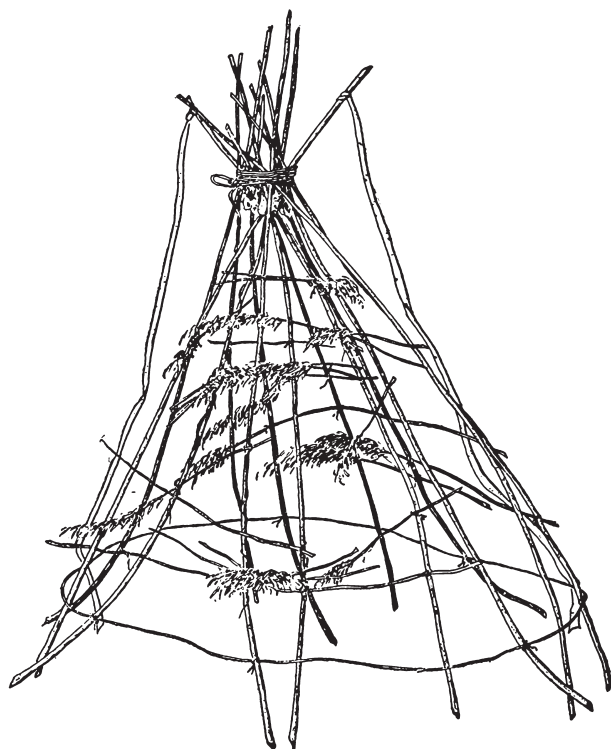


Figure 11. Model of the original Crow Sun Dance lodge, made by Red-eye for Robert Lowie. Image from Lowie 1915:Figure 11.

Comparisons and Chronology

It is unusual in northwestern Plains rock art when actual characters from past cultures can be identified, but portrayals of Spring Boy and Lodge Boy are quite clearly depicted at several sites. Further, at the Hole in the Wall site the image was used to convey part of a folktale that was told by multiple tribes across the United States. The Hole in the Wall site was almost certainly done by Crow or Hidatsa Indians at some point in the last 500 years, but it is important to recognize that many other tribes may have also left these figures.

An example is found at the Hulett South site near the Belle Fourche River in Crook County, Wyoming. Devil's Tower is in full view from the site (Sundstrom et al 2001; Sundstrom 2004). Two figures at the site are upside-down human heads shown attached to horizontal lines that appear to represent a frame structure. They are simple round forms with grid-like mouths. One has bulbous half-circle ears and oval eyes. The other has a single, faint, bulbous ear and asterisks for eyes. They do not wear feathers or any sort of headgear.

The bulbous ears and rows of teeth make them reminiscent of Spring Boy or Lodge Boy. Sundstrom (2004:144–148) believes the figures represent the Taimé or Kiowa Sun Dance doll, in part because the

Taimé is shown upside down on the Kiowa Sun Dance shields. The Kiowa received the Taimé from the Crow, where it was used as the figurine attached to the top of the Sun Dance lodge. There is some debate as to who the Crow Sun Dance doll represents, but one possibility is that it is Spring Boy. Certainly, Spring Boy was tied to the top of the Sun Dance lodge when he was captured by Long-arm.

The important conclusion is that with their wide distribution in North America, there are undoubtedly other rock art examples of Spring Boy and Lodge Boy. Good possibilities include petroglyphs at Pipestone National Monument in Minnesota where two figures have Spring Boy or Lodge Boy attributes (Scott et al 2006). These figures and how they might relate to the Hole in the Wall site in Wyoming are beyond the scope of this paper.

Margaret Sumner (1951) analyzed the Lodge Boy and Spring Boy tale with 39 examples from 23 tribes. Using an “age-area approach,” she identified commonalities like “birth as twins” or “older and younger brother roles,” and then examined their adventures like “kill underwater monsters” or “consumed by a monster” to conclude that the tale had its origin among Northeastern Woodland tribes.

She believes that a secondary development, with the most Spring Boy and Lodge Boy attributes, was among the Prairie and Plains tribes. In her analysis, she looked at the “norms for those groups which share with three or more others, three or more episodes of a fairly specific nature” (Sumner 1951:72). The resulting groups from this analysis range from the Iowa and Pawnee with the most shared commonalities (30) to the Arapaho (17) and Crow (14) with fewer shared episodes. An age-area analysis works with the assumption that cultures are oldest where they have the most shared traits and that a folktale, as it spreads, loses some of its episodes in favor of new ones. In this case, the Spring Boy and Lodge Boy tale is oldest among the Iowa and Pawnee and more recent with the Hidatsa and Crow.

A catlinite tablet with a Spring Boy-like figure on it (Figure 12) is from the Ruud Farm within the Blood Run site in Iowa. Although it was a surface find, the tablet is likely from an Oneota occupation of the site in the A.D. 1450 to 1500 time frame (Dale Henning, email October 11, 2017, with Loendorf).

A second catlinite tablet from the Phipps site, Iowa (Figure 13), also was a surface discovery in association with Oneota pottery. Dale Henning (Email communi-

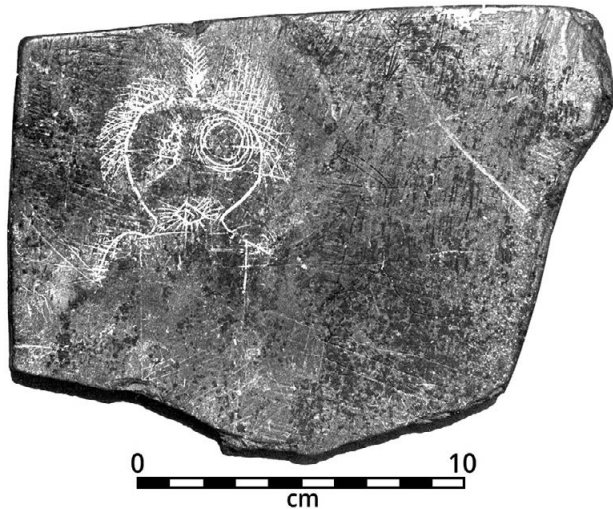


Figure 12. Catlinite tablet from the Ruud Farm site, Iowa. The drawing appears to represent Spring Boy or Lodge Boy with a staring eye, prominent mouth, and head feather as its identifying attributes. Photograph courtesy of Dale Henning.

cation October 11, 2017, with Loendorf) estimates its age at A.D. 1450, although it could be part of the older Mill Creek culture. The images of long-necked birds, perhaps cranes, are reminiscent of the cranes on Crow Indian shields with Spring Boy images.

The Oneota tablets suggest the sequence developed by Sumner is likely correct, and the tales of Spring Boy and Lodge Boy developed fully in the central Plains before spreading to the Hidatsa and the Crow.

Illustrating a Folktale

The Hole in the Wall incised petroglyph of one of the Twin Heroes and a replica of a Sun Dance lodge, in direct association with a stenciled arm and a severed hand, appears to represent the actual folktale about how the twins overcame Long arm (Beckwith 1937:38; Lowie 1918:74). Jane Young (1988:121–122) refers to this type of rock art as “metonyms of narrative,” those sites where Zuni consultants would see a rock art figure and then explain it as part of folktales or myths.

Young uses the example of “lizard-men,” a figure that is known across the west, where it is often difficult to determine if it represents a human or a lizard. Upon seeing a “lizard-man” some Zunis would begin “telling the part of their origin myth in which these creatures, ‘moss people,’ are described as having tails and webbed hands and feet” (Young 1988:122). In the example, the rock art figures serve to jog a person’s memory and they then explain the figure’s meaning in narrative from a folktale or myth. The Hole in the Wall example is more complex, where all the com-

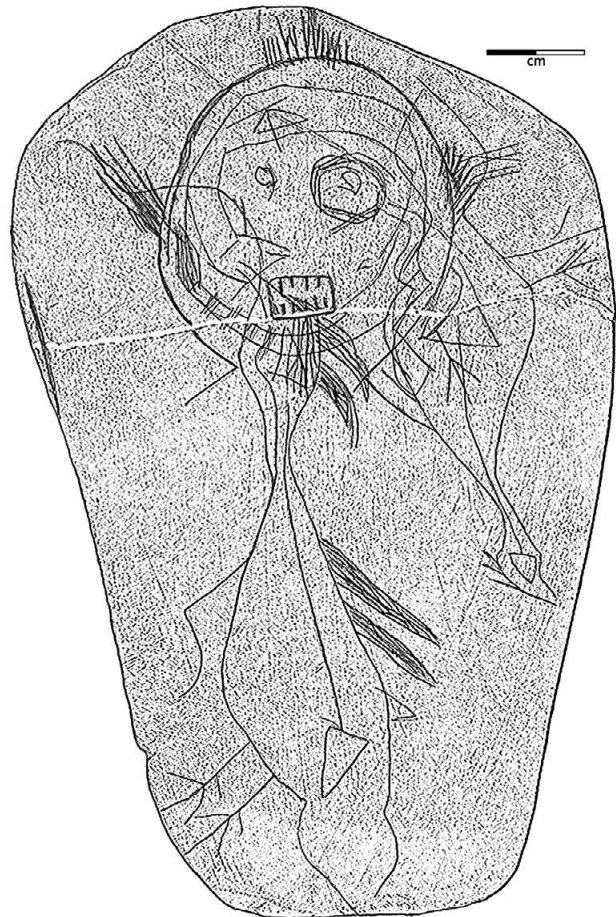


Figure 13. Drawing of the image on a catlinite tablet from the Phipps Site, Iowa. Drawing courtesy of Dale Henning.

ponents of the Spring Boy and Lodge Boy encounter with Long-arm are illustrated.

Don Hahn (2013) presents a combination of landscape and rock art in Picture Gorge, Oregon, as related to a Wasco myth about a cannibal arrow-maker who chases his wife and child, whereupon an old man and his daughter protect them. A basalt column on one side of the gorge looks like a woman with a conical basket headdress, representing the woman and her son; paintings of tobacco, important in the story, are found on the walls of the gorge, as are other components of the myth in the rock art, obsidian for arrow making, and a red ochre paint source. Hahn combines these various components to argue that the “rock art site and the myth are part of the same culturally specific worldview” (Hahn 2013:109).

He explains that a myth, which is told by elders, is reinforced in the minds of children who see the components of the myth in the landscape as they mature and explore places farther from home. Wasco visitors

to Picture Gorge would see the myth in the setting and the rock art. Hahn presents a compelling argument for Picture Gorge to have an association with a Wasco myth, but it is still not the same as the Hole in the Wall example.

At Hole in the Wall all of the myth's participants are shown as figures in the rock art. The stenciled arm that represents Long-arm may have been on the wall for decades before the sun dance lodge and the Lodge Boy or Spring Boy figure was incised into the panel, but it remains a key component in telling the tale. The same is true for the cut-off hand. It may have originally been on the wall and altered with the x-mark across its base at the time the incised sun dance lodge and Twin Hero were added to the panel.

The timing of the addition of the components in the tale is not important. What is significant is that the figures illustrate the folk tale about Spring Boy, Lodge Boy, and Long-arm. This is not a common occurrence in rock art at any place in North America, but the Hole in the Wall site on the western edge of the Plains may be an appropriate place for this kind of rock art. Biographic or narrative drawings on animal hides, on tipi walls, on robes, and in ledger books are a major component of Plains Indian art. Some of these narrative drawings, like the examples of Spring Boy and Lodge Boy exploits shown in the Lion Boy ledger book, are illustrating a folk tale. The Hole in the Wall scene appears to represent the same kind of art where the emphasis is on the story of Long-arm and his capture of a Twin Hero, and on the severed hand, which is the important conclusion in the folktale.

It seems likely that the Hole in the Wall panel was used for teaching a folk tale to others, quite possibly children. This sort of rock art is found in Montana and Wyoming, but it nearly always contains scenes of actual warrior exploits that can be read by others or publically proclaimed by the warriors who were involved in the exploits. A narrative scene about Long Arm is unusual because it illustrates a folktale, and it may be important as an indication that there could be other similar rock art in the region.

Notes

1. Calvin Grinnell, co-author of this article, indicates that in his tradition, it is proper that he identify himself and describe his background before discussing cultural matters. Calvin is a tribal historian from the Mandan Hidatsa and Arikara Nation, also known as the Three Affiliated Tribes of the Fort Berthold Reservation in western North Dakota. In Calvin's words,

My tribal name is Running Elk, a name once carried by my paternal grandfather. I am a member of the Water Buster Clan and a child of the Knife clan. I am a pipe carrier and a Red Blanket man of the Eagle Sun Dance.

I have been living a spiritual life in the tradition of my ancestors for most of my life. As a teen I assisted my mother's uncle, keeper for the Water Buster Clan bundle, in the performance of the ceremonies. After a six-year voluntary enlistment in the US Marine Corps, I earned an honorable discharge as a Sergeant (E-5) in December 1979.

I returned to my people and began a life-long practice following their traditional ceremonial practices of prayer through the sweat lodge, fasting on a sacred butte for several days and sun dancing. I began fasting on Thunder Nest Butte in 1980. My first sun dance, in which I pierced the flesh of my chest, was in Fraser, MT in 1982. In 1983, I participated in the revival of the Mandan Okipa, in which I was pierced through the skin of my chest by Leonard Crow Dog and hung from the ceiling of the ceremonial lodge until my skin broke.

Throughout the 1980s and 90s, I fasted on Thunder Nest Butte many times, completing a four-day fast twice. I've fasted on Bear Butte, in a sweat lodge and one night in the winter when the temperature was in the teens. In 1990, I began a twelve-year participation in the Eagle Sun Dance, achieving the status of a Red Blanket Man. From 1994-1997, I was a co-sponsor of this sun dance which was held in the Badlands of the west segment of the reservation.

Part of running a sun dance is selecting and transporting the sun dance tree, which was always a cottonwood with a fork high in the trunk. This distinction is also apparent in Hidatsa elder Bears Arm's drawing of the "Torture Tree" in Martha Warren Beckwith's *Mandan-Hidatsa Myths and Ceremonies* on page 38 in which she tells the story of Lodge Boy and Spring Boy.

2. Aaron Brien is a member of the Apsáalooke Nation, Big Lodge Clan and child of the Whistling Water & Big Lodge Clan. He also is a member of the Night Hawk Dance Society. He was born in Sheridan, Wyoming, and was raised on the Crow Reservation's Center Lodge (Reno) District. Brien studied at Salish Kootenai College and the University of Montana as an

undergraduate and earned a master's degree from the University of Montana's Department of Anthropology. He currently serves as Native American Studies: Tribal Historic Preservation Faculty at Salish Kootenai College. His early contributions to cultural heritage emphasize Indigenous approaches to archaeological documentation and interpreting, drawing attention to the significance of collaborating with elders to interpret and manage resources in the Pryor Mountains of Montana. His work represents the future of Indigenous cultural heritage management and is helping teach the next generation of archaeologists the importance of incorporating tribal perspectives into resource management. He was selected to give a TedX presentation, has been invited to serve as a commencement speaker because of his impact on education on the Confederated Salish Kootenai Reservation, and was chosen to serve as a cultural consultant for National Geographic. He lives with his family in Arlee, Montana.

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