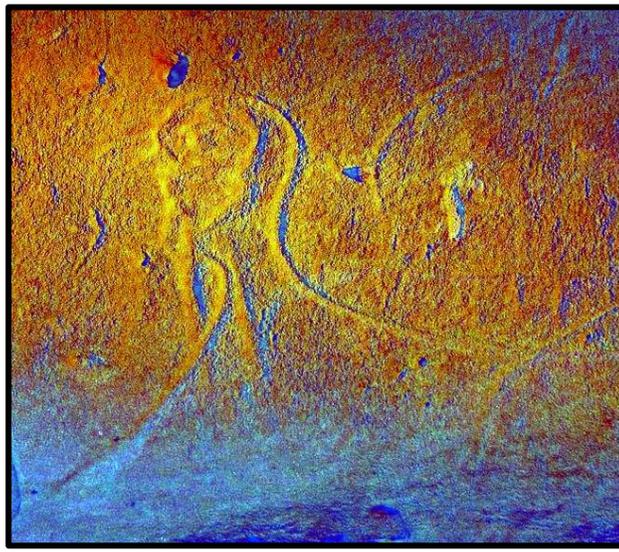


The Lady in Blue Petroglyphs at Double Mountain Fork of the Brazos River

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March 2026



Abstract

This report updates research originally conducted by Bill Yeates and reported in 2011. (Yeates) On a hill with a sandstone outcrop overlooking the Double Mountain Fork of the Brazos River, a grouping of petroglyphs memorializes the Jumano Indians' miraculous encounters with an 18-year-old nun from the Order of the Immaculate Conception in Agreda, Spain, named María Coronel y de Arana. This report delves deeper into the likelihood that the Jumano people created these petroglyphs and why this spot was likely chosen for this memorialization.

These petroglyphs are only the second pictorial testament found in Texas of these miraculous encounters by the Jumano people. This site also appears to have been a generational camping site for the Jumano people during their seasonal migration from their main village at the mouth of the Concho River to the northern buffalo hunting grounds.

Historical Background

Between 1620 and 1623, Sor Maria reported that she was often "transported by the aid of the angels" to settlements of a people called Jumanos. This is now known and accepted as a deep form of astral projection called bilocation. Maria converted the Jumano people to the Christian faith in her semi-physical form, teaching the word of Christ. She reportedly was able to do this in their own language. The Jumanos attributed their knowledge of the Catholic faith to a beautiful young woman who had appeared out of the sky wearing a blue cape. This was fully investigated and validated by the Vatican, with extensive

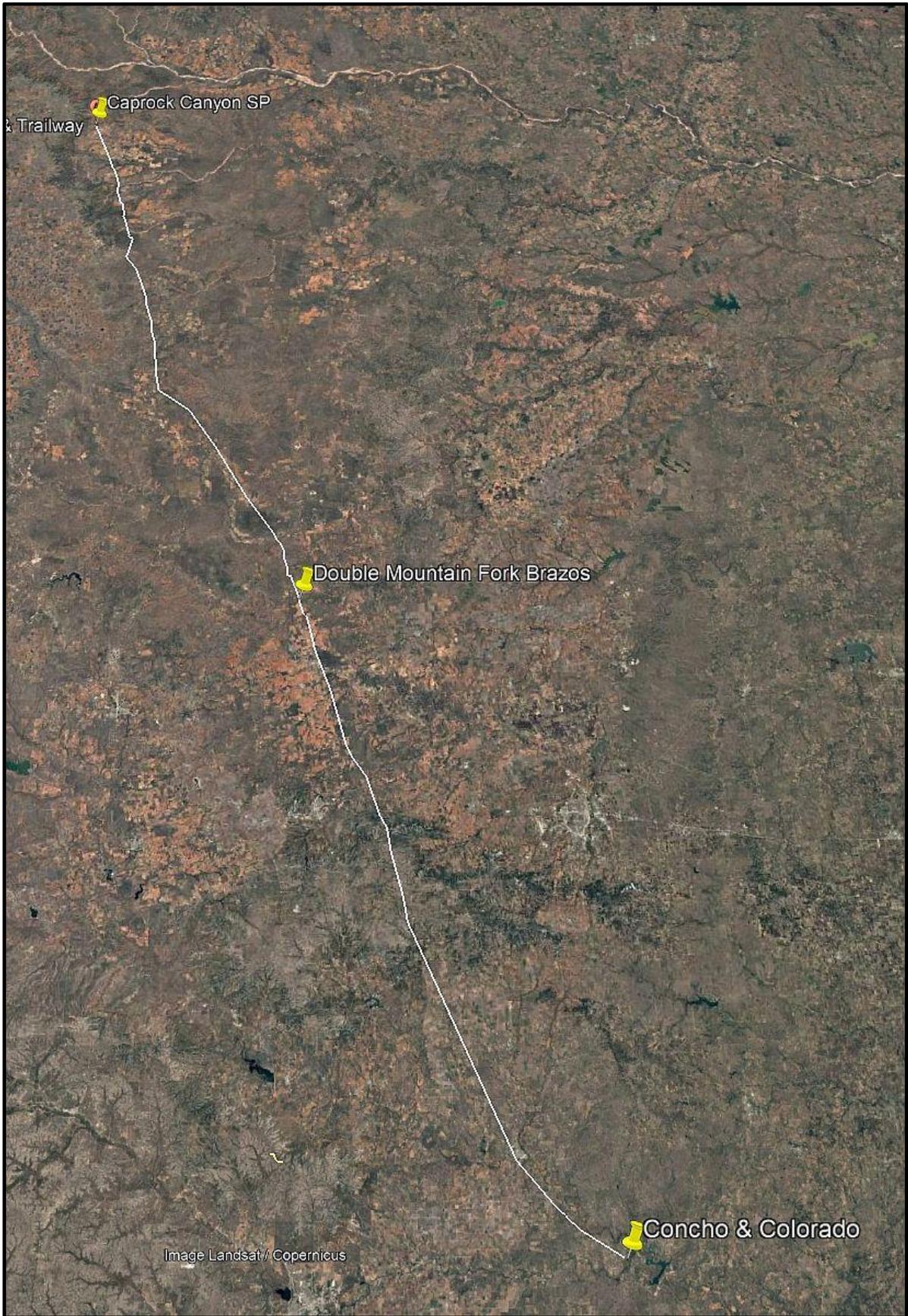
documentation. According to the Roman Catholic records, the Lady in Blue made more than 500 appearances to the Indigenous people between 1620 and 1631 without ever leaving her monastery in Agreda, Spain.

The Jumano main village was located at the confluence of the Concho and Colorado Rivers, in what is now south-central Texas. In July 1629, as the Jumano people waited for the sixth year in a row to learn whether the Spanish friars in New Mexico would accept their invitation to visit their homeland and provide baptism, their game was becoming scarce, and their water sources were slowly drying up. The leaders argued that they must migrate to the summer buffalo-hunting grounds in the north, or their people would suffer; they could not wait any longer. So, they sent a second delegation to try to intercept the expedition that might be returning and redirect them to their ancestral hunting grounds to the north. (Hickerson, Benavides) We have determined from previous research that the encampment for the summer hunt is what now Caprock Canyon State Park. (Ashmore 2026)

To reach the hunting grounds, they would need to cover 200 miles, staying on the west side of the Colorado River. Runners were sent out far and wide to instruct the entire nation along the rivers and tributaries to gather at the assigned location for both the hunt and the big event, which Sor Maria de Jesus informed them would take place.



AI-generated depiction of the Lady in Blue teaching the Jumano people



Route of migrating Jumano to Caprock Canyon (Google Earth)

The Petroglyphs Location

To understand the unusual location of the Lady in Blue petroglyphs, we began by determining what would have led the Jumano people through this area. We were able to follow the logical terrain for a large group on foot on a northward migration from their main village of record, the village at the confluence of the Concho and Colorado Rivers. The migration must have been a regular route, used for centuries. Migrations of that regularity were usually annual and based on seasonal hunting. In this case, that was to reach the buffalo region in summer, as the record shows. (Benavides, Hickerson) We used Google Earth at a low viewing altitude (approximately 2,000 feet AGL) to follow logical terrain for a large group on foot. This route logically led the migrating group to the crossing of the Brazos River at Double Mountain Fork. This site, discovered in 2009, contains multiple petroglyphs in sandstone that appear to depict the spiritual bilocating Franciscan nun, Sor Maria de Jesus of Agreda, Spain, the Lady In Blue.

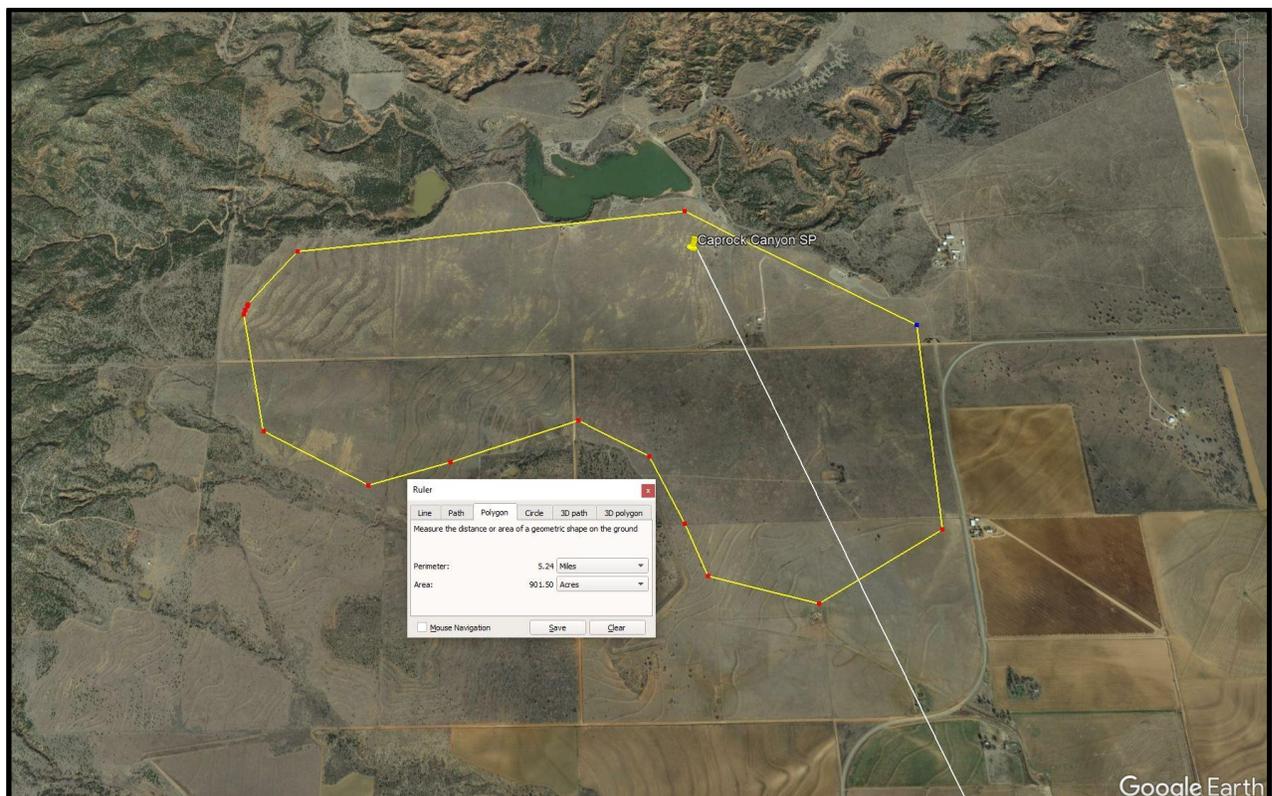
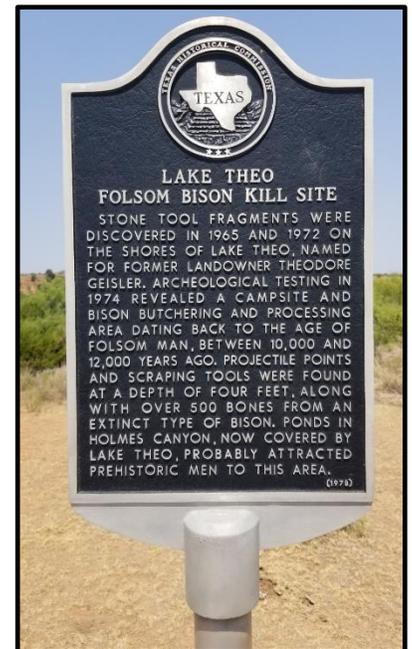


Double Mountain Fork of the Brazos River (Bill Yeates)

Sor Maria had been spiritually visiting the Jumano Indians in her semi-physical form for the last six years to teach them the word of Christ. She had converted many who experienced her miraculous appearances, teaching in their own tongue. But Maria told them she could not baptize them, for only a priest could perform that function. Thus, she encouraged them year after year to go and request the priests' presence. AS stated earlier, they were denied each time until Father Benavides, the head of the mission in New Mexico, was so intrigued by their stories that he instructed two of his friars to join the Jumano guides on a journey to the unknown land they had never visited before.

The Buffalo Hunting Grounds

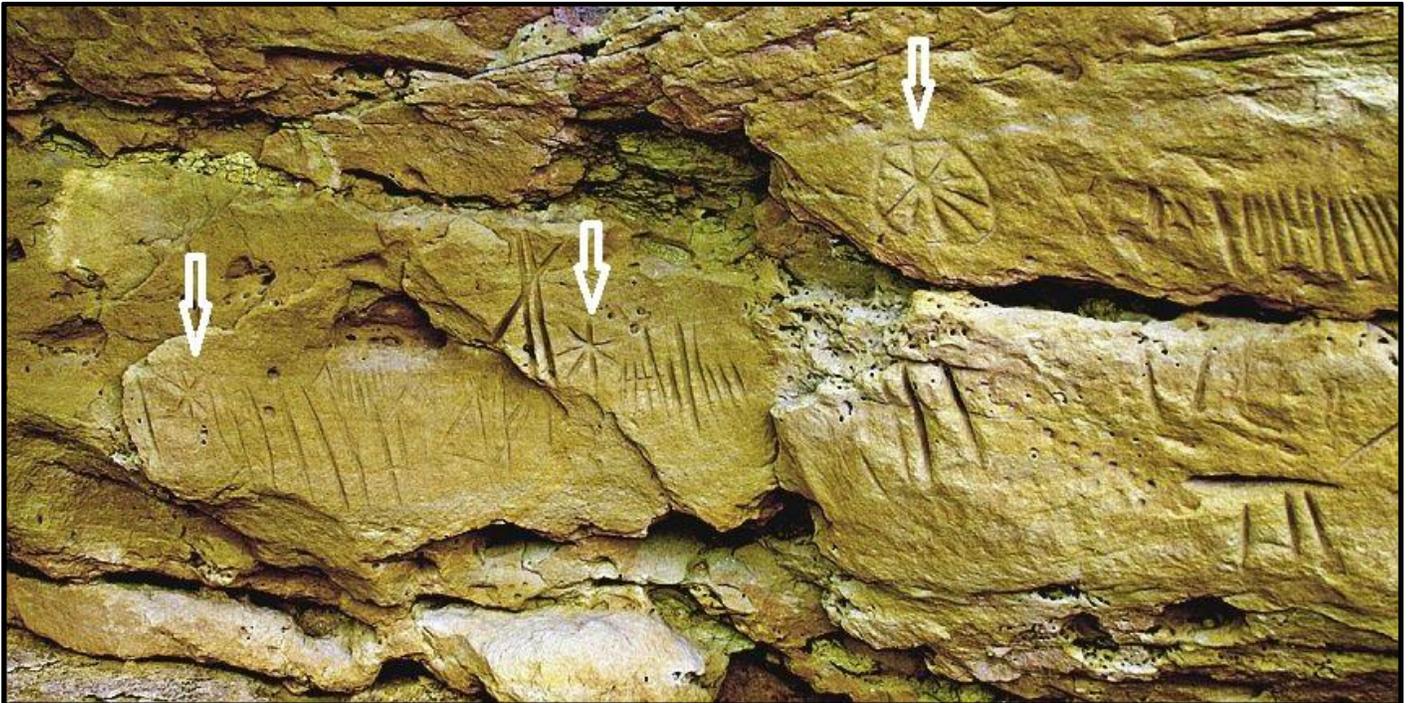
These depictions help us understand that Jumano ancestry in the south-central Texas region dates back farther than 1054 A.D. and that they migrated generationally to those northern hunting grounds, passing through the Double Mountain Fork of the Brazos River. Because of this generational migration for the hunt, the Jumano would have known that Caprock Canyon was an ideal location for the expected gathering of the entire Jumano nation to receive the incoming priests. The fields at the entrance to Caprock Canyon State Park are a flat area covering over 900 acres, next to a good spring creek, and close to buffalo kill sites where archeological digs have revealed evidence dating back as far as 10,000 years. One kill site is right next to the open area, now known as Lake Theo. A second bison jump-kill site, known as the Nighthawk Site, was discovered in the park in 2023, and the archaeological project is ongoing. Carbon dating places the bones in two major jump events taking place in 319 and 1379 AD. (Frederick) This explains why the Double Mountain Fork of the Brazos River site is home to multiple petroglyphs memorializing miraculous events from encounters with the Lady in Blue. It was their regular stop on their summer migrations to and from the northern canyon area.



Open fields at the entrance to Caprock Canyon State Park

Starburst Petroglyphs

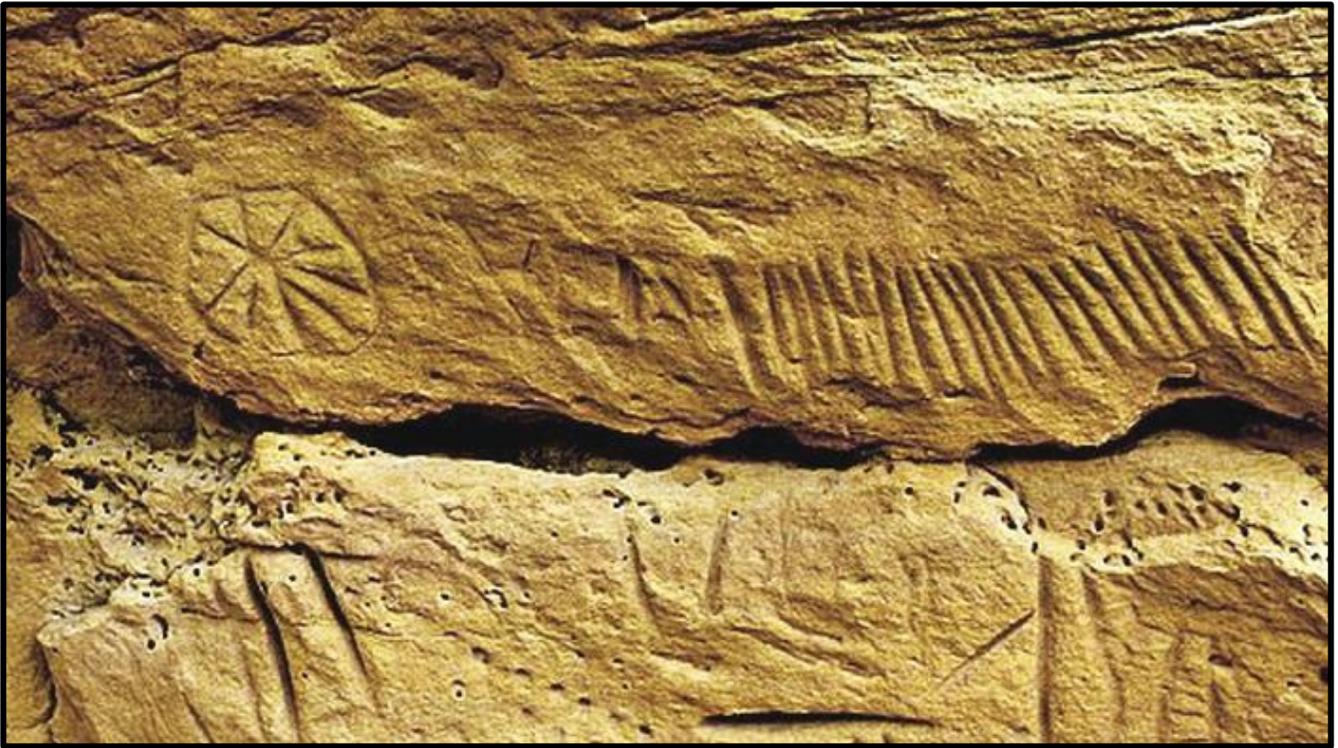
In addition to the memorialization petroglyphs, there appears to be evidence that this migration may have been ongoing for many hundreds of years. One of the petroglyphs appears to depict an astronomical event, a supernova. On the sandstone wall, along with the many tally marks and geometric designs, are what appear to be three starburst depictions. Archeoastronomers have posited that in many indigenous cultures, starburst depictions represented significant events observed in the night sky. One event of this magnitude would be the sighting of a supernova.



Starburst petroglyphs

(Bill Yeates)

One of these starburst depictions is larger and shaped much like a wheel, making it particularly interesting. A closer look reveals a few other associated geometric shapes that are very similar to a pictograph found at Paint Rock, 100 miles south, on the Concho River.



Double Mountain of Brazos River Petroglyph

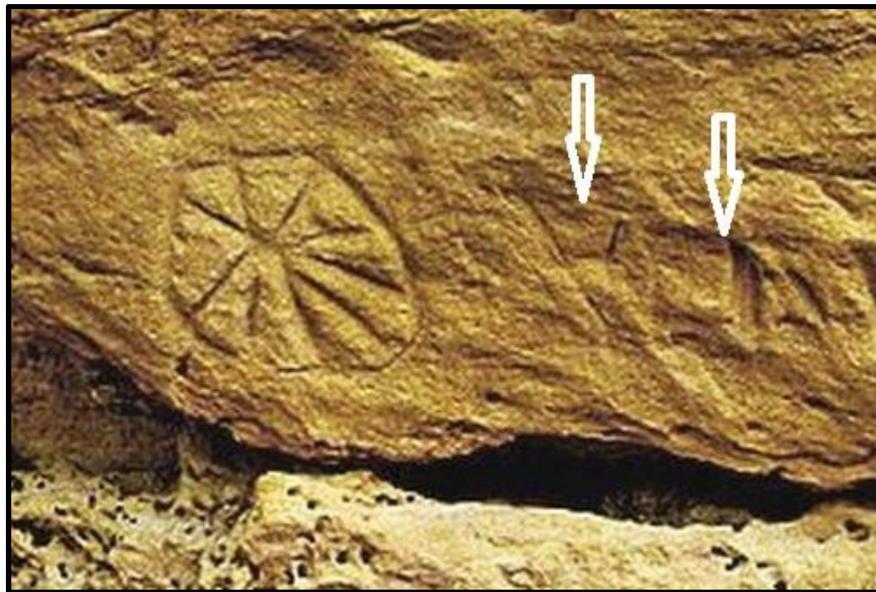
(Bill Yeates)

The Paint Rock pictograph was analyzed in 2005 by Bill Yeates and Bob Anderson, and they determined that it depicts supernova 1054, now known as the Crab Nebula. (Yeates and Anderson) The SN 1054 supernova was initially brighter than the moon and slowly faded over two years. The Paint Rock pictograph depicts a circled cross as the supernova, with the crescent moon to the right and a star-cluster shape above the moon.



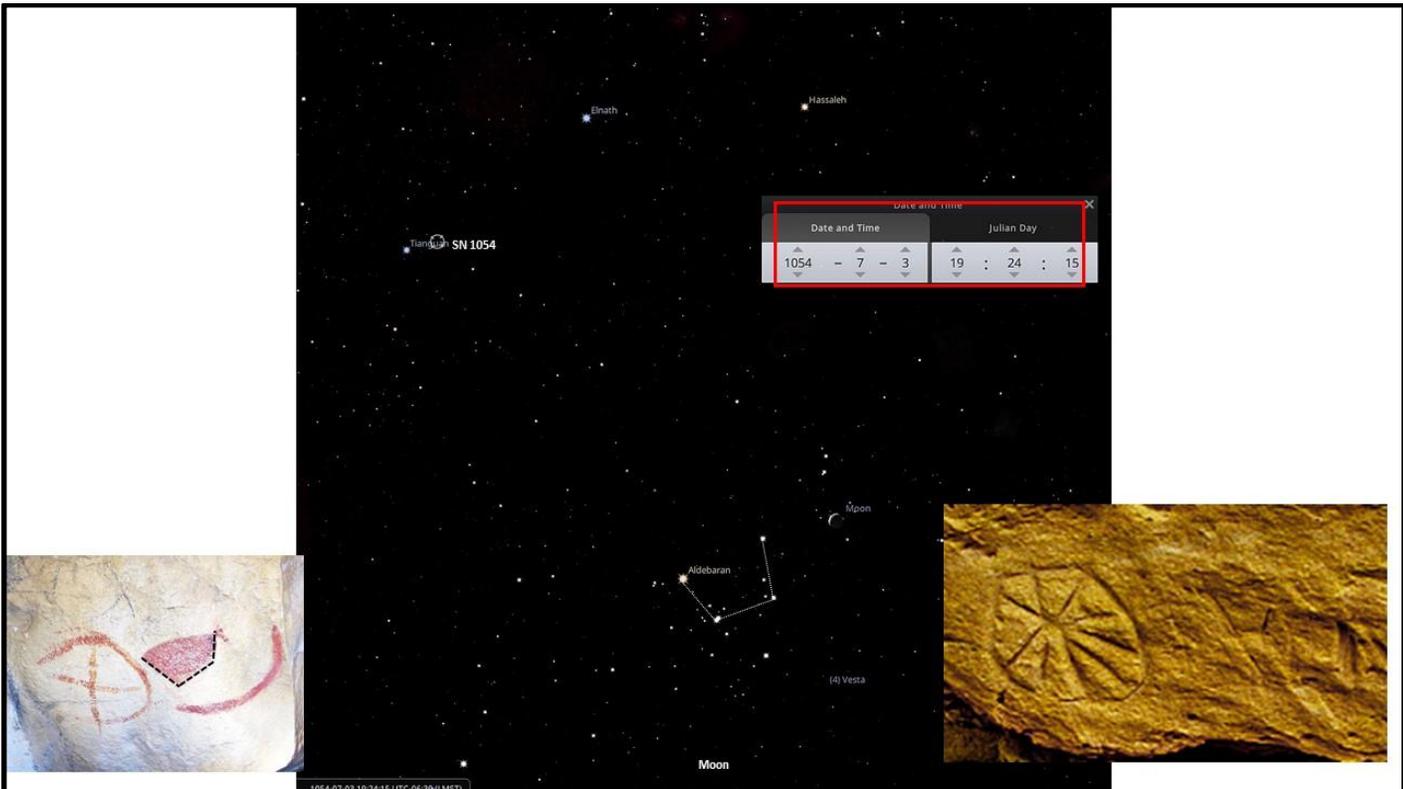
Paint Rock Pictograph

The petroglyph at the Brazos River site has similar drawings, but the creator had to make incisions into the sandstone, resulting in a slight variation to the pictograph. Because of this, the crescent moon appears more like a chevron, and the star cluster is a three-sided cup-like incision.



Petroglyph DStretched

Using the astronomy planetarium software Stellarium, we revisited the night sky over Texas in 1054 A.D. and compared this phenomenon with the pictograph and petroglyph. One thing to note is that the initial sighting was announced in China and Japan, and dated July 4th. In China and Japan, July 4th falls on July 3rd in the United States. Thus, the Stellarium software was set to the correct date for this area. The similarities are striking.



Stellarium night sky 1054 A.D., 1924 p.m., Texas, showing SN 1054, the moon, and prominent stars

The stars forming the cup-like formation in the sky are the four brightest visible in that area. In the Paint Rock pictograph, the cup formation is filled in, while in the petroglyph, the cup is shown with three connecting lines.



Zoomed in view



SN 1054 (Crab Nebula)

The other two starburst petroglyphs could also have represented supernovas, but they lack relational depictions that would support such a determination. The two other supernovae with extremely bright visibility would have been SN 1006 and SN 1604.

The Petroglyphs of the Lady in Blue

As stated above, Sor Maria de Agreda’s Christian teachings to the Jumano people took place between 1620 and 1631. The petroglyphs found at the Brazos River Crossing site were likely created sometime during that period. Although she encouraged the Jumano to bring priests from New Mexico, she did not appear at the gathering in 1629. So, these petroglyphs cannot be attributed to that specific event. It is more likely that her appearances were being memorialized during one of the previous migrations to or from the northern hunting grounds. From the techniques used in the various depictions, it appears that different people may have created them, and likely at different times.

In some of the photographs, Bill Yeates created line drawings to highlight the hard-to-see lines in the sandstone. We are placing them side by side for the best viewing.

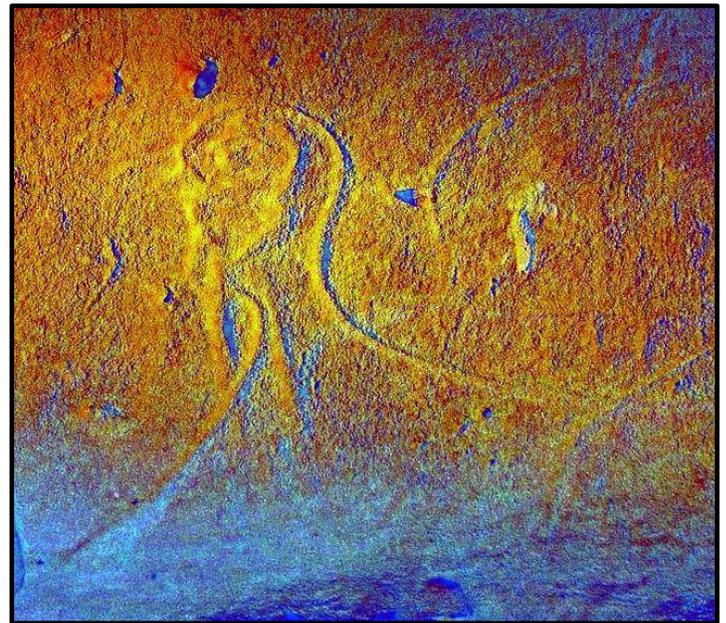
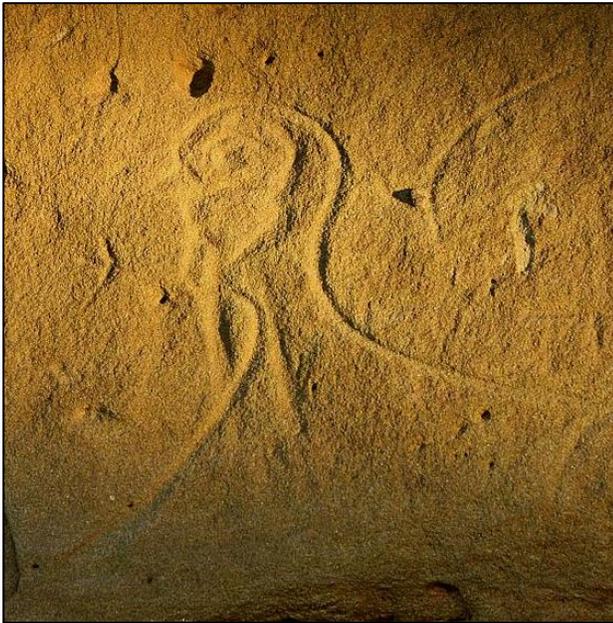
Figure 1



Figure 2

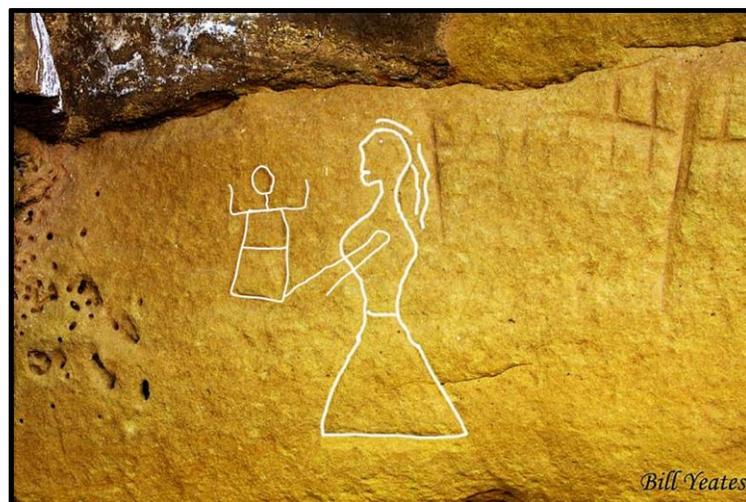


Figure 3



DStretch

Figure 4



Our annotation added to Yeates' original

In all, there are four different depictions on the wall. These petroglyphs appear to be attempting to depict the nun's habit, veil, and corded belt of the Franciscan nuns. From the techniques used in the various depictions, it appears that different people created them, and likely at different times.

- Figure 1 appears to use the rock formation to make it appear as if the figure is coming from the beyond, and depicts a habit and belt.
- Figure 2 appears to attempt to show the cape.
- Figure 3 appears to show the nun's wimple.
- For figure 4, Bill wrote, "One of the figures (quite dim) has the woman reaching out to a male figure. There is also a small front-facing figure with arms reaching upwards and wearing a robe cinched at the waist – a priest?" This was not included in his annotation of the petroglyph. So, we added a third image with the new highlighted lines.

Conclusion

This is the second Texas site where the Jumano people memorialized their experiences with the Lady in Blue. We previously reported on Meyers Spring, Texas. (Ashmore 2025) The difference between Meyers Spring and this site on the Brazos River is that Meyers Spring was a storyboard of the 1629 gathering at Caprock Canyon, and this site appears to memorialize the experiences before the 1629 gathering.

As incredible as it may sound, these two sites tell the Jumano side of the miraculous story of Sor Maria of Agreda, the Lady in Blue, and once again validate its truth. The Spanish documentation is extensive, but the Jumano could only put their experiences down as pictures in stone. Those pictures sat quietly for 400 years, waiting to be brought to our attention once again. Everything happens at exactly the right time.



Sandstone area of the petroglyphs (Bill Yeates)

Acknowledgements

Bill Yeates was the inspiration for this project. We are updating information from two of his research papers, which are provided in the references. Most of the photographs in the paper came from his digital photographic library, which his wife, Barbara Yeates, generously allowed us to use.



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