

AN EXAMINATION OF DOUBLE ENTITIES

THE APPLICATION OF SYMBOLISM

BY

JESSE E. WARNER

In a previous study, the subject of Double Entities was introduced and ground work for their analysis was proposed (Warner 1987). That treatise considered a few problems with interpretation and suggested that until more is known about these figures, guidelines or limits be set in the process of exploring their symbolism. That presentation also determined what may or may not express a Double Entity. At present those limits should be set at only identifying the concept or source of the motif. This presentation will explore some possibilities of how some of these interesting concepts may have been used.

Many Double Entities consist of the entity within being represented in the process of emerging. The reason the graphics freeze this expression in the process, is probably the difficulty in discriminating an already emerged entity from any other figure. Experimentation producing more divergent, atypical varieties seem to be a result of ways to express an already emerged entity. A few seem to have achieved that ability, which will be illustrated later.

The ability to determine what may or may not be a Double Entity was defined in an earlier presentation. By examining Figure 1 the process of stylization of more understandable expressions to more abstract, unidentifiable ones, illustrates the unlimited nature of these types of this concept. It also illustrates the precarious situation for interpretation. The term Double Entity refers to specific combinations of figures that have the potential to portray or imply several different concepts depending on their form and circumstances.

So far based on variations of form, these combinations have been divided into six categories. The first category consists of human forms with a double set of arms (Fig. 2A). The second contains humans with partial figures to almost complete images, emerging from the top of the head (Fig. 2B). Category number three consists of entities emerging out of other parts of the body. Some of these were created by superimpositions, double heads or shoulders out of one torso, extensions from the shoulder, arm, hand, waist, rib, leg, foot, or phallus (Fig. 2C). Each could intend an emergence or a specific and different concept based on where it is attached. Forms emerging from the foot or phallus probably have implications of progeny. Other examples may help in the determination of these applications. Some, however, may represent a situation of spiritual rebirth.

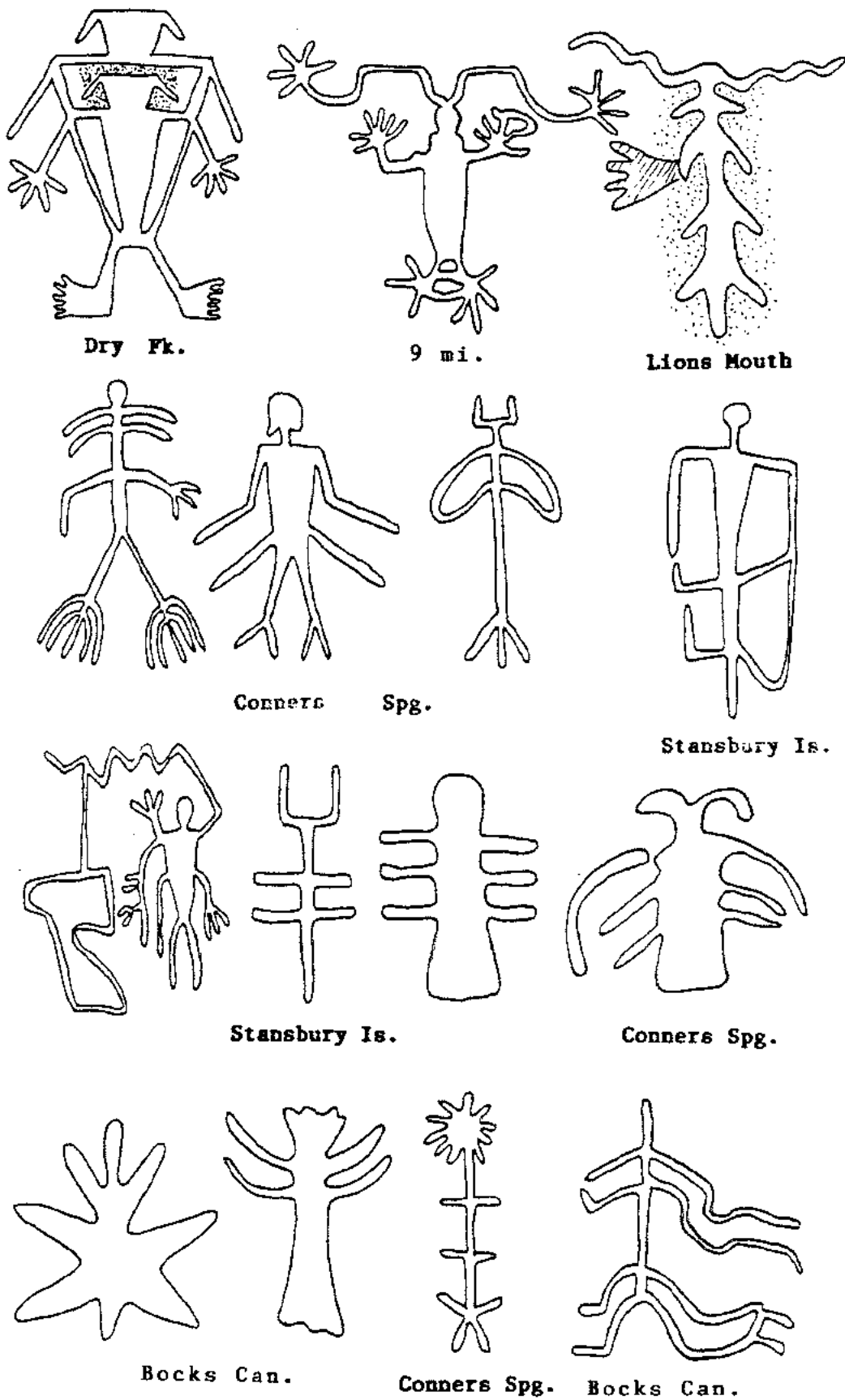


FIGURE 1.

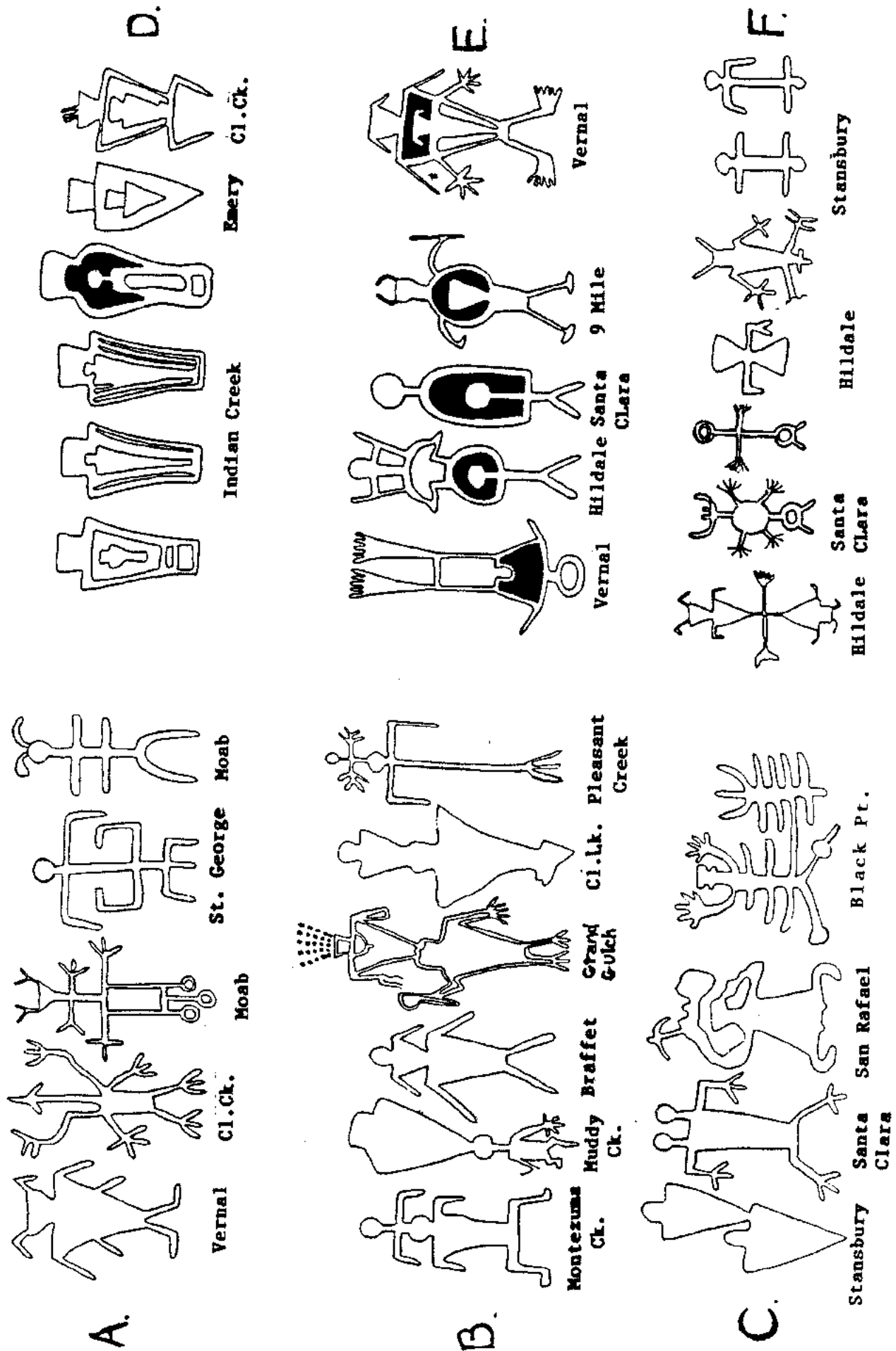


FIGURE 2.

The fourth category includes figures which contain a human form within the body itself (Fig. 2D). These probably represent slightly different but related concepts. Some, undoubtedly may represent pregnancies (Figs. 2D, 6). The fifth category includes figures that have a head within the body, below another head. The arms of the lower figure forms an enclosed area which often creates the upper figure's chest (Fig. 2E). The sixth category contains figures reversed at the waist, mirroring the upper image. In other words, from the waist down the appendages probably don't represent legs and phallus, but another set of arms and head (Fig. 2F). When reversed these figures generally reflect the same image, with minimal differences in the basic form.

The construction of these variations seem to represent another entity within the body or the emergence of that entity. The reason for, or the meaning of these various categories if not identifiable by their form, may be found in their application. The reasons for the combination or extension at present seems to fall within two major areas of application. The first area is the general concept of death. The second, involves situations associated with supernatural activities.

APPLICATIONS ASSOCIATED WITH DEATH

Many examples seem to possibly represent either an actual or figurative separation of body and spirit (Figs. 2,3). Many ethnographic accounts explain the emergence of the "spirit" at death, and other out of body experiences, during a trance, vision, dream, or during the use of drugs (Simmons 1963, Brown 1967). Because of the tremendous possibility for ambiguity, a simple figure in a specifically detailed context representing the vacation of the spirit on death to one, could possibly represent the emergence of ones power, spirit travel or dream to another. Thus initially the same symbol may express several different but similar concepts. The contexts, associations or applications may limit and illuminate possible alternatives. In the minds of different native cosmologies, there is only a minor difference between a near death and an out of body experience (Reichard 1983).

There are some very interesting specifics in the expression of death that have evolved. The Inverted Bucket Head styles have the greatest variation in this type of expression. They often broke the more traditional means of symbol expression and explored different alternatives. Because they experimented with themes of death to such a degree, it must have been as much a part of their cosmology as it was a part of their symbolism. This is highly contrasted with other Fremont and Basketmaker panels where these aspects are seldom present. While it is true that where these types of figures are more predominate they probably resulted from a greater concern and thus dominated the topic of discussion present in their panels.

This seems to have become such a dominate concern that it even seems to have become a means of personal decoration as well as group identification. In two studies of the Inverted Bucket Heads this was discussed in detail (Warner 1984 A,B). In the introduction to this subject the variety in the expression of this concept within that style was pursued (Warner 1987). Because of those detailed considerations those figures will not be discussed here. We will however, mention that their preoccupation led to many

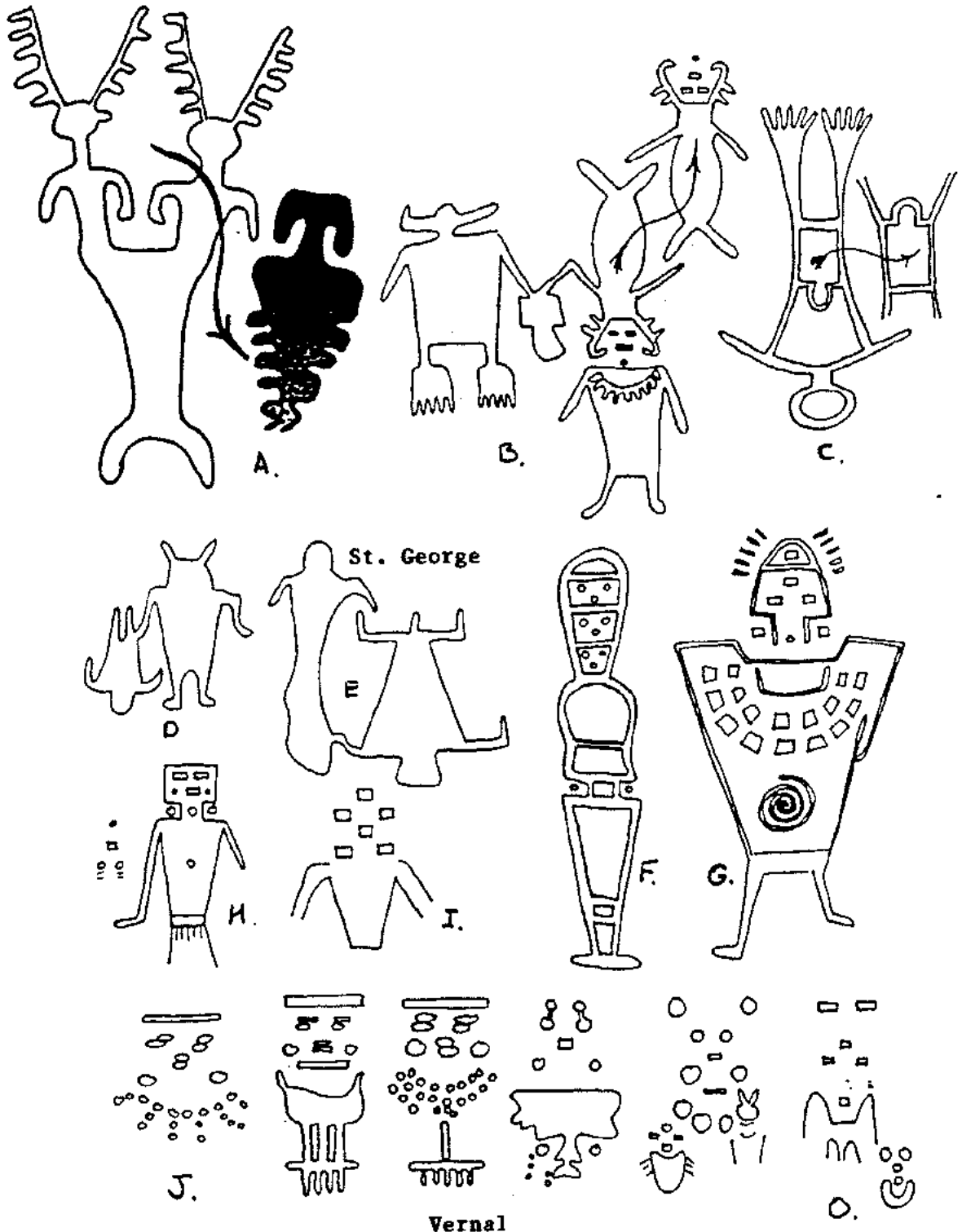


FIGURE 3.

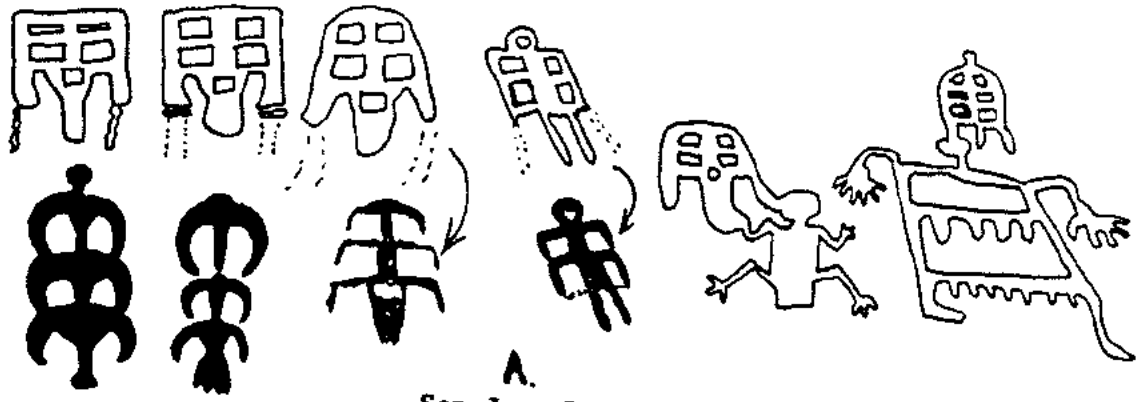
specialized variants of the concept that undoubtedly, mainly represents the general concepts of death, with variations of specific applications. This is assumed because of associations and inclusions with forms implying decapitations or reversed figures (Figs. 3 A-E,G). Figures with reversed faces (Fig. 3 B,G,H), double exposure faces (Fig. 3 J-O), or stacked faces (Fig. 3 F,N,O).

There are, however, several areas of Basketmaker inscriptions that also illustrates that they experimented with variations of this theme as well. Along part of the San Juan and in Grand Gulch and places like Indian Creek there are a great variety of examples which suggest that application. Some of these also seem to represent decapitated heads (Fig. 4A). An examination of both rock art and archaeology, seems to indicate that the Basketmaker predated the Fremont in head hunting practices. Both, the forms of element expression and themes within the panels seem to have been borrowed or inherited by the Fremont in northeastern Utah. Many elements expressing these themes contain characteristics common to the different categories of Double Entities.

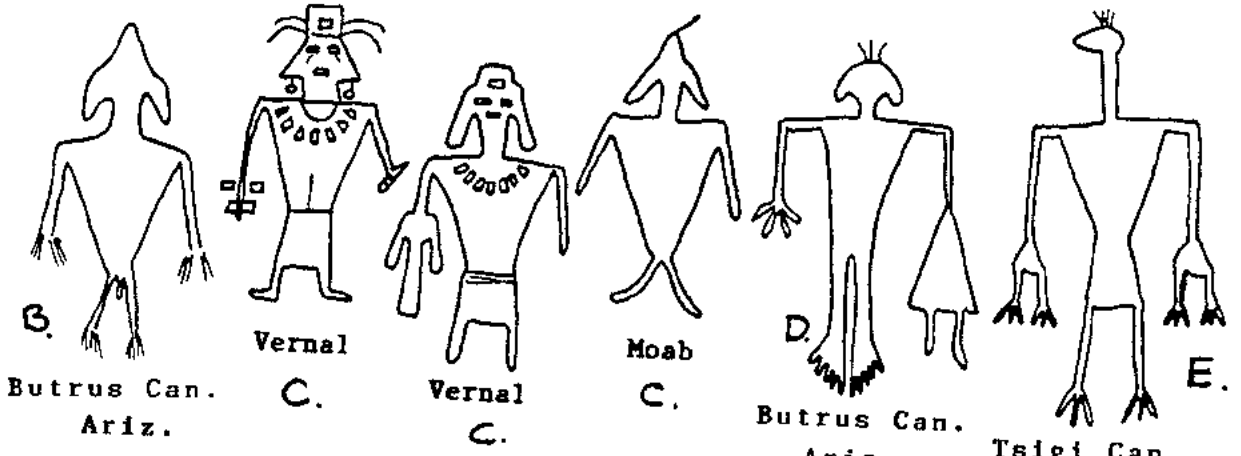
Some of the possible Basketmaker decapitated heads float independently within the composition, while others seem to emerge from other figures (Fig. 4A). Figure 4B, from Buttruss Canyon, Arizona, is a Basketmaker rendition of what would be a good Fremont Inverted Head Bucket (Fig. 4C). Near by is another figure with possible head in hand (Fig. 4D), very similar to the motif used by the Fremont Inverted Bucket Head-Head hunters (Fig. 4C) (Schaffsma 1971:139), and that found by Kidder and Guernsey (1919), and those recently found near Moab. Figure 4D is more likely a bird-armed figure with implications of shamanic transformation (Fig. 4E). Because of the similarity to the two lines on another figure in this illustration it may carry implications of both concepts.

The possible significance, intent or source of the "Sound Panel" figures have always been a puzzle. Figures 4 F-G exemplifies the principles that we have long propoorted in that an artist when depicting abstract concepts or creating very abstract forms of a concept (Fig. 4 H) will some where represent the concept in a more naturalistic, complete, or recognizable form. The examples in Figure 4I-P are undoubtedly emerging figures coming out of the heads. Because of the number of multiple extensions between the two heads, they don't seem to represent four arms like Figures 1A, 2A, and 4I. The lines between the two heads or extensions out from the vertical line emerging from the heads of the lower figures are both straight and curved and are similar to Figures 3A (negative, black figure) and 2C4 which undoubtedly represent skeletal forms. If these lines represent ribs then the lines in Figures 4 K,L,N,O may also represent ribs and the death and or emerging concept. This is only one step removed from the attachments to the heads of sound panel figures (Fig. 4 F-H).

Notice the possible rib form of the bar lines in Figure 4F. The dot at the top may represent the head. This motif is very similar to the diagnostic Basketmaker "bar body" which also has a similar head and body (Fig. 4H). If we have established a sequence for the stylization process or a more concrete concept association of the source of the Sound Panel figures, then "bar body" forms may represent another stylized skeletal form, or emerged spirit figure.



A.
San Juan Riv.



B.
Butrus Can.
Ariz.

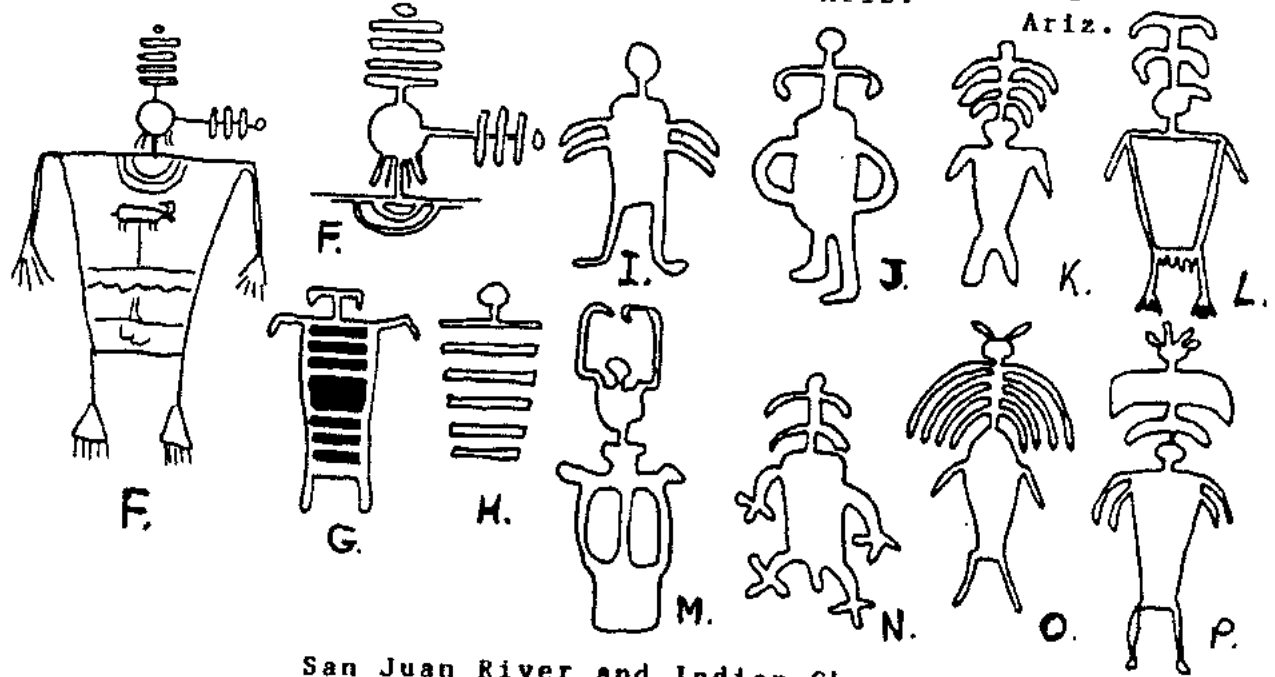
C.
Vernal

C.
Vernal

C.
Moab

D.
Butrus Can.
Ariz.

E.
Tsigi Can.
Ariz.



San Juan River and Indian Ck.

FIGURE 4.

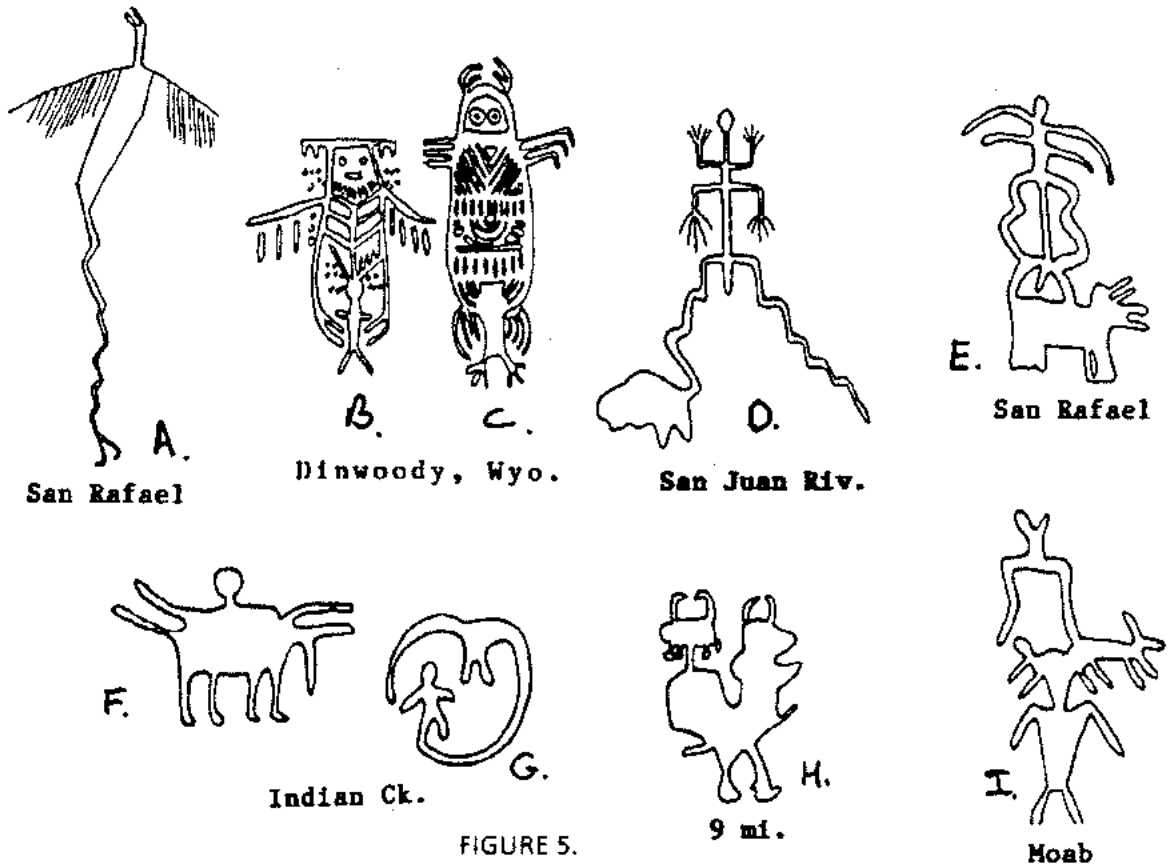


FIGURE 5.

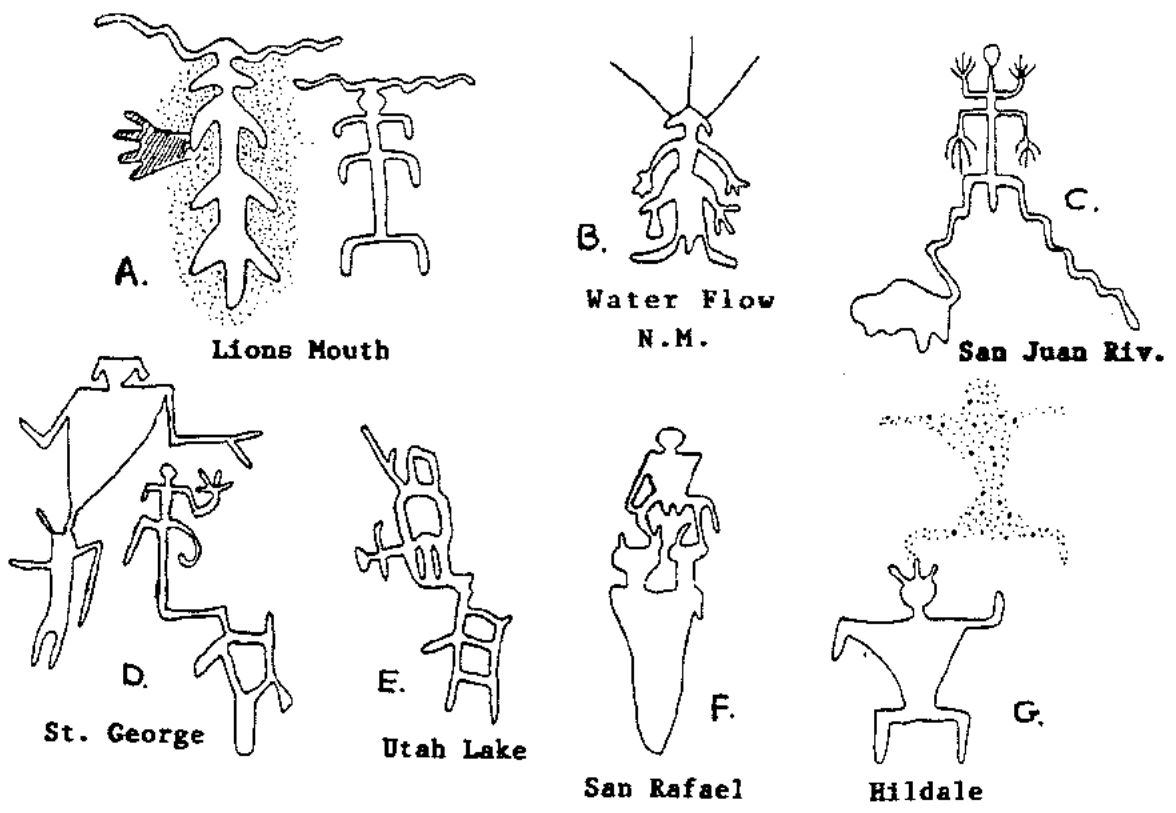


FIGURE 6.

This illustrates the extreme difficulties encountered when trying to interpret these inscriptions. Even at this point, where on the lower levels of interpretation, where we are only trying to identify the source or the concept, we enter areas that are very speculative. What these concept applications may be is difficult to tell. The possibility of a skeletal form representing an emerging entity as the source of the figures attached to the head of the Sound Panel figures has strong possibilities, but having the extensions come out of the top of the head as well as the left side of the head seems very odd. Schaffsma (1988) suggests this could represent the Shamans ability to communicate with the spirit world since that part of the body is associated with that world. The multiple blocks on the face of the head-like images may possibly include encrypted symbolism of a transformation or Double entity concept (as mentioned) (Fig. 4A, black figures as compared to Figs. 4 J-P).

APPLICATIONS OF SUPERNATURAL ACTIVITIES

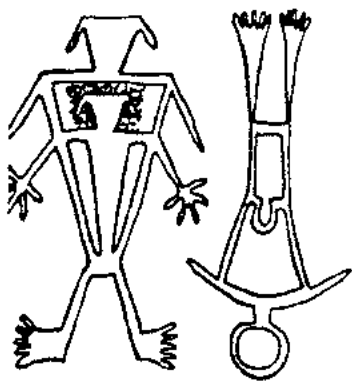
For the representation such activities literally include any experience other than return from death. This includes representations involved with the desire for conception, pregnancies, visions, dreams, trances, spirit travel, other manifestations, drugs, shamanic transformations, expressions of supernatural powers, speaking with light, and seeing into both the world symbolized by light and darkness, etc.

SHAMANIC TRANSFORMATIONS

Figures like those from the San Rafael and Dinwoody, Wyoming (Fig. 5 A-C), have a greater tendency to imply transformation from the human state to a different figure of greater power, yet there is the ability of some other examples to imply that possibility (Fig. 5 D-I). Some of these Double Entities have a dual nature, in that some also emerge from or are attached to a mystical looking animal (Fig. 5 D-E). They thus have a double symbolism of emergence. One may simply represent a Shaman, while the other may represent the context of the Shamanic transformation or shamanic flight. A more detailed analysis of transformations will be presented later.

SHAMANIC EMERGENCE, MANIFESTATIONS OF POWER, OR OUT OF BODY EXPERIENCES

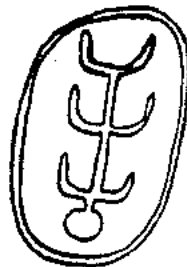
These may not be actual transformations, but the emergence of the spirit or projection of power that does not change ones visible form. These figures seem to portray an extra symbolism that may imply the power associated with this ability. These additional aspects include possible power lines (Fig. 1 B,C, 6 A-C), extensions or emergences from horns rather than simple heads. (Fig. 6 D-G). These last two topics could overlap and occur in different contexts. Even though these later, more complex figures may have a greater tendency to imply this situation does not mean that any of the more simple forms could not intend this concept as well. That is one of the problems with determining intent and in depth interpretations. This is also illustrated by Double Entities that speak with light (Fig. 9 D), and those which can see into both worlds, the mortal normal world, possibly represented by the light and the realm the normal mortal man has been excluded from, the opposite side, symbolized by the darkness of the shadow (c.f. Sec. 8, Fig.6



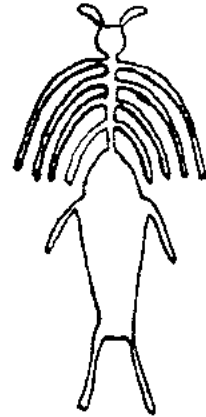
Dry Fk.



Vernal



Coso Calif.



Ind. Ck.



St. George



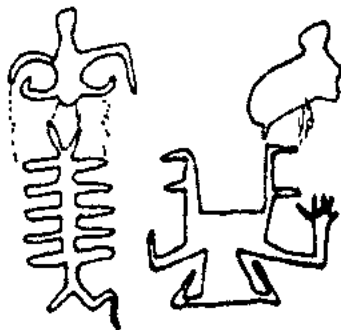
Stansbury



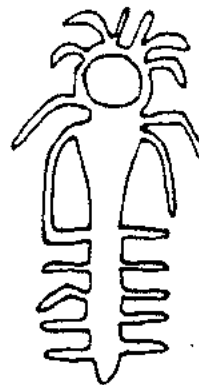
Utah Lake



Venice



Hildale



San Rafael



Conners Spg.

FIGURE 7.

x

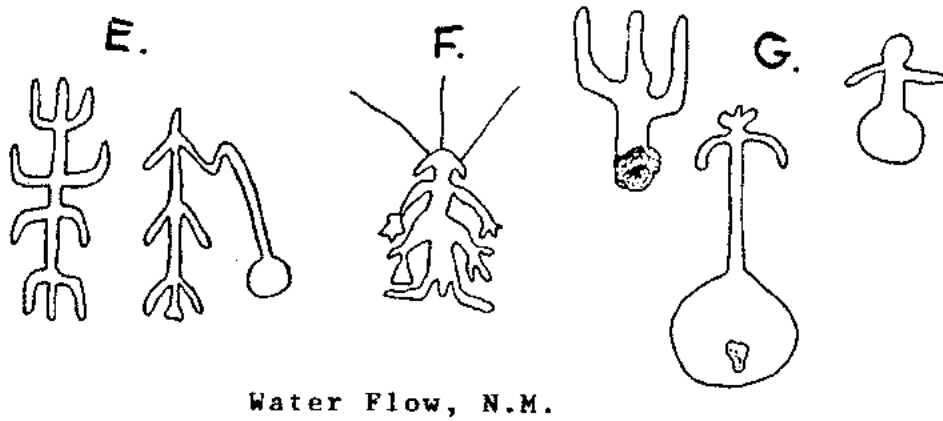
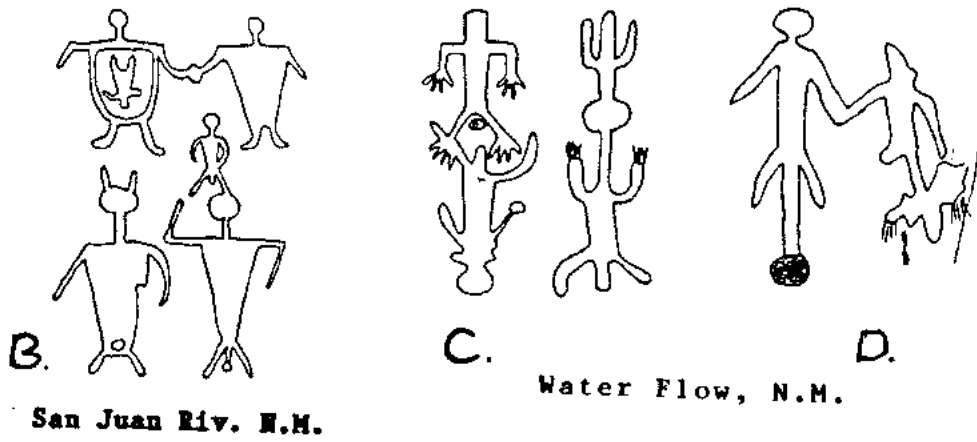
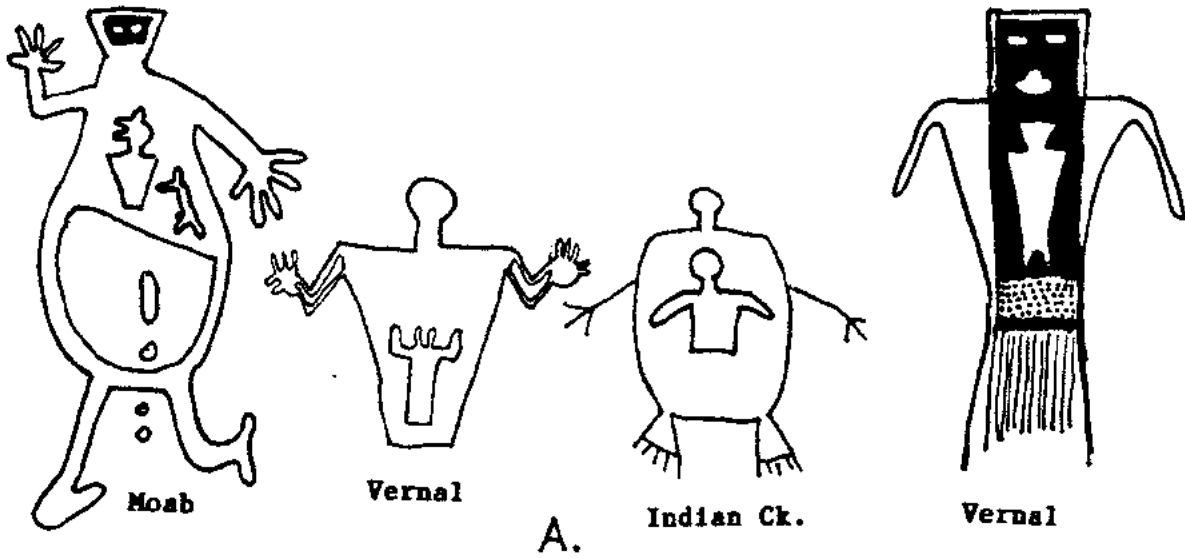


FIGURE 8.

this vol.).

The last two categories seem to imply that there were two distinct concepts that expressed differences in shamanic practices. One was the practice of transformation from the human form, and the other a distinct and different belief illustrated in expressions of Double Entities that didn't transform. In the latter situation it was either an expression of power or spiritual emergence, a different type of belief and practice.

SPECIFIC APPLICATIONS OF SYMBOLISM

Many applications of these concepts will not be identifiable. There are, however, several themes that this idea has been incorporated into, that can be identified. These include death (previously discussed) (Figs. 3,7), possible conceptions and pregnancies (Fig. 8), solar observations (Fig. 9), hunting scenarios (Fig. 10), situations expressing warriors or combatants (Fig. 11), extensions of thoughts or desires (Fig. 12), and use in additions or modifications (Fig. 13).

ASSOCIATIONS WITH POSSIBLE CONCEPTIONS, PREGNANCIES, BIRTH OR PROGENY-

This is one area where we just haven't been able to find sufficient information to make very many definitive statements. The examples in Figure 2D, could be depictions of pregnancies. Some may occur without the expanded bellies like those in Figure 8A. With the strange types of figures within some bodies, there almost seems to be a symbolism of the Double Entity concept as well. Attachment of a figure to the phallus could have a progeny symbolism but since several contain other symbolisms of the Double Entity concept they may also represent "birth" in a spiritual sense as well. Judith Warner (nd) has treated these problems in a little more detail.

One thing these figures illustrate quite well is the problems encountered with this type of work. Several figures at Water Flow, New Mexico, that initially look like Double Entities are probably copulating couples, when compared with more identifiable couples (Fig. 8E vs 8C). There are many different types of fertility symbolism expressed at the site that suggests its use as a sacred area used to placate the holy ones for conception (Warner, Judith 1983). Figures 8C, definitely represent copulations, while Figure 8F, seems to represent a Double Entity. Figure A right, from Mckonkies ranch often described as a "captive bride" could possibly represent either situation.

ASSOCIATION WITH SOLAR OBSERVATIONS

Figure 9A contains a few "Sunheaded" figures. Figure 9B illustrates Sunheaded figures which have been combined with aspects of symbolism suggesting the concepts behind Double Entities. Figure 9C demonstrates that these Sunheaded Double Entities strongly suggest that there was an association between the activities and concepts involved with sun watching and the concepts depicted by Double Entities. The active involvement of both expressions supports and strengthens the potential that sun watchers at those special and sacred times may have experienced an emergence or out of body experience (Fig. 9A). Subsequent papers will consider the interactions of a

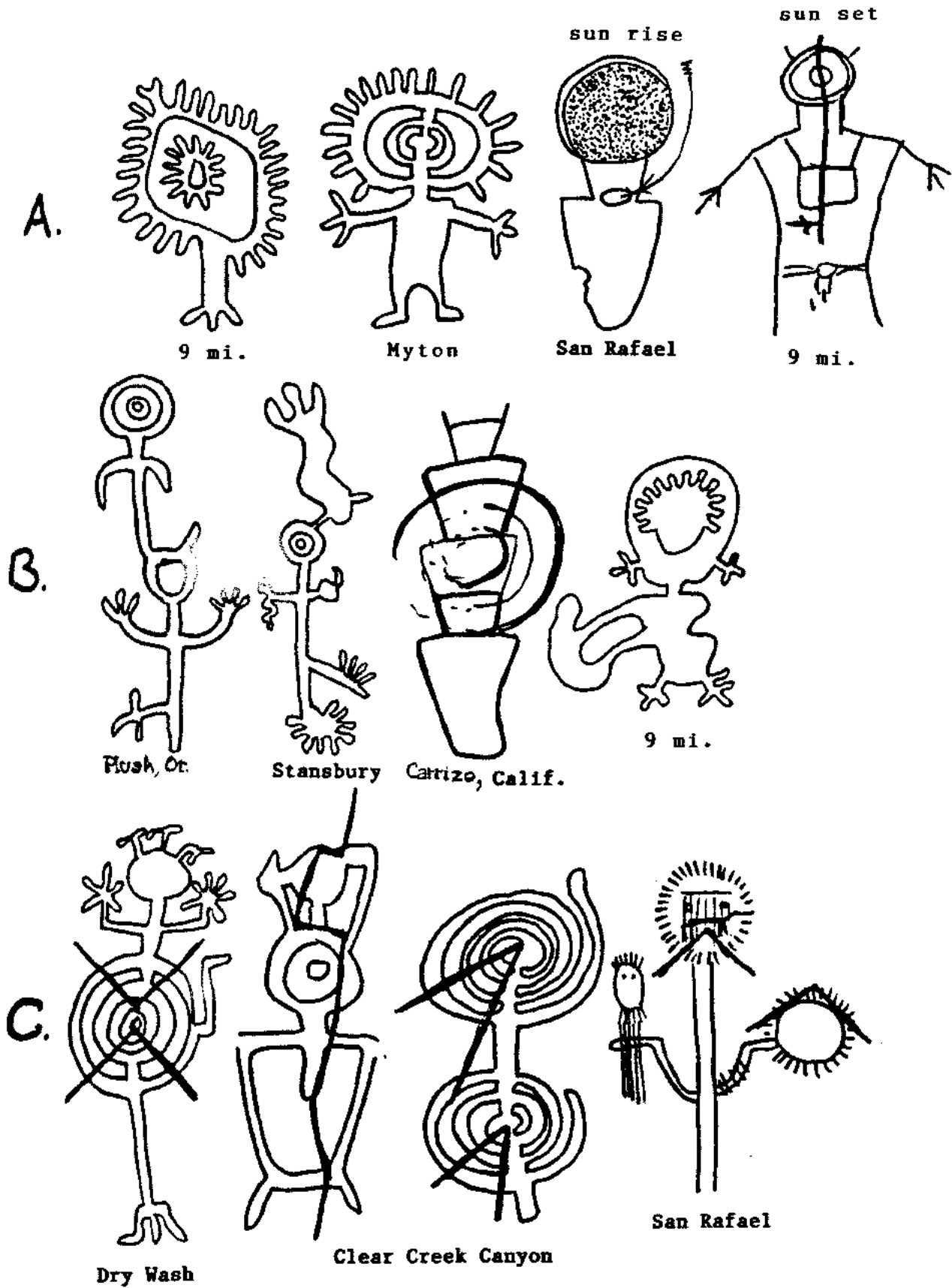


FIGURE 9.

Sunheaded Double Entity at Dry Wash and a figure at Pleasant Creek. These are the most complicated interacting Double Entities observed to date.

At Notch Canyon, a double armed figure attached to or emerging from a mystical animal was positioned to stand on the edge of light when that line bisects two circles, one on either side (Fig. 9 D). The fact that the concept of "emergence" is so closely associated with the concept of solar observation should not be surprising. At many known and suspected solar observation sites there are Double Entities or other forms suggesting transformation, which supports the association of solar observation with some of the concepts behind Double Entities.

ASSOCIATIONS WITH HUNTING SHAMEN

Several Double Entities have also been combined with elements defining possible hunting shamen. During a study of what hunting shamen would seem to be, one prominent characteristic was a figure holding a forked stick in association with what seem to be drive situations (Fig. 10A, Warner 1988). On several Double Entities the forked stick was included, combining the symbolism of two different concepts (Fig. 10 B-G). This will be dealt with in detail in another paper in this publication.

In these situations it would definitely seem to preclude a concept other than death. Ethnographic accounts imply that hunting shaman do have certain powers that would be in line with representation like these. It would also seem logical that to have the power to draw or entice game and complete a successful drive would take powerful mystic abilities. The expression of those abilities have evidently been represented here by a Double Entity.

Placing the "shaman's" forked stick in the hand of an emerging figure implies that the altered state or emerging ability was used in the hunting context, as well as with solar observation. In other words, both hunting shaman and sun watchers may at those moments of power have altered states, out-of-body experiences, or an emergence of power.

In the Molen Reef there is a double-armed figure. This figure does not have any graphic indications for solar involvement or hunting concepts. Because he seems to oversee a very unique performance that involves game entrapment, much like a hunting shaman he was included within the study of those figures. Even though he does not hold a forked stick or obviously seem to entice game like other "hunting shaman", he was placed in a prominent position to be involved in the performance in such a way as to indicate that he may indeed be such a person.

Below and to the left there is a sheep within an enclosure-like form of dots, vaguely suggesting game entrapment (Fig. 10F,G). On Equinox a circle of light appears on this sheep and enlarges to fill the panel (Fig. 10G). This adds support to the corralling concept of the dots. On Winter Solstice a circular form of shadow appears to the left of the sheep to create a third corral-like situation on this one figure. This form moves to the upper right like an open-mouthed creature swallowing that sheep as it closes its mouth on another sheep to the upper right. In other words, its form began on one sheep

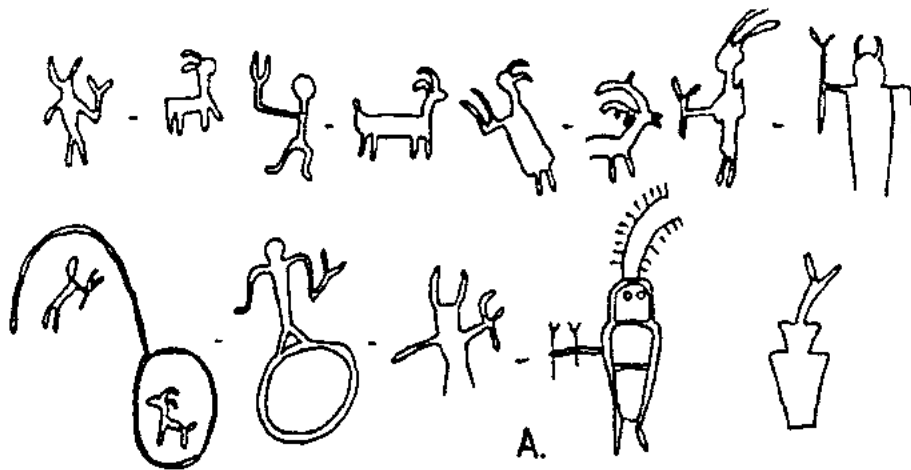


FIGURE 10.

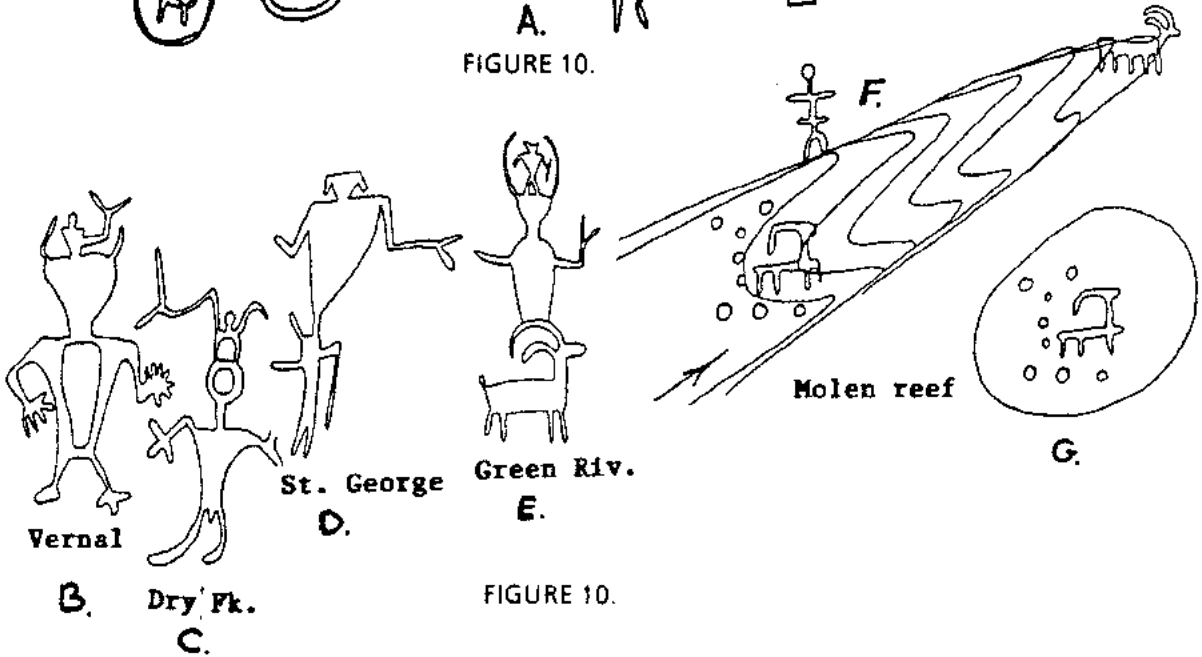


FIGURE 10.

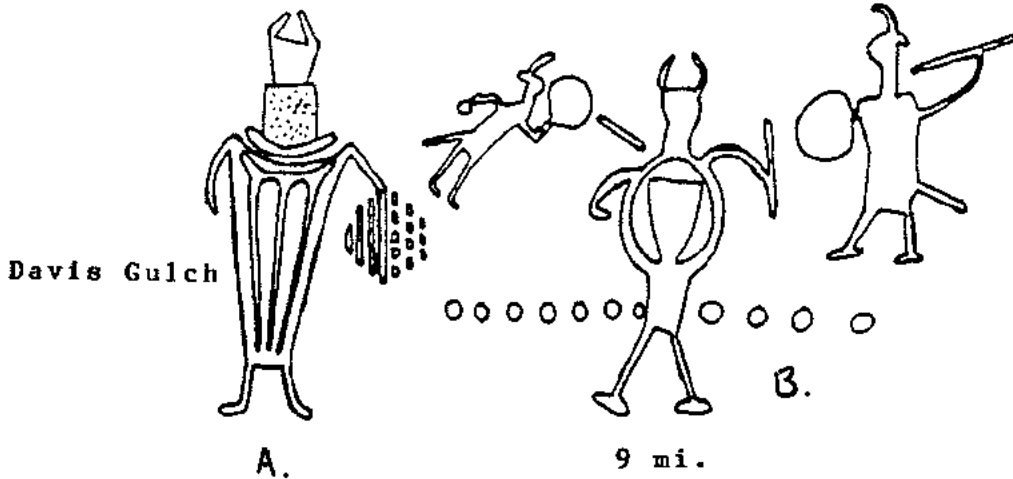


FIGURE 11.

and ended on another. During the continual movement of the zoomorphic form of light the double-armed "shaman" continues to stand on the very top edge of the light as it moves all the way across the cliff (Fig. 10F).

This relationship seems to demonstrate that he is not only overseeing the process but is literally "on top of things", in complete and constant control throughout the whole performance. This could only be done by one who has the ability and power to dominate the situation. No normal person could, in a sense, stand on the light or extend the power to bring the sheep within their reach. Thus, the simple emerging aspect is present in a panel with both graphic and solar implications creating a triple application, Double Entity, hunting concepts and solar interactions both calendrical and symbolic.

The identification of the emerging concept in the hunt-drive context is sound. From that point we leave solid ground in any explanations of how they viewed that application. We've imagined a likely possibility, but any interpretive situations beyond that are and will have to remain speculative.

ASSOCIATIONS WITH WARRIORS AND COMBATANTS.

At present only two examples of this scenario have been identified. The most simple is from Davis Creek (Fig. 11A). That "warrior" has what appears to be another two-horned head emerging from his head. Because of the simplicity of this context little symbolism beyond concept identification is possible--except to note that this individual is identified as having that ability or has had that happen.

In Nine Mile, two small warriors are in combat with what was originally thought to be a shield-bodied warrior (Fig. 11B). In light of the new evidence this can now be identified as representing the same type of construction as Figure 1E, a Category Number 4 Double Entity. The additional symbolism of the circular positioning of the arms of the lower figure, creates a shield-like form for the upper figure as well. The decoration on the shield would then represent the lower main figure's head, a "man of power" who has psychic powers or the ability to emerge. There are several possibilities of what this figure may represent. One possible interpretation is that it could represent the warrior's spirit emerging at his death. Another possible interpretation is that this individual is a mystical warrior with supernatural abilities, or it may be that the shield represents a supernatural type of protection or a mystical duplication of himself for another target, and thereby defeating his enemies. Even though this may be more likely it is very speculative. Again, we have firm ground on which to establish the association of these concepts. However, while the intent is intriguing to think about, specific interpretations will always remain speculative. Without ethnographic support they will have to remain speculation.

ASSOCIATIONS WITH MODIFICATIONS, ADDITIONS, THOUGHT AND DESIRE.

Whenever an element is added to an older composition, it also adds to or changes the original symbolism (Bill Dalton, 1966 personal communication). Figure 12A from Capitol Reef illustrates a flute player added to the horn of an earlier figure. In this area we can only speculate that the idea implies

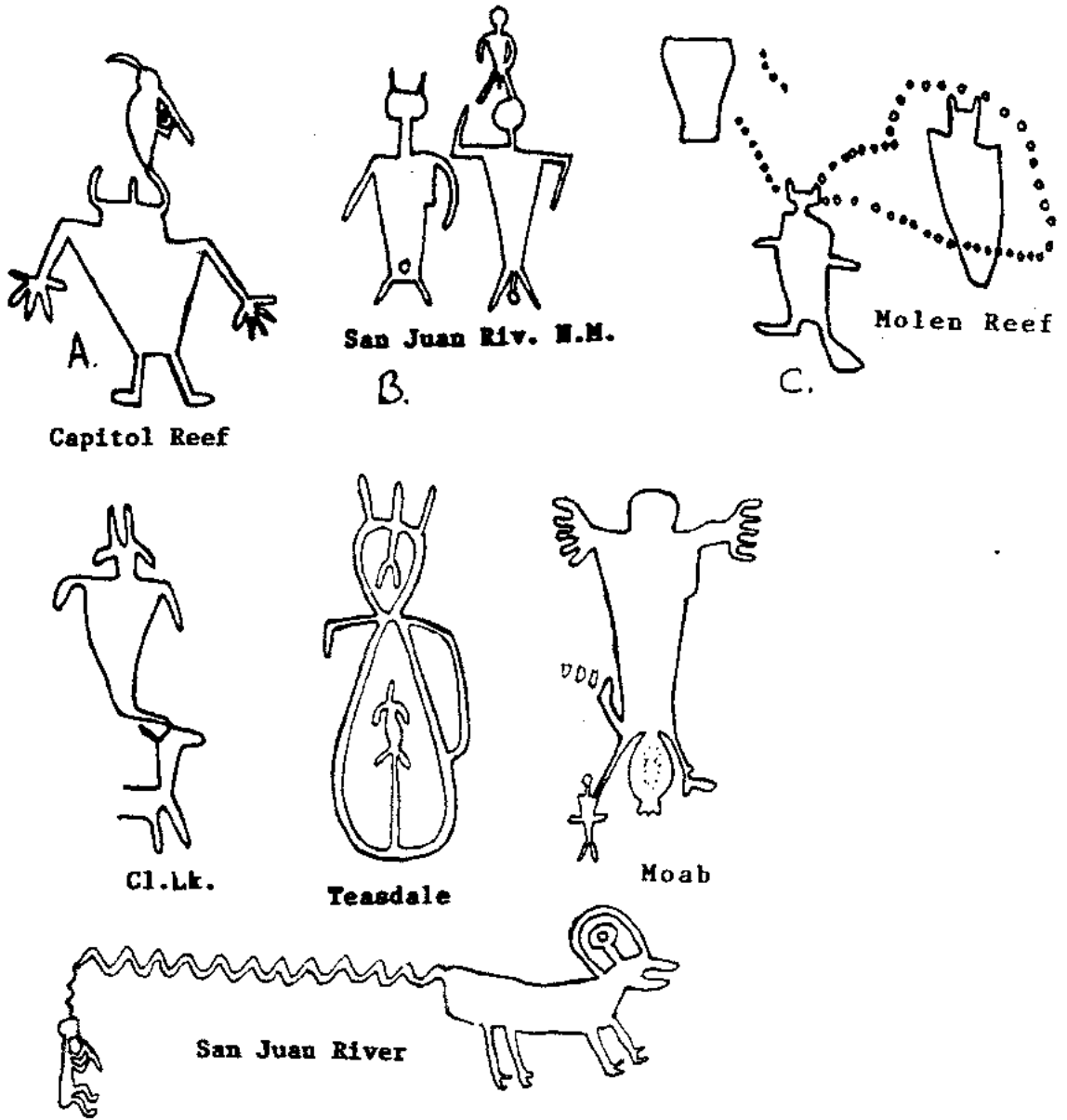


FIGURE 12.

an emergence. This in essence conforms to the definition of a Category Number 3 Double Entity but may not have that same symbolism. In a previous study this was considered to be a possible situation indicative of modifications of two-horned, four-legged sheep and problems between two-and one-horned identity.

These different applications illustrate the diversity to which the various forms have been identified so far. Other areas of application will no doubt be found in the future. At present, however, with the repeated examples represented here and in other publications, we can see that there was an underlying uniformity with minor regional differences that existed across several different style areas. This broadens our perspective of the symbolizing process and strengthens our conviction that the study and analysis of rock art, delving into in depth interpretations has value. It also stresses the fact that any interpretive analysis without considering possible symbolic solar interactions is incomplete.

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