

## SOLAR OBSERVATIONS AT QUITCHUPAH, UTAH 1988-1989

BY

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This site was one of those selected to test percentages of solar interacting panels in a specifically confined geographical situation. It will also be a good test of the number of figures on each panel to interact. This information will also help determine the predictability and consistency of shadow movement depending on the orientation of the panel. The panels at this site consist of a broad expanse of different styles. These range from the Barrier Canyon Style, Glen Canyon Style 5, later Basketmaker, figures with a strong Rochester Creek Style flavor, probably two different periods of Fremont, Ute and possibly Comanche.

Again, because of problems with clouds it took two years to bring the research to this point. We have had to return to this site three times for Equinox, twice for Summer Solstice, twice for one cross quarter date and it still needs more observations. Along with having to learn patience sitting and waiting for shadows, one learns patience in other areas as well.

Besides meeting the above criteria, we would have watched these panels because of the types of motifs present anyway. There are many Double Entities (hereafter DE), a massive number of transformation figures, a few Sunheaded figures, sequential notation marks and various solar symbols. Clifford Rayl, Kirk Nielson, and Jerry Dean were present for many of the observations.

Soon after observations began, the "Bug-Eyed Man" on the front panel began to interest me (Fig. 1A). It's odd, large dot centered eyes, with it's strange headdress have given it a Barrier Canyon Style affiliation. Even though there is a Barrier Canyon Style presence here, there is a fair chance that this may be Basketmaker. Besides occurring on a Glen Canyon Style 5 panel, it has similar technical relationships to those elements. Also both styles used bug-eyed figures to represent a special variant of the DE concept (Warner 1991). After doing a considerable amount of research on DE and specific variations, I believe this figure contains that same or at least a similar symbolism.

Besides the dot centered circle eyes being the head of the main figure, they may have been used to create another image. Cover up the main figure's body from the shoulders down. Now visualize the remaining upper portion as the torso of another entity with arms spread out and dropped down to join the hips emerging from the head or shoulders of the main figure like the figure from the base of Cedar Mountain and others (Fig. 1A-C). The head of the emerging figure, above the looped arms, then supports a two horned headdress with lateral extensions. Besides suggesting negatively produced eyes for the main figure (Fig. 1A), the "dot centered circles", double as the bisected circle (an identity for a specific variety of DE), now a compound element that

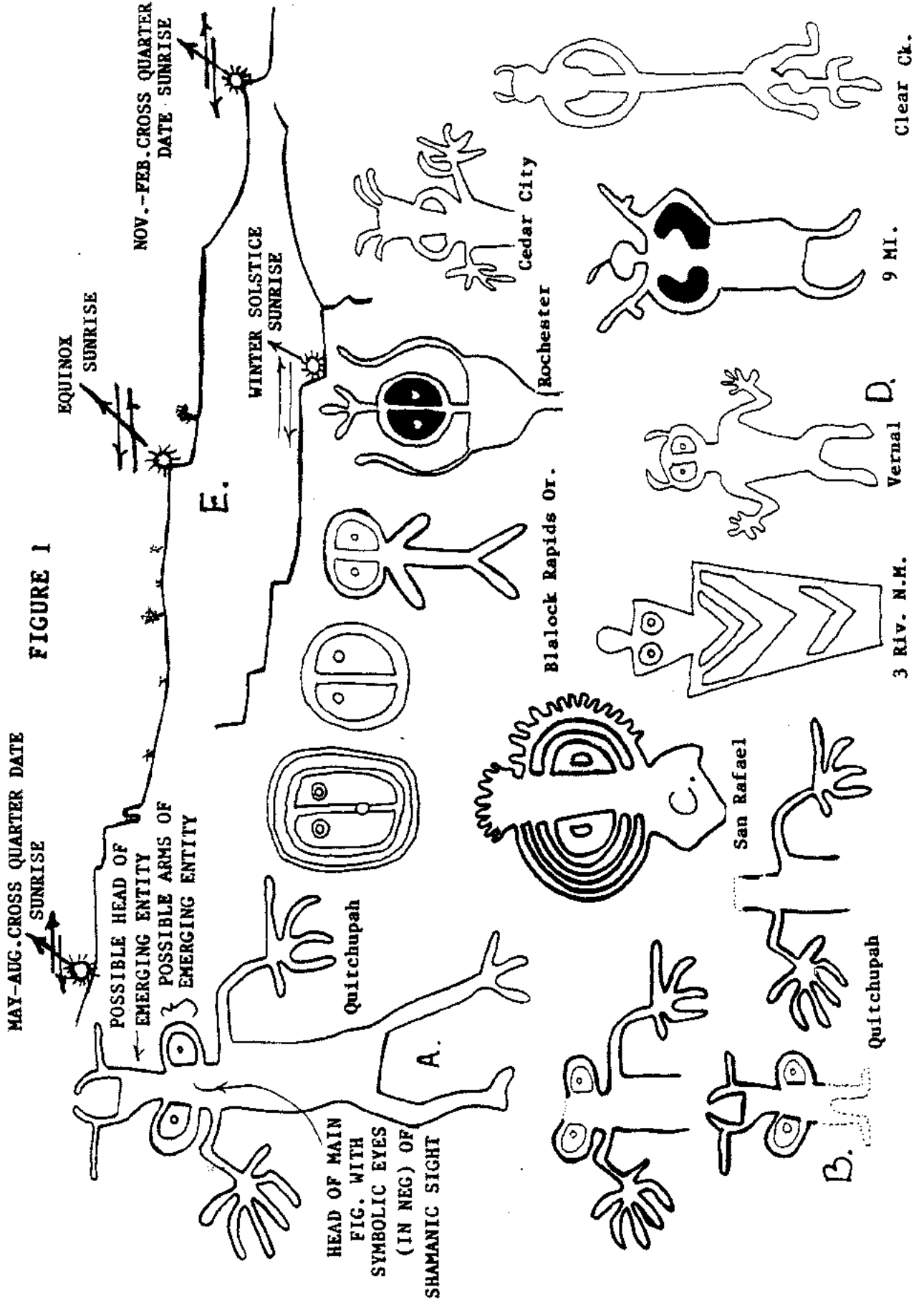


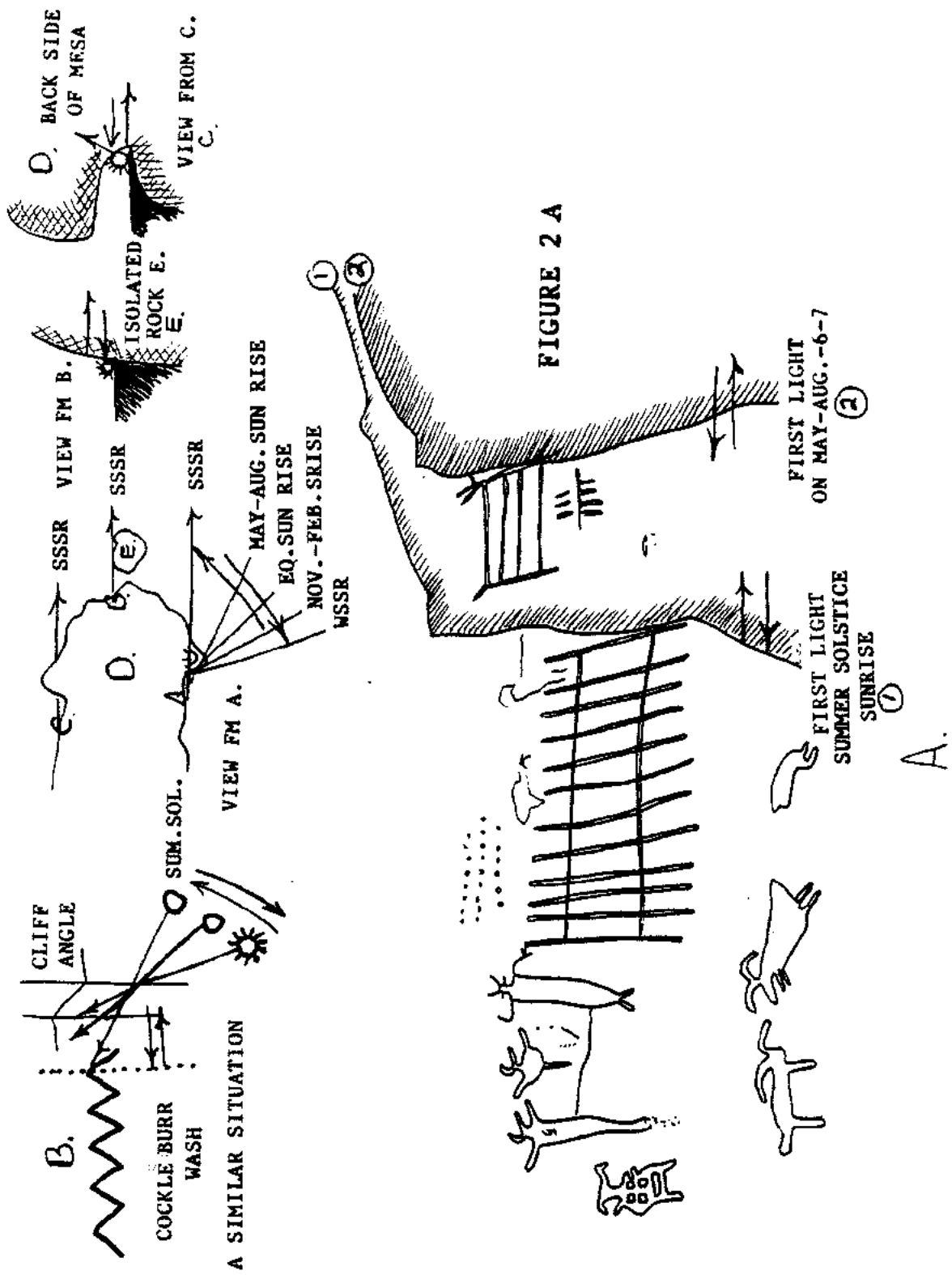
FIGURE 1

also creates sun symbols that are commonly found to interact in both Barrier Canyon and Basketmaker Style panels (c.f. Fig. 14). This creates a complex symbol with at least three concepts (a DE, with eyes at the side of the emerging figure's body, that are sun symbols). For more information on the Bisected Circle that this figure creates, refer to the Bisected Circle article in this volume.

This ingenious combination would also seem to suggest a sun eyed aspect similar to others identified to mark positions to watch the sun on the horizon (C.f. Warner 1989:12). The combination of strong DE symbolism and solar symbols suggests the use of watching the sun appear to help achieve the altered state discussed in the previous article near Ferron, Utah and the following article in the Molen Reef.

This figure doesn't interact with an edge of shadow at first light. During periods that shadows have moved across it, there were no interactions that were observed. Sporadic clouds have prevented making all of the observations. It does, however, face to the east so that one can observe sunrises from Summer to Winter Solstice (hereafter WS). The skyline is composed of many terraced features suitable to mark various periods. On EQ, the sun rises at the most prominent section of cliffs along the ridge. Other sunrises from this figure are marked on the horizon line in Figure 1E. I personally do not like to use simple indirect, outward observations to support the validity of an interpretation of intent, since they are so subjective. There isn't a way that such observations can be proven like they can be with very precise shadows on the wall (Hedges 1985:36). If the horizon feature is extremely dramatic then it's likelihood is increased. That, however, does not preclude that they didn't use less impressive features. We know they did. Absolutely any minute feature could have been identified, memorized, marked and used no matter how unimpressive, but the problem is how can we be certain. It will be demonstrated in a moment that many other panels at this site used that horizon for sunrise observances. This kind of duplication leads to the conclusion that certain individuals didn't like to use the exact same spot others used. It seems they preferred to make their own to create that mystical power for themselves, rather than interfere with that of another.

The upper Glen Canyon Style panel which also contains both Barrier Canyon and Basketmaker Style symbolism, at first looks like a hunting scenario with a grid-like entrapment device. Since first light on the panel on various dates creates some very interesting divisions of space, we suspect that the right half of the panel may mark all the important dates from SS to WS (Fig. 2). Since the light at SS sunrise is the farthestmost to the left that first light will ever reach and it will never move any farther to the left into the grid, Nal Morris believes that it may have other possibilities. I will leave that for him to develop. This situation, like a panel at Cockleburr Wash and others create an interesting possibility (Fig. 2A. B). On these situations when the sun hits its most northern limit, first light will hit the end (or beginning), of a device suitable to mark divisions of time. But first light will never cast a shadow any farther to the left because the light moves up to touch the extreme end of the marker then retreats back away.



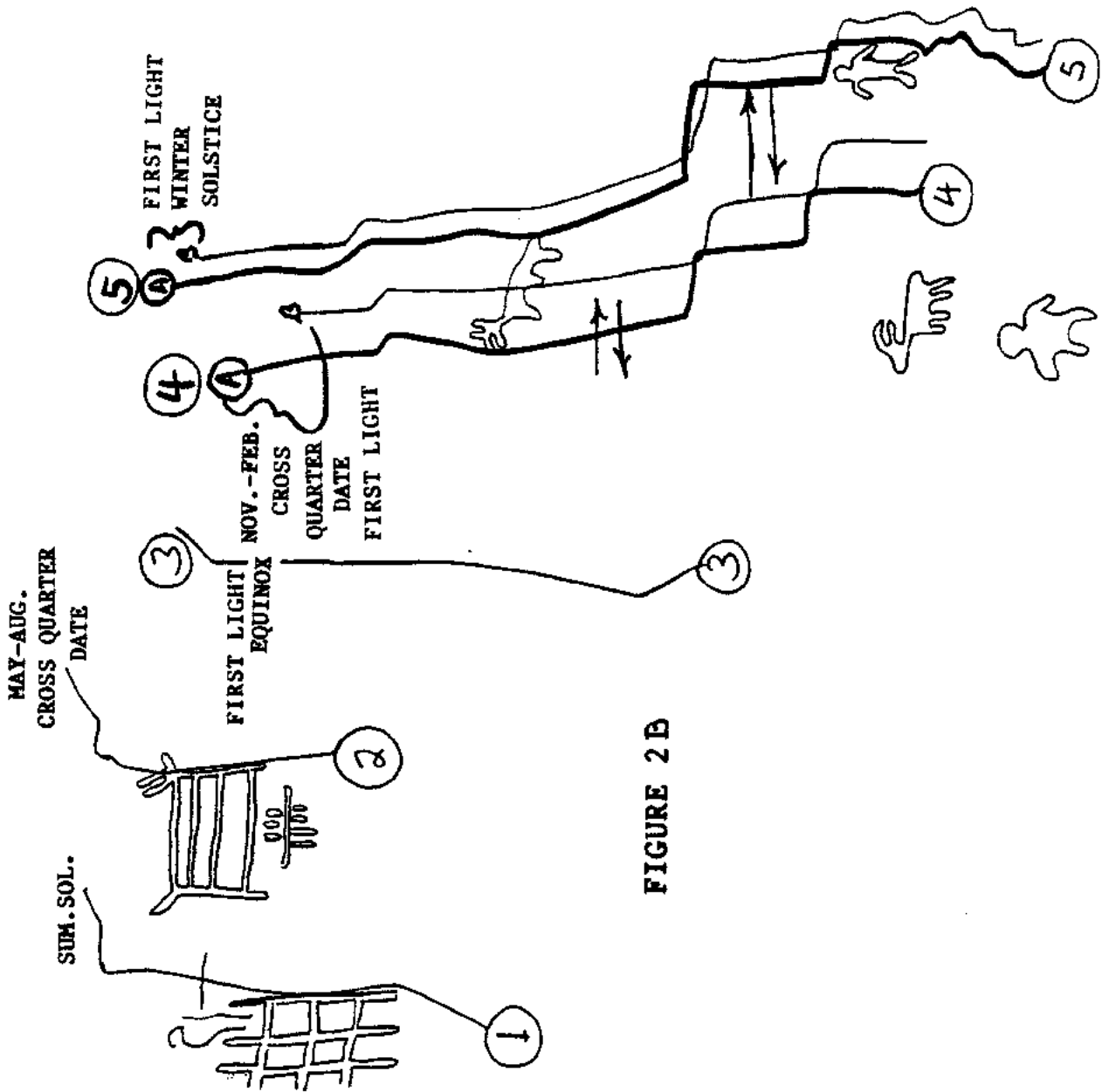


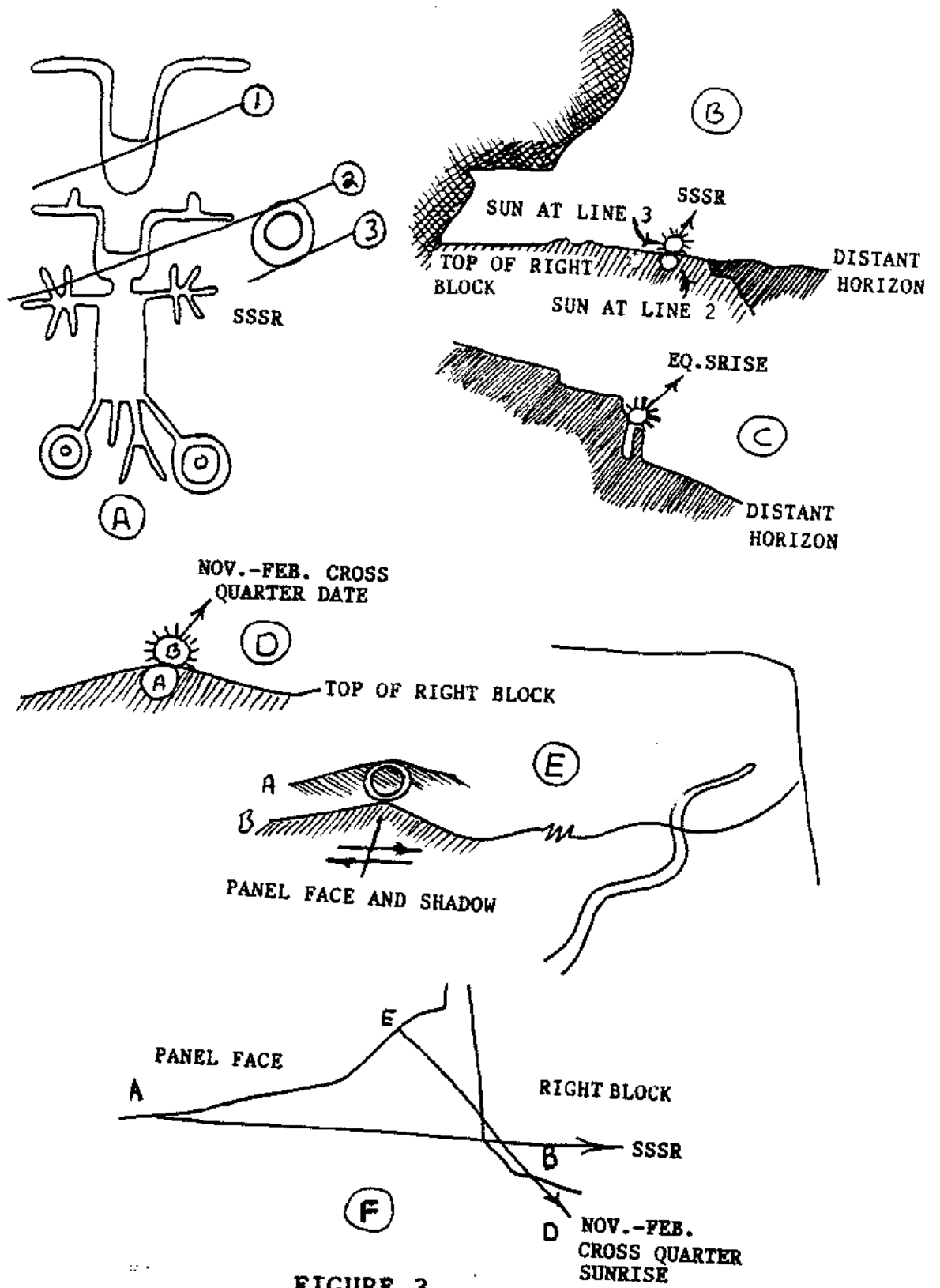
FIGURE 2 B

Notice how the light hits the various parts of animals to the right of the grid. It becomes obvious at first light on SS that there is a very narrow portion of this cliff face that is involved throughout the year. Dates could have been marked with more dramatic symbols, but because of the types of conjunctions that they did use, it sufficed for them. What is important is to note the types of elements they used and the way they used them. Another point that makes that a little more convincing is the extreme minimum amount of other elements within that otherwise unused space. Those few that do occur may involve afternoon shadows. Some of these are definitely later additions. That problem needs to be solved.

The position for SS falls on the first (or last) bar of the large grid (Fig. 2A line 1). The Cross Quarter dates just before and after SS (about May 6, August 7), falls on the chest of the interior lined body sheep (Fig. 2A line 2). EQ is marked by line 3 (Fig. 2B). The fall and spring Cross Quarter (November 6, February 7) dates are marked by the nose of a small animal (Fig. 2B Line 4), and WS is marked by its tail (Fig. 2B Line 5). Notice how at WS the edge of the shadow also brackets the lower human figure.

The next panel to interact is on the south face of the cliffs across the small gap between the block of main panels and the cliffs to the northeast. One of the figures on the first panel consists of another probable DE. This figure, also highly symbolic, has dot centered circles for feet. This feature doesn't occur elsewhere to my knowledge. Or is it a reversible figure, a Category Nr.6 DE holding dot centered circles in the hands of the reversed (mirrored) portion. Dot centered circles like these are also held by figures from sites in the Swell. Whatever it is, something strange is going on between its legs or arms. As well as a phallus, it seems to have another (reversed), two horned head. Also, notice it's headdress. It seems vaguely similar to Figure 1A. The interesting thing about this is that it seems to have another head, one that almost duplicates the lower one (a head out of a head again?). It's interesting how the multiple use of DE keep popping up with solar symbolism.

This figure is both directly and indirectly involved with the sun. On SS because this is closer to the skyline, sunrise is later than Figure 1A. When the sun rises here the light appears slightly above the figure, bisects the upper "head" and descends down across the main figure's face at the moment it touches the top of a pecked circle to the upper right. At that moment, from the head of this sunwatcher, the sun is still just below the top of the rock to the right that conjoins with the same level as the horizon. When the shadow drops to Figure 3, line 3, where the pecked circle sits on the edge of the shadow, the sun has risen to the point where it sits on the very top edge of the right block of stone, which is also in shadow (Fig. 3B). Thus they have used the edge of the shadow to ingeniously duplicate what the pecked and real sunwatcher would see on the right block and horizon. This sequence is timed by the diameter of the circle. This has happened so often now that it would be worth a paper on just that phenomenon. Probably the most impressive is the shield in Salina Canyon we gave to Rayl to report on (1989:81). On EQ, from this figure the sun rises out of a notch between a pinnacle and the cliffs or up on top of the pillar (Fig. 3C).



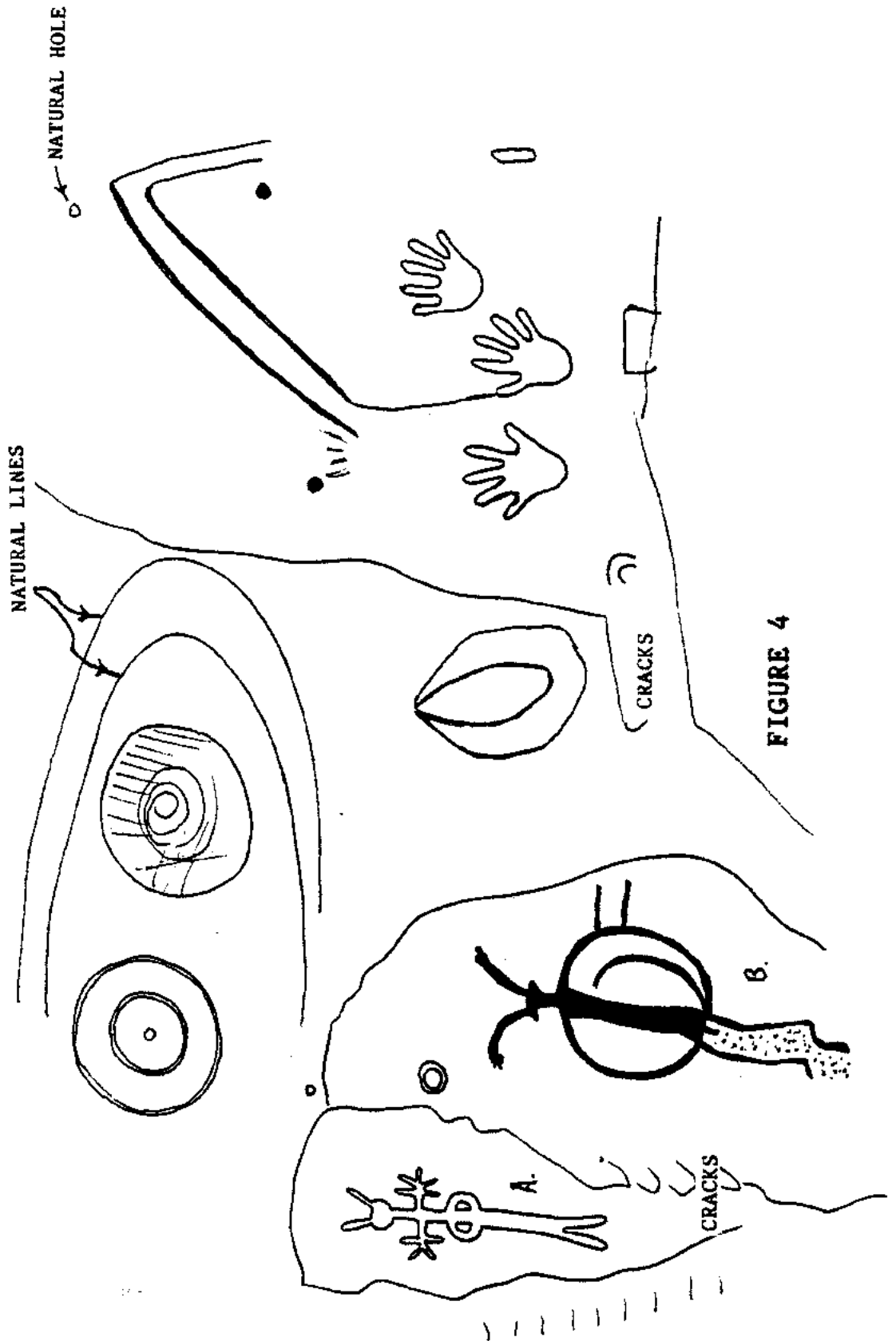


FIGURE 4



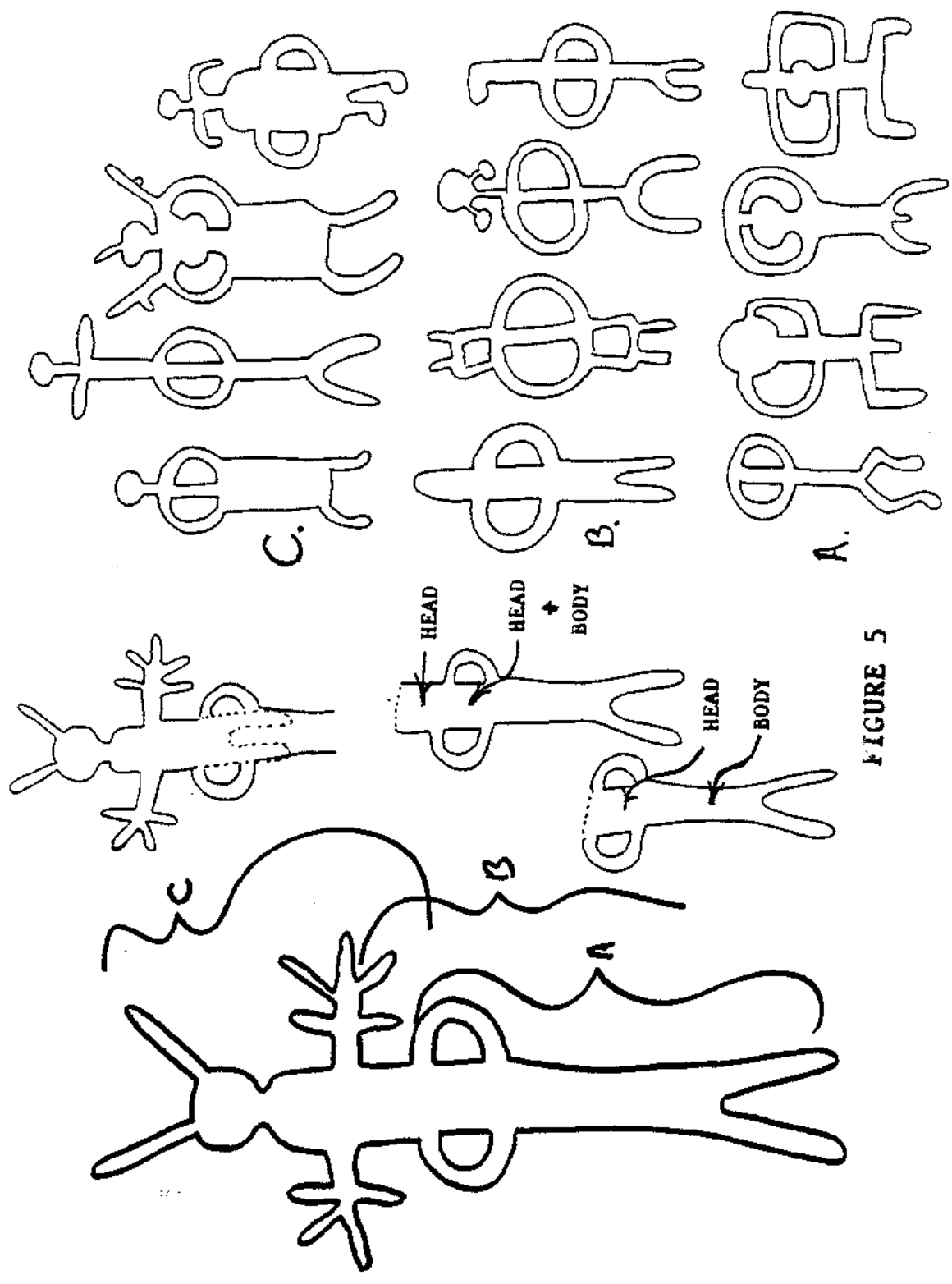


FIGURE 5

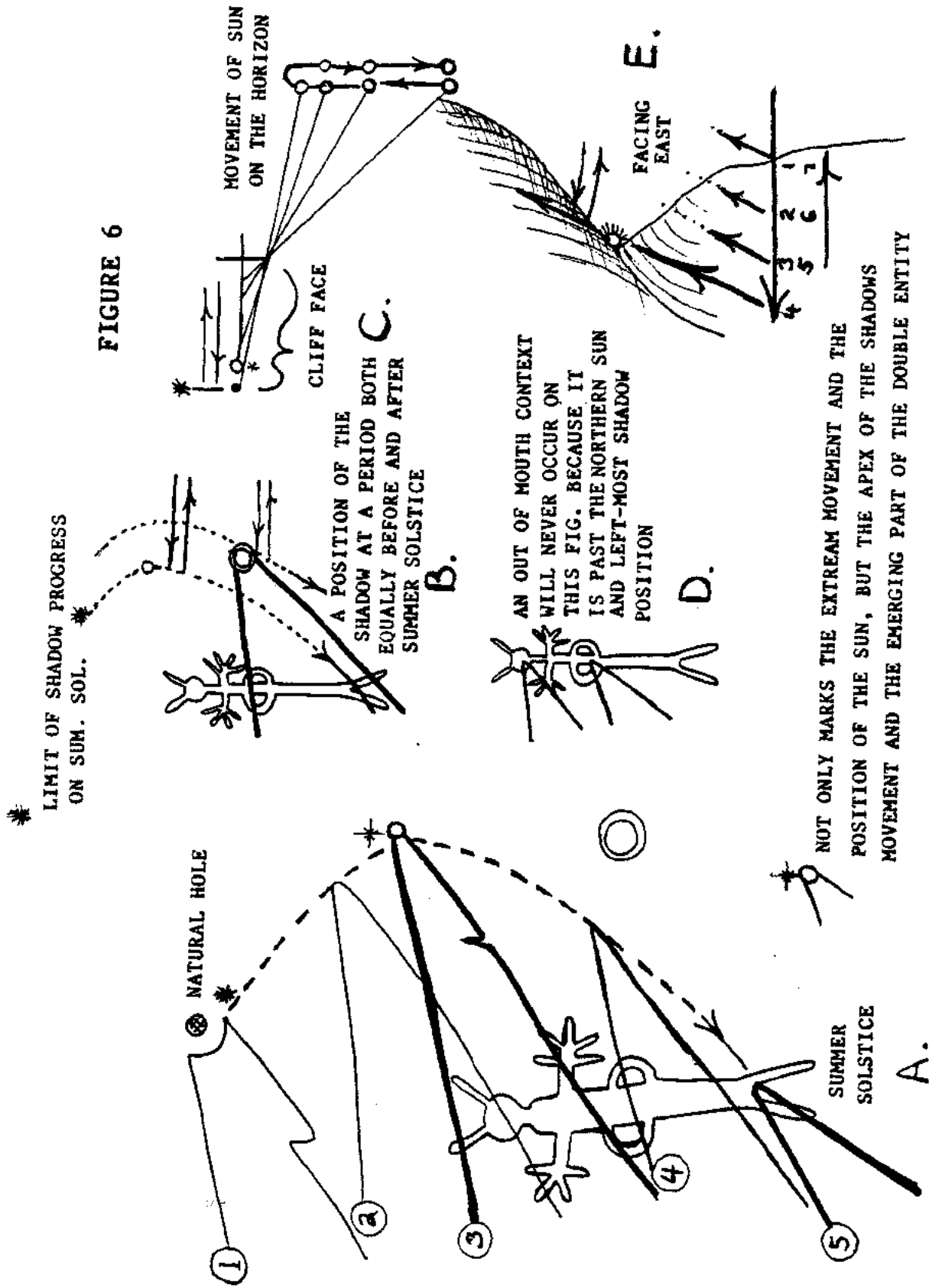
This same phenomena with the circle and shadow in Figure 3 Lines 2 and 3 occurs on the Cross Quarter dates of about November/February 6,7 (Fig. 3D, E) just to the left of that figure. Again, when the circle is below the point in the shadow, the sun is below the corresponding point on the right block. When the sun has risen so it sits on the point of the right block, the circle sits on the point of shadow (Fig. 3E Lines A, B). This is a simple but an impressive manner to mark a specific date. Prior to that date the point of the shadow moves off of an alignment with the circle and the corresponding alignment of both above and below becomes offset.

The next panel just to the east a few yards is rather complex (Fig. 4). Usually the content and composition of a panel is a consideration of its ability to portray the story the panel embodies. We are long past the time where some researchers didn't believe that these people didn't compose elements or make compositions (Marshall 1977:83,84). Notice the carefully laid out construction of all the elements. Simple, well spaced, yet composed. Only two elements obviously suggest solar symbolism. Look at the figures. What do they suggest to you?

The left figure again incorporates the Bisected Circle form of what are probably a second set of arms constructing a DE that is both a Category Nr.1 (a 4 armed) DE, and a bisected circle variant, Category Nr.7 DE. Eliminate the upper outstretched arms and you essentially have the white Category Nr.7 - DE near Ferron (Fig. 5B). From the top of the bisected circle the lower figure is complete within itself, with hands either joined above or below the head (Fig. 1D, 5A). The remaining portion above the bisected circle could probably be another figure as well, one emerging from the top of the head of the lower figure (a Category Nr.2 DE, out of the head, Fig. 1D, 5D).

The figure to the right, usually described as a shield figure is also another variation of both a four armed DE and a Bisected Circle variant (Fig. 4B). Notice how each arm swings out and curves down to form the bisected circle at the groin (the seat of rebirth symbolism). The figure's right arm continues to swing up to his chest. Now notice the two short parallel lines that extend out to the east, like another set of arms reaching out for something. After describing these last three figures it is easy to see why it becomes dangerous when working with rock art when one looks for a motif. One usually sees it repeated in everything one comes into contact with. It takes a tremendous amount of consideration and analysis to maintain ones balance to avoid finding symbolism where it doesn't exist (c.f. Eisegesis). If the data I have presented in this volume is somewhat accurate, that these figures may suggest an altered state or out of body experience (splitting spirit and body), could Martineau also be accurate in his assessment of two short parallel lines as representing a separation (1976:17)? Interesting.

On SS, the tip of a shaft of light cups a natural hole at first light. As the sun rises the tip of light becomes more pointed and begins a circuit around in the form of a circular arc. The apex of that arc is marked by the tip of the light touching a single pecked dot. At that moment, the shaft of light marks the dividing line between, embraces and sets apart the emerging



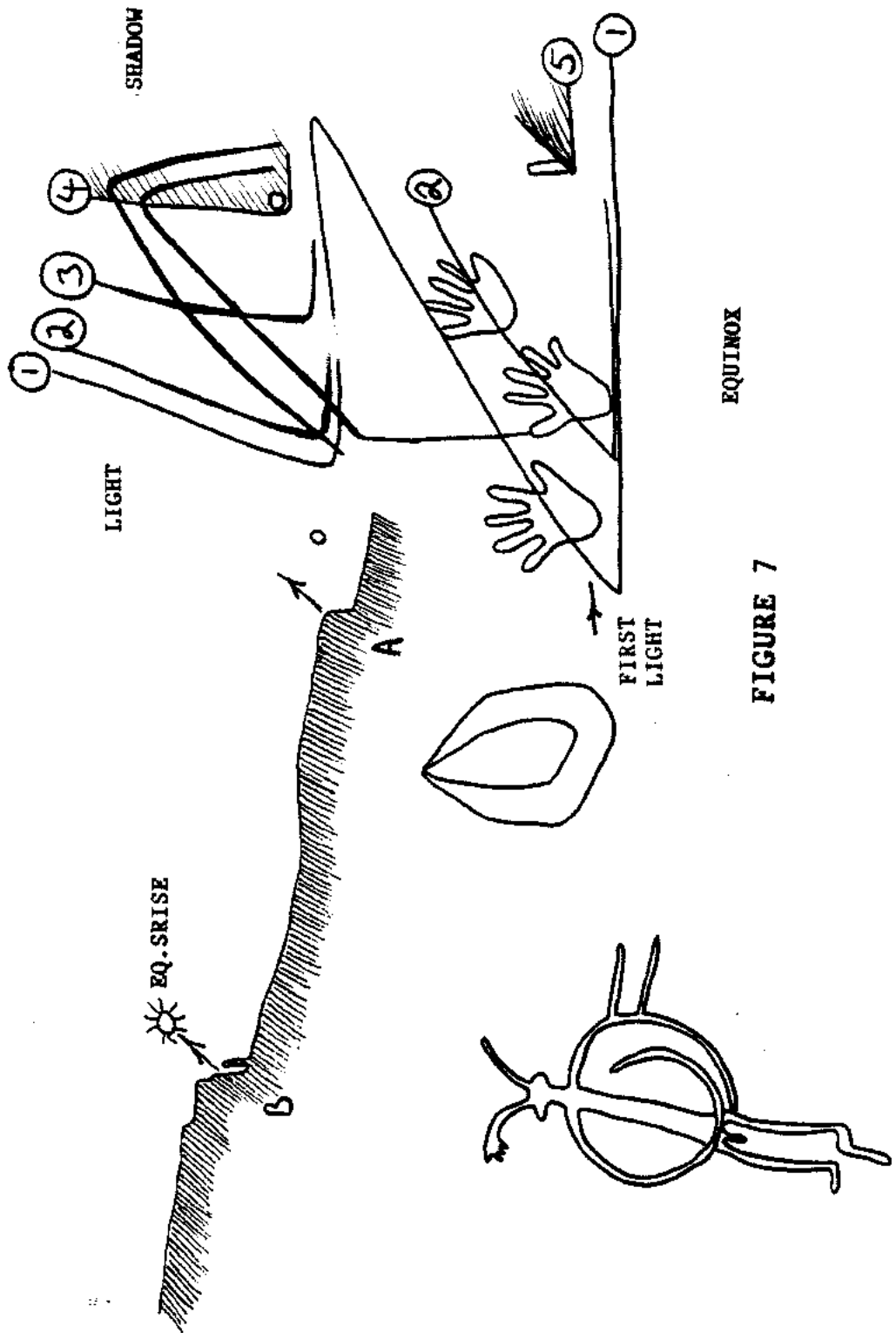


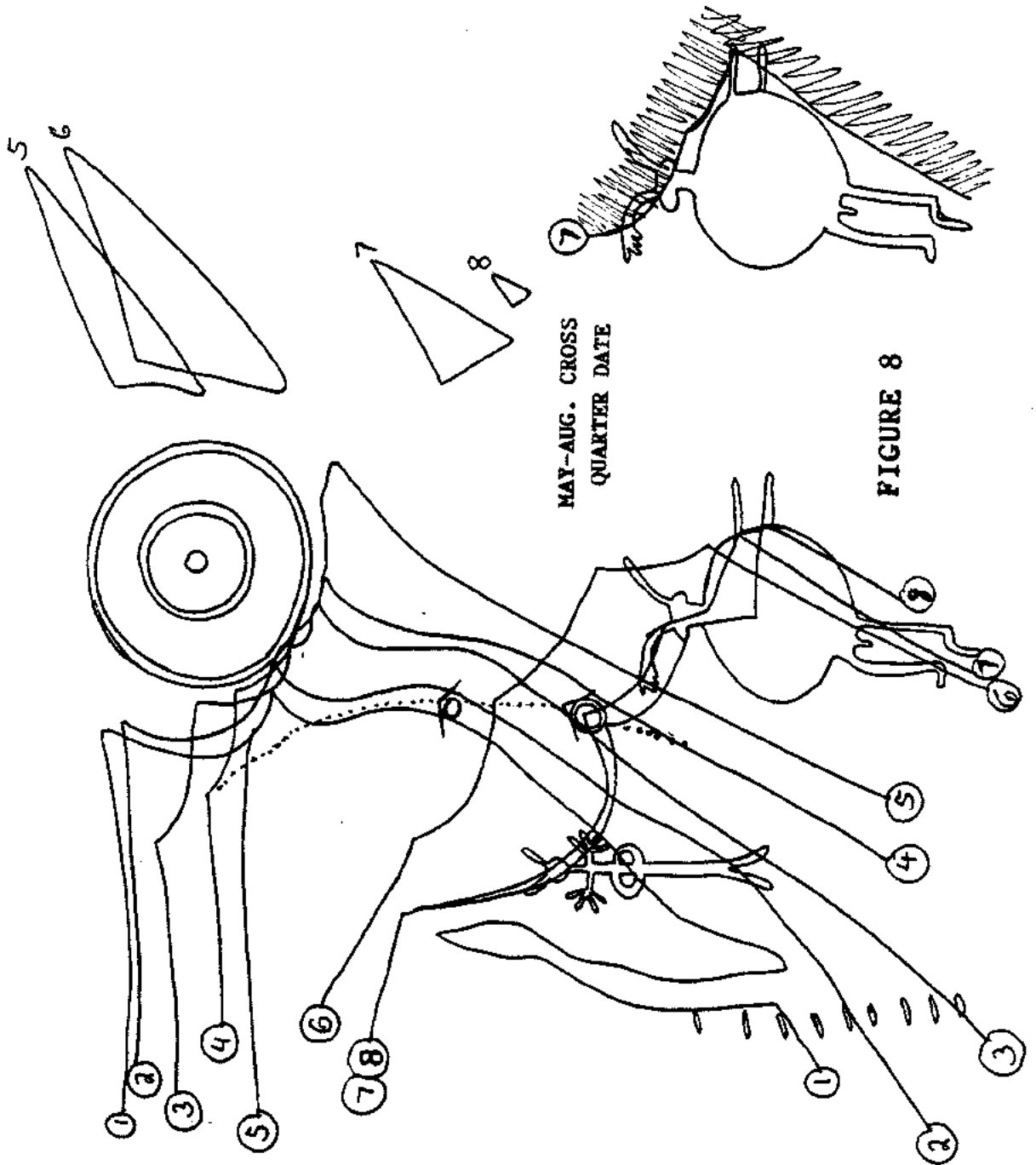
FIGURE 7

part of the DE (Fig. 6A Line 3). Marking the apex of the shafts movement as a mode of speaking is reminiscent of the Barrier Canyon figure in the Molen Reef that has a shaft of light move up to come out of its mouth and then drops back down. At the moment of marking the apex with an act of speaking, the light from that figure encloses the only pecked element on that panel. That again is similar to the ticked line that is enclosed within the shaft of light that comes from two mouths in Pleasant Creek (Warner and Warner 1985 and Warner and Rayl 1990). From the dot, it continues to swing around until the point of light precisely comes out of the groin of the figure. A coincidence of course. But in this case, the coincidence may speak of the generative, fertility, rebirth aspects of dying and being "born again" through the mystical ecstatic experience. This groin symbolism occurs too often to not have been intentionally used. See the danger of more in-depth interpretations, the deeper you go the worse it gets.

This brilliant usage of marking the apex of a moving arc, also marks the farthestmost to the left the point of light will ever get. It will not move any farther to the left. It will not come out of the mouth of the DE (Fig. 6C, D). It will, however, move to the right to bracket the pecked circle (Fig. 6B). Also, notice when the sunwatcher stands in front of 6A for a while before SS, he will see the sun move gradually farther toward the notch that creates the shaft of light, until it reaches that thin point of sky, but will never disappear before it retreats back away again (Fig. 6E). In my opinion, a secondary horizon (a notch in a cliff) is often a better indirect or passive observation than the distant horizon.

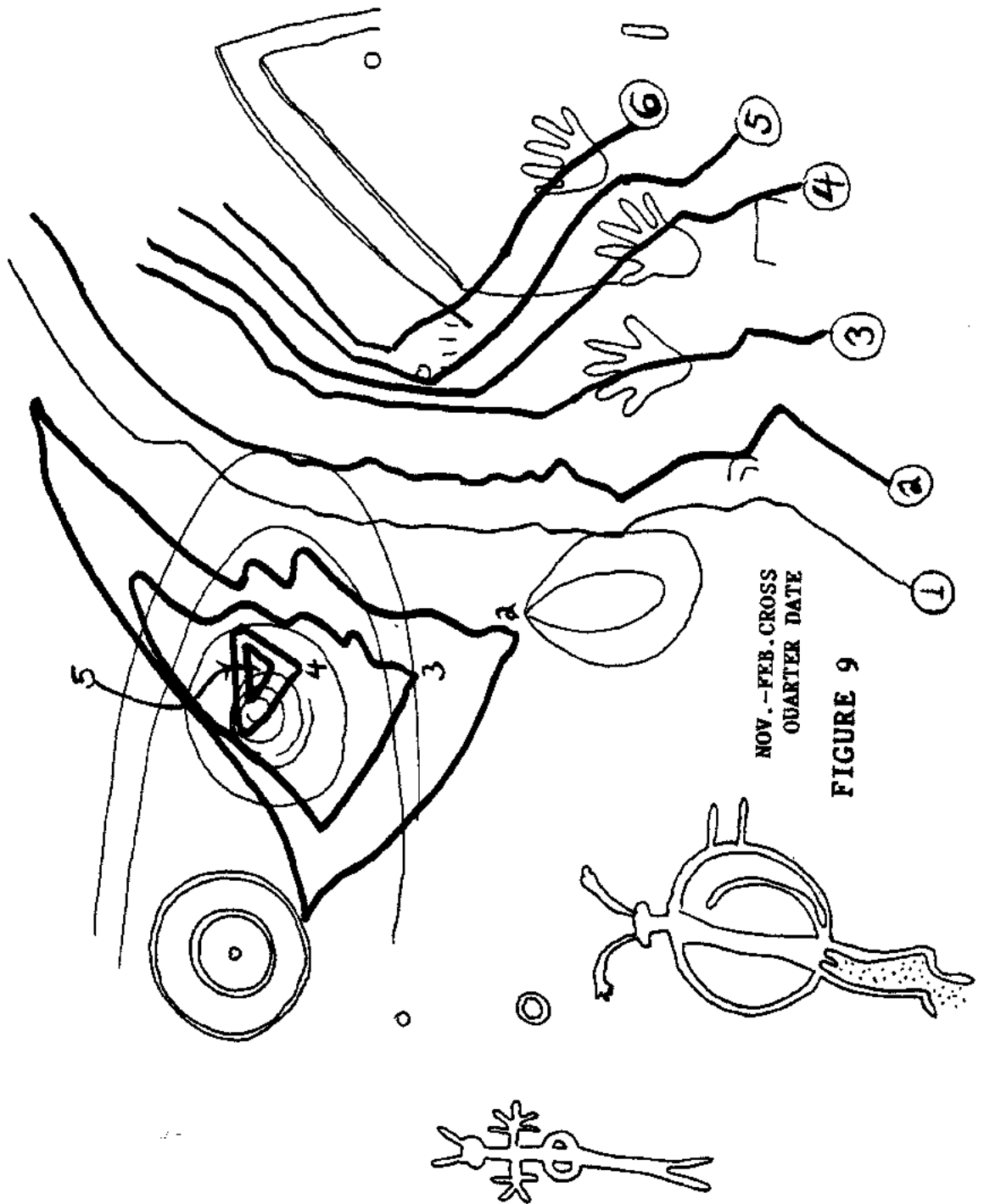
On EQ, since the characters in Figures 3A and 6A have the same orientation, they both view the same sunrise position on the horizon. But, since 6A is slightly closer it is also slightly later, but essentially simultaneous. While standing next to what we call the Supplicator, (Fig. 4B, 7), for some reason it just makes you want to hold your hands up in the same direction. Why? Well it's just because that is what he is doing. Just seconds before sunrise, just as the first rays of light began to appear, I held up my hands, palms outstretched like those in figure 7. As the sun rose I blocked the blazing, blinding light with my left hand and continued to glance at the panel under my arm to see where first light would stabilize. The sun then rose between the thumb and fingers of my left hand, and as I watched the panel the position for first light on the panel (where the shadows are fully formed), were in the position of line 1 on Figure 7. The edge of the shadow cut through the painted hand just like I was inadvertently watching it on mine.

That tends to be a very impressive experience. One of those experiences that borders on the spiritual (even almost a little on the supernatural). The feeling, an extremely odd one, that is going through your body is unexplainable. Between the weakness in your legs, and the numbness of your mind-short-circuiting with possibilities, something happens. It almost seems like a crack deep inside, in your chest or in your stomach that opens up and leaves you never quite the same again. It's extremely interesting to me to watch the faces of the disbelievers in Archaeoastronomy that have had the determination to come out with us then watch them as they loose their skepticism.



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FIGURE 8



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FIGURE 9

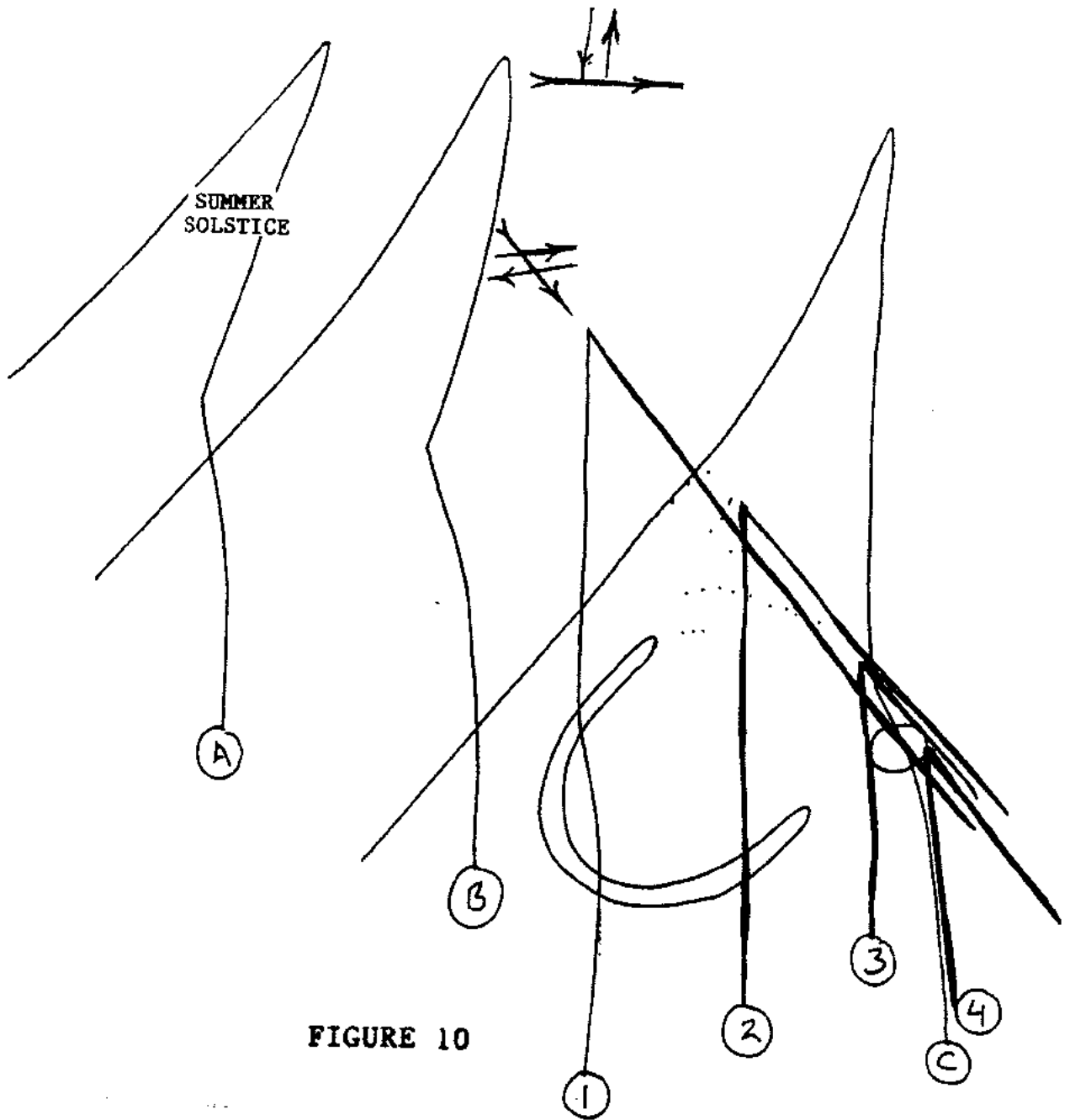


FIGURE 10

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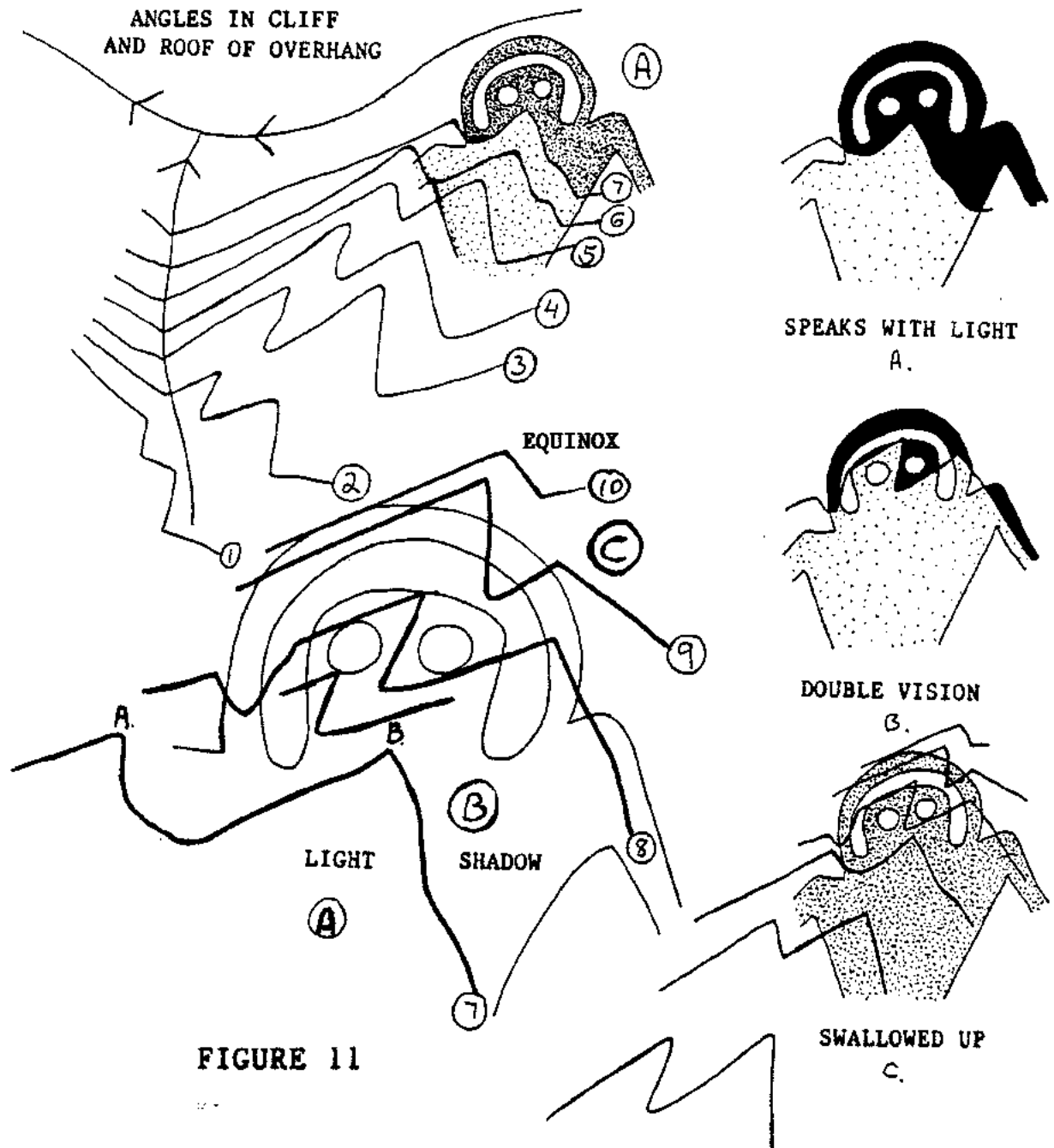


FIGURE 11

Is this shadow conjunction coincidental? Look at the movement of the line after first appears. Line 2, Figure 7, demonstrates the probable reason why the third hand was placed above and to the right of the right hand. Both are cut in half at the same time. As the shadow retreats, a point of shadow brackets the dot on Line 4 and the lower point touches the bottom of the mark in line 5 in Figure 7.

The interactions for the Cross Quarter dates in May and August are illustrated in Figure 8. Notice how the light forms to the left and right and moves around the concentric circle. The disconnected triangle of light that leaves the circle in shadow repeats again at this site somewhat similar to Figure 14 Line 3. Also, notice the dotted line that marks the descent of the small middle point of light. It swings in a slight arc over the upper pecked dot, then down to the pecked circle. Lines 6, 7 and 8 have a point that circumvents the right curve of the right Bisected Circle DE.

From the November Cross Quarter date to WS the panel is fully light at sunrise. The shadows fall to the right of the elements and it is the afternoon light that interacts with the panel. Because of clouds, those observations are incomplete for EQ. Figure 9 illustrates those interactions. On WS it was in sunlight all day.

Between these last two panels is a small almost insignificant looking panel that interacts on the Cross Quarter dates in May and August (Fig. 10). The shadow movement for SS is included for comparison. That means that in May it was performing on the numbered lines, approximately 45 days later on SS it had moved that far off then in another 45 days or so it returns back to the numbered lines again. Notice that the point of light brackets the dot on line 3.

The next panel by the simple forms present is not that impressive, but because it is over life size and it has extremely large, exaggerated and pecked "bug-eyes," this Barrier Canyon Style anthropomorph is extremely powerful. The arc over its head (a negative U bracket) has already been treated in the Reversed U Bracket article in this volume. On EQ as the afternoon sun begins to emerge at the roof of the overhang that opens to the southwest, a double notch of light slowly rises up the cliff. The notch-like form becomes more pronounced as it approaches the figure's face. The most prominent notch then moves into a position to cross the area of the figure's mouth. This creates a very impressive image of one that speaks with light (Fig. 11 Line 7). The differences in the movement of the point of light that creates the shaft of light that comes out of the mouth on EQ (point B), and about 45 days later on the May Cross Quarter Date are illustrated in Figure 12. Notice the EQ position with the dotted line. Lines 1 to 3 in Figure 12 illustrate how far to the right it moves between these two dates. Now, carefully notice that the left point of light, (point A) now comes out of its mouth on the Cross Quarter Date instead of point B. To have a shaft of light come from his mouth on both of these dates, to literally be able to speak with light at two different times of the year, just adds that much more power to an already powerful Inverted U Bracket symbolism. This is a very important point. Realize that it's not just twice a year, but four times a year. He speaks with point B on about March 21, point A on about May 6, again with point A on about August 6

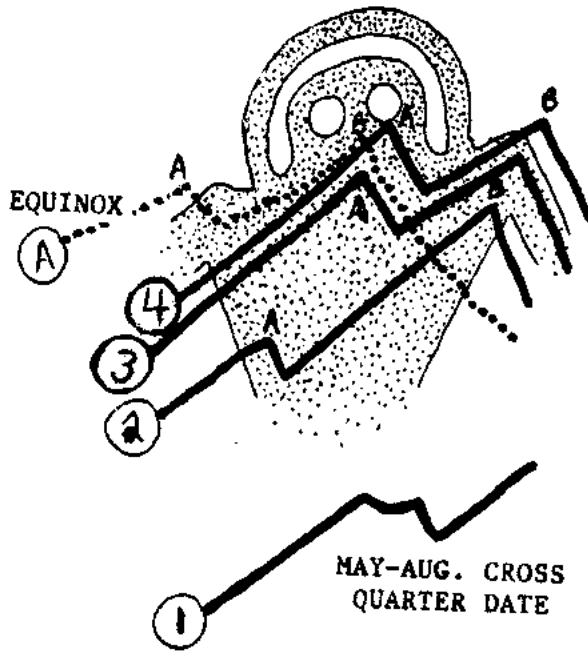
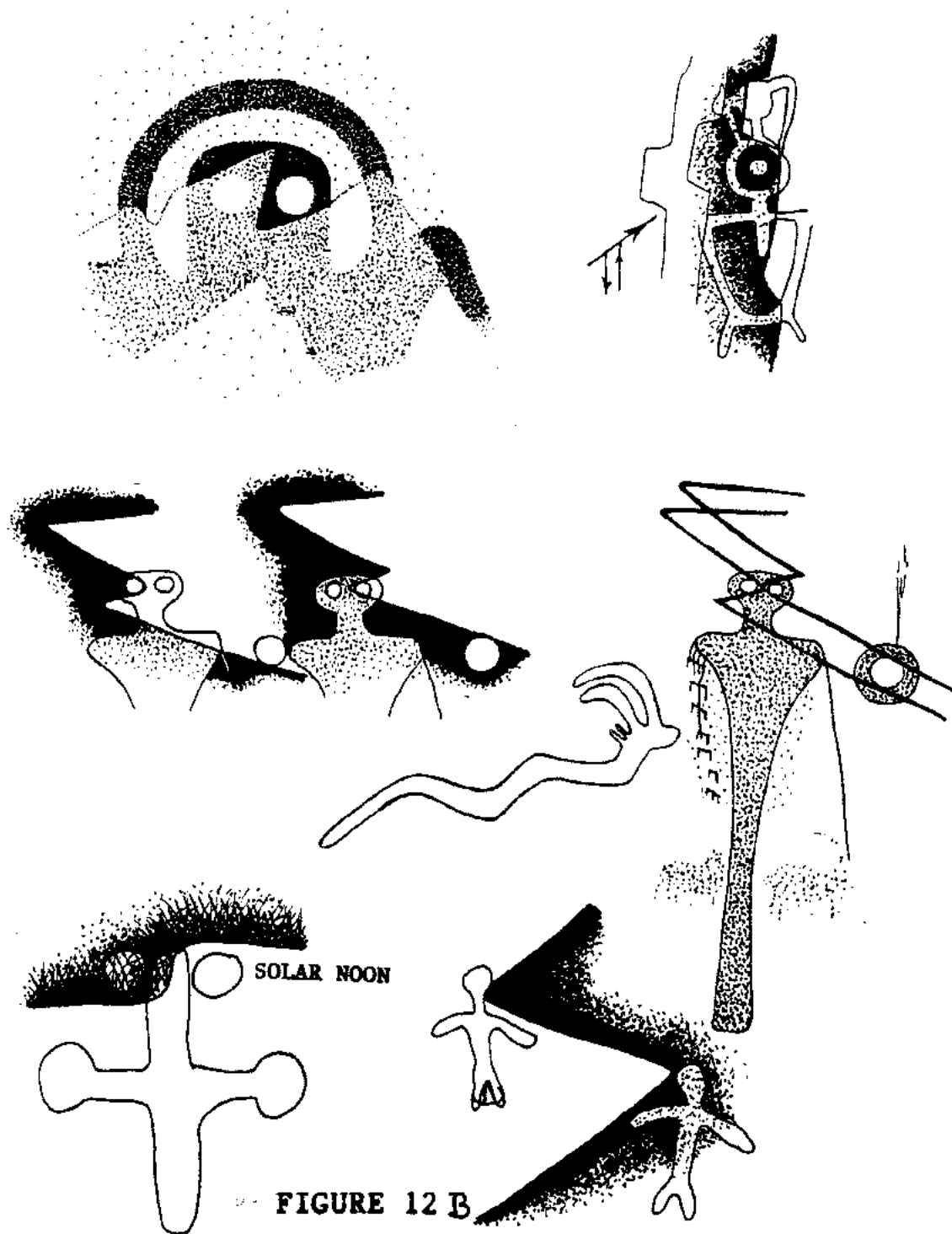
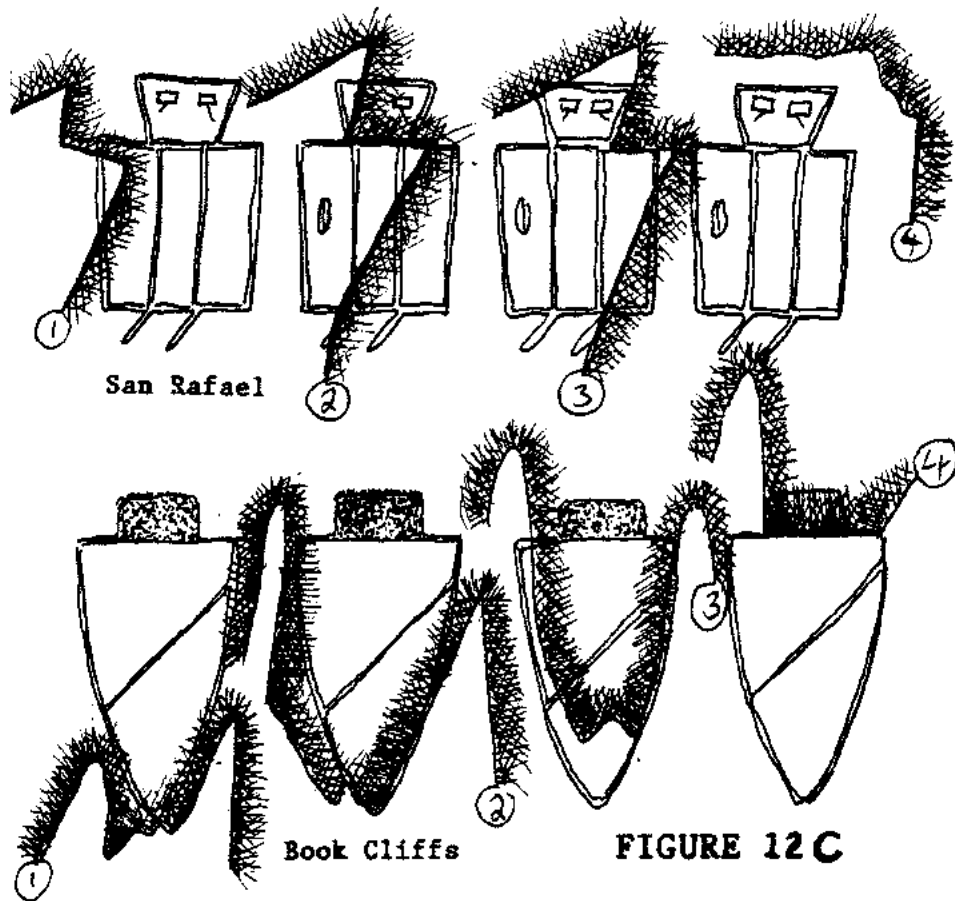
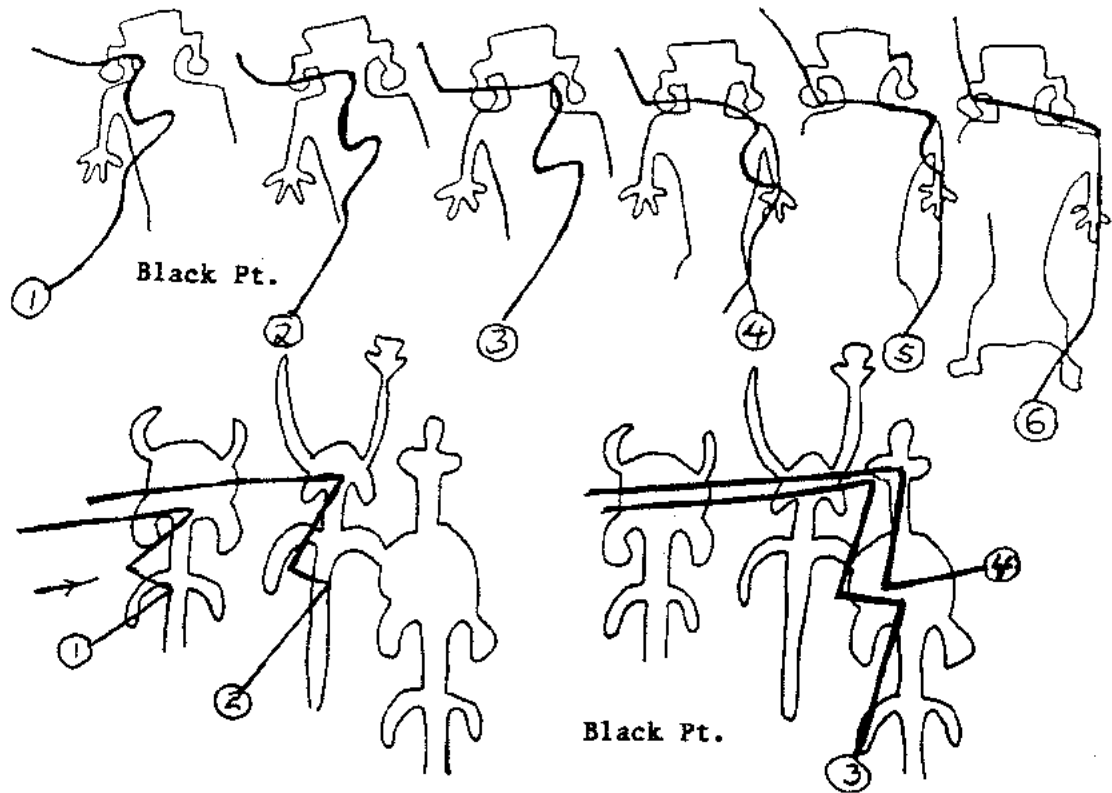


FIGURE 12 A.





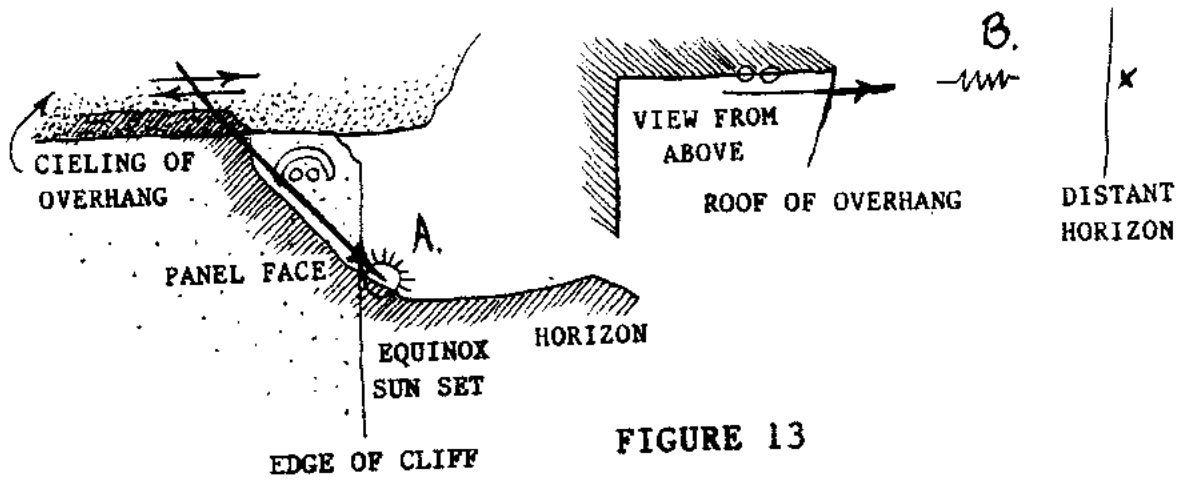


FIGURE 13

and with point B again on September 21. On SS points A and B are below the figure and do not cross the area of the mouth. To keep a shaft of light over the mouth for that long of a period of the year would be very prestigious.

From the mouth position on EQ the double notch crossed the eyes of this mystical face to create what I call a figure with Double Vision (Fig. 11 Line 8, B). Notice how the left point (A) of the double notch creates a triangle of light that brackets the figure's right eye. At the exact same time the triangle of shadow formed by the negative space between the double notch mirrors the triangle of light. Both eyes are bracketed simultaneously. This is like a perfect Z, one eye in light, one eye in darkness. At that time I realized the probable concept of that symbolic interaction but had not seen it before. I feel that when I find the first example of any new category of symbolic solar interaction, that if it is important, it will repeat again. At the point of these discoveries, I had eight years of solar observations, but it wasn't until September when I found the second example. In November of that year when I found the third example of this same concept, I was able to fully grasp its importance. That year I found three examples. To those first three examples others can now be added (Fig. 12B).

If the inverted U bracket over the head represents another variation of shamanic vision or the altered state, then these shadow interactions would surely seem to depict it. The ability to speak with light or power is marvelous. To do that twice (four times) is that much more impressive. But then for it to see with the second sight of the shaman, the ability to see into the world of light, as well as into the world of shadow and darkness (and what ever they represent), is phenomenal. That is probably the source of knowledge that allows them to speak with light. With the ability to function equally well in those two worlds, this individual must have truly been a powerful man.

These abilities, it is believed, can only come from his symbolic death, the splitting in half of his physical, the destruction and recreation of his mortal (Eliade 1974). Could that be represented by the fact that the double notch-like mouth of light then swallows him up? The fact that a mouth forms, moves across him and closes, meets the criteria of another category of Symbolic Solar interactions called "Swallowed Up Ones". So far this phenomena has only been found on Fremont figures. If it has the same or a similar concept, it may prove to be a predecessor of the later examples. Compare it with other examples in Figure 12C. With the magnitude and the multiple nature of the symbolism that shrouds this figure, he must have been a very powerful man (at least by what he has depicted of himself). If others knew of his creative genius, visualize the prestige he must have had and the relative degree of ego that must have existed between the similar creations of these same concepts that have been presented in this volume (just off of Ferron Creek, and in the Red Ledges). Each of the locations for these interactions were discovered and then used by an individual to more or less evoke a similar response. Each one to a lesser degree creates that response. This would have been the greatest. The Book Cliff example would be the second, Ferron Creek the next and then Red Ledges, yet each in their own way would have given their creator the same end result as far as the esoteric experience was concerned, but a vastly different amount of ego.

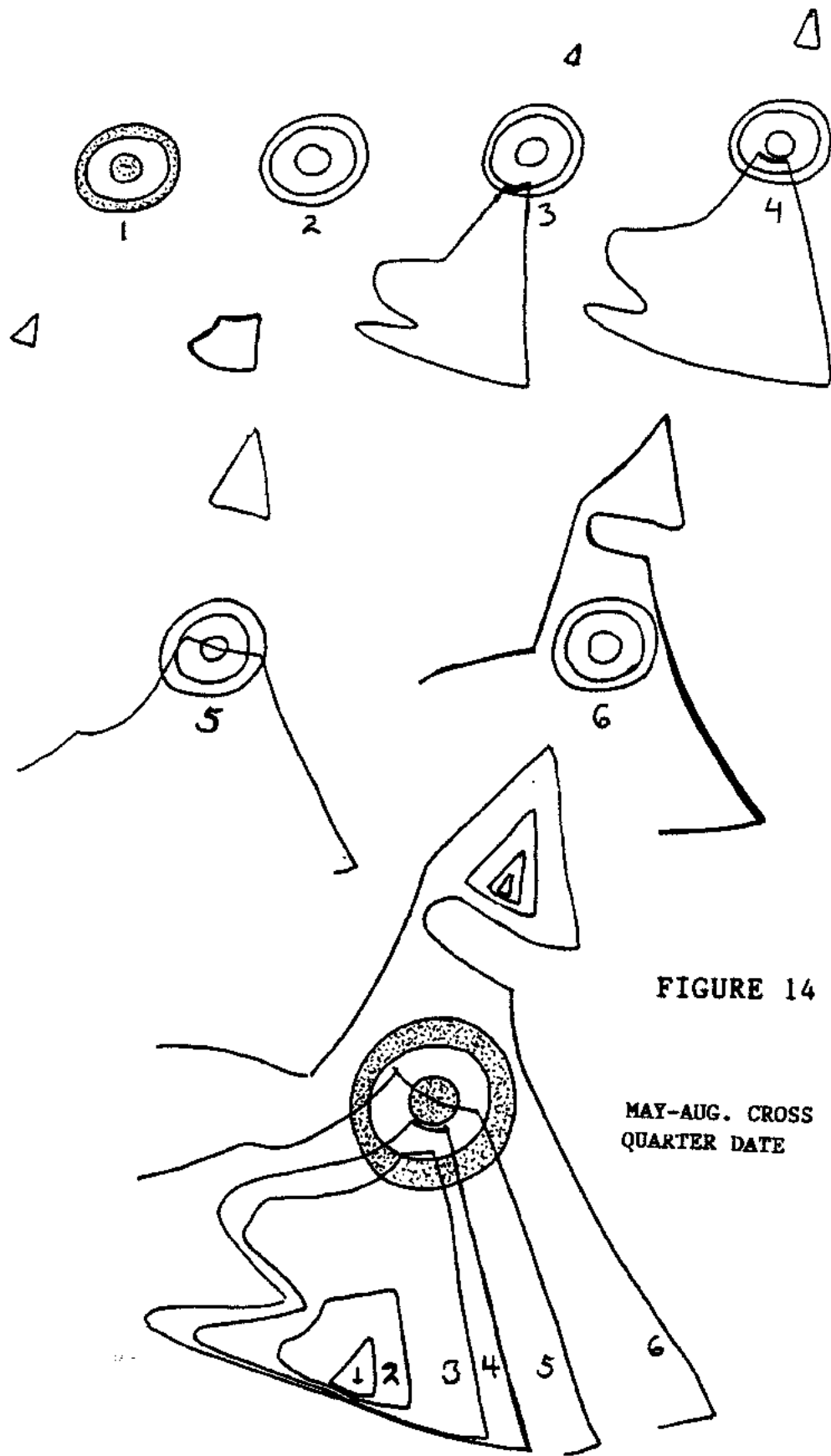
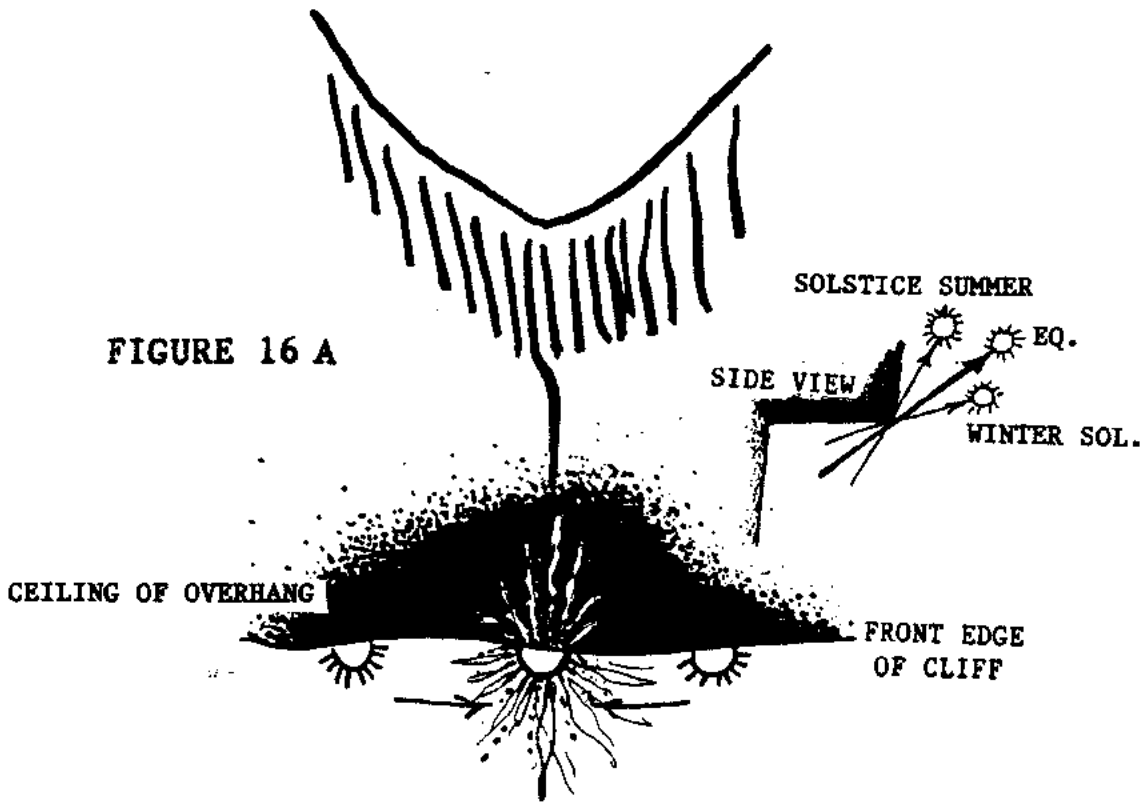
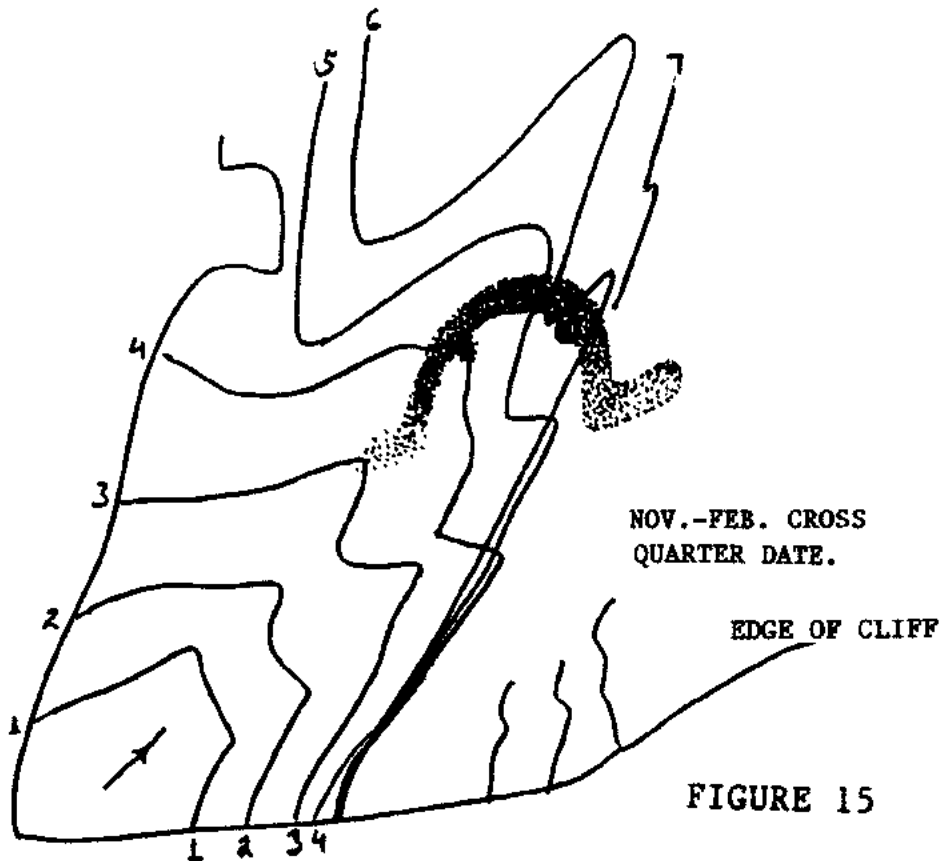


FIGURE 14

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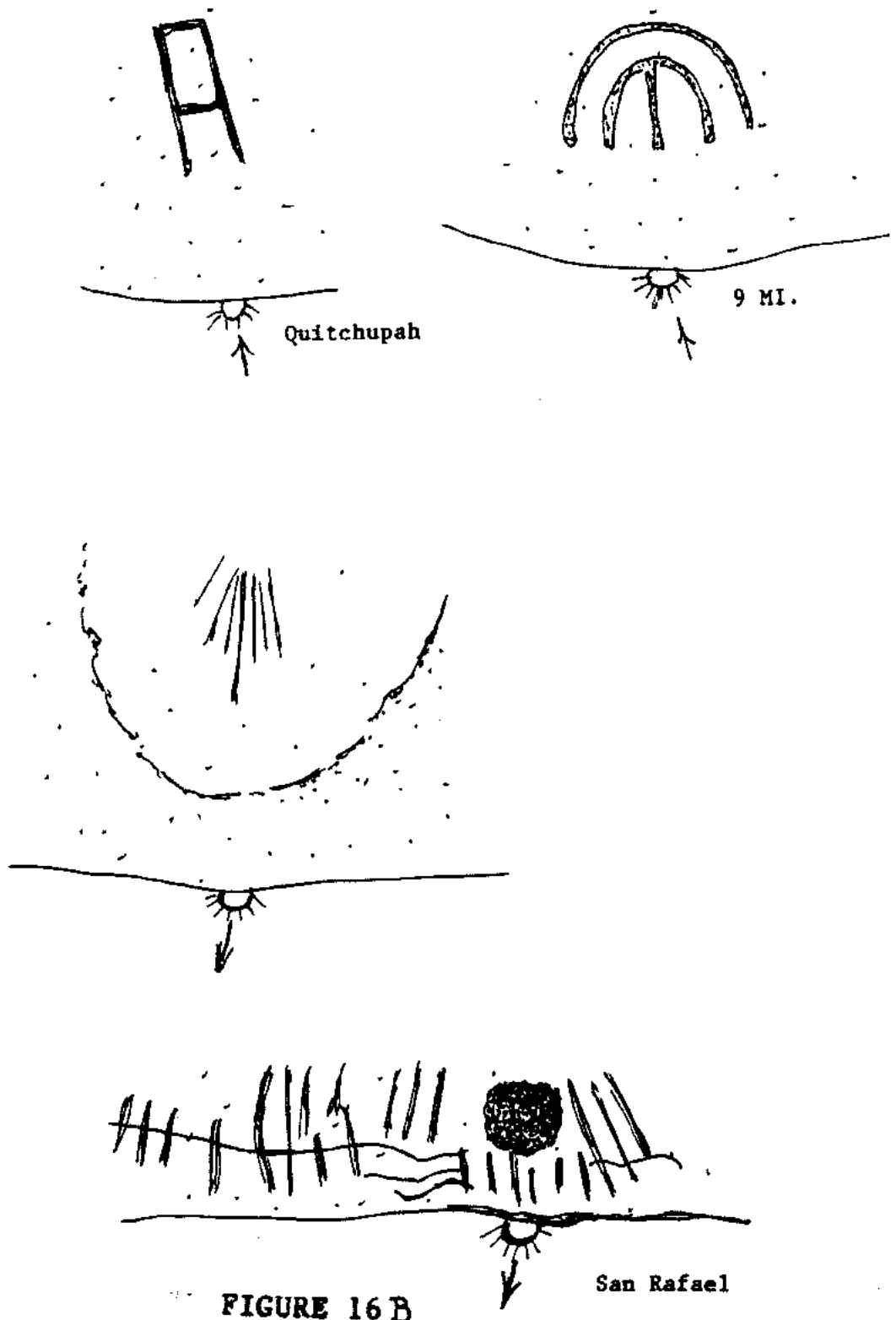


FIGURE 16 B

We have tried to determine if one or more of the three interactions on the Quitchupah panel could have been coincidental or unintentional. From the placement of the figure on the cliff and the numerous repetitions of these categories, it seems that they were aware of the implications of all the symbolism involved at each of the different times of the year whether they were obvious to us or not. Notice that the formation of the double points of light most of the way up the cliff on EQ are fairly uniform and balanced in shape. The out of mouth position (Fig. 11A, Line 7) is at a point of deformation in that mostly equal form. At that position the left point of light is away from the face so that a single shaft of light is on the face to come out of the mouth. In May/August, however, the out of mouth position moves from mostly deformed and uneven to the most balanced, symmetrical position of the light (Fig. 12 line 3). Immediately after the EQ interaction, the two points of light rapidly transforms back to a more precise, perfect Z on the eyes.

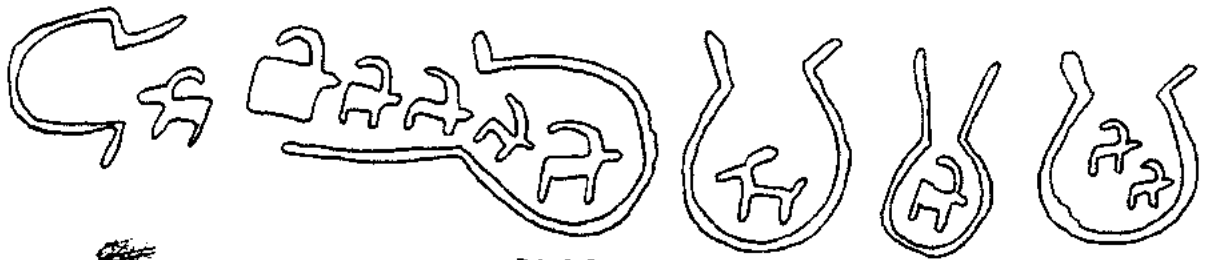
The figure was also placed with the arc high up against the roof of the overhang so that it could take advantage of the full, prolonged and agonizingly slow movement of the mouth-like form of light just before it closes above the figure on the edge of the cliff. Each of the four separate and highly significant symbolic interactions are just as precise as any individual one. No one interaction seems to be more logical, superseded or can be supported as the one intentional interaction. The ancient mystic that was lead to this place, must have truly been a master of his craft.

Equinox sunset descends down the angle of the sloping horizon at an angle perpendicular to the panel. In other words, if you (without touching the panel) place your head in front of the figure's face and watch sunset, it would disappear on the horizon in line with the edge of the cliff (Fig. 13,A,B). That is somewhat reminiscent of Martineau's concept of sighting along two dots (the eyes) (Martineau 1976).

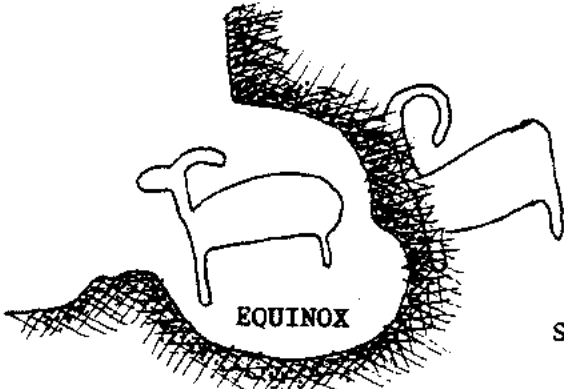
Near this panel is a dot centered circle that has a remarkable interaction on the May/August Cross Quarter dates (Fig. 14). It begins with a small triangle of light that appears on the cliff to the lower left. That form grows and moves up toward the center dot. In Figure 14 Line 3 a detached point of light appears on the other side of the circle making it appear as if it was pierced by the shaft of light. The blunt tip below the dot has risen, perfectly dips in and cups the dot in Line 4. By Line 6 the dot has been swallowed up.

Near by is another odd figure that is seemingly swallowed up by an ascending mouth of light (Fig. 15). The mouth opens up, moves over the figure, then closes. There is one definite dot on the inner right portion of the arc and faint traces of another dot balances that on the left. These were evidently eyes of another Barrier Canyon type face.

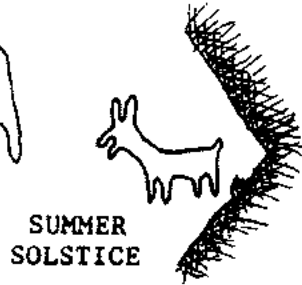
Figure 16A was found by Kirk Nielson. During several visits it was determined that one could get the effect of the sun moving all the way along the front edge of the overhang by moving in or out to place the sun on that edge. This panel falls into the category of what we have loosely called "twinkle panels" for the lack of a better term. The first one found that



Richfield



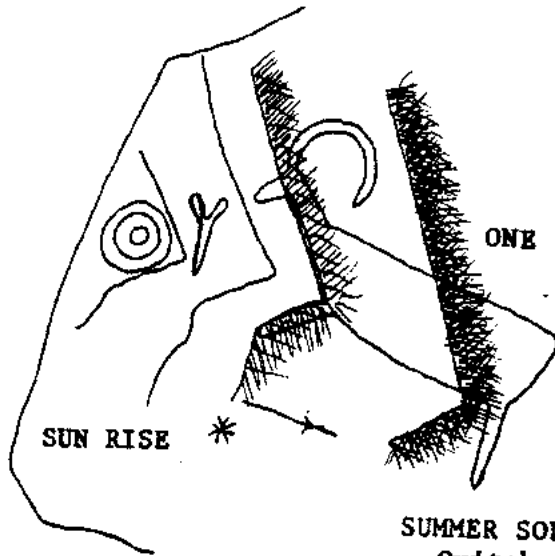
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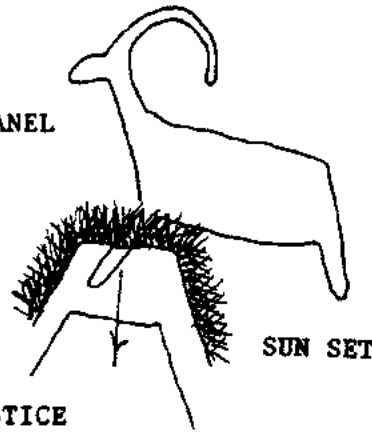


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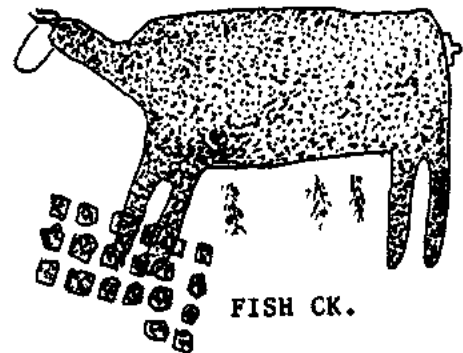
EDGE OF CLIFF

ONE PANEL



SUN SET

SUMMER SOLSTICE  
Quitcupah



FISH CK.

FIGURE 17

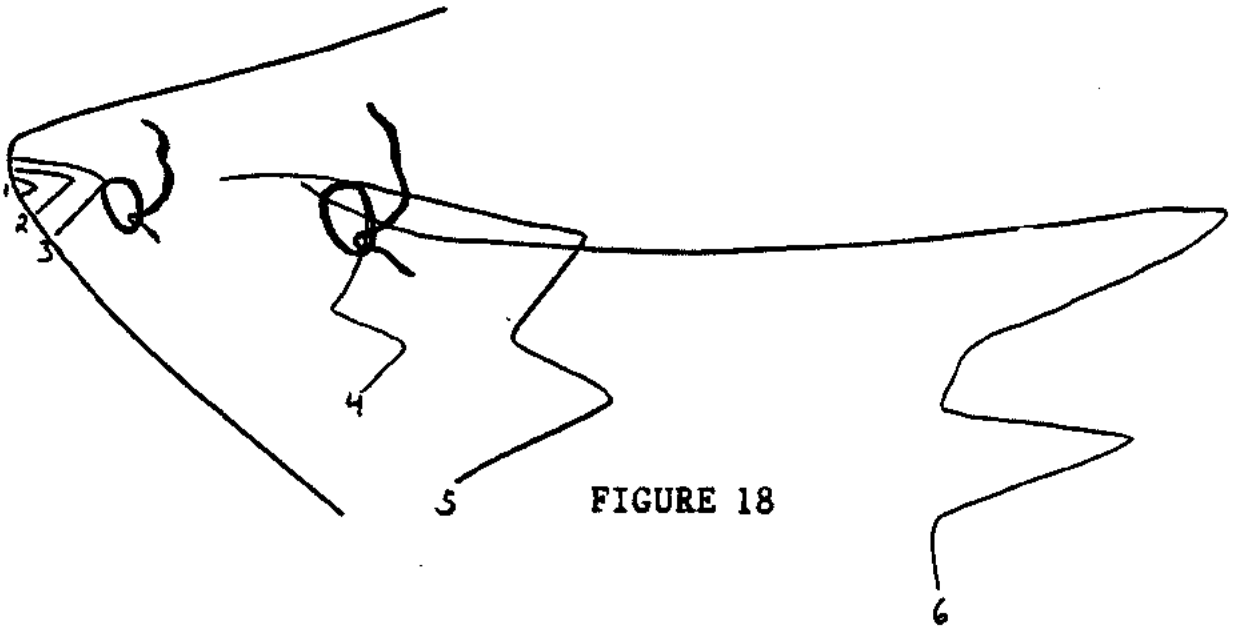


FIGURE 18

created this type of solar observation was in the Red Ledges (following article). Since the list of this type of phenomena continues to grow, it is becoming more and more convincing that those desiring to achieve that special effect could find a site, get into the appropriate position and watch the sun appear out of, disappear into or move along the edge of the overhang roof to get the desired effect. Nearly all of these panels are composed of sun-like symbols with rays that reach out to the edge of the cliff and the sun when it reaches that position. Viewing that conjunction in itself is fascinating, but to achieve the total effect, one needs to squint at the sun when it is directly in front of the sun symbols that reaches out to it. When the observer views the sun through squinted eye lashes a reciprocal blazing flair of light sucks back up into the lines that reach out to it. The painted lines of the sun-like symbol and the solar fare becomes an extension of the design. They actually become one with each other, a part of each other. That is, also, a remarkable experience. A few of these sun-like symbols are illustrated in Figure 16B.

If the would be adventurer into the mystical wanted to find new ways to play with reality (ala Escher), this provides them with another way they can have that mystical experience. Have you noticed that almost every panel at this site, and many others, are not only calendrical (i.e. marks a specific period), but are also to various degrees symbolical (i.e. involves more in symbols rather than marks like dots, circles and spirals etc.)? With the tremendous amount of these highly symbolic interactions the evidence is overwhelming (date of this publication is more than two years behind other observations), that solar observations were very significant, if not necessary to achieve that altered state. It also seems to suggest that it was a very prominent part of their "cosmology."

That was not the only use of light and shadow. But, we believe that every application of it still remains within the realm of the mystical. Figure 17 illustrates the figures at this site that express the category of symbolic interaction that involves "Hunting with Light." After spending considerable time on the entrapment theory and its representations on the rocks, it seems to be only one more logical step to catch their prey with corrals of light. If the mere depiction of an archer shooting an animal is sympathetic magic, then placing an animal on a cliff so that a corral of light or shadow can entrap it without the hunter depicted, is really calling on those superhuman powers. That really adds the magic to the more simple, "traditional" and now somewhat pathetic representations. This will be developed in a presentation of its own.

Figure 18 includes one last interaction at the site. Since performances on the main panel, on the back of the outcrop, are not complete and already complicated, they will also be presented later. Again, these interactions stress several important points. First, that there is an important connection between "esoteric" symbolism and solar observation and (symbolic) interactions. The type of interactions that do not appear in other reports of solar observations. The reason is not that they do not occur elsewhere, only that they haven't been looked for yet. Second, nearly all the panels at a site and many of the figures in a panel interact. Before we can draw any firm conclusions we need a lot more information. The quest continues.

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