

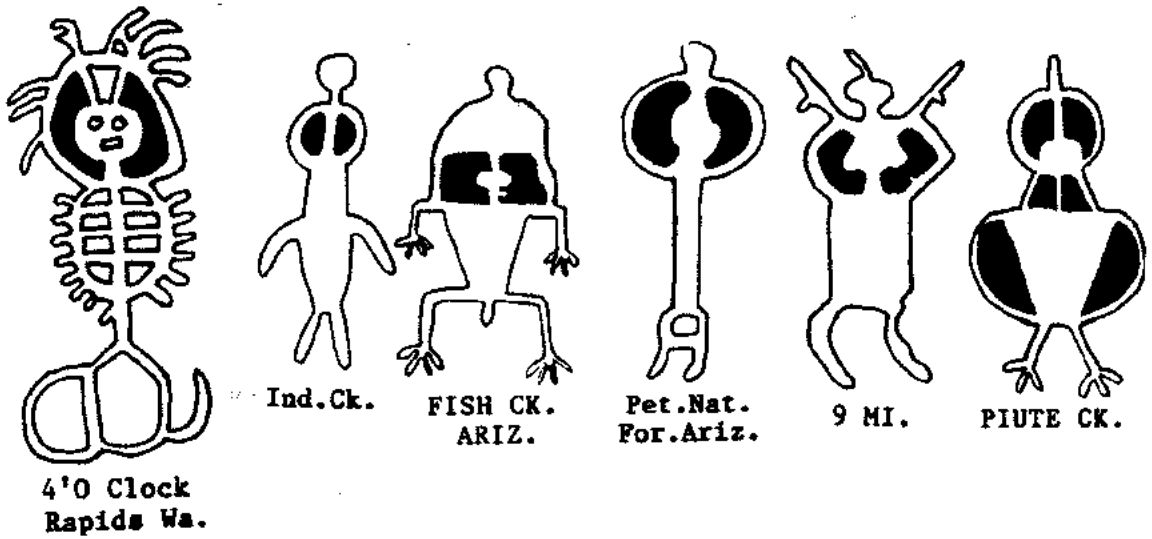
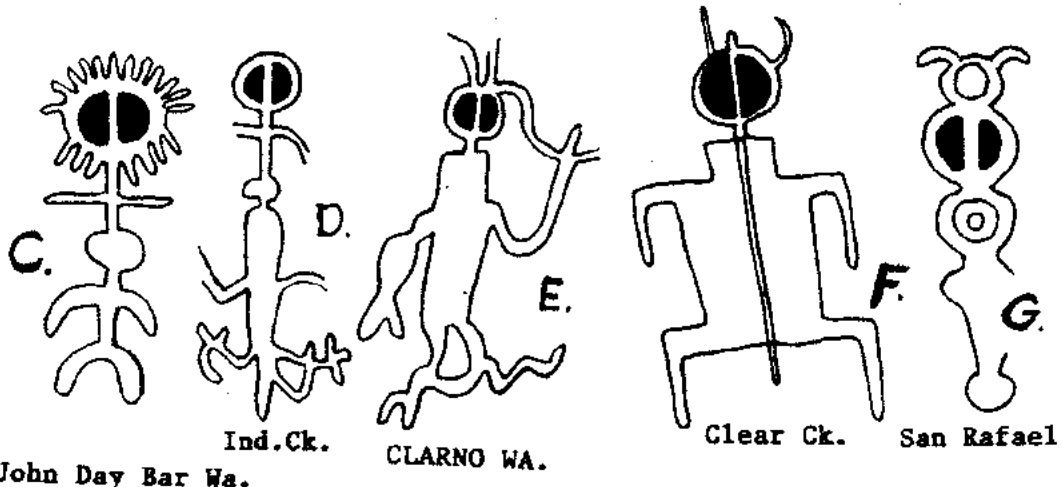
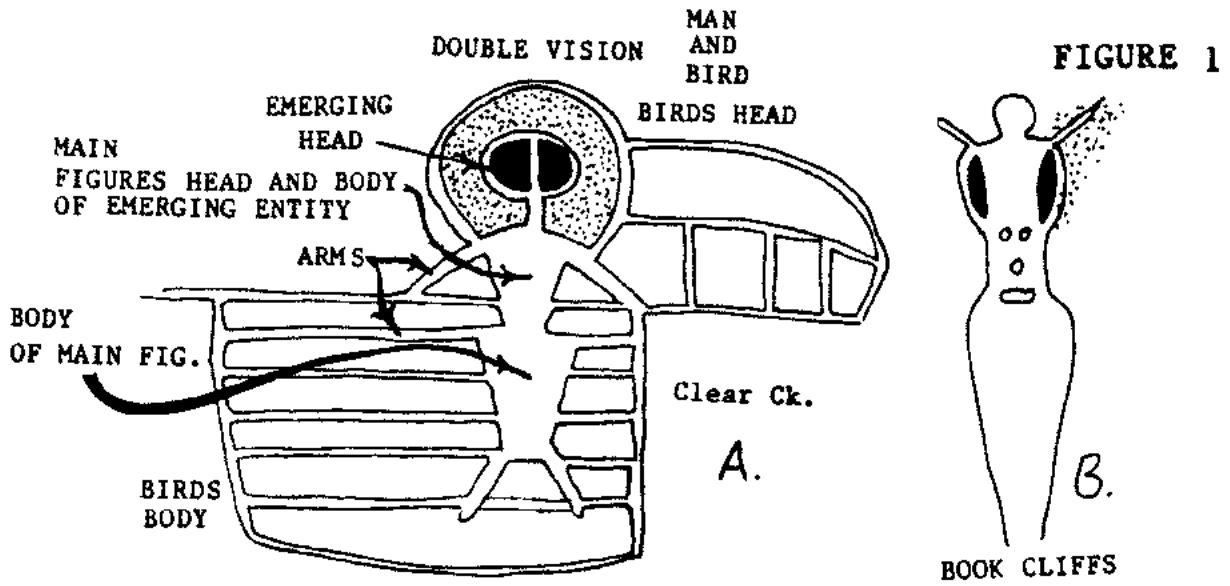
THE BIASECTED CIRCLE:
FORMS AND CONTESTS THAT EXPRESS AN AFFILIATION TO
CONCEPTS INVOLVING DOUBLE ENTITIES

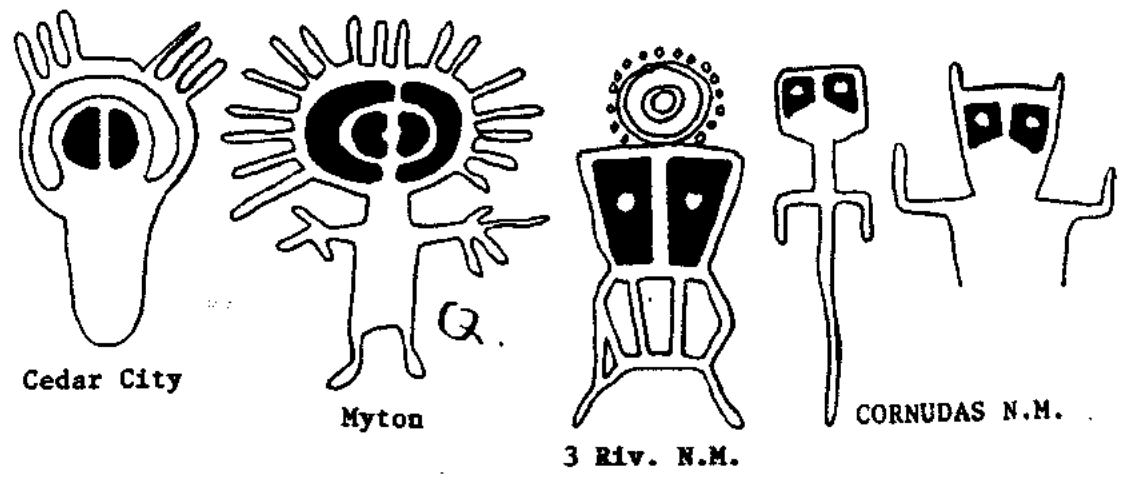
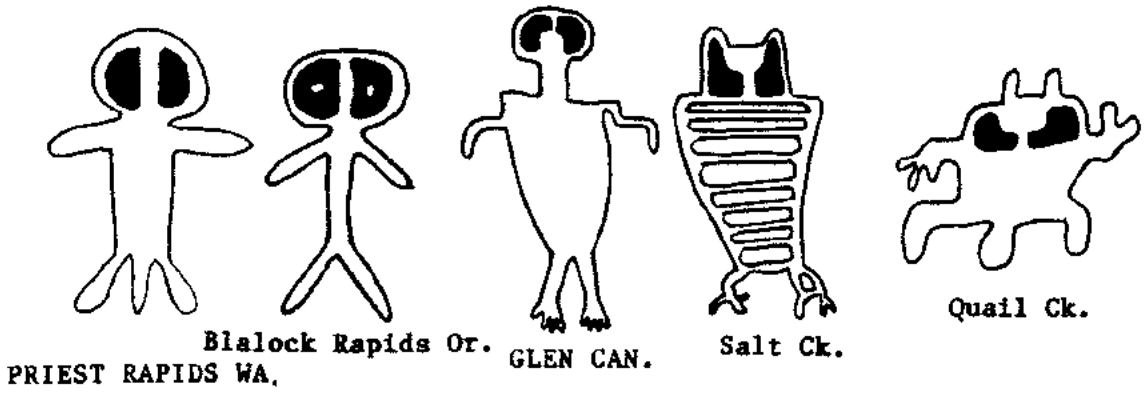
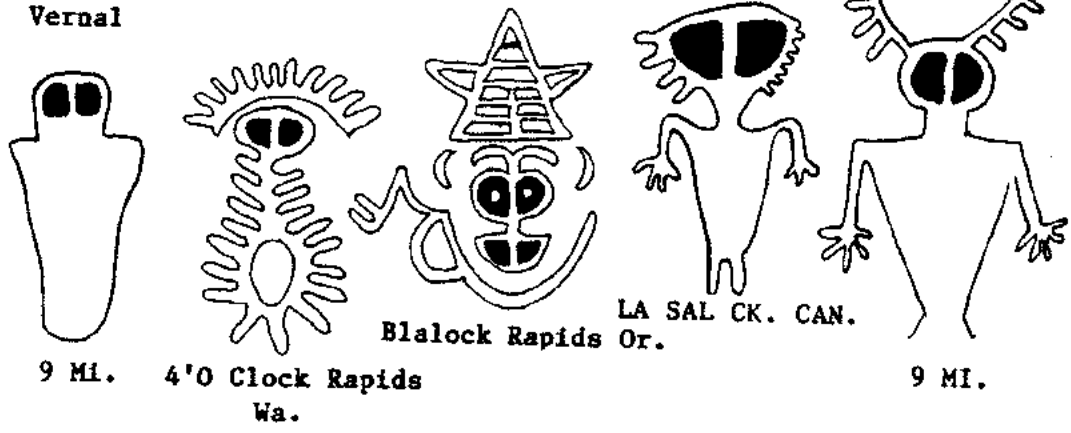
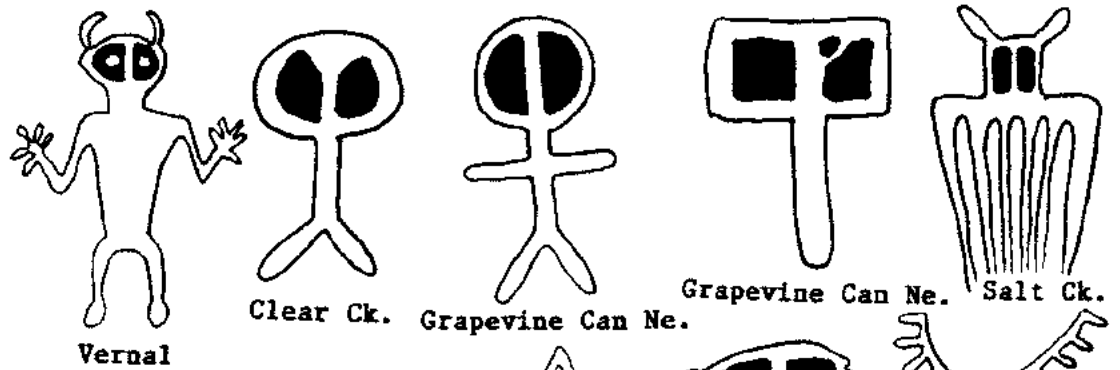
BY

JESSE EARL WARNER

This paper is not intended to stand alone, but to be a companion to the previous study on the Inverted U Bracket. One of the reasons for this is that this slightly different but distinctive graphic construct duplicates the same types of contexts, areas of incorporation within the human form and types of abstractions as the inverted, patenated U Bracket. Nearly all of the facts and processes to understand this set of symbols were presented in the previous paper and do not need to be repeated here. Rather, this will continue the line of thought from that point. Again, carefully look through the illustrations and gain a grasp for the overwhelming similarities between the way the Bisected Circle (here after BC) is represented in comparison to the U Bracket. Some of these have the BC above the head in an almost detached relationship and in an almost emerging context (Fig. 1.A,C-F). The BC emerges from the head of each of the figure's heads. In Figure 1.B, G the BC is the torso of an emerging entity, creating a Category Number 2 Out of Head DE. The detached BC above the head of the main figure within the grid in Figure 1.A is also the head of the torso formed by the head of the main, lower figure. Confusing? Just be patient. Figure 1.A is also a stylized bird that has the BC as its eye, reminiscent of the birds in Figure 31 and those with U Bracket eyes in the previous paper. Notice that it also incorporates or combines the use of the inverted U Bracket (stippled area). Some figures have the BC attached to the top of the head, as the head or around the head (Figs. 2-4). Two have the BC between the head and the shoulders, similar to the manner in which a few decorated blocks at Waterflow, New Mexico were incorporated within the human form (Fig. 5.A, B-C, D).

Again, like the source for the form that created the inverted U Bracket, we get the concept association for this motif's form from the position of the arms. Figure 6 contains figures that have their arms reaching up and joined to the top of the head. This almost duplicates the inverted U Bracket construction, except instead of having the joined hands remain above the head, leaving a visible space to create the U Bracket, these have chosen to lower the hands until they block off that space thus creating the BC, or square. This is one of the prime forms of this concept. The difference between the BC and the U Bracket is an important distinction. At first I felt that its concept would be somewhat different from the U Bracket because of those basic differences in form. But because of the other overwhelming similarities, the fact that so many occur as a part of DE, and both occur as a vulva form, there must be some major similarities in the concepts expressed that remain the same.







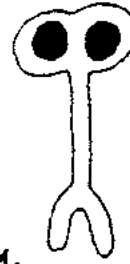
San Rafael



Ind. Ck.



Waterflow N.M.



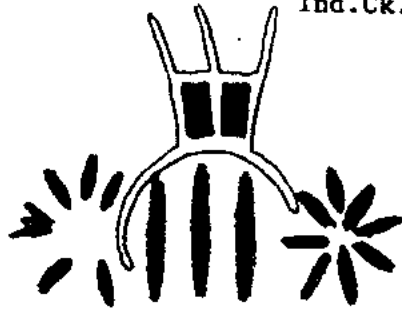
Ut. Lake



VALLEY OF FIRE NEV.



4' O Clock Rapids Wa.



Vernal



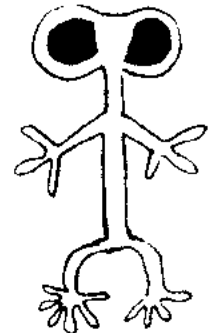
GRAPEVINE CAN. NEV.



Rochester



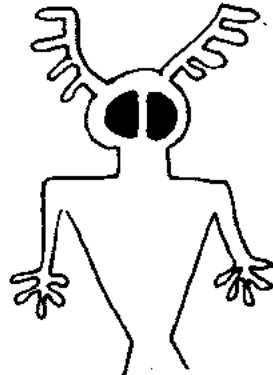
FT. HANCOCK TEX.



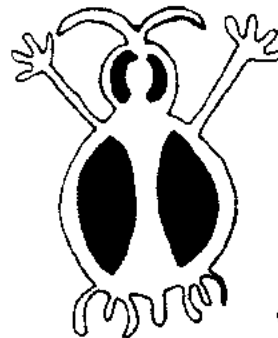
Coso Ca.



Pet. Nat. For. Ariz.



9 MI.



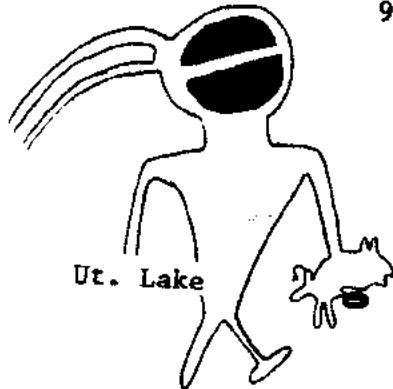
LOS COCOS BAJA



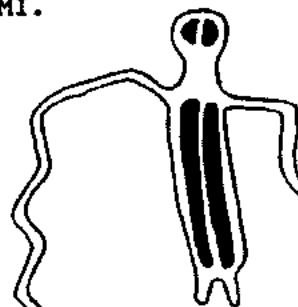
GRAPEVINE CAN NEV.



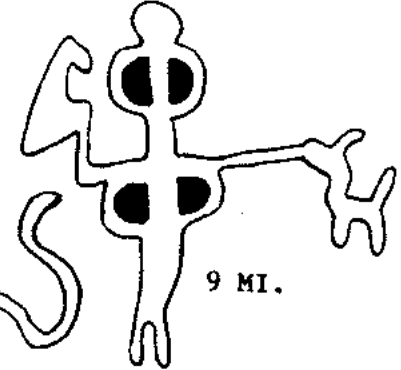
Waterflow N.M.



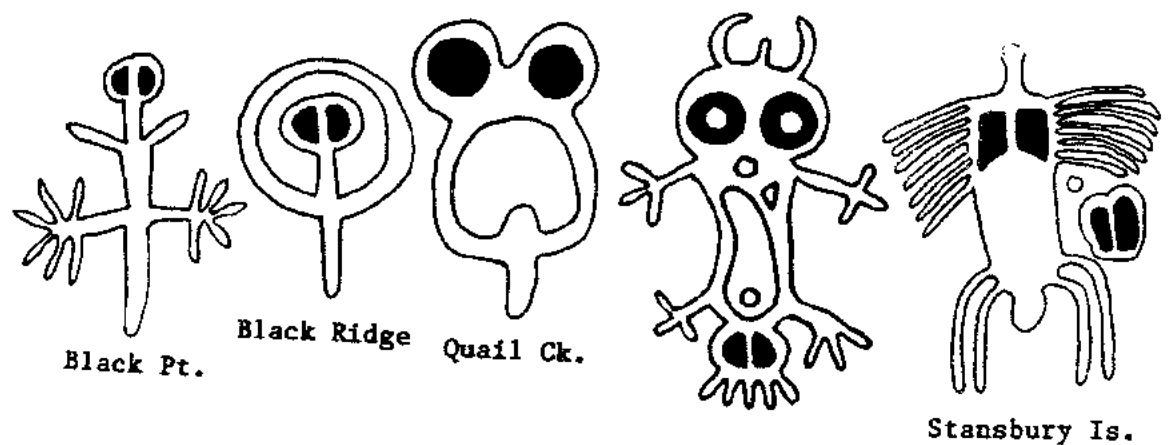
Ut. Lake



Quitichupah



9 MI.

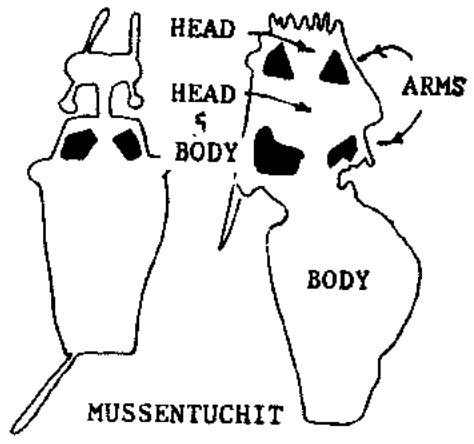


Black Pt.

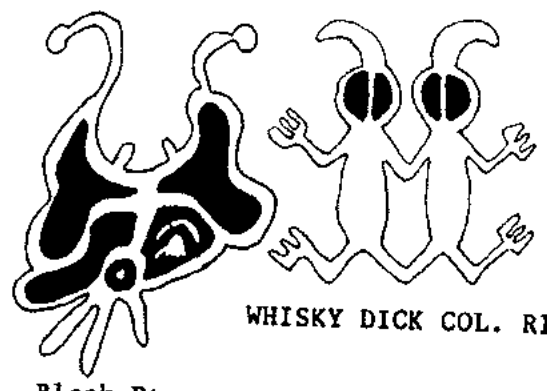
Black Ridge

Quail Ck.

Stansbury Is.

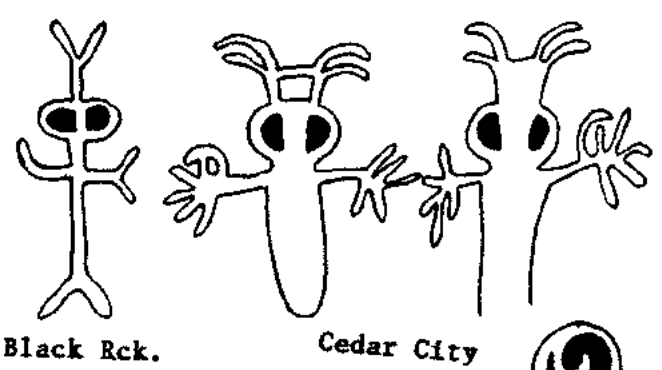


MUSSENTUCHIT



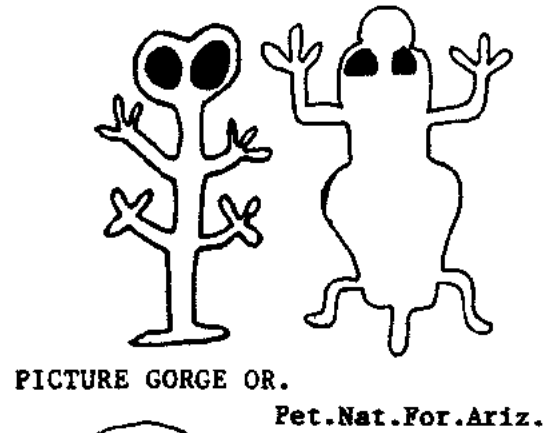
WHISKY DICK COL. RIV.

Black Pt.



Black Rck.

Cedar City



PICTURE GORGE OR.

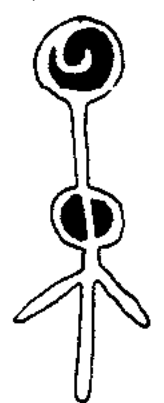
Pet. Nat. For. Ariz.



Simpson Pass Nev.



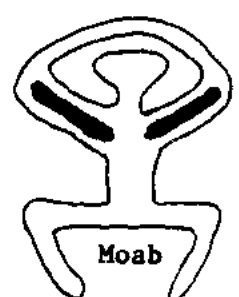
VALLEY OF FIRE NEV.



Grimes Nev.

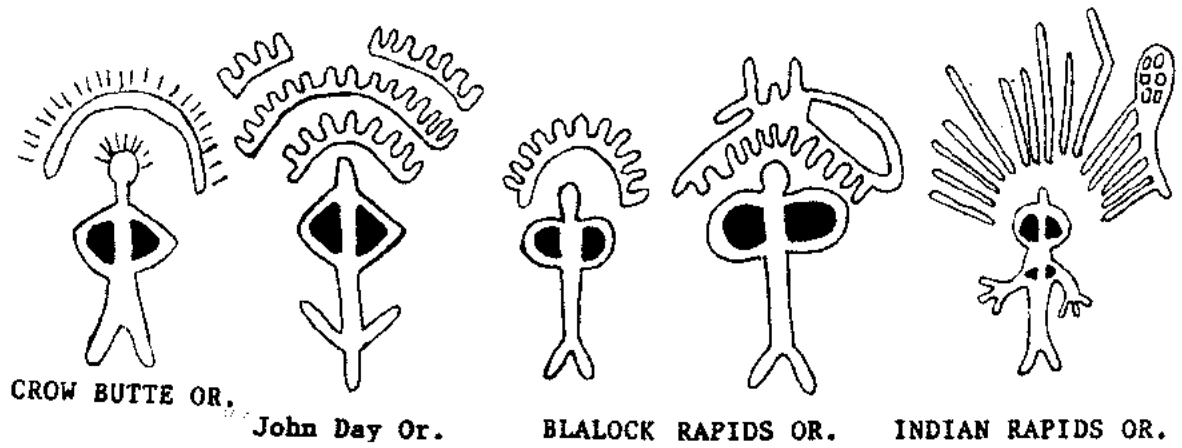
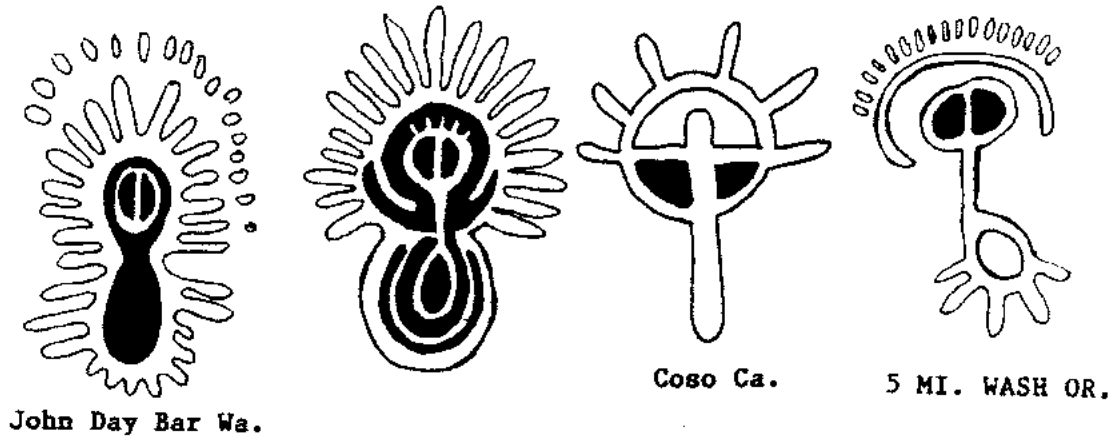
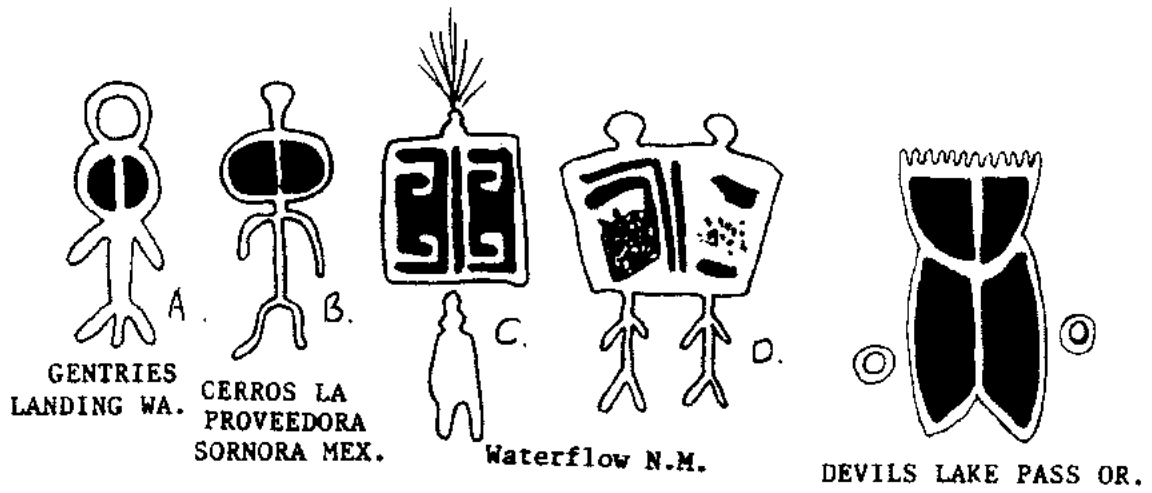


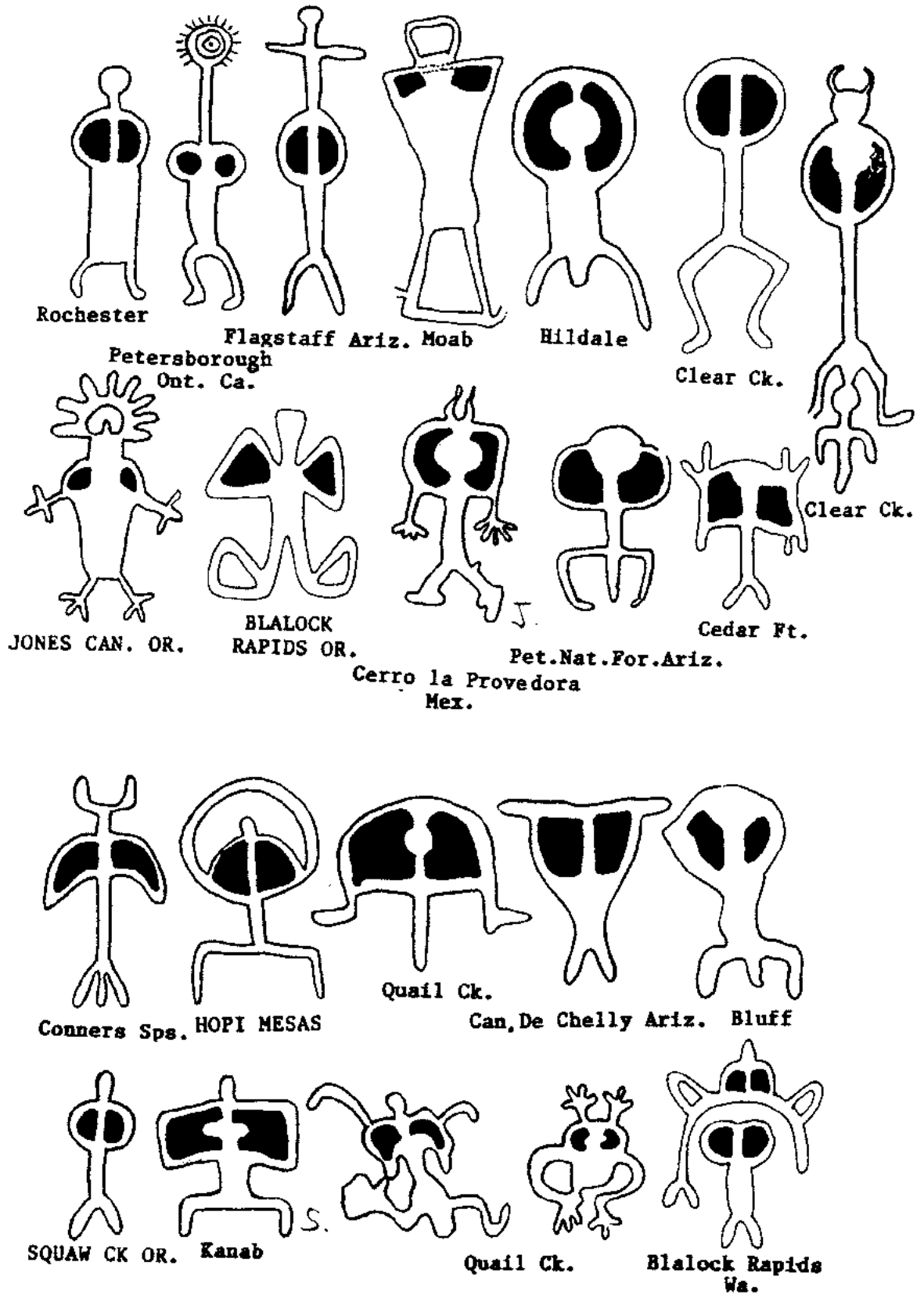
Ferron

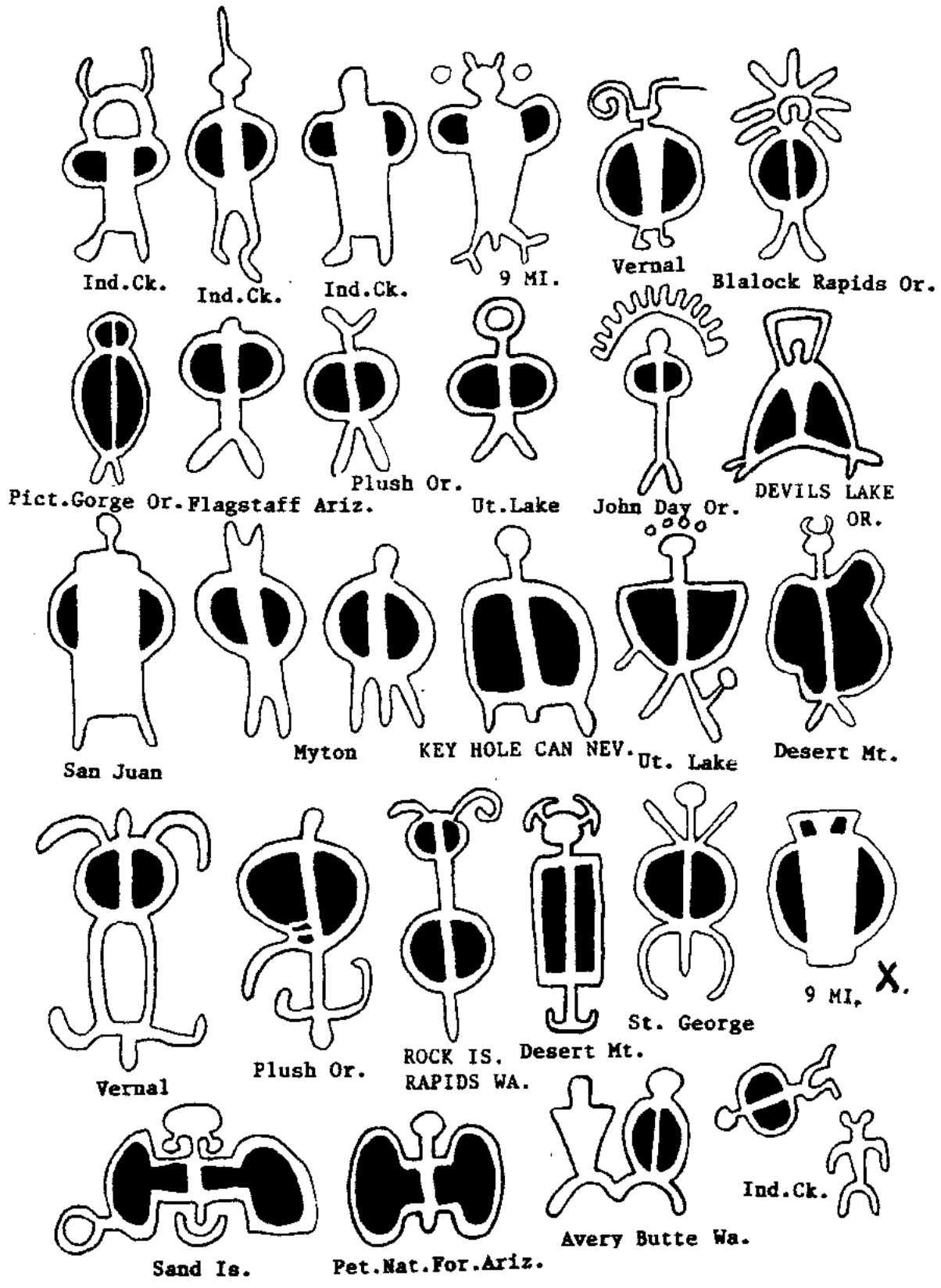


Moab

FIGURE 5







There is, however, a few subtle differences that remain to be sorted out. Figures 7 to 10 contain examples where they have the arms down, elbows bent and hands on the hips, another prime form. In that stance they also form the BC. Notice how some combine two BC, one involving the head and the other with the arms down. These could represent multiple armed figures. The two figures to the left of the bottom line of Figure 7 come from Sand Island and Petrified National Forest. Notice how they are almost carbon copies of each other. This is what I refer to as "Unique Repetitions." Those two forms would not be independently invented, yet they are the only two that I presently know of. As an element goes through the unique repetition stage, while it is still novel, sometimes it catches on, sometime it doesn't. So far, this specific variation doesn't seem to have been popular enough to become a convention like other forms that repeat so often in Basketmaker panels across the Southwest. I am sure that there are a few more of those specific constructions but they seem to belong to the category that never became hallmarks of their styles. That kind of information will eventually be extremely valuable. Since they occur on panels with the "keyhole" symbol (the negative shape), and create a mirrored reflection of that symbol, it makes me wonder if this variation doesn't have something to do with the philosophy behind that intriguing motif as well. The U Bracket beneath the phallus of the left one is also suggestive of the association of these figures or concepts with fertility, sexual union, rebirth etc.

The rayed arcs above the heads of those in Figure 5 probably indicate that they are also associated with solar aspects much like the Sunheaded U Bracket figures in the previous paper. Notice how many of the figures in the previous paper incorporated the solar rays in comparison to those that were produced with the BC. Figures 11-13 illustrate the BC within the body. Figure 14 illustrates that the BC was also used as a body terminus. Some of those on the bottom row may possibly represent the phallus and testicles. Almost all of these forms point to the position of important sunrises or sunsets. In some respects, the incorporation of the BC as a body terminus would probably be identified as a variation of the vulva form, and rightly so. Even though there are several vulva forms that duplicate that BCness, they are fewer in number in comparison to the U Bracket (Fig. 15.A, H). It is also important to note that the inverted U Bracket is also not the most predominant form chosen to represent the vulva. In most cases, it is simply a circle or a solidly pecked dot. In Judith Warners (1986) study of the fertility aspects at Waterflow, New Mexico, it was discovered that a preponderance of the decorated blocks that were felt to be associated with the concepts of fertility contained a bisected section within the blocks (Fig. 16.A). Also notice that many of those designs contain representations that look as if they are the arms, shoulders and heads, reversed and joined to form U Brackets. Others have them stacked and represented sideways. This possibility and the fact that those specific variations duplicate from western Texas, New Mexico, across Arizona to sites along the Colorado and as far west as Ridgecrest California, will be treated in a subsequent paper.

In two or three cases of the depictions felt to represent "consummation" scenes, the "blankets" have been bisected, possibly referring to or reinforcing that basic fundamental concept of fertility. Turn Figure 15 upside down and look at 15.F. From that point of view there is a male and a

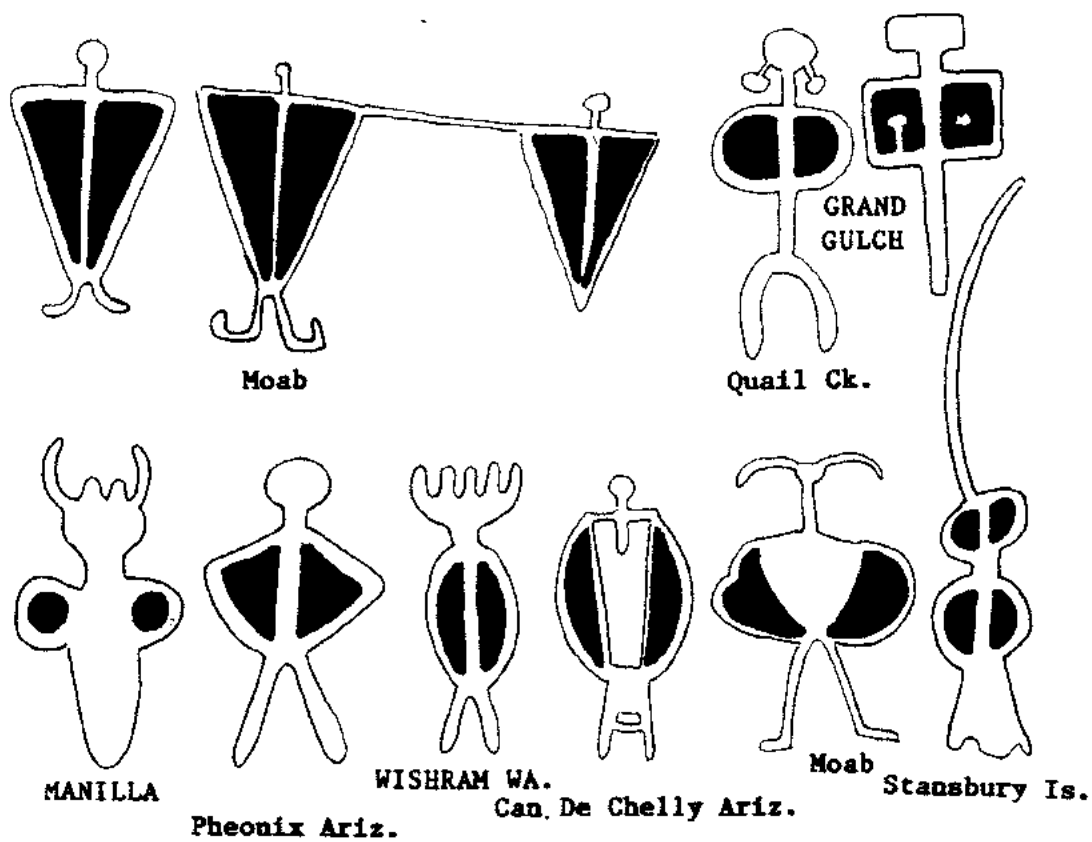
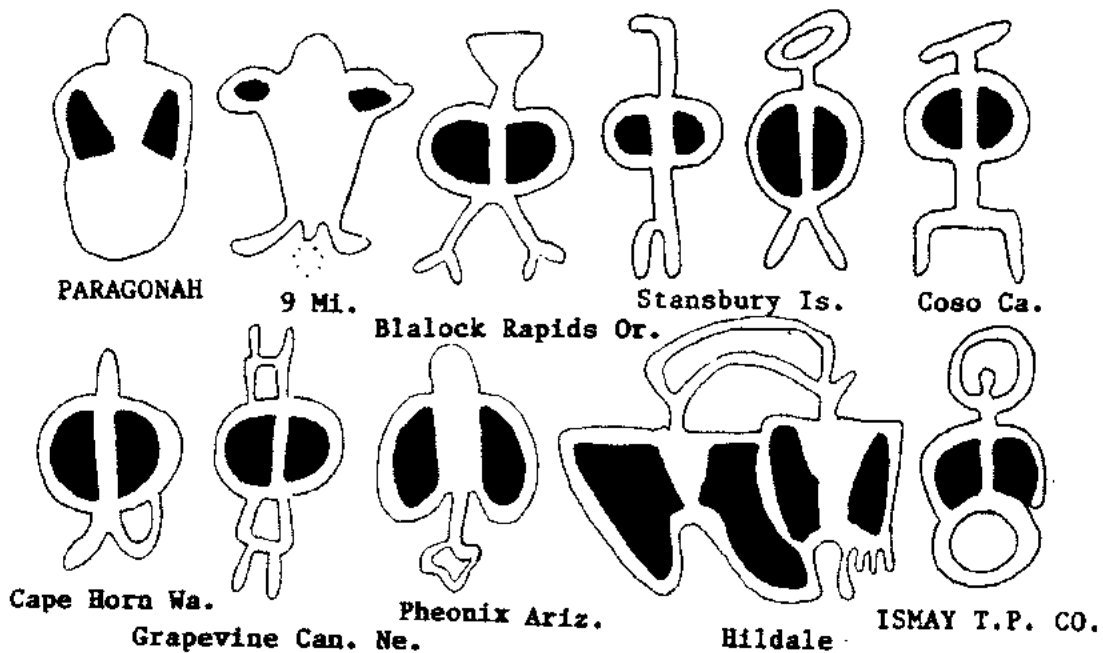
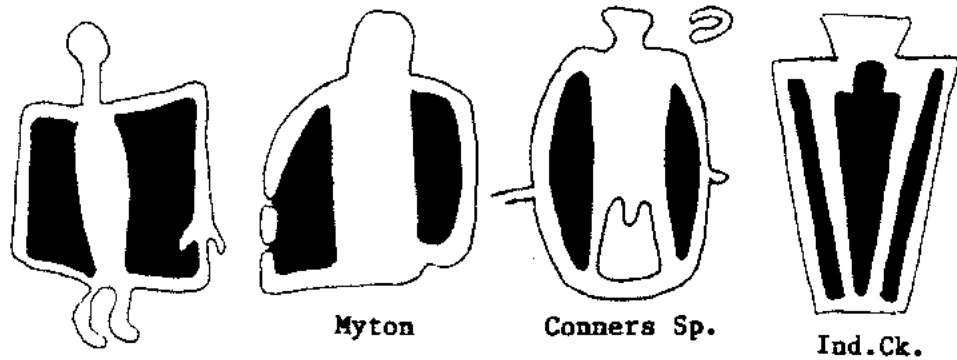


FIGURE 9

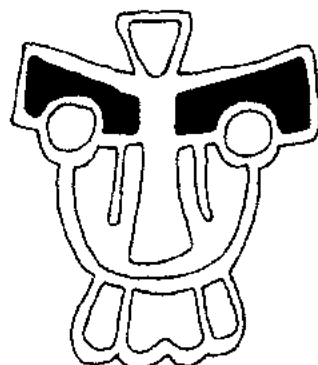


9 MI.

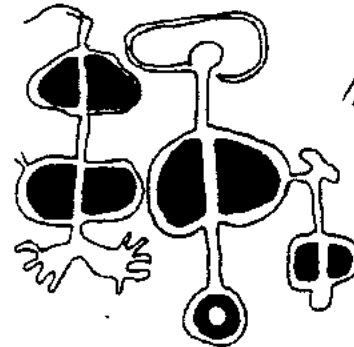
Myton

Connors Sp.

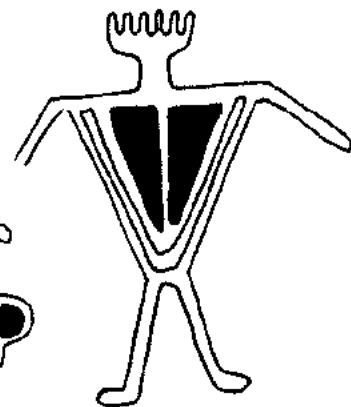
Ind.Ck.



CEDAR FORT



9 MI.



Vernal



KEYHOLE CAN. NEV.



Ferron



Grapevine Can Ne.



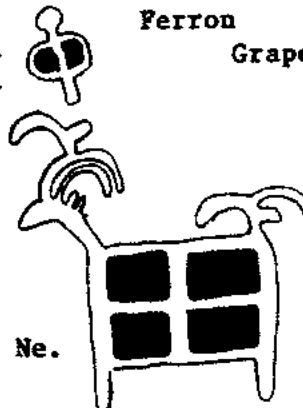
THATCHER



ISMAY T.P. CO.



Grapevine Can Ne.



San Rafael



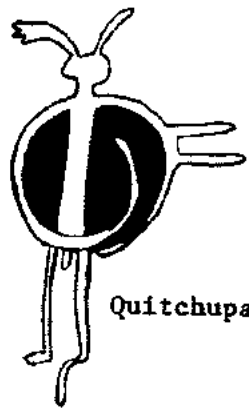
St. George



9 MI.



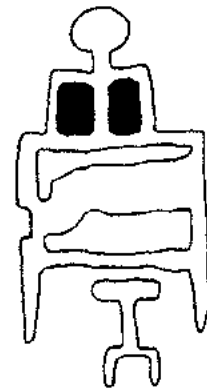
Ind.Ck.



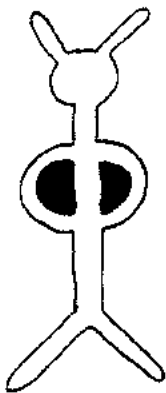
Quitcupah



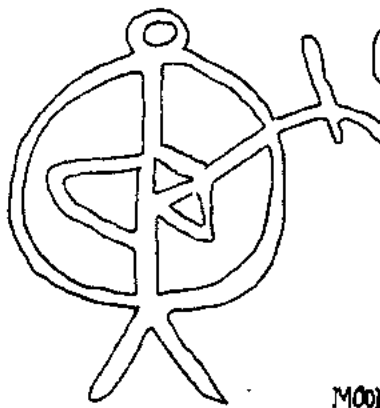
Ind. Ck.



GRAND GULCH



THATCHER



THATCHER



MOON
CAN. CO.



Lone
Grapevine
Sp. Ne.



Garfield
Ne.

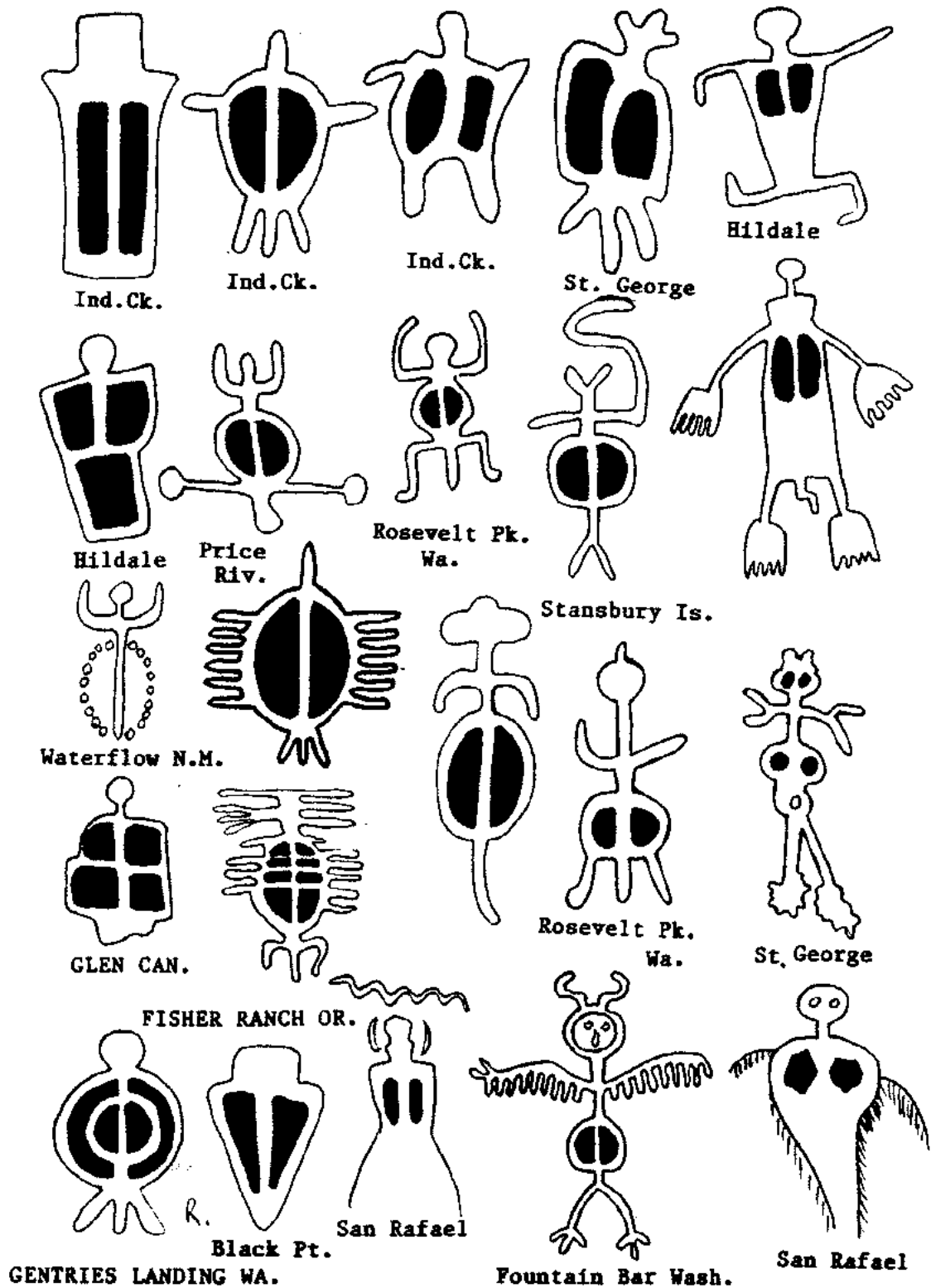


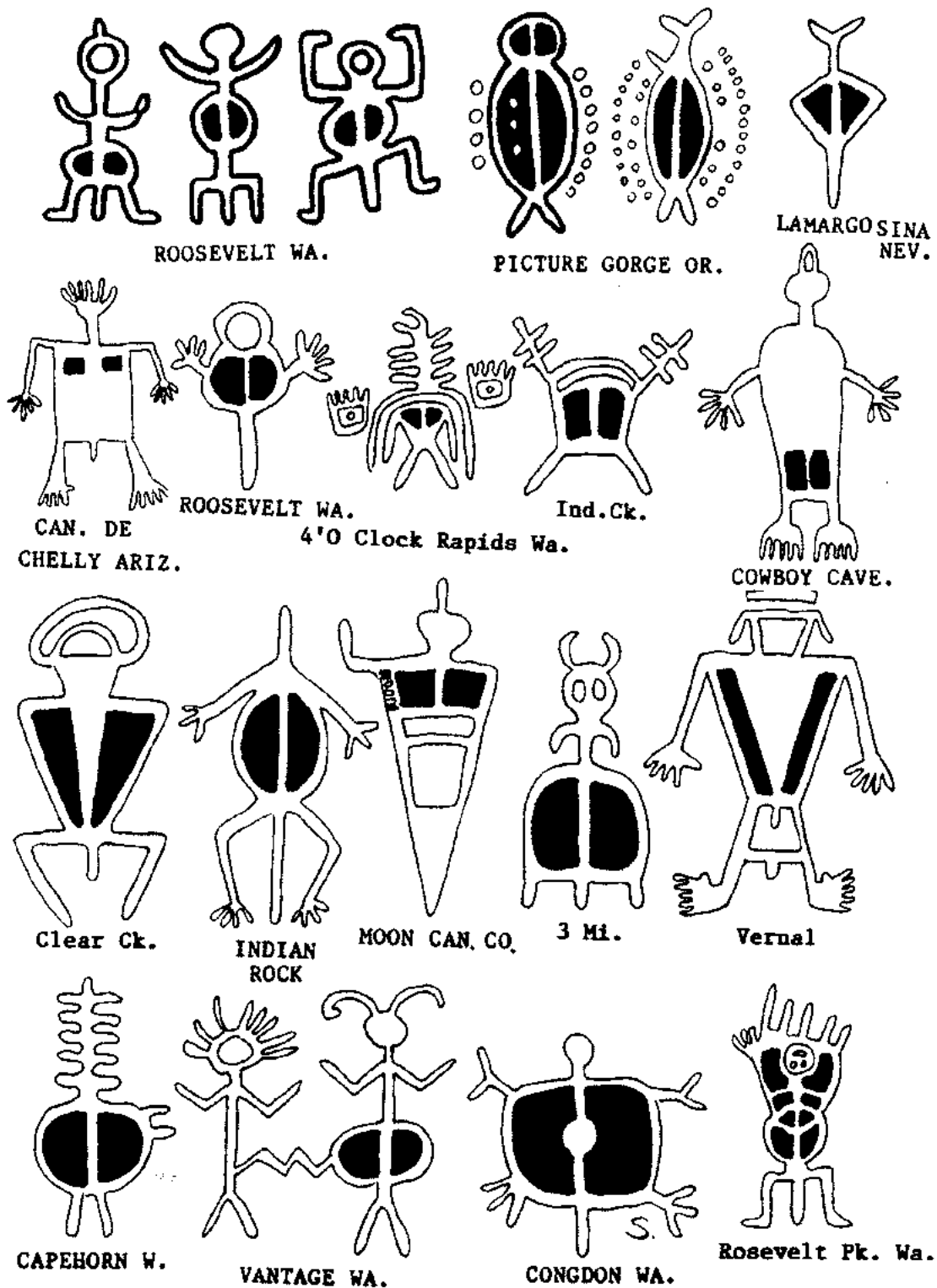
VALLEY OF
FIRE NEV.

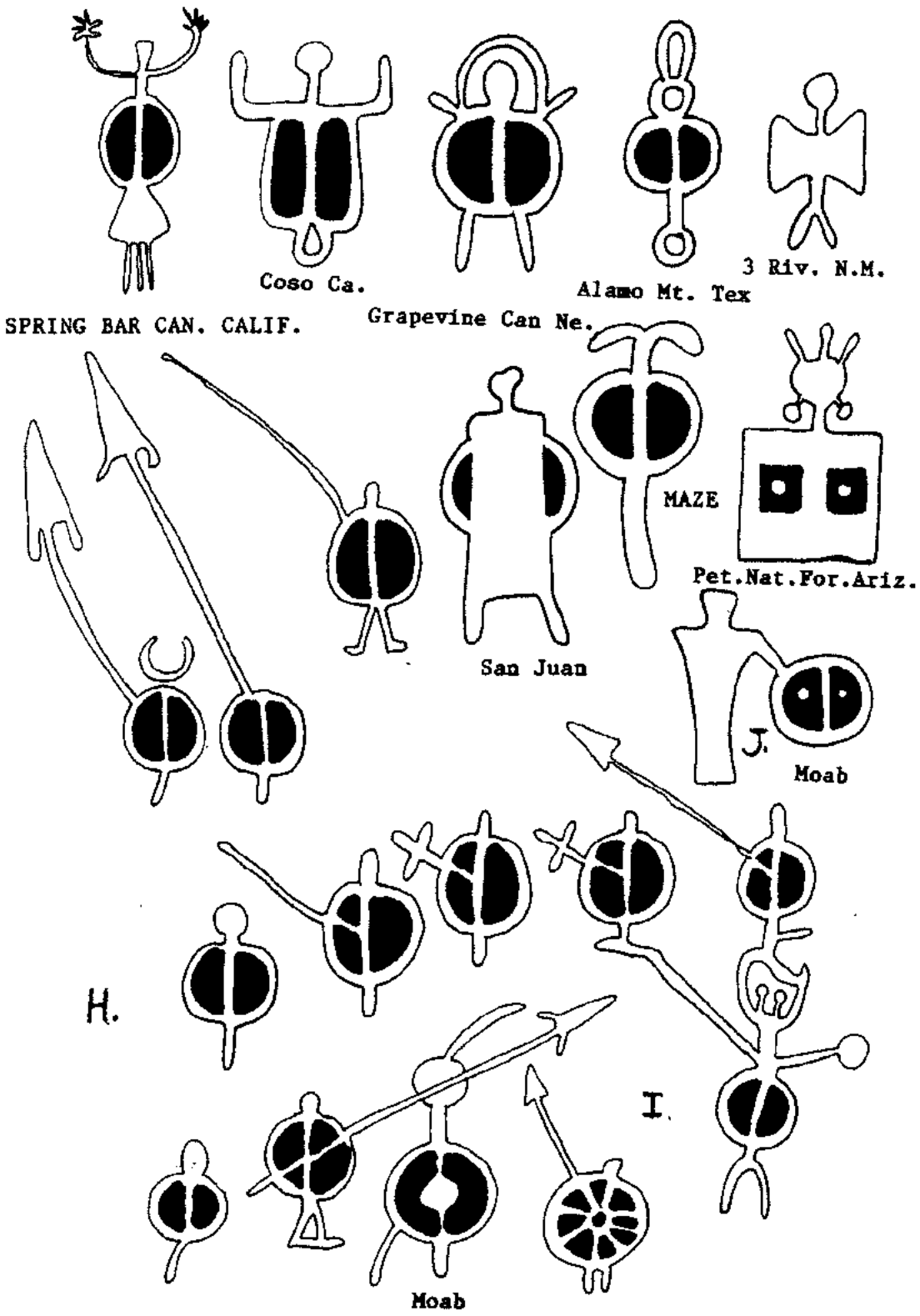


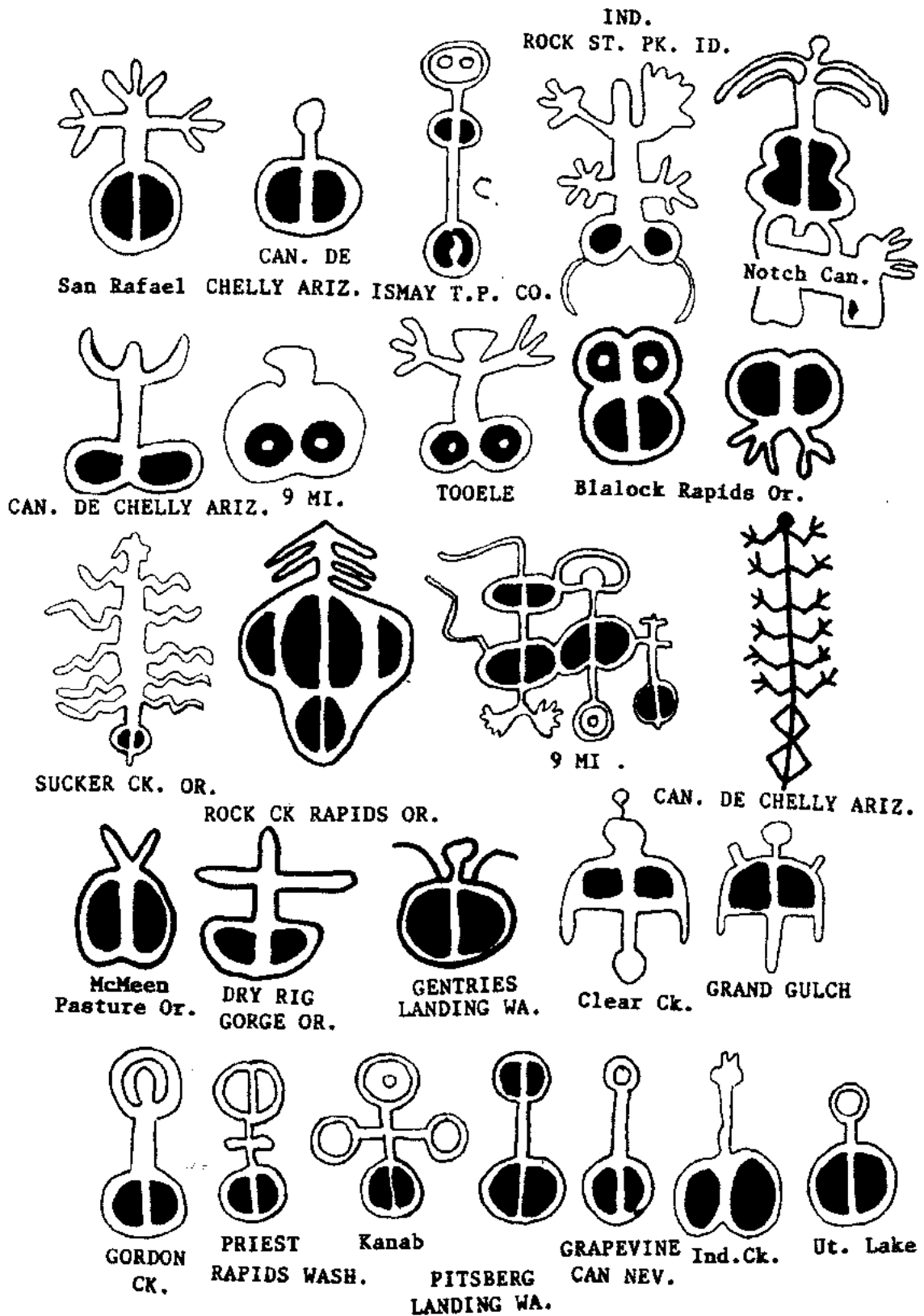
VALLEY OF FIRE NEV.











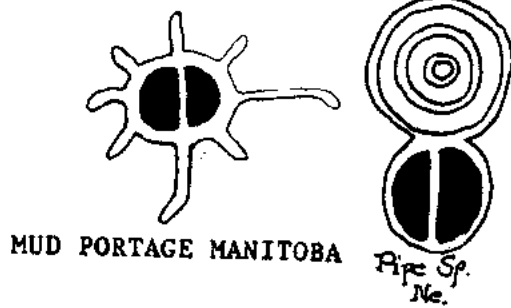
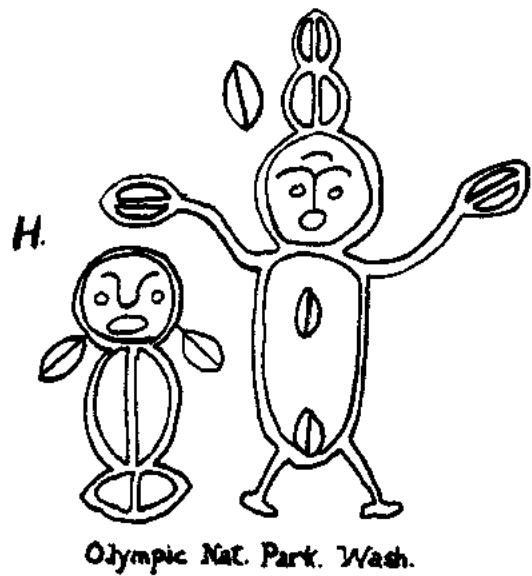
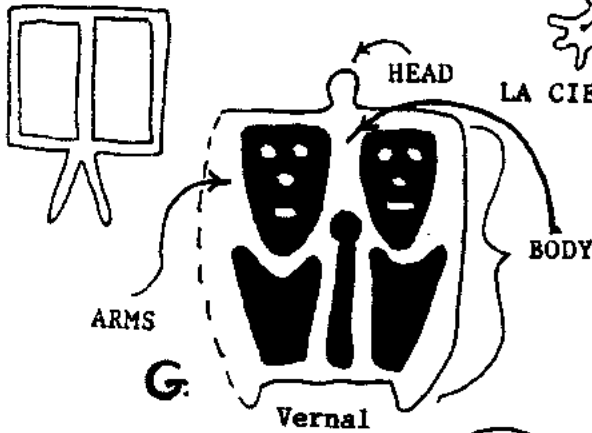
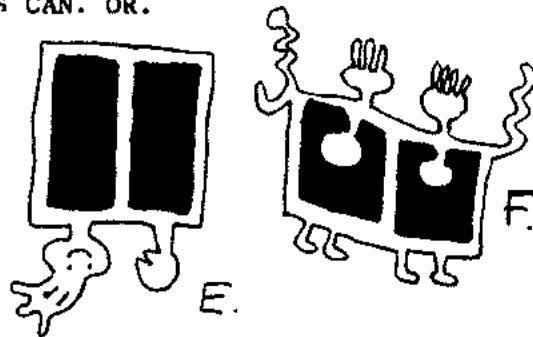
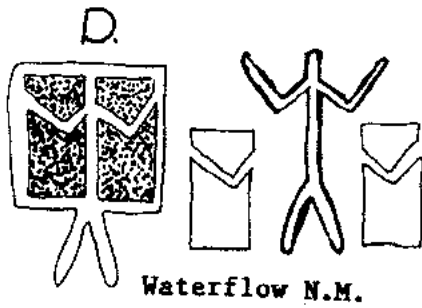
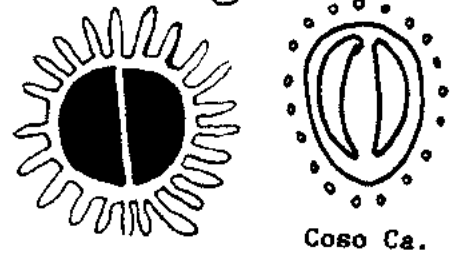
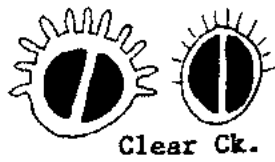
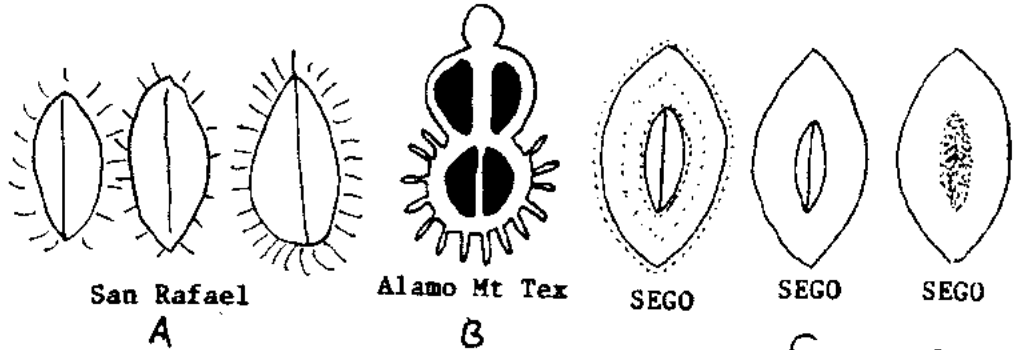


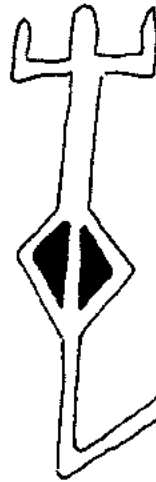
FIGURE 15 B



CEDAR FORT.



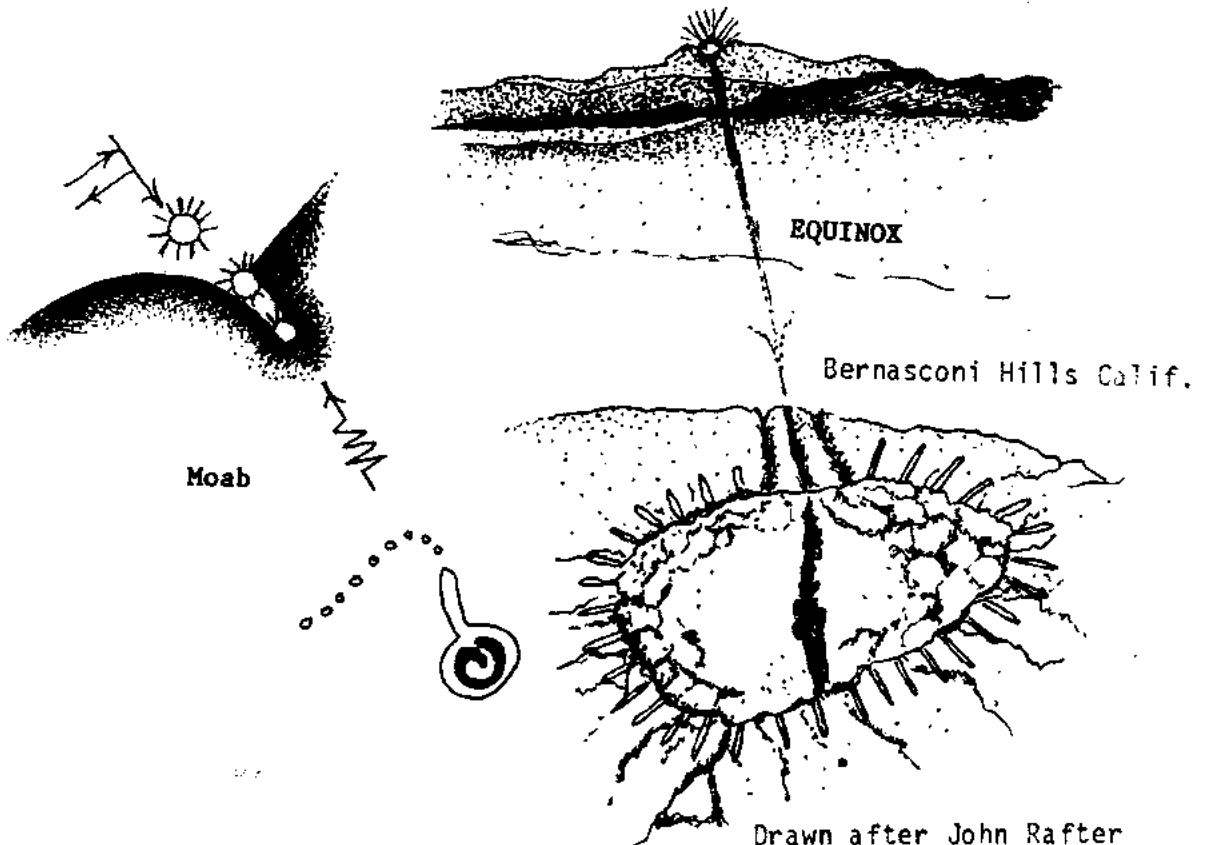
PET. ST. PK.
N.M.



3 Riv. N.M.



Richfield



EQUINOX

Bernasconi Hills Calif.

Moab

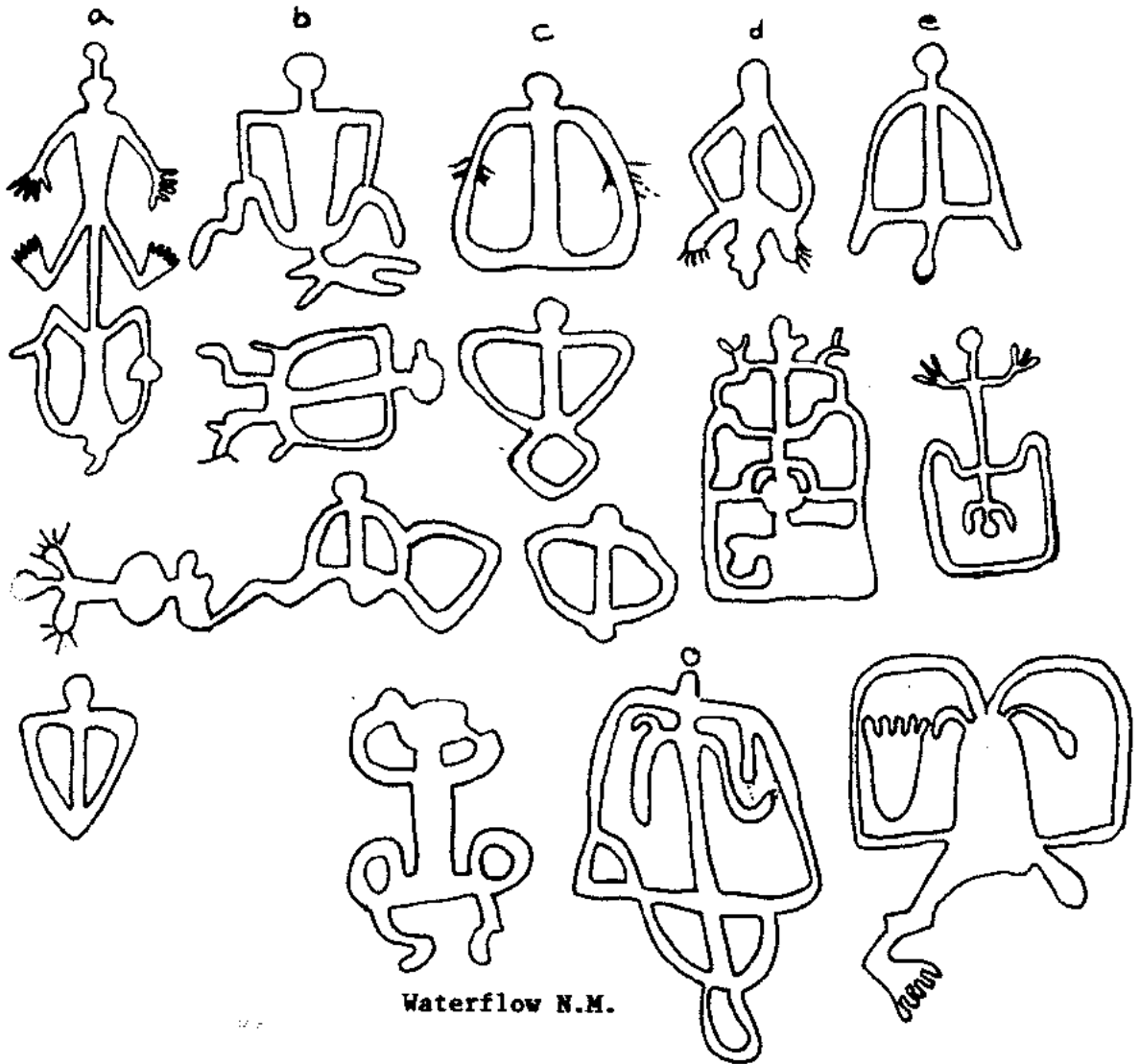
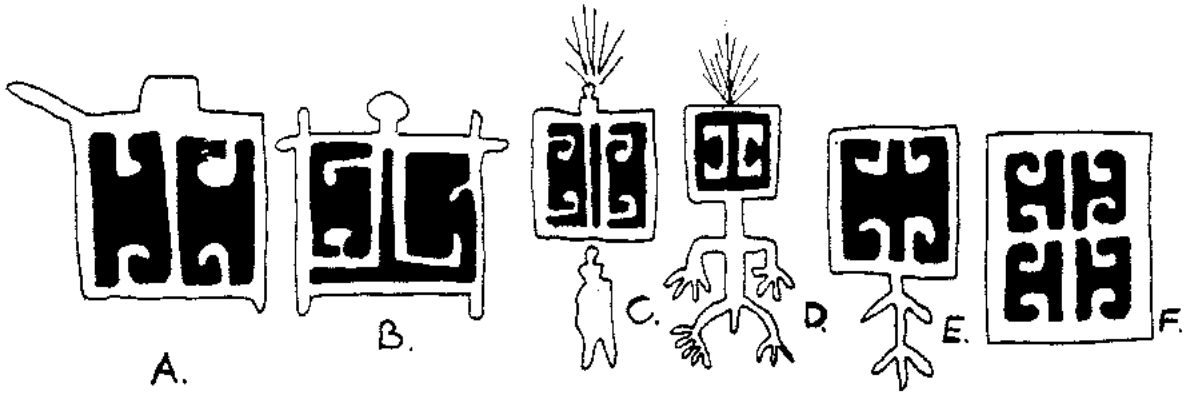
Drawn after John Rafter
THE BERNASCONI HILLS DISCOVERIES
Rock Art Papers, Vol.7 PP.33-40
San Diego Museum Papers No.26

female joined to create a Bisected Square with an inverted patinated U Bracket over each of their heads. Were these intended to be unobvious representations of reversible figures? What ever, they are another ingenious composition with unobvious symbolism. In another one of those (Fig. 15.D), the ingenious use of positive and negative space created two separate heads and bodies in the natural cliff color by pecking a human form within a box in such a way that the vertical axis of its body creates another bisected "circle", or in this case a square. Again the doing of not doing. In this case the intelligence that created this is amazing. By placing ones self within the concepts of the bisected box, one finds ones self within the confines of the consummation situation? Near Vernal, other similar negative forms are created within another positive form (Fig. 15.G). Notice the little positive pecked head above the two negative figurine forms. Its positive body divides the two patinated figurine forms, one on each side. The arms of the positive, pecked figure surround the heads in the form of a BC like the one from Waterflow, New Mexico. The pecked form by itself illustrates another motif, also extended from the fertility symbolism of the vulva form. That form may be explained by the form of another related bisected motif from Waterflow (Fig. 16.b-1).

Many of the examples in Figure 16.b-1 represent what is very suggestive of berthing scenes. One represents the female figure in the same posture in a copulation situation. Figure 16.a-c illustrates that this form is created by the hands holding the feet creating the BC. Others hold the knees in a "berthing position." The positive form of Figure 15.G may possibly be understood as representing this same variation of the BC motif as a "berthing" symbol and thus the mother of the two negatively produced "twins?" Her femaleness may be identified by the open circular vulva at the base of the torso, above the shoulders of the twins. Her motherhood may be identified by the positive arms that surround and hold the two possible "infants." This then creates a pose that would be a nurturing posture and in a sense be sort of a caring position. Think about these possibilities. Even though, they may seem very logical, it is obvious that something is going on. There may still be other meanings. It is none-the-less another very ingenious composition. There is a tremendous amount of possibilities that exist here for further research. The only thing that is needed is a greater data base.

There is one further point on the fertility aspects of the detached BCircular form. In Figure 15.A-C, notice that the upper vulva forms are oblong, more realistic (Fig. 15.H). If they were perfect circles like those in the second row they would no longer represent the vulva, per se. Without the bisecting lines the second row would be identified as "sun symbols." Incorporating the bisected line adds an additional aspect that needs to be considered. Touchins (a Navajo Hataa'ii) also told me that it will not be the similarities that will teach us the most, it will be the differences between these similar forms that hold the most meaning. Since most sun symbols do not have the bisectedness expressed here, the bisected "sun-like symbol" is important. Since it deviates from the "norm" it contains more information. And according to the Navajo philosophy of a casual relationship, there is a logical explanation for that vertical line. Among all the possibilities, which one would be the most accurate? It must be remembered that a symbol doesn't always represent itself, but more often an idea associated with that

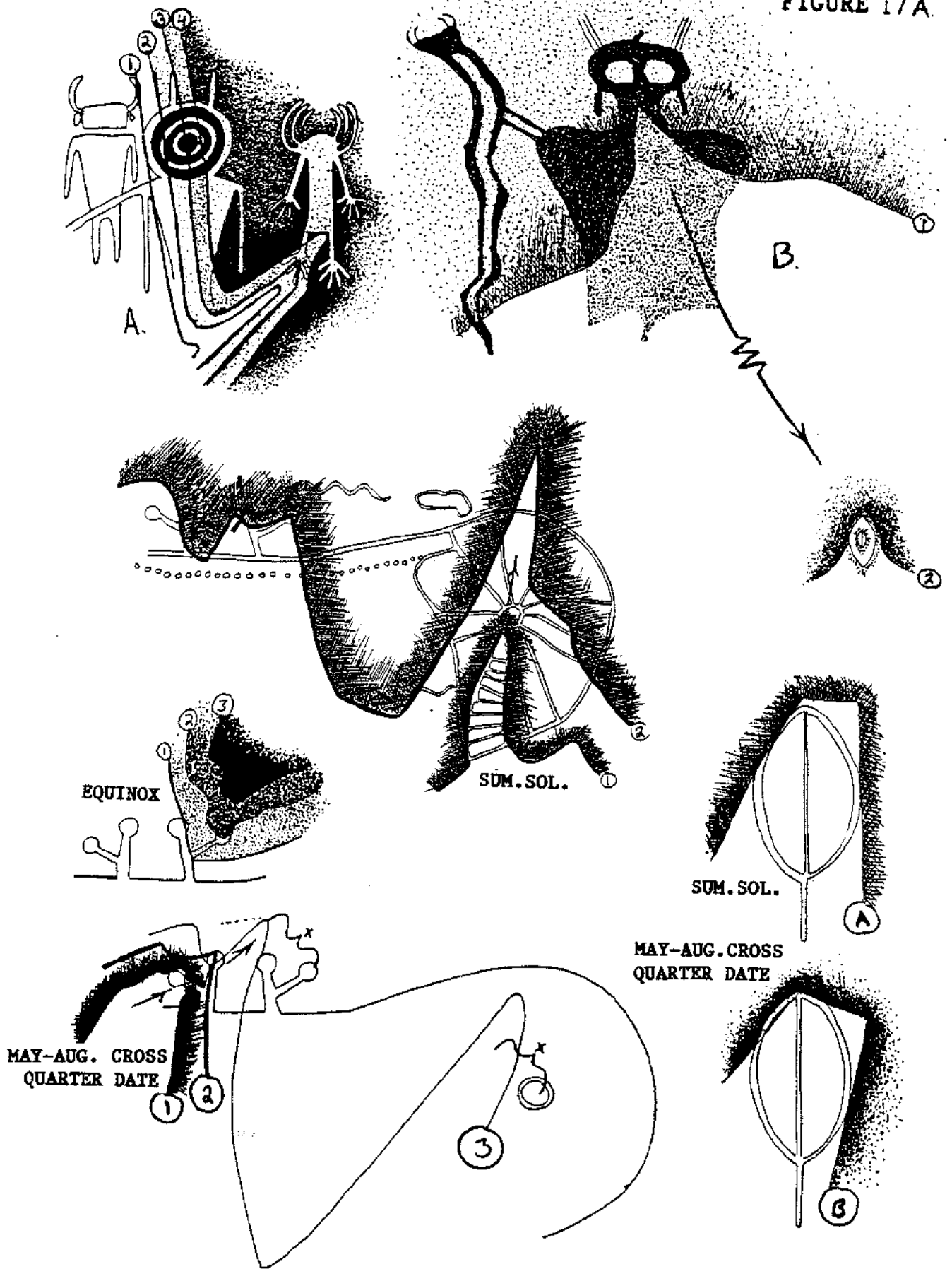
FIGURE 16

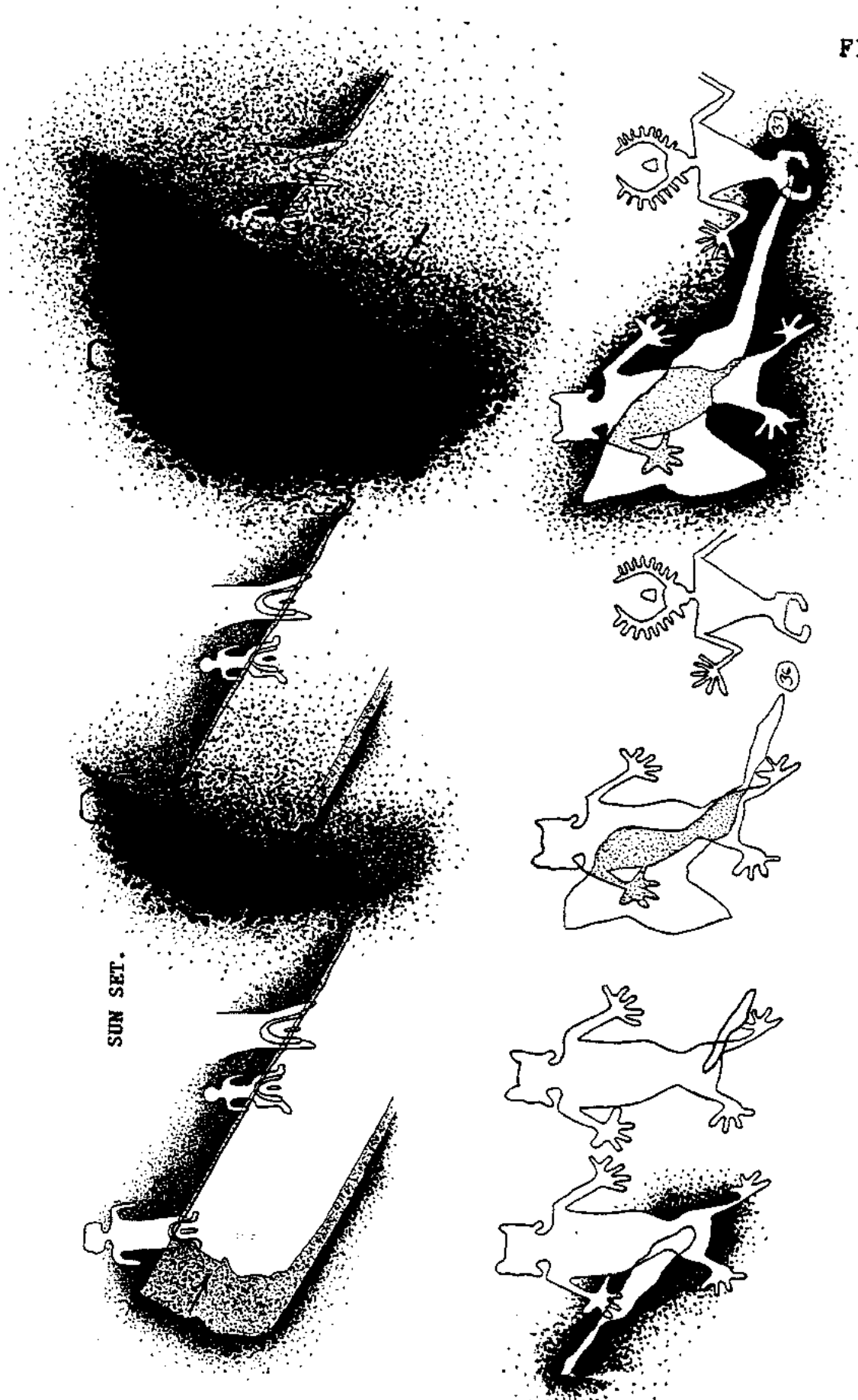


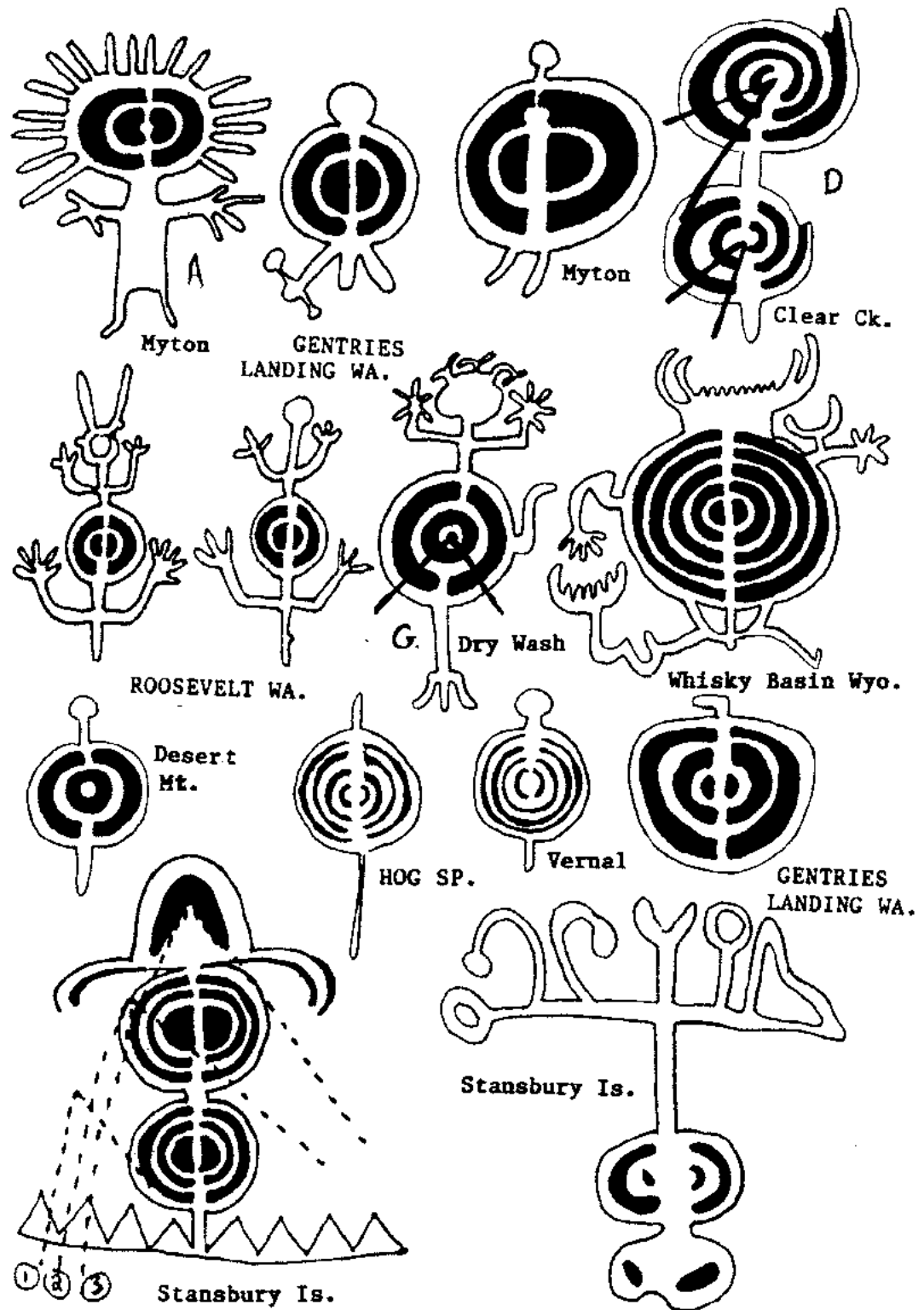
form. Each of the symbols alone would be; A- a Sun, B- a Vulva, and C- ? What then would the meaning be? What was the intended association between the sun and vulva to be? The Sun is the creator god. The sun itself is responsible for the fertilization of all living things (Waters 1964:78). The sun is also responsible for subsistence, agriculture and flesh-producing animals (Reichards 1963:78). Among the Navajo, Changing Woman is also in charge of Female Rain and vegetation of all kinds (ibid:7), but she is also felt to possibly be the female manifestation of the sun (ibid:76). At the Winter Solstice alter, little figurines were placed there as a plea for fertility (Morss 1954). Some believed the water that evaporates up into the sky is fertilized by the sun and then returns to give life. Also the sun returned the offering of sacrificed blood as fructifying rain (Neumann 1974:186, 191). The sun was also the father of the hero twins. Some solar interactions are very overwhelming in their ability to suggest the fertility aspects of the sun and the possibilities that many of them may represent that epochal conception. Current research continues to provide additional information. These include shafts of light moving across the area of the groin; Shafts of light entering sun symbols in the groin; Other impressive depictions of phalli and solar interactions; Shadows of pregnant figures and finally isolated BC vulva forms that have a shaft of light that enters or brackets them. Two of these are penetrated by shafts of light that come from the mouths of two Barrier Canyon figures. Only one of these is represented (Fig.15.B, 17.A, 17.B). What is the logical conclusion? There is a tremendous amount of examples that seem to represent the sun in a direct context of fertility for variously different but probably related concepts. The examples in the second row of Figure 15 seem to be no less different in attempting to depict those possible associations.

Figures 18 and 19 probably involve several different concepts. Since the concentric circle is a solar symbol, these again seem to use that concept but in a bisected form, thus including additional symbolism. Some, if not most, probably have that combination of fertility and solar symbolism. Figure 18.A a "Bisected concentric circle Sunheaded DE," no doubt represent that predominating theme of solar observation for that shamanic ecstatic experience of rebirth. This is another one of those on an ever growing list of figures to observe for solar interactions. A similar explanation was explored for Figure 18.D (c.f. Warner and Rayle 1990, Sec.8:18) and Figure 18.G (c.f. Warner and Shirar 1990). The supplicator from the base of Cedar Mountain reaches out to a BC image that contains a rayed head, stands in a rayed crescent and has rays reaching out of one of his multiple arms (Fig. 19.D). The variety that is possible within each of these little categories is amazing. Each one is a piece of a puzzle and each section another chapter that enlarges our vision and adds to the possibilities.

If all we had to go on were the most abstracted forms in Figures 20 to 23, we would be at a loss to completely understand them. That's why we need to move from the known to the unknown, or from the most identifiable to the least understandable. We must always remember that what is identifiable to one is not understandable to another. It takes a growing process, of gaining more familiarity, to see each little piece. So many times in my research, I was not able to fully understand one concept until I had become familiar with another. To understand the process and development of the various DE







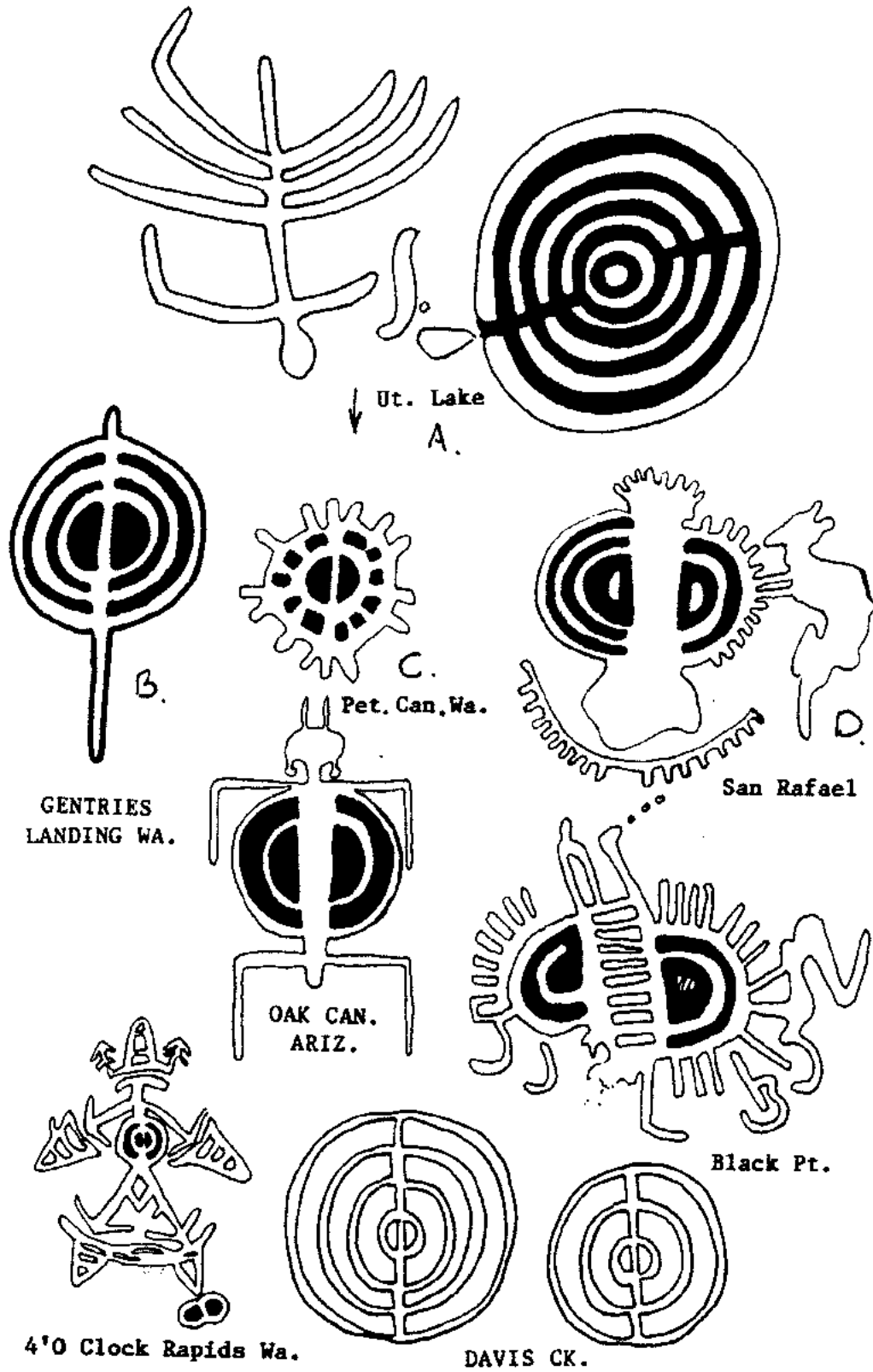
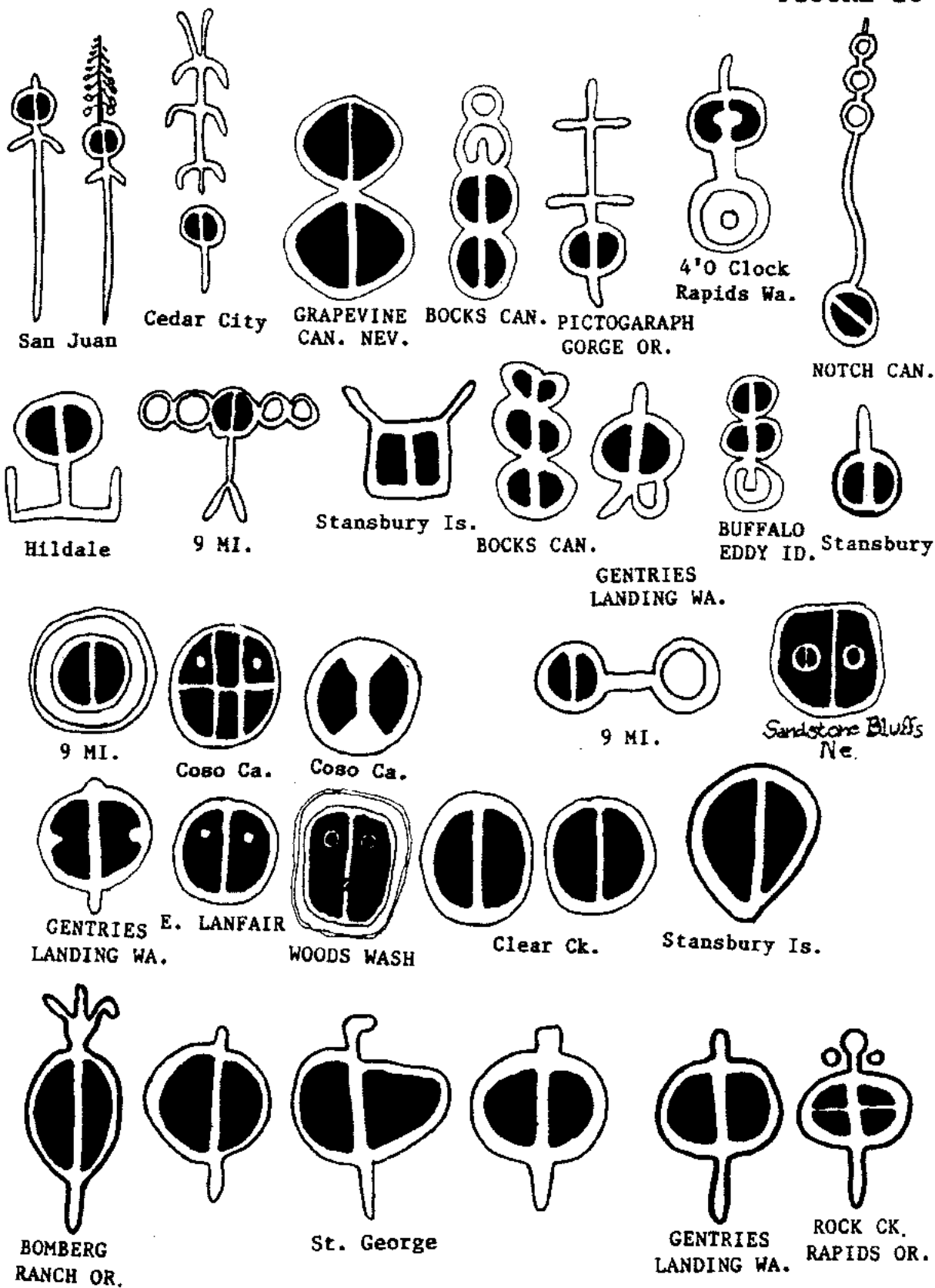
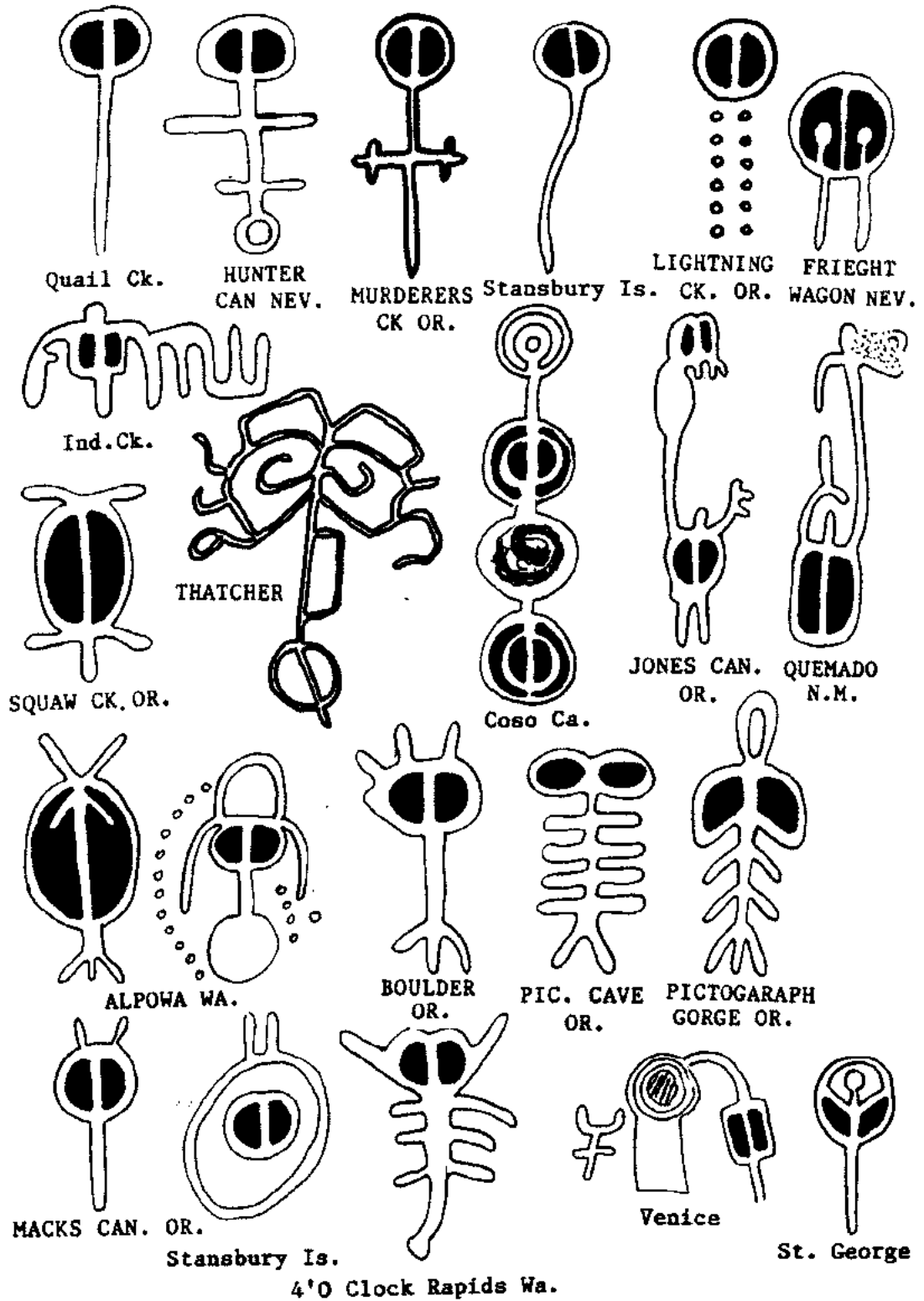


FIGURE 20





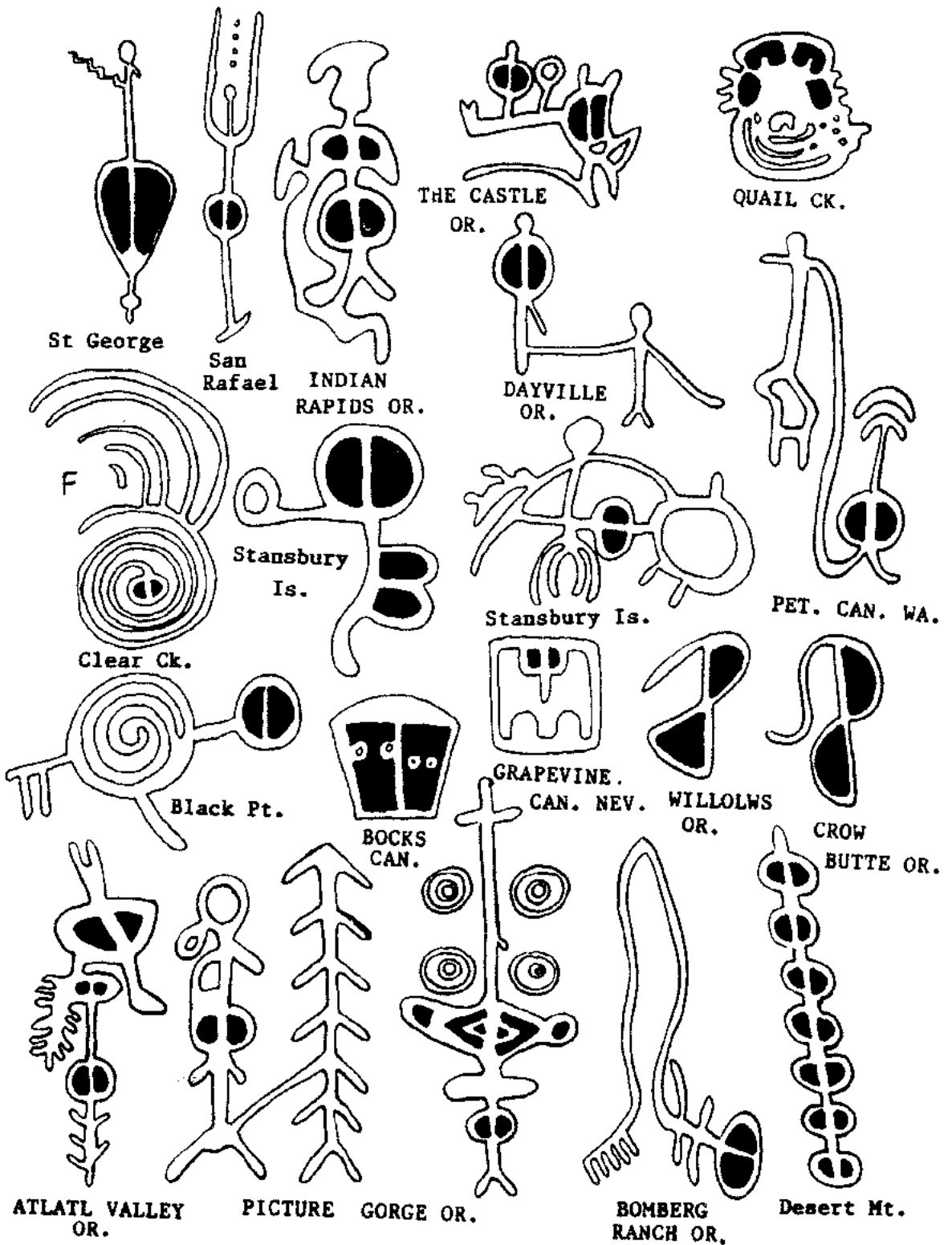
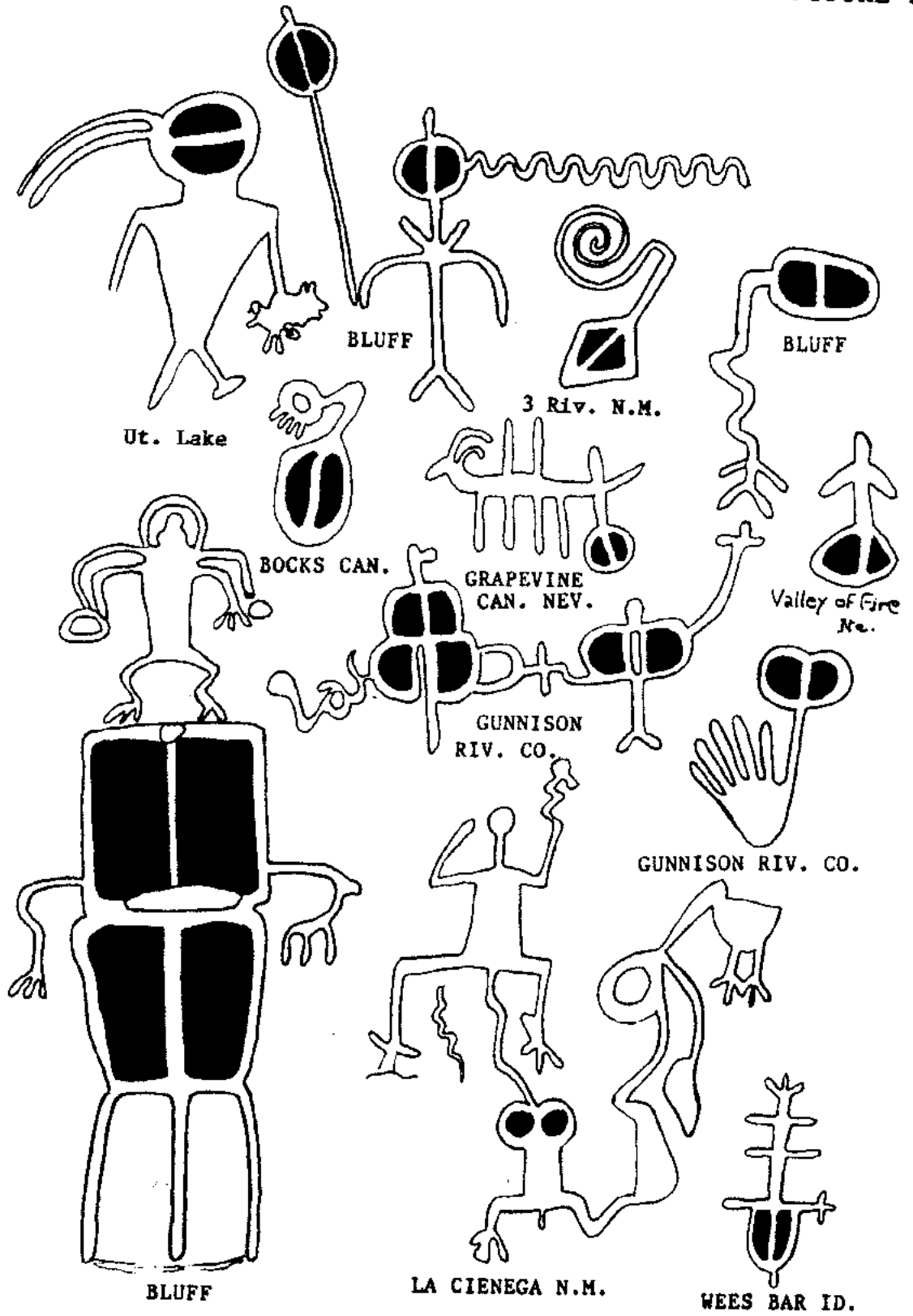


FIGURE 23



categories has taken years of research. But once that was done, the combinations in Figure 24 that illustrate a few obvious DE, become familiar faces. Without that familiarity, most are still abstract forms not identifiable without the less stylized, more identifiable forms, the more Concrete Concept Associations. Even on the more abstracted level there is usually some small clue that retains a few traits, like the earbobs on the last example in Figure 20 from Rock Creek Rapids.

Among those that are represented as more obviously DE, there are a number of BC examples that fit into the Reversible DE Category, Number 6 (Fig. 25). Some of these are probably not very identifiable to those less familiar with these symbols. The definition of that group is that the glyph needs to represent at least a quasi "human form" that is the same, similar, or just as logical reversed as upright. Turn the page upside down. Fascinating aren't they. These move from more or less human to more abstract. The last few contain no vestiges of any identifiable human attributes. Whether they are or not is uncertain, but it is felt that there is good evidence that some are at the end of the chain of human abstraction. This is only one small subcategory of reversed figures. Understanding these more abstract configurations provide hope that some of the more complicated Great Basin abstract styles (which some of these belong to) can eventually be understood. That will only happen if we can only grasp that sense of order that comes from little bits and pieces like this.

The following represents some special considerations that involve the BC in some other enlightening contexts. The first is what some refer to as "Hoop" figures. They view these figures as holding hoops. But by holding the hoop up against the body, it creates the BC. Others have called these "Shield" Figures and both sides still strongly argue their points, disallowing the others as a possibility (Fig. 26). I believe in a sense that they could both be right. The hoop is a sacred ceremonial object, sacred enough that it is often dismantled after the ceremony (Wyman 1973:149). The hoop represents a division of space, a before from an after and thus is a rite of passage. As an individual moves through it during a ceremony, he or she leaves behind the situations that are no longer desired whether sickness or torment from witchcraft. This could also be a representation of an emergence, a weapon or tool for creating or destroying (Reichard 1963), See hoops in index). That rite of passage is no more or no less a rebirth, a symbolical new beginning. It symbolizes the leaving of one sphere and the entering of another. That is the process of rebirth that I believe is represented by the U Bracket and the BC but it also has a variety of special powers.

The reason that it could also be a shield is that there is a tremendous need for power. Especially power over ones enemies, especially those unseen forces. In the Navajo hoop prayer, in each verse, the refrains include "At the rim of emergence, in the home of first man, you shall rise to defend me with your red hoop... you shall rise in my defense with your red hoop..." (Wyman 1973:31,147). In Nine Mile Canyon, there is a warrior with an arrow or spear in flight, speeding toward him, sent by one of two combatants that oppose him. But this DE stands with his double, emerging above him. The hands and arms of the main figure rise not to fight the enemy, but rise to form the inverted U Bracket around his head. At the same time they form the upper torso of the

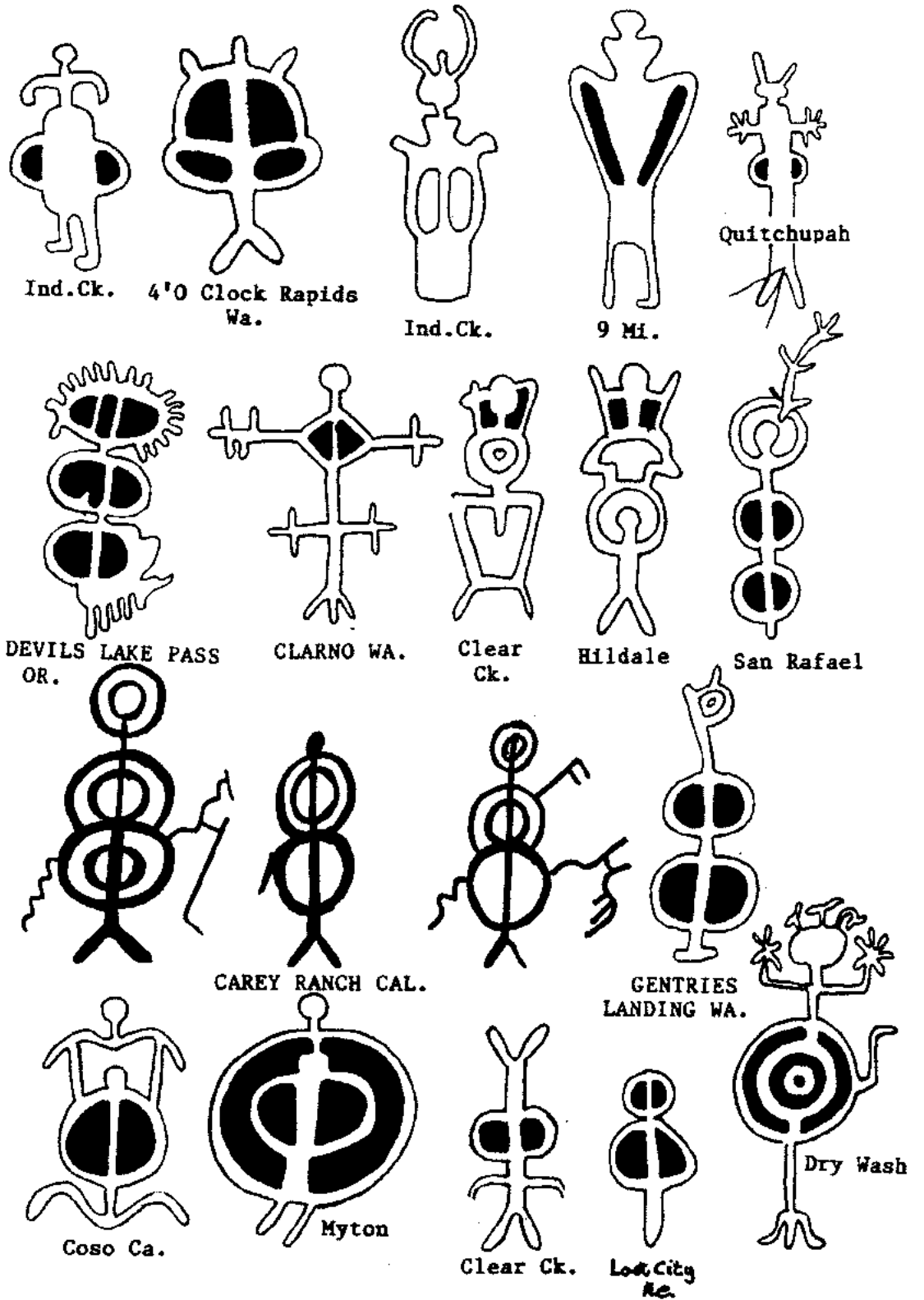
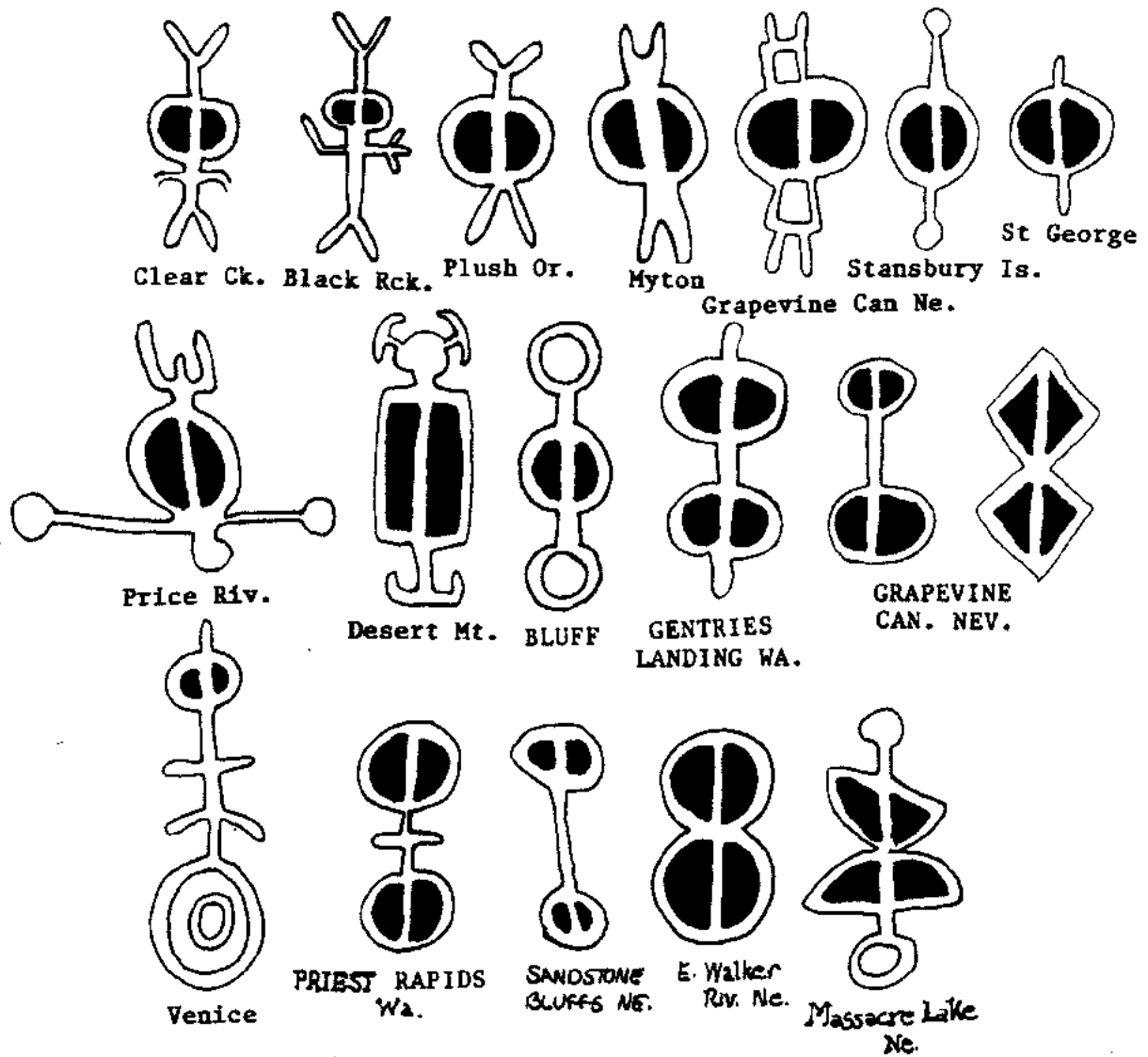
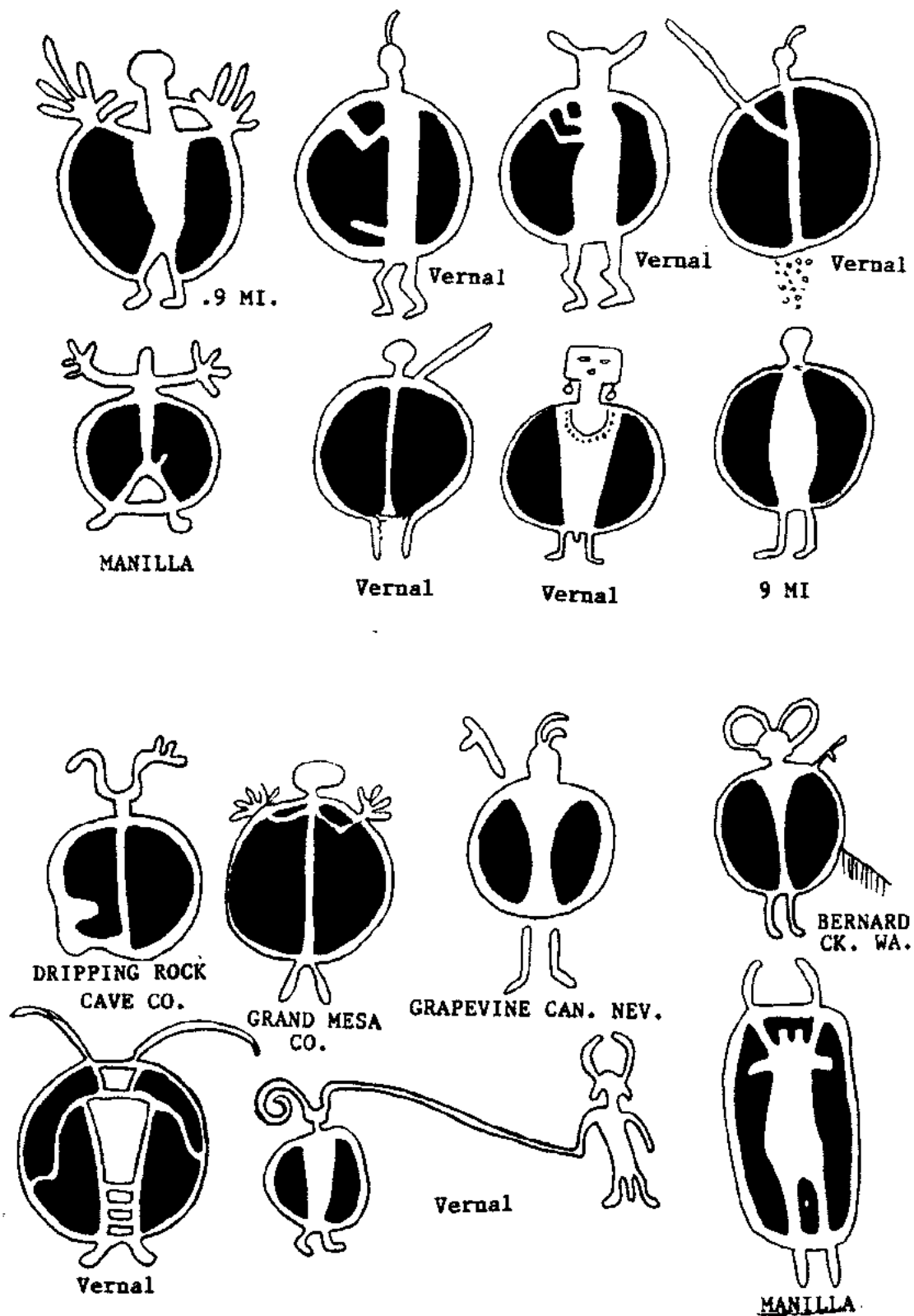


FIGURE 25





emerging figure. It is the hands of the emerging entity that are posed to do the actual fighting and to be his protection. He is truly a mystical warrior (Fig. 27.A). Let me illustrate again how an unfamiliarity confuses real understanding. When a group of us first saw this panel placed along a ridge high up in the canyon walls at a point culminating literally hundreds of warriors with shields, we referred to him as a very interesting and unique shield figure. That's all we could see at that time.

I believe these situations support the fact that both arguments could be right. We were probably not wrong in identifying this mystical warrior as a shield figure, as long as we understand that he is no ordinary "shield figure." He is a figure with a mystical shield. The design on his "shield" is the Inverted U Bracket surrounding his own head. Two other figures with U Bracket shields were probably meant to express a similar power, but in a less complete way (Fig. 27.B, C). The mystical nature of the U Bracket shield is duplicated by the design on the BC shields. Whatever the case, a design on a shield that would express that power would probably frighten an enemy. The use of the BC in the form of the shield would be no less powerful (Figs. 7.X, 13.H, J, 26, 26B). Even though the mystical warrior on horse back in Figure 27.D has no shield, his Bisected Circleness is directly tied into powerlines that would seem to make him a formidable opponent, one to be feared.

The shields in Figure 28, may be the counter parts of the Inverted U Bracket shield of the Nine Mile Warrior. Some very interesting symbolic solar observations seem to indicate that these could have been used by mystical warriors who used their shields, depicted on the cliff as symbolic solar markers. After watching quite a few interactions that are absolutely astounding, it becomes obvious that they could be labeled as a new and distinctive Category of Symbolic Solar Interactions (Figs. 29, 30). These types of interactions that use the shield almost seem to suggest that they were having the sun "bless" them with power. That is, the interactions on these shields placed on the wall at those moments of power would be imbued with special powers. Most of these occur at first or last light. Those that occur during the day, occur with a very potent display of spiritual power. Not all of the interacting shields are BC. That fact in no way detracts from that ability to seek that sacred power. Those that do include the BC simply include that additional symbolism.

The next category is the use of the BC in representations of transformation. In these types of depictions the BC occurs about as often as the Inverted U Bracket. There are more examples but Figures 31 and 32 demonstrate the application of the BC in this context with a great variety. In Figure 1.A, remember that the human form within the stylized bird has the BC extending out of the top of the human figure's head to become the eye of the bird. In other words what emerges from the head of the man forms the eye of the bird. The bird then sees with what emerges from the head of the man. And what emerges from the head of the man sees with the eye of the bird. This is all possible because the head of the main figure also has arm-like extensions. This creates the torso with the BC as its head that sees with the eye of the bird. This is a magnificent example of what I believe is being expressed by the simple BC forms of eyes on both birds and human forms.

FIGURE 27

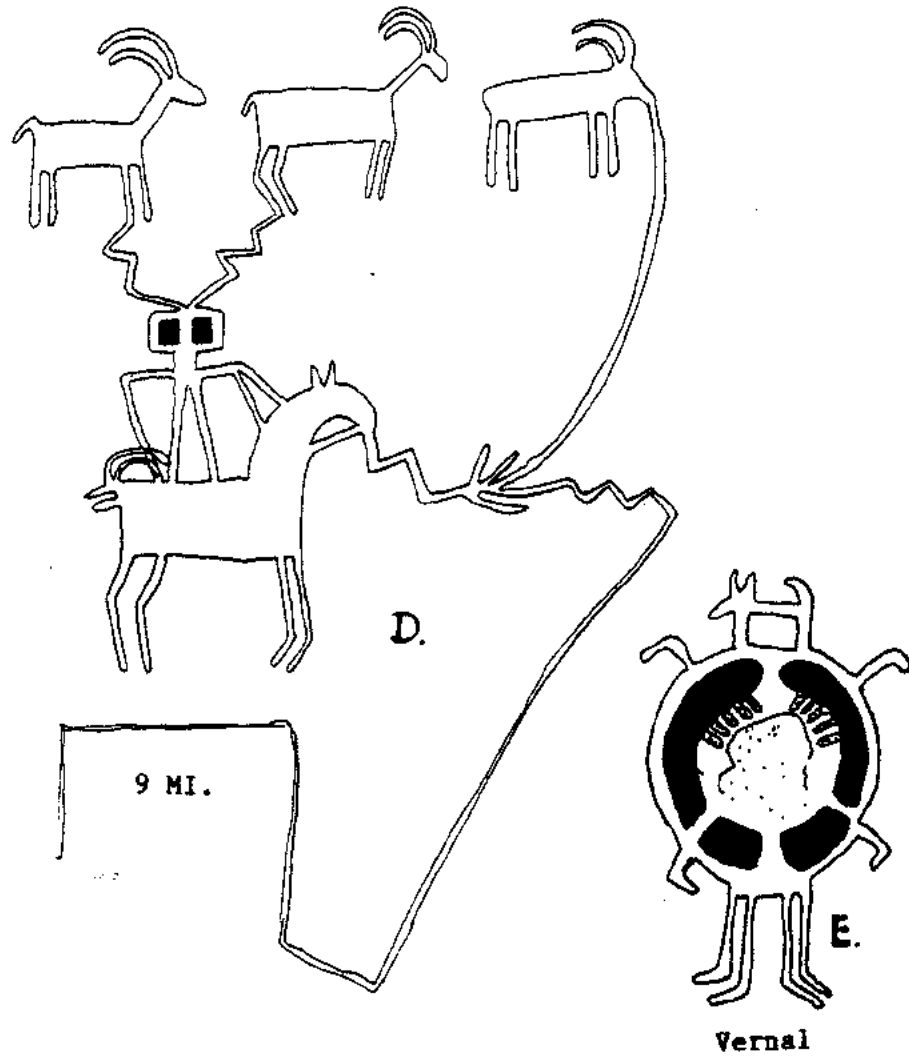
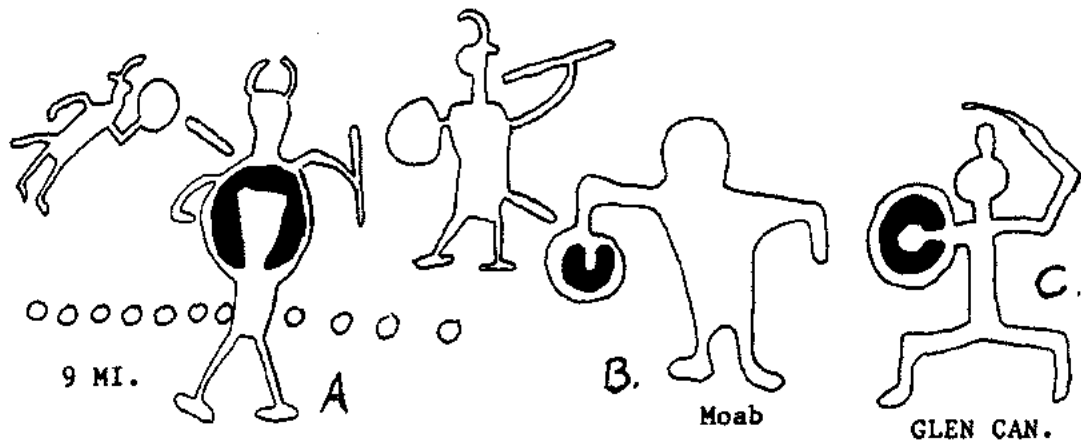
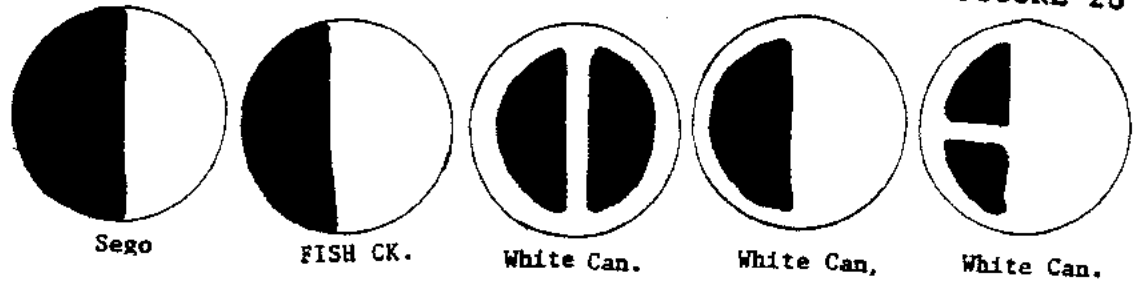


FIGURE 28



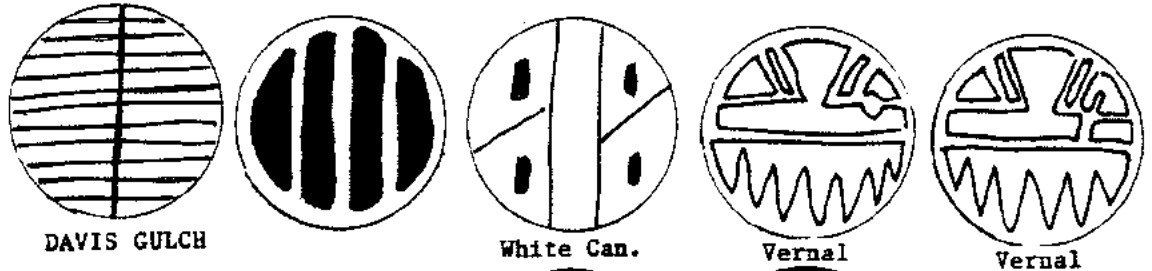
Sego

FISH CK.

White Can.

White Can,

White Can.

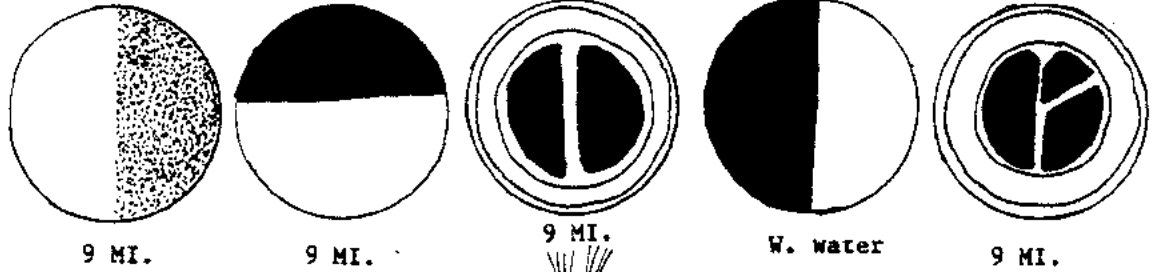


DAVIS GULCH

White Can.

Vernal

Vernal



9 MI.

9 MI.

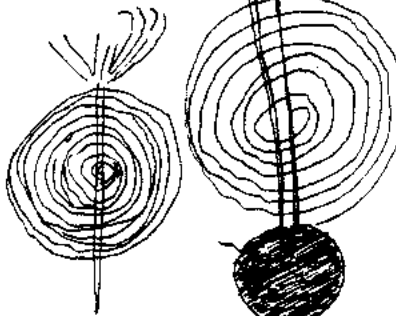
9 MI.

W. water

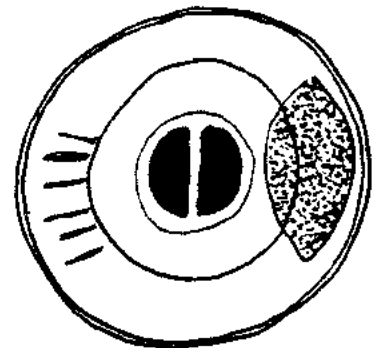
9 MI.



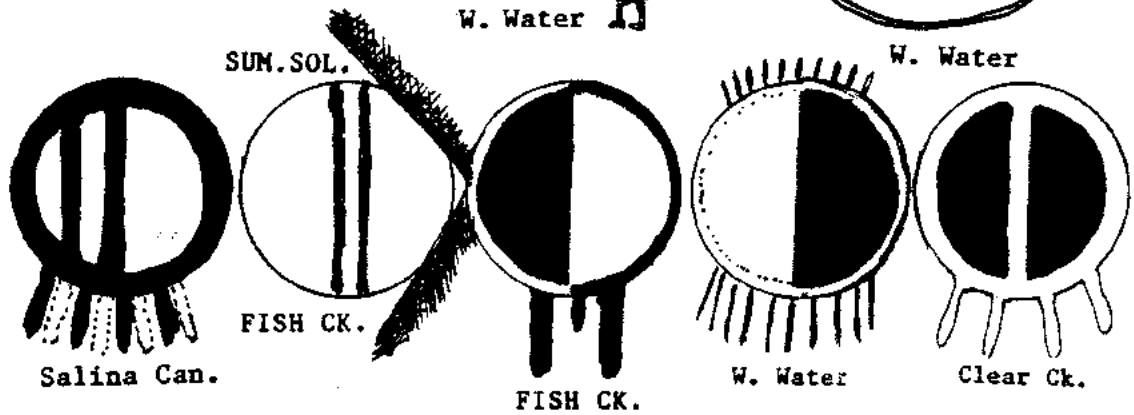
W. Water



W. Water



W. Water



SUM. SOL.

FISH CK.

Salina Can.

FISH CK.

W. Water

Clear Ck.

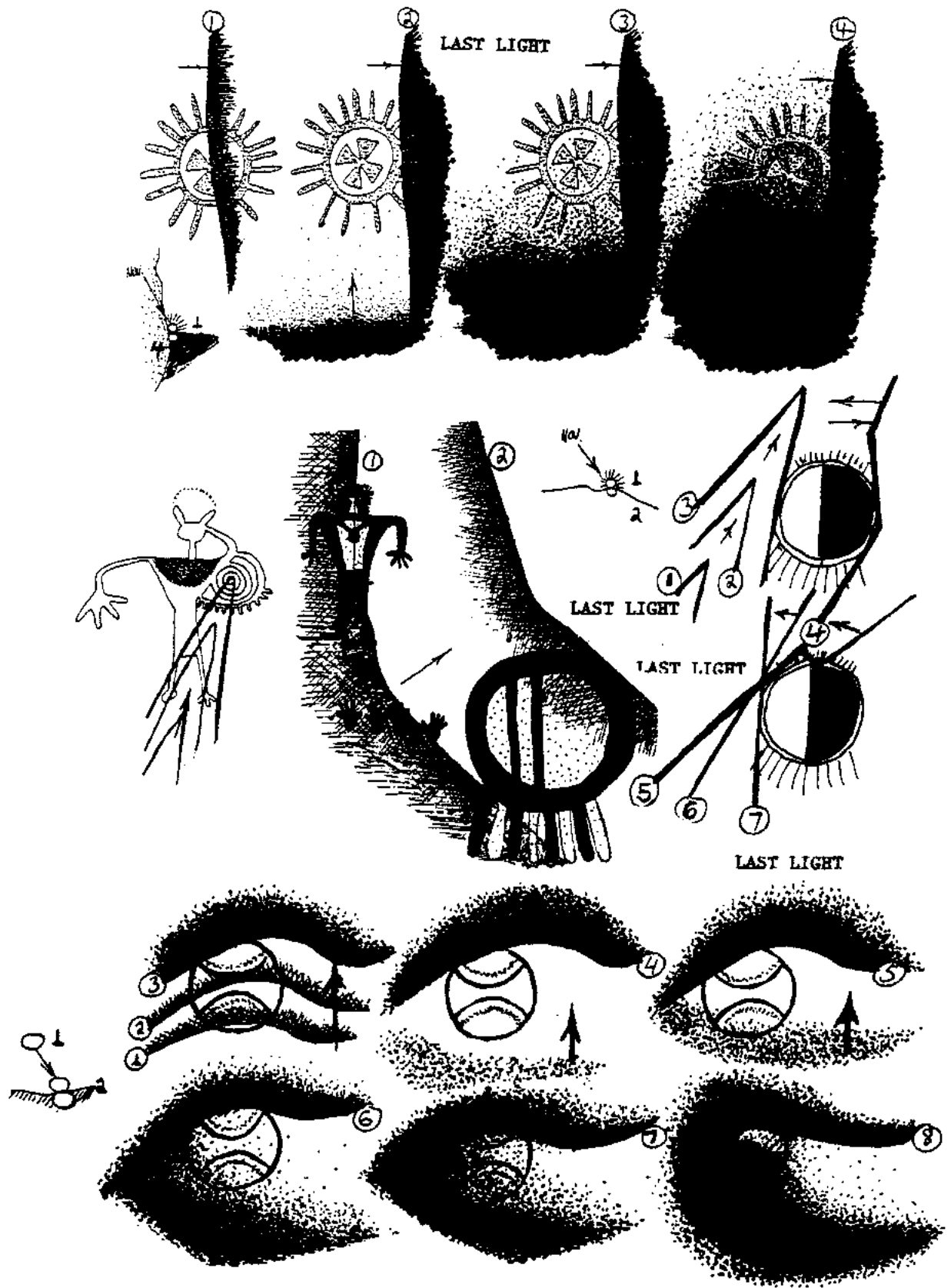
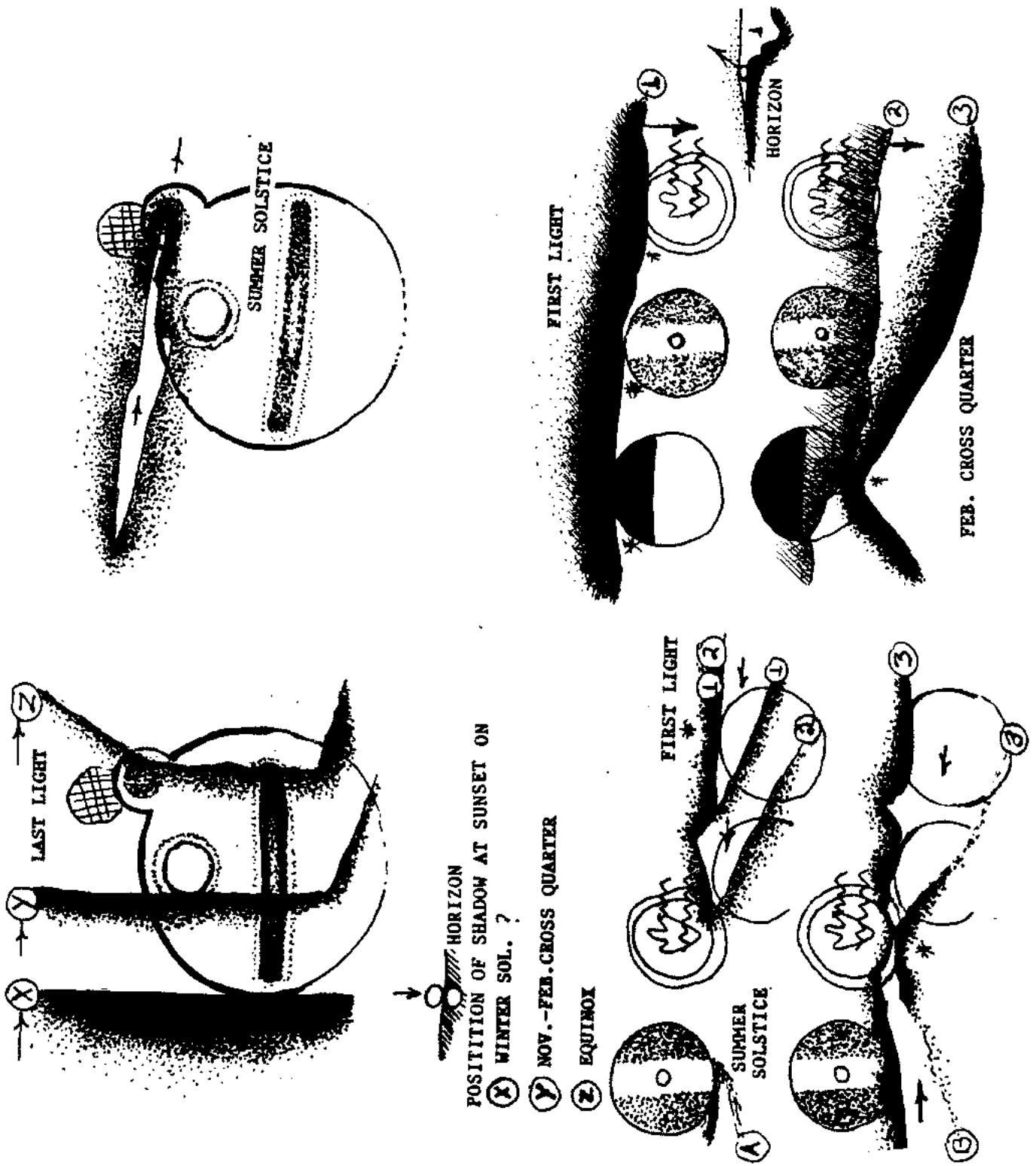
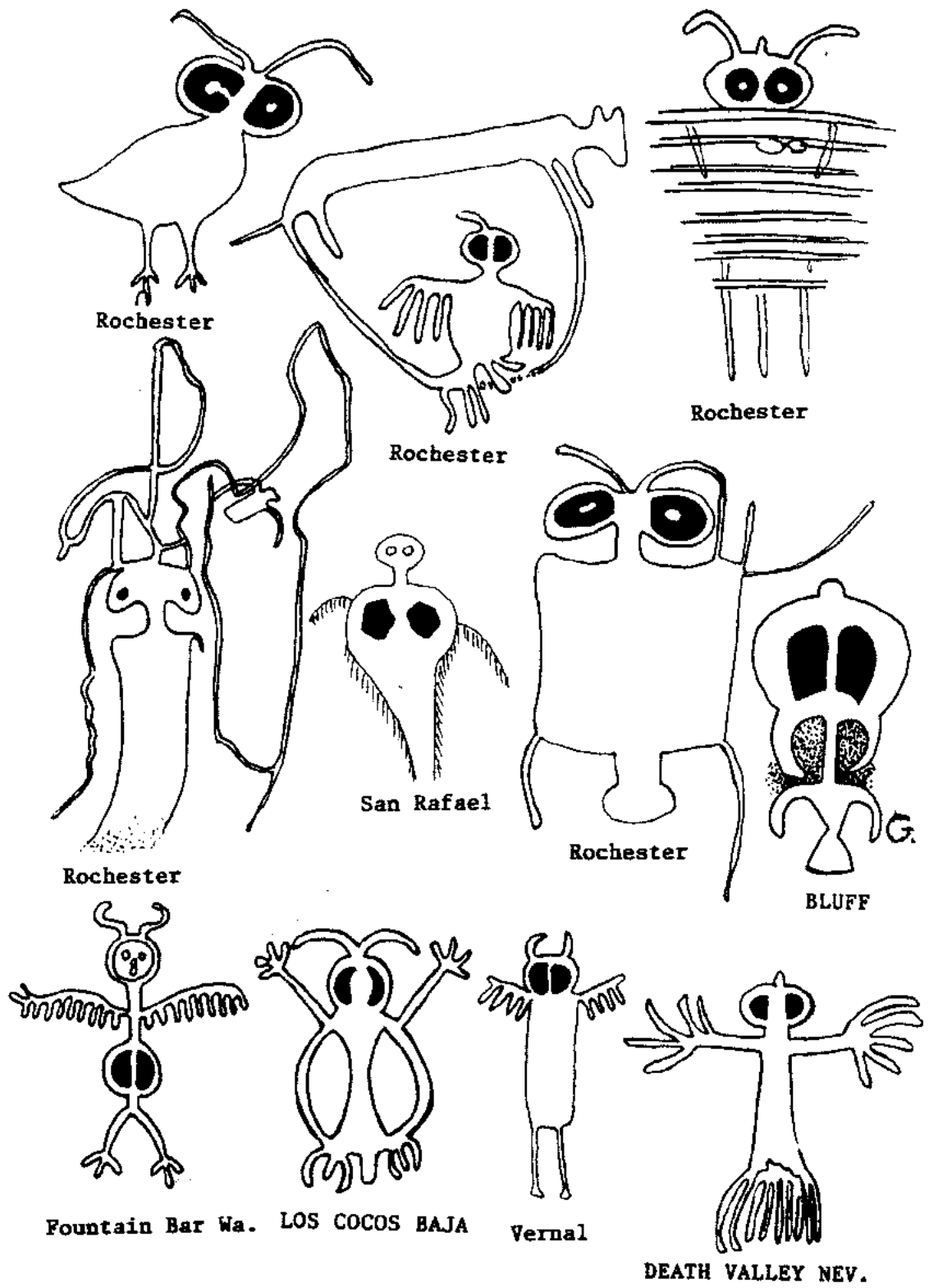


FIGURE 30





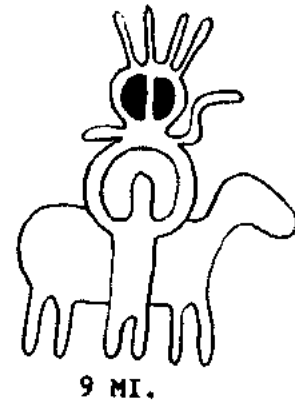
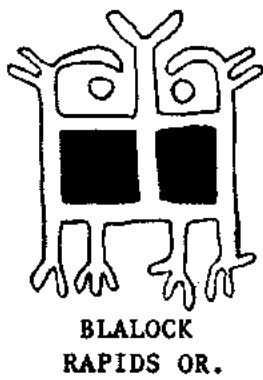
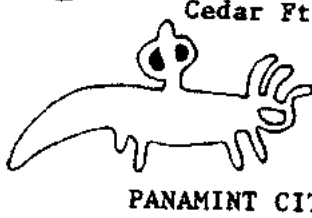
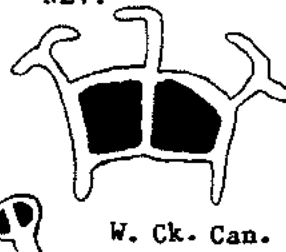
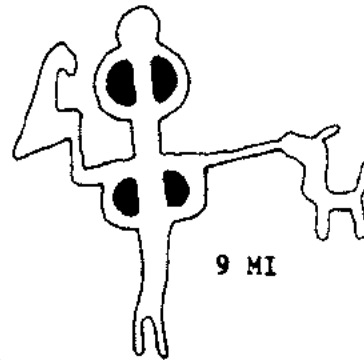
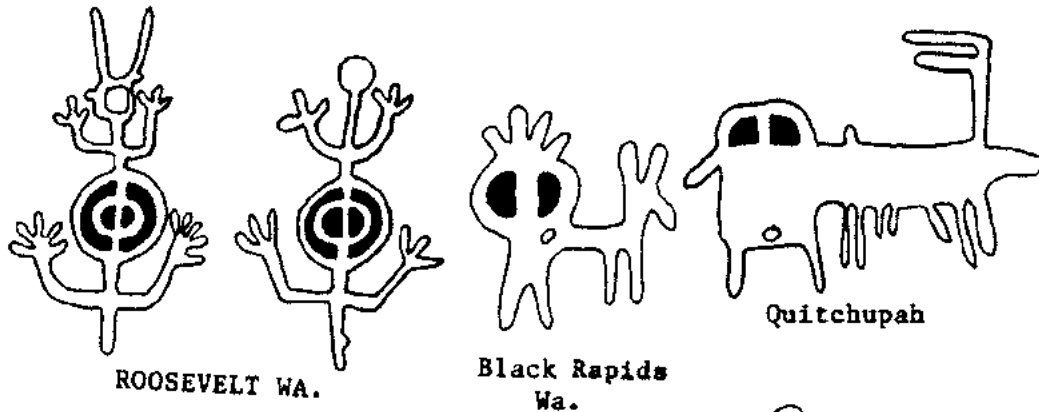


FIGURE 32 B

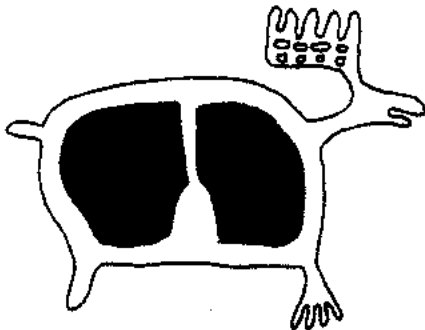
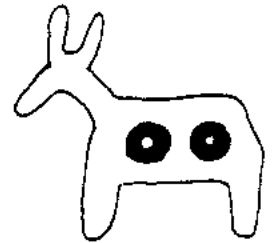
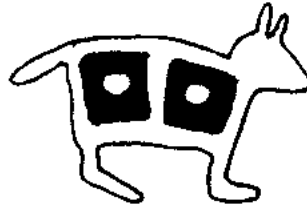
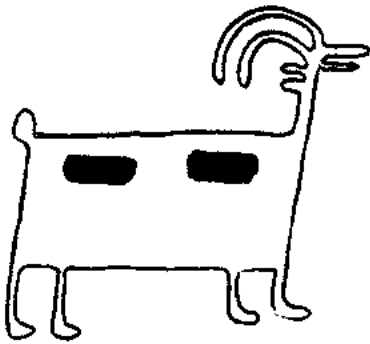
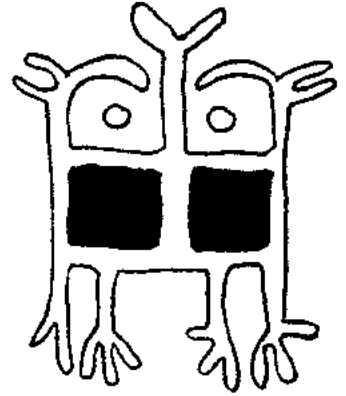
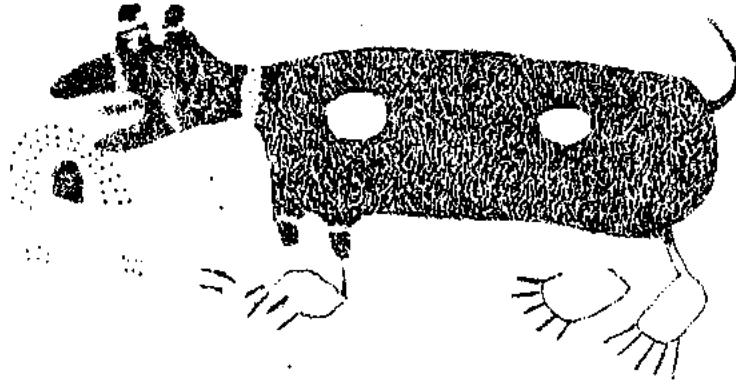
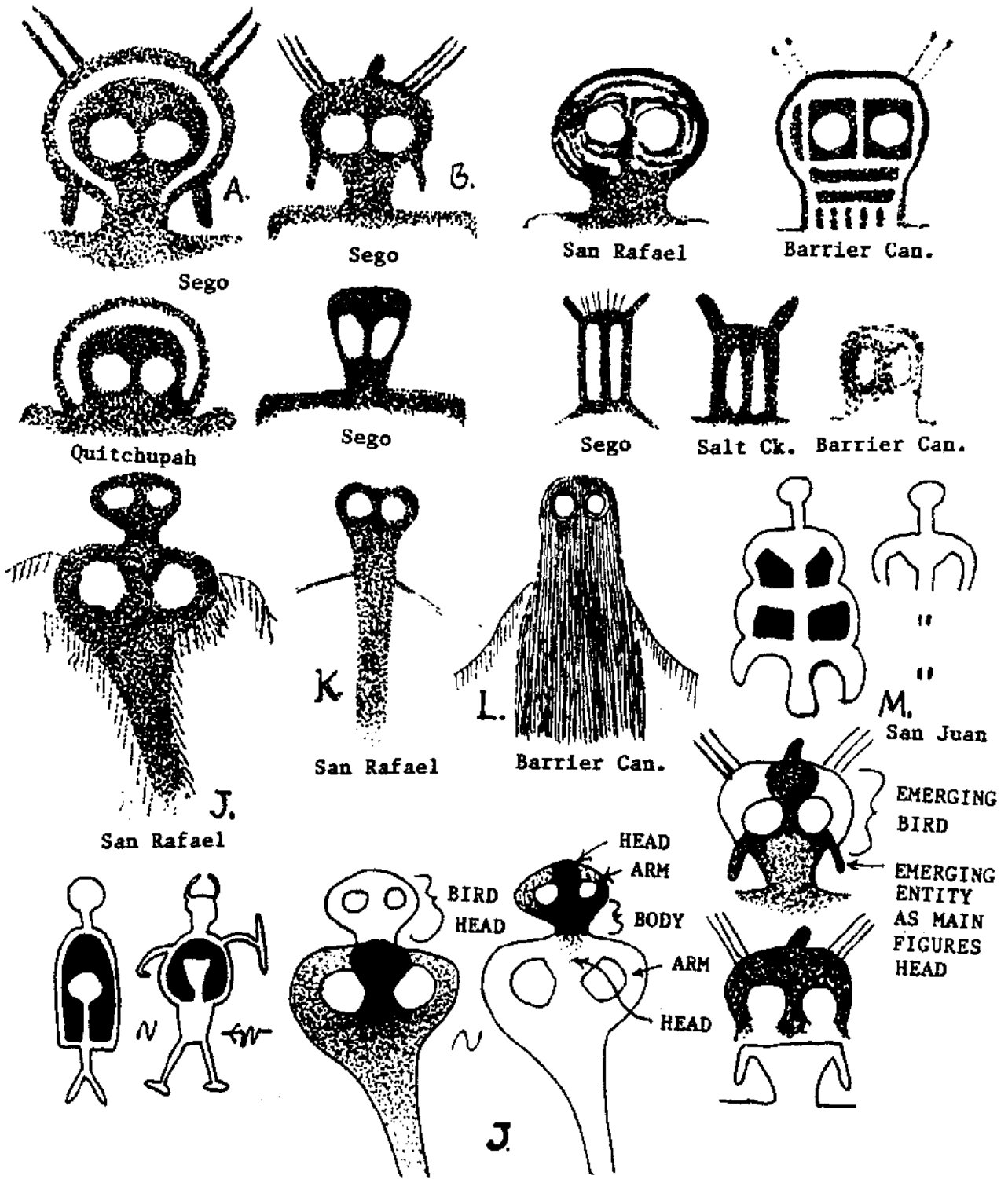


Figure 1.A is probably the most concrete concept association of that idea. Figure 32B has variations of a special category of animals that have the BC as the body or which have the BC reduced to resemble eyes.

Another special consideration is one of the most enigmatic aspects of the Barrier Canyon Style anthropomorphs. These are the haunting "Bug eyed" heads of the so called "Mummy Forms." In light of these new points of view, these awesome faces take on a whole new significance. In Barrier Canyon Style panels, the use of the arc or the Inverted U Bracket over the head is not all that common. If the assumption that it relates to the representation of individuals with esoteric knowledge and shamanic sight, it wouldn't be too far removed to view these eyes as another way to express that same sight. Thus some of these again combine the use of the Inverted U Bracket and the BC. Lets begin with the bird-like forms below. They probably express a bird associated transformation. Other examples of bird transformations exist that do not include the U Bracket or the BC (c.f. Warner 1990). One of these examples of bird transformations is now more obvious to us (Fig. 33.J). It outwardly represents a bird with wings. But that unusual form of "Bird" represents the idea of "Symbol or Context Extension", the subliminal human form hidden within that also marks the BC; one symbol replacing another, one form masking another. It is the man who creates the bird and yet it is the bird that sets the man free. To do that, his arms are placed up in that special posture of the BC. In that position, the two little wings extend out of the inner man's elbows. That seems fitting since it is the arms in that position that creates the symbol of that separation, the ability of the soul to take flight. He is now the altered form, the mystic, clothed within that outward bird symbolism, to become one with the bird. He is now free of the confines of his mortal shell. By either actually or figuratively taking on a form that can help him leave the confines of his mortal frame, his spirit can now find an escape.

There is still more to this symbol. With his arms raised up, joined and resting on top of his head, he creates the symbolism of the mystical separation and union represented by the BC. By virtually bisecting the hoop, the eternal round, the circle of life, with ones self, ones head or ones body, he attains that symbolic metaphor. But the one who created this icon added another feature. Out of the head of the main figure with upraised arms is another "Bug-eyed" head emerging out of the inner figure, much like Figure 1.A. This is the real outward head of the bird. In the symbolism of the DE, this represents a Category Number 2, "Out Of Head Figure". It is the head of the emerging figure, or in this case the bird that allows him to see. Many birds have also been represented with the BC face to illustrate that they have that shamanic sight (Figs. 31, 33.K, L, as well as the U Bracket headed birds in the previous paper).

But now a little more to boggle the mind. View the emerging head as not the head of just the outward bird with "Bug" or "Owl"-like eyes, but as the torso, arms and head of yet another, emerging figure. If the basic concepts of this approach are a somewhat accurate understanding of this symbol, then the so called "Bug or Owl-eyes" on the other figures here may possibly be similar bird transformation figures. I believe that this is more than a strong possibility.



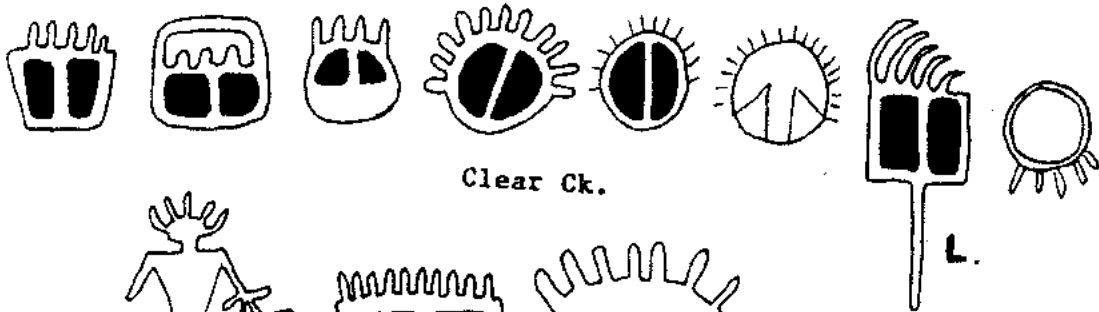
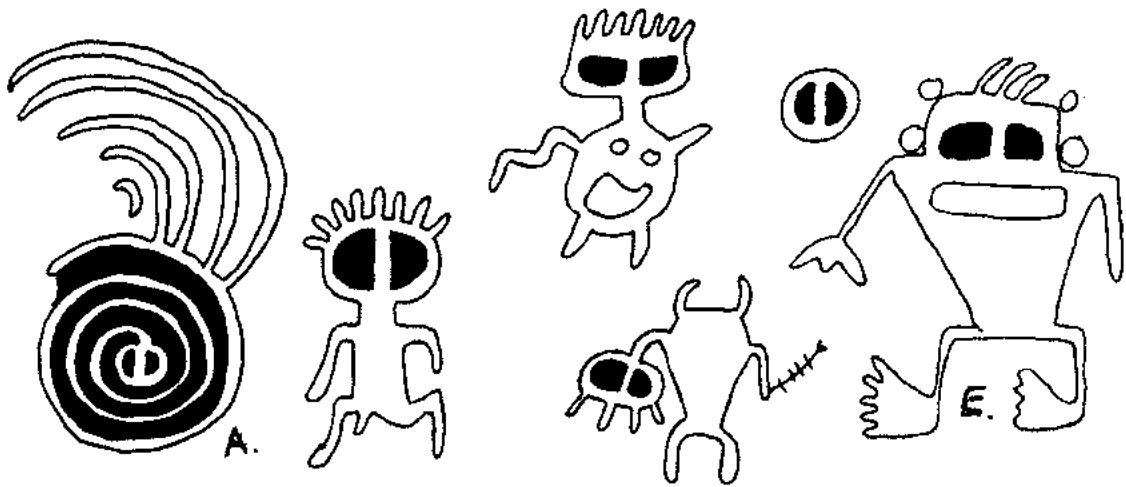
Visualize their "eyes" as not really the eyes of the main figure. If that is probable, then this space was not wasted. It has another symbolism. Just like the arguments of hoops or shields, these are at the same time eyes. The eyes are not the eyes of the positive form. They are the negative spaces between the upraised arms of the positive form, the positive form being the painted body. Now in line with the previous discussion of the power of Positive and Negative space and the doing of not doing, consider this analysis. They are symbols of a special sight, not the sight of the main figure, the mortal man. They are probably the eyes of the spirit, the soul so to speak, the invisible or transformed entity. If the "shaman" needed to transform according to one philosophy or to just have the altered state in the other case, to have access to that esoteric knowledge, then these eyes could very well express their vision, in the sense of seeing while in a vision, altered state or out of the body, as that unobservable entity. It would probably be their ability to see into the darkness of the supernatural world, to discern what isn't visible to mortal eyes, etc..

Three of these individuals have shafts of light that come out of their mouths, again adding that powerful symbolism to these already potent images. These are the shafts of light from two of those individuals brackets vulvas (c.f. Fig. 17.B). To speak with light, the power, the knowledge, the wisdom and the authority is unbelievably beyond our desensitized western minds to comprehend from their point of view. It's no wonder that nearly every one of the symbols of these ancient mystics have been killed, some several times, time after time by later groups. Some have been killed within the last two years, probably by Utes, with a hatchet. Once an image has been created, especially one like these, it has a power. Probably every later group that passed through these sacred and holy grounds, such as the Segó site, killed these figures to void out their power, to nullify it, destroy their efficacy, so they could pass through without fear of being harmed or becoming sick. That is no different than the Arab vandals that hacked the eyes out of the images of the gods and the Pharaohs so they couldn't see them loot their treasures.

Figures 33.A and B provide one more interesting point that deals with the bird aspects of transformation. Notice the form of the painted part of Figure 33.B. Again visualize the negative eyes as the spaces between the arms reaching to join up above. Figure 32.M,N. brakes that down into a more visible process. Now notice that the painted form above the main figure's head has striking similarities to some of the stacked crescent headdresses on the Basketmaker panels along the San Juan River (Figs. 31.G, 33.M, N). Some of those, have distinct bird-like qualities. If they are birds, then some could be stacked birds, each succeeding bird rising up out of the previous lower bird, a situation very suggestive of bird transformation and like those of Figure 31.G. The negative eyes of Figures 33.B could then be the empty spaces that would be formed by the upraised arms emerging out of the main figure's head, then change (transform) into or become the wings of an emerging bird. Or simply be a series of BC formed by the spaces between the wings of the stacked birds and their bodies. That image of the emerging entity then has the ability to see with the negative eyes. Remember that it takes the one form to define or create the other.

The last point that illustrates the use of the BC began in Clear Creek Canyon. While working on the rock art portion of the Clear Creek Canyon project at the request of Asa Nielson, Director of the project, one motif began to become very prominent. The forms in the upper half of Figure 34 are from Clear Creek. As part of the assignment, I was asked to produce an analysis that would be a bridge for the professional archaeologists to the interpretive work of Levan Martineau, who's survey was sponsored by the Piute Tribe. As part of that assignment I was asked to make an assessment (the term critique was used as a result of which I received a letter of criticism from both the Piute tribe and Mr. Martineau.) of whether Martineau's interpretations were "feasible, reliable and accurate." I finally decided that that approach was really not justified. Rather than do that, I spent my time on an analysis of the symbolism that was obvious based on a more traditional anthropological approach. When the D.O.T. cut the funds to print that project, I withdrew that volume to have it printed elsewhere. The reason for that explanation will now become obvious. In Martineau's interpretive work (1985) he assigns the symbols at the top of Figure 34 as an identification symbol of the Badger Clan. I must note that just as Martineau's process of looking at different symbol systems comes from a Native American background, so does mine. Prior to this in several different conversations with him, we were at odds on how we viewed certain images. After having to immerse myself into his mind to understand where he was coming from and why we were at odds, I have been able to add some support to the concepts involved in at least two of his interpretations. This occurs through regular analysis of glyphs and specific categories of solar interactions.

In the beginning I had a difficulty with accepting the partially rayed BC as a Badger Clan symbol, based on Levan's argument that the dark sections, the negative space, represented the mask of the Badger. That was because the evidence was not conclusive enough, based on the scientific process that archaeology demands and the processes of such individuals as Touchins and Dalton that formed the basis of my procedures. To comply with the riggers of being able to test feasibilities of meaning, I began to define the process of "Concrete Concept Associations" (Warner, 1982). The use of the scientific process by its own nature cannot prove anything right. It can only prove it to be less likely (wrong in more lay terminology). So to be convincing that any symbol is probably associated with a specific concept, there needs to be sufficient repetition. That is the importance of a large data base and the reason for cramming as many examples into each figure as possible. Within those repetitions, there will be a spread from more identifiable and understandable to less. And if we are lucky, there will be an example that can be used as a Concrete Concept Association. In other words, by the contexts that an example may have been produced in, it will put two, other wise unrelated elements together in such a way as to illustrate a logical association. The sun and vulva evidences uses earlier to support the simple bisected sun symbols express that situation. The logic of an association should provide a concept for that motif that is concrete enough so it can be demonstrated to be consistent with other similar repetitions and contexts of other motifs. Then the only thing that can be done is overwhelm the opposition with evidence. Until then its just an educated guess.



Clear Ck.

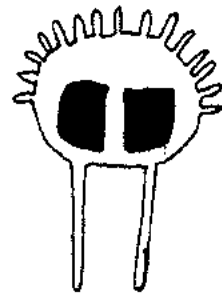
L.



MANDERFIELD



Desert Mt.



Ind. Ck.



Cedar City



Q.

DEVILS KITCHEN



OAK CAN.

Stansbury Is.

Cedar City

Ut. Lake

KEY HOLE CAN NEV.



Cedar Ft.

a.



STANTON ARIZ.

b.



Can De Chelly Ariz.

c.

What made me change my mind about this symbol being a Badger Clan mask was the finding a couple of glyphs that incorporated the bisected circles of the "Badger" face in what appeared to be Badger paw prints (Fig. 34.L). That provided the needed association of Levans Badger face within what the Hopi call a badger's paw (because of the curved claws). These are fairly good concept associations, albeit not as concrete as it should be, but doable. It still gets the idea across. That claw with foot print-like form is repeated in Figures 34.A, L, Q. In addition to that probable association, look at this symbol in regards to the symbolism of the BC. Then add the partially rayed lines. There is obviously more involved than a probable simple "Badger Clan" identification.

It expresses a similarity to the BC sun symbols in Figure 15, in that some occur as full BC. The exceptions are that these are only partially rayed and some have the bisected sections reduced to almost a bisected half circle. The small detached BC next to the "Badger Clan" face of 31.E ties that variation to the BC Complex, even though 34.B-D could have been placed in Figures 2 or 3. Notice that 34.Q has the BC forming U Brackets cupping a probable head like those in Figures 1.J, K, L, 3.N, 6.E, J, S, U, 18, 19, 20.G. It may not be appropriate to place the examples of the partially rayed BC or at least the bisected half circles in Figure 15, because of the fact that the difference in form predicates a difference in its concept or in its expression. However, the fact that both forms are so similar probably indicates that they may still be closely related. One probably being a variation or extension of the other more common form. This variation or extension then stresses the idea of only being partially rayed and that some contain a bi-section that has become distorted.

Figure 34.a represents a form of an animal that could possibly be a badger. Since two other forms occur (outside of the Fremont Area) that belong in Figure 32, that may possibly support the association of that form with the concepts of DE in the transformation situation, we may have that symbolism with the "Badger Clan" symbol.

This is a lot of information to be exposed to all at once, but now after being exposed, notice the occurrences of these forms out in the field. With each new occurrence think about them. Notice the ways they occur. Test their ability to represent these basic concepts of "fertility", but extended to the concepts of shamanic sight and esoteric knowledge or other possibilities. I would welcome any alternative explanations or other examples that could be felt to be a Concrete Concept Association of these concepts or any others. Without constructive peer review no progress can ever be accomplished.

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