

# **SOLAR OBSERVATIONS AND SYMBOLISM AT A WELL KNOWN SITE IN THE BOOK CLIFFS**

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Because of all the criticism recently, about not revealing site names and locations, this paper is dedicated to those who wish to save sites by keeping them a secret. "Secret" means from everyone and even from those who have the insights not all of us, possess. This site, which will remain nameless occurring at the fork of two secret canyons is another contiguous unit of closely associated panels with a wide spread representation of different styles (c.f. Quinn 1989). This site, like others currently under study in a special project, should also provide information on (1) The total number of panels at the site to interact. (2) The total number of figures in a panel to interact. (3) Differences in types of interactions based on cliff orientation and solar trajectory. (4) Differences in styles preferences for certain types of solar interactions. And (5) suitable tests for the validity of a new category of Symbolic Solar Interpretations.

Since this project began another point has become far more important. Because so much information has been collected in this new area, the work on the five mentioned areas of concern has taken a back seat. That information is still being gathered, but publication of an analysis of those statistics will probably not come out for a number of years. According to my projected schedule of papers by priority of what is now most important, this information has dropped to the bottom of a long list.

Manning (1991) stated "that maybe we should be looking out (towards the horizon) instead of in (towards the panel at sunset)." That deals directly with one of the purposes of this presentation and what I am trying to overcome. In every presentation involving solar observations and interactions (at this printing), I have noted BOTH the need for Direct, and Indirect, Active, and Passive observations, in other words, the need for looking in as well as looking out. In several of these presentations I have stressed the fact that it is not the Indirect, Passive or view out away from the panel that is the most valuable observation.

Why aren't they? Simple, how much can another sunrise or sunset in a notch tell us about what these ancient "MYSTICS" (Howatch 1988:147-8), were actually doing. All that horizontal observations can tell us is that they observed a specific date (i.e. when is Summer Solstice, when do I need to get out of here for a specific harvest, when is the last date to plant by, etc, etc.). Simply or only identifying dates observed, whether very dramatic or monotonously simple does not tell us who they really were, what they were really like, and what they really thought

about.

I am now very confident that they observed a tremendous number of dates other than the four main dates and the four that divide them in half (8ths). I believe they divided the year into at least 16ths (for example one 16th would be about Jan. the 15th, which would be half way from Winter Solstice to the date half way between Winter Solstice and Equinox). I also believe they had a whole handful of area specific dates that related to an almanac. In nearly every case we don't know what a date actually was. Now we are more in tune with that area of concern and with the suggestions of Clay Johnson we will be able to develop more site specific information. Many panels are now being identified that seem to deal with the attainment of the altered state that are able to be used on any day for up to half a year. The evidence now suggests that in some situations the date of some interactions wasn't as important as knowing when to be there to take advantage of an interaction, or finding one that would interact over a prolonged period. Just viewing another sunset is like what Asa Nielson Director of the Excavation on Five Fingers Knoll, said, "How much can another pit house, pot, or hand full of arrow heads tell us about who the Fremont really were and what they were really like, compared to rock art, an area that is still virtually untapped?"

After viewing hundreds of interacting sun symbols, and at least one dramatic sunrise or sunset from just about every site from virtually everything from sun symbols to snakes, sheep, supplicators and the ubiquitous sunwatcher, I decided not to bore the reader with observations that can not teach us something new. In the future these less informative situations will be included in an appendix, for their statistical value.

What I am doing now and have been for a long time is not really ARCHAEOASTRONOMY. Long ago Rayl and myself discussed the inadequacies of that term. I do not watch the moon or stars, and only one minutely minuscule part of my time is devoted to watching the sun. I watch shapes of both light and shadow that move across a panel changing forms and directions in very interesting manners, and how these ancient "Mystics" took advantage of those forms and movements to portray an additional symbolism. I then relate what I see. In that sense I am not trying to be convincing. All I am trying to do is build up a tremendous data base, then we can see what the evidence seems to say. Each report is another piece of the puzzle. In doing that I become involved with, and a participant in, a whole new area of hidden meaning. This realm of information is a resource in addition to what was placed on the cliffs.

When one looks at a panel, one can only see a muted part of the "Message." Attempts to interpret the graphic portion can

sometimes be fairly accurate, but all too often many interpretations seem lacking. The meat of the intent just doesn't seem to be there.

From our very first observations it became obvious that certain themes used in Symbolic Interactions sometimes reflect the content of the symbolism that the graphics suggest. But, more often than not, the symbolism expressed in the Solar Interaction was not present or even suggested by the placement, contexts, associations, forms, or any aspects of the graphics present. The moral of the story is that what was placed on the cliff was only a part of the story. It is often only a minute part of the story. The second important lesson is that any attempt to understand the intent or meaning of the elements without observing the manners in which the light and shadows move across them will only end up with a portion of the whole story.

In many situations solar interactions not only support an assessment of the meaning but strengthen an interpretation. In others it provides convincing evidence to support alternative interpretations, that were not even suggested by the symbols present. It is an excellent means to help identify a concept association. I am not sure how far and how wide the practice of Symbolic Solar Interactions occurs. I know it occurs every where I have looked for it, or seen it in the works of others. This phenomena occurs from the Columbia River Gorge, down through China Lake to Baja California, From Petrified National Forest, Arizona to the Pecos sites in Texas.

I firmly believe that to fully understand these ancient inscriptions it is absolutely necessary to consider how they incorporated their elements with what the sun does to them. Both approaches (a graphic analysis and an analysis of Symbolic Solar Interactions) are needed and they go hand in hand. This is the only way to achieve a more holistic approach to iconography.

A prime example is Martineau' Phallic panel in Clear Creek Canyon. Several individuals in the scholastic community were appalled at his interpretation that the divided circle was the head of a six foot phallus of the Sun God. The two little stick figures on top, were miniature versions of the Sun God with erections as large as they are, facing east and west, fertilizing the oceans in each of those directions. According to his interpretation, the opening to the euraethera also represented a vulva that was being penetrated by one curving pie slice, also divided with vertical rungs like a ladder. This slice represents what Martineau referred to as the "horn of God." Each of the little versions of the Sun God has a shaft of light touch the tip of his phallus one after he "speaks with light" the other before. Just after the right one interacts a curving angle of light moves up into the "Horn of God" and conforming perfectly to its

curvature enters the central pit representing the vulva.

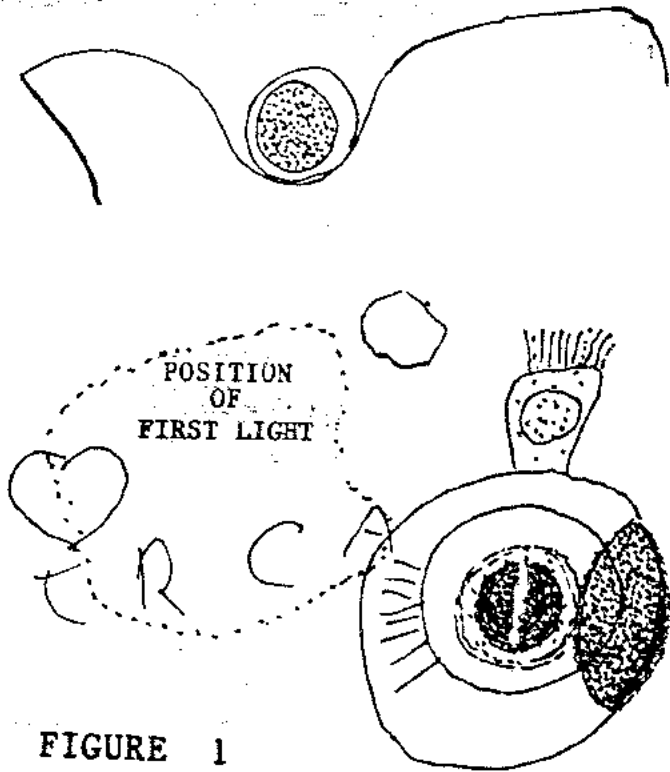
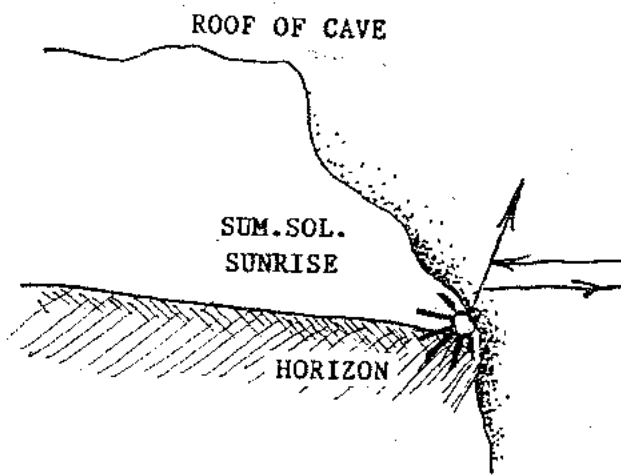
This supports Martineau (1985:97) even though he stated that he did not believe in the validity of watching shadows (IBID: 31).

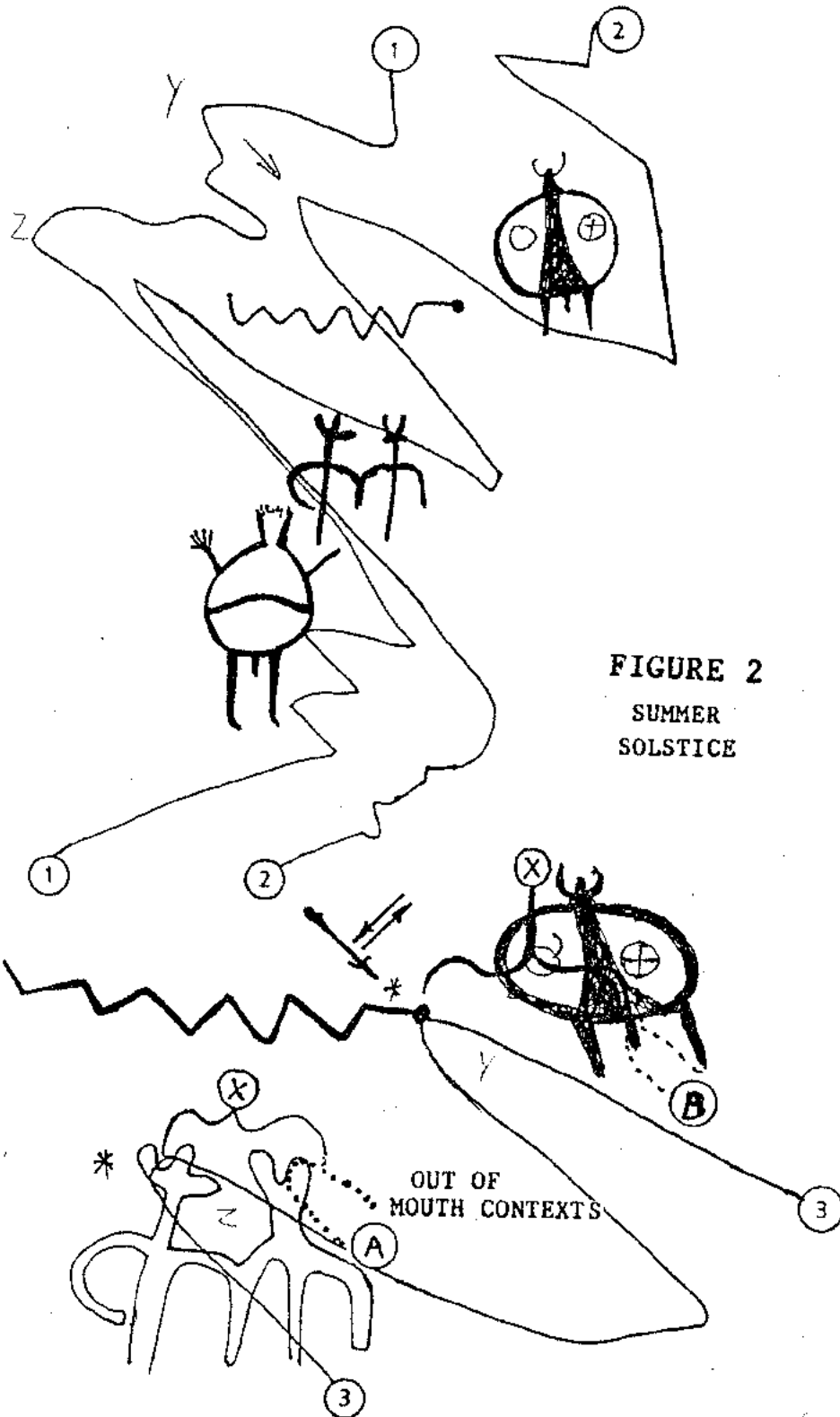
Since these specifically designed observations of special categories of motifs began, we have struggled with a term to replace archaeoastronomy. The best solution to the problem seems to simply call the various categories of observations, SYMBOLIC SOLAR INTERACTIONS. Up to this time there have been 10 Categories identified in various reports (1) Speaking with light, (2) Interacting Sun-headed, Sun-eyed figures, (3) Interacting supplicaters, (4) Swallowed up ones, (5) Interacting Double Entities, (6) Figures with Double Vision, (7) Hunting with light and the Mystical hunter, (8) Interacting fertility figures, (9) Twinkle panels, and (10) Split in half figures. In this volume one more has been added. (11) INTERACTING SHIELDS, AND THE MYSTICAL WARRIOR.

Solar interactions at this site will begin with Summer Solstice and progress toward Winter Solstice. Again because of problems with clouds or fog not all of the observations are complete.

At sunrise on Summer Solstice, from a shield figure in the overhang to the right of the Robidoux inscription, one can see the sun reach far enough to the north that from the front of the shield figure the edge of the cliff crosses the horizon at the point of sunrise. The arrows represent the suns movement into that position and its retreat back to the south. Because of a curved edge in the cliff a faint circular glow of light appears to the left of the shield, touching it on the left edge. It is roughly circular and about the same size as the shield. As the sun rises this quickly disappears (Figure 1).

This is almost the far right end of the site. At the far left, the shadows began to descend onto the panel that Wormington illustrates so inaccurately (1955) (Figure 2). Line 3 reaches a point that a shaft of light touches the head of the horizontal snake. At the same time forming another shaft that brackets the head of the left figure represented as a pair. Notice that the distance between the heads of those two figures (marked X) is almost the same distance between the head of the snake and the phallus of the shield figure to the right, (also marked X). As the shaft of light hits the snakes head remember the sun has now reached its limit. It came from the south, and it will now return to the south. As it does, the lower shaft will probably cross the face of the right figure. The upper angle will probably reach the position marked B at about the same time.





**FIGURE 2**  
**SUMMER**  
**SOLSTICE**

**(A)** = A POSITION OF THE SHADOW AT A PERIOD BOTH EQUALLY BEFORE AND AFTER SUMMER SOLSTICE

As the shadows continue to descend they reach the next panel to the right. Line 3 forms a perfect conjunction with one of the slices in the divided "Shield" illustrating a probable source for that design (Figure 3, line 3). Another perfect intersection with one of the slices on another date makes that one very convincing (Figure 7). Remember, this is the limit of that point of light as well. It will never go beyond that conjunction. Instead it will echo the movement of the sun and retreat back again (Figure 3, Bottom Right). The last shield to the right of that panel is bracketed by an angle of light (Figure 3, Bottom Left) that moves across the top of it on Equinox.

Figure 4 also illustrates that the shadows do not move across the cliffs the same way every day. From Figure 4 D on the November Cross Quarter, the light will move from this position to that of C on Spring Equinox where it is cupped by a small indentation in the shadow. From there it will move to the position on the May Cross Quarter halfway to Summer Solstice, where the center of the spiral was placed to mark the moment the edge of the light touches the exact tip of the rock, bisecting both at the same time. On Summer Solstice the angle changes to mark the width of the spiral as it touches the tip of the rock. It also touches the edge of another spiral lower down (Figure 4A). Again, now the sun has reached its limit it will then return back through positions B, and C, to D on the November Cross Quarter date. On the morning of Winter Solstice the canyon was socked in with fog.

Figure 4 E is a snake-like zig-zag that has a point of light touching the right tip, like it did on the one with a head in Figure 2. Does that also mean that this less complete, or less identifiable element is also a snake? Possibly, but not positively. That this would provide a marker for ticking off time into and out of Summer Solstice would seem likely; but the shaft of light will move to the left to touch the tip of the line then returns to the right, never ticking off on the other undulations. This type of interaction has become very noticeable.

The last panel to perform on Summer Solstice occurs on a Bisected "Shield"-like form that illustrates the philosophy presented in a previous paper (Warner 1991). The shaft of light (Figure 5: Slide number 25) touches the face of the rider then passes on up toward the shield. As it moves across the shield it touches the right side, then the shadow stops, changes direction and returns to the left, moving in the opposite direction that it came from. As it does the line (Slides 32-36) begins to pendulate into a more vertical position. (Slide 40) 7:41 P.M. marks the position where this line stops as the sun sets and the whole cliff was swallowed into darkness. That was another very





mystical experience. The limit of where the shadow reached was at the left edge so both right and left edges were marked by solar phenomena. What is the associated symbolism? Again since the sun is setting as far north as it will ever get, this interaction will only occur for a couple days. From this date the sun will set up higher into the cliff as illustrated. (Slide 37)

The symbolism is that the shield, a Bisected Circle, literally comes to life with power especially just after the possible warrior on horse back speaks with light, just prior to the interaction. How would it feel to fight with a shield that not only has such a powerful symbol as a Bisected Circle, but one that has been blessed by the sun himself. One that has been imbued with power by marking the limits of the suns northern limit by, actually finding a place where the sun (the edge of light and shadow) literally stops (on the right side) and then returns. Was he using the power of the Sun to stop and change his direction? The shadow stops and it changes its direction. Then it stops (on the left side) to disappear as it no doubt leaves the warrior with his ecstatic vision, his symbols of power. It would be interesting to know if there is a time shortly before and after when the last light splits the shield in half on the bisecting line at last light. Maybe it will in the area of the sky marked with an X Figure 5:37).

On the May and August Cross Quarter dates at sunrise from the far left of the site, from figure A, the sun can be seen to rise from the edge of the overhanging stone and the horizon above the farm house. From this point the sun basically rises up the edge of the stone. The position of first light is illustrated by line 1. Notice the two asterisks that mark the left extensions of the figure where the sun light touches them at first light, two points of correspondence. As the sun rises the shadows lower and the upper notches move across the image. Line 2 shows that the two extreme right points of the figure are also simultaneously touched by the edge of the shadow when the figure is then in total shadow, both sides being marked by light and shadow. What is the associated symbolism? I don't know. First of all, the identity of the figure isn't certain. Somewhere I'm sure I've seen an identical form to this one, but I'm not sure where. The light appears at both extreme edges starting on the left and finishing with the other two on the right; this seems more than merely calendrical.

During that performance the sun could be seen to rise over the very prominent peak on the horizon from a lower boulder (Fig. 6 B). That is another panel that was found by trying to locate interesting points of sunrises or sunsets.

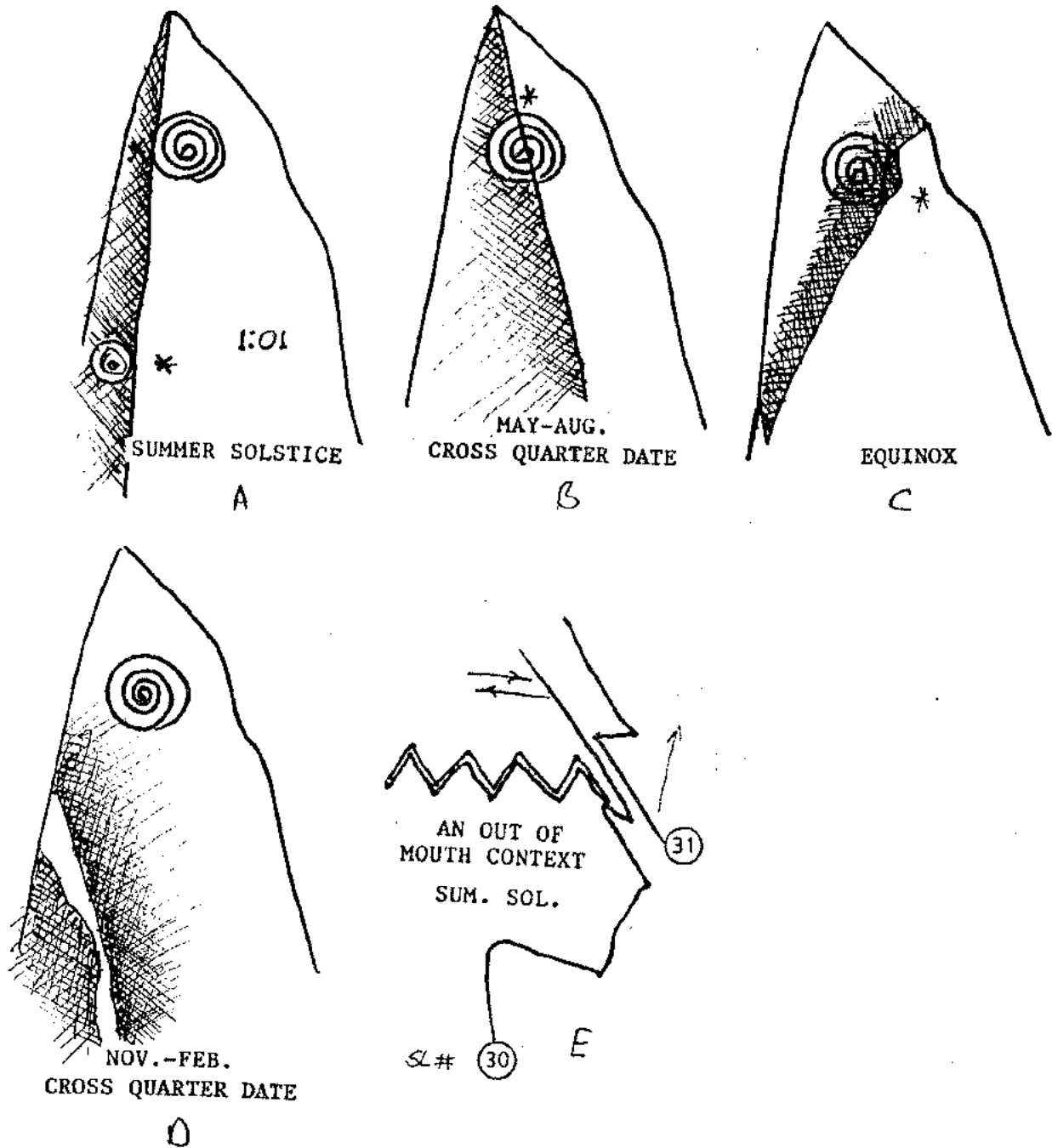


FIGURE 4

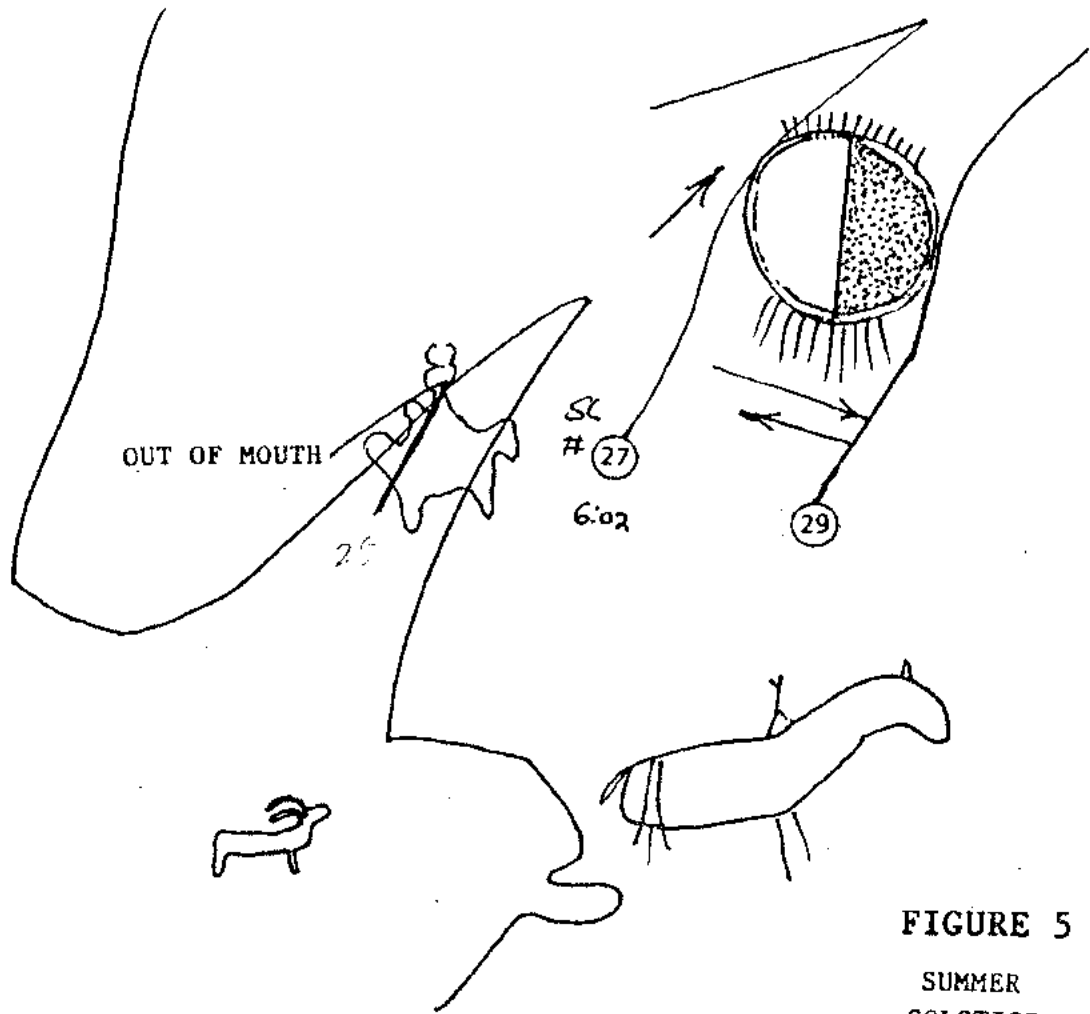
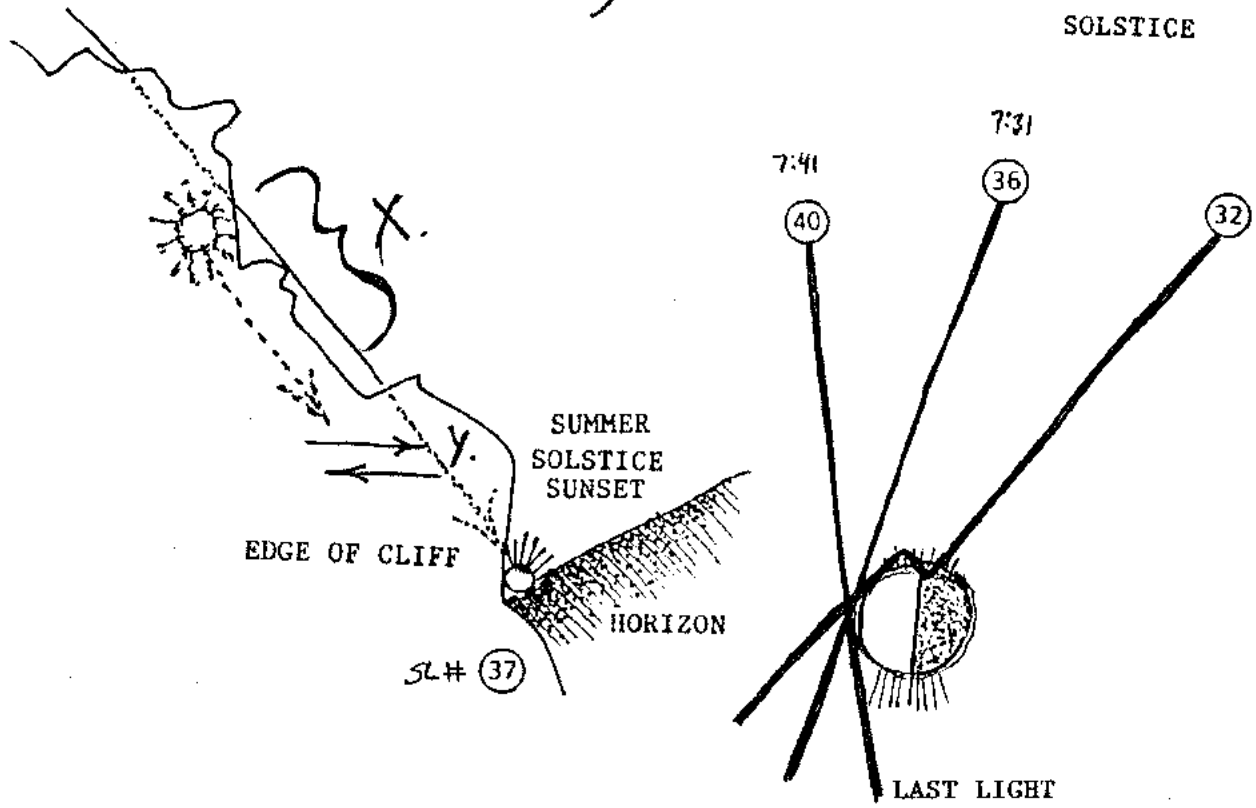


FIGURE 5  
SUMMER  
SOLSTICE



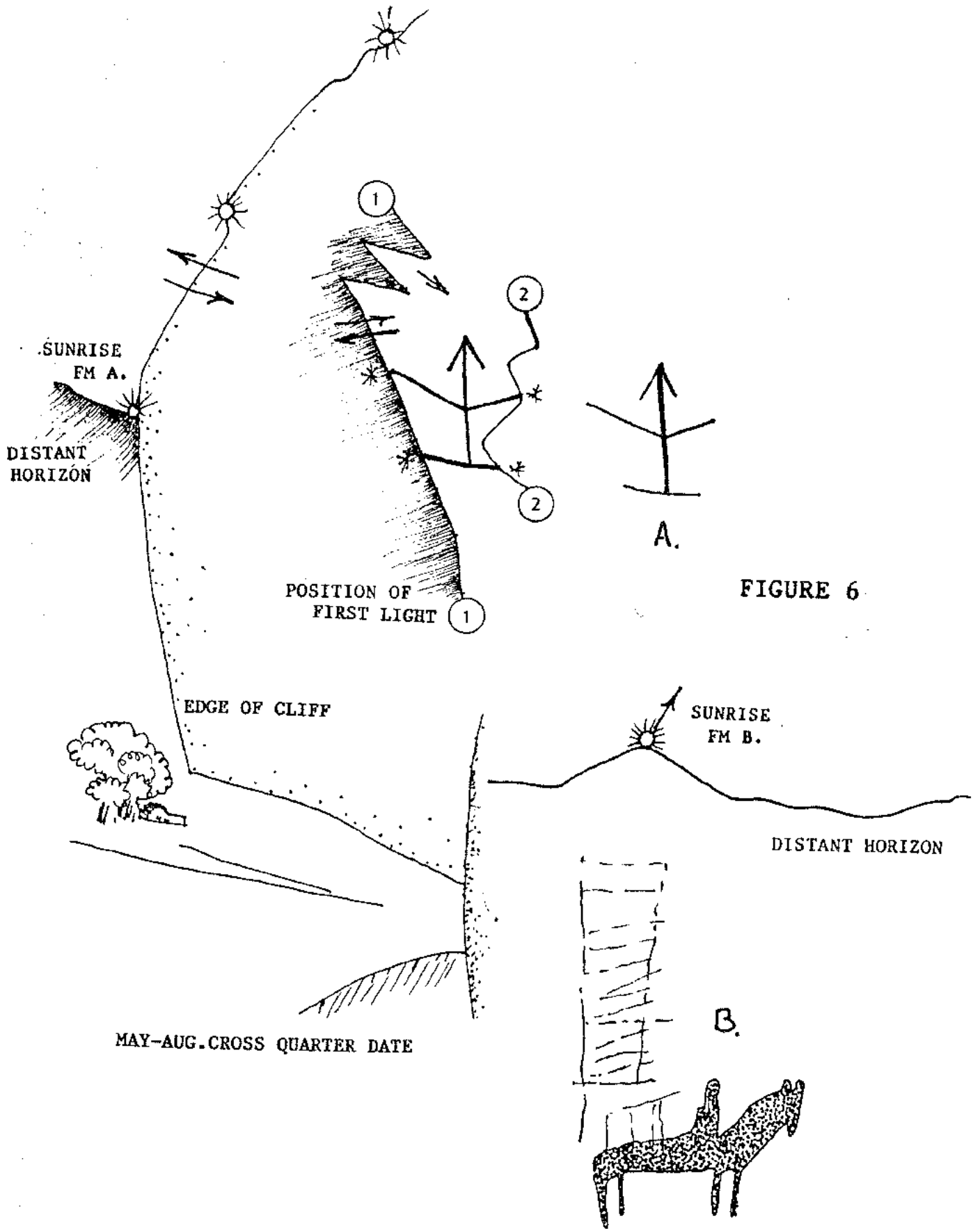
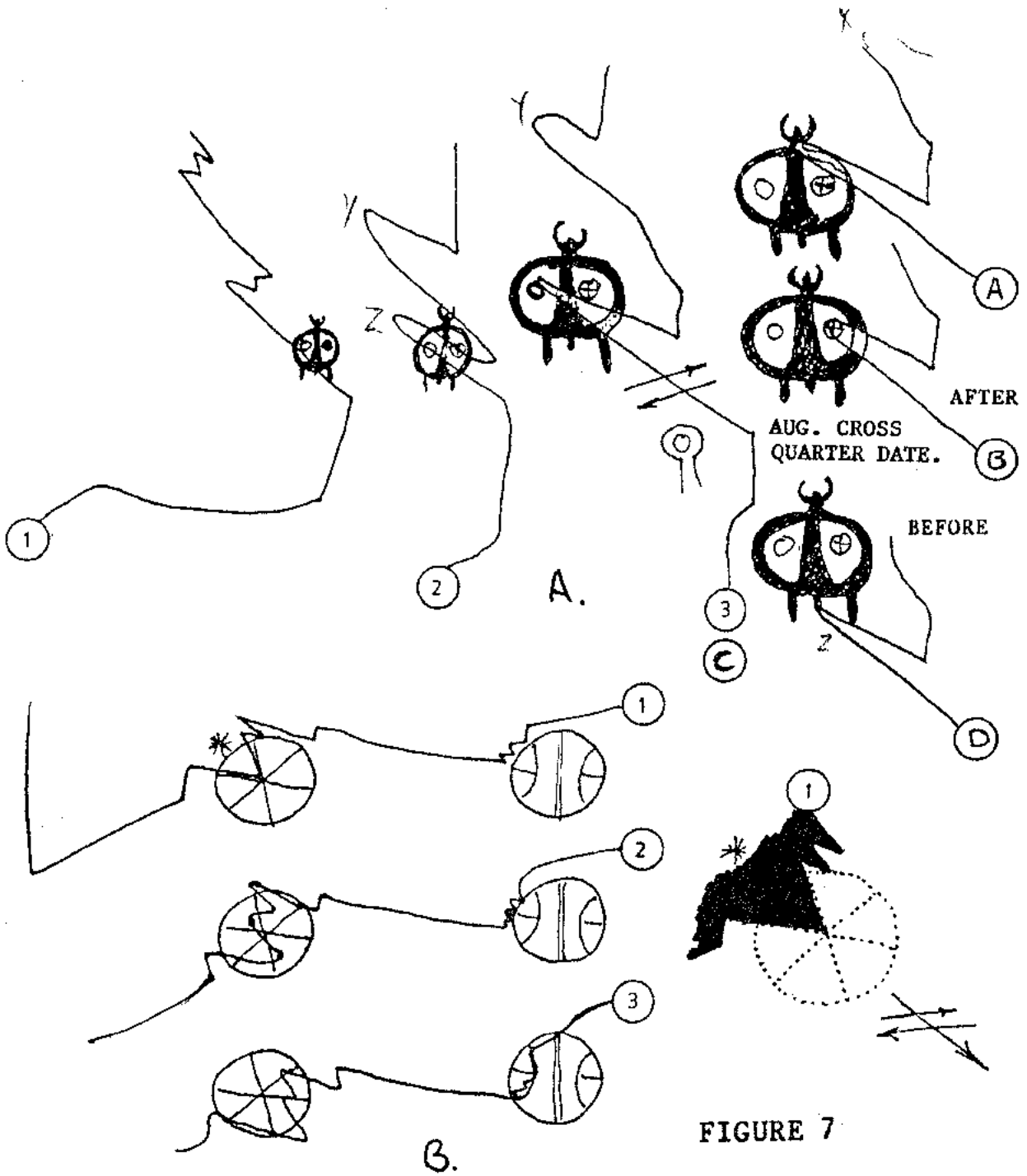


FIGURE 6

As the shadows moved onto the panel illustrated in Figure 2, the lower shaft of light descended to a point between the two circles on the chest of the shield figure. The two arrows pointing in both directions indicate that the movement of the point of light will correspond to the movement of the sun as it comes into this position, moves on through and returns to reverse the changing pattern in the opposite direction. This is above the phallus conjunction with the upper shaft (Y) suggested in Figure 2 (B). But notice that we also suggest a conjunction with the lower shaft (Z) in Figure 7 (D). This means some time between Summer Solstice and the August Cross Quarter date (this year on the ) both points of light (Y and Z) crossed the position of the phallus. One of those dates may have been on the "16th" date. That also means point Z will also have crossed the face of the snake as well. It is possible that on the a date yet to come, the shield figure could speak with light (A). At that date it may bracket the right circle (B). On an earlier date it will probably bracket the left circle (C) and then the phallus (D).

As it moves on to the next panel (Figure 7B, Bottom of Page) Line 1 illustrates another intersection with one of the pie slices of the shield intersected on Summer Solstice with a point of light. At this time it's a point of shadow. That illustrates that it will mark it this way in May, mark it with light on Summer Solstice then return to this configuration of shadow in August. (If there is any Symbolism present it is not immediately obvious.) On the opposite face of the rock with the spiral in Figure 4, is another spiral to the far right. As the sun rises over the top of the cliffs above two shadows are formed. One from the boulder in front of that panel, partially covering it, and part of the cliff. On the May-August Cross Quarter date the tip of the arrow of light moves to the right to hit the center of the spiral. On the November-February Cross Quarter date the sun is lower, so the shadows are high enough to hit the top of the spiral (Figure 8B). That, like the spiral around on the right face, marks three different times by using the center, middle line, and the outside edge. On Equinox the point of the light moves into the spiral to cut across the revolution in between the top and the middle (Dotted line Figure 8B).

As the sun moves into a position, where it crosses the west side of the canyon, the far right panel begins to perform (Fig.9). The red painted figure, looks like a nine toed foot, that was painted over two natural protruding concretions that make it look like a face with bulging eyes. As the panel comes into shadow the bulging concretions retain the light till a little shaft of light touches the bottom of a little figure below. At that moment the sun moves just past the top of the cliff and the eyes immediately shut off, a simultaneous interaction. The point of light touches the bottom of the lower figure and begins to move off and the eyes of light close.



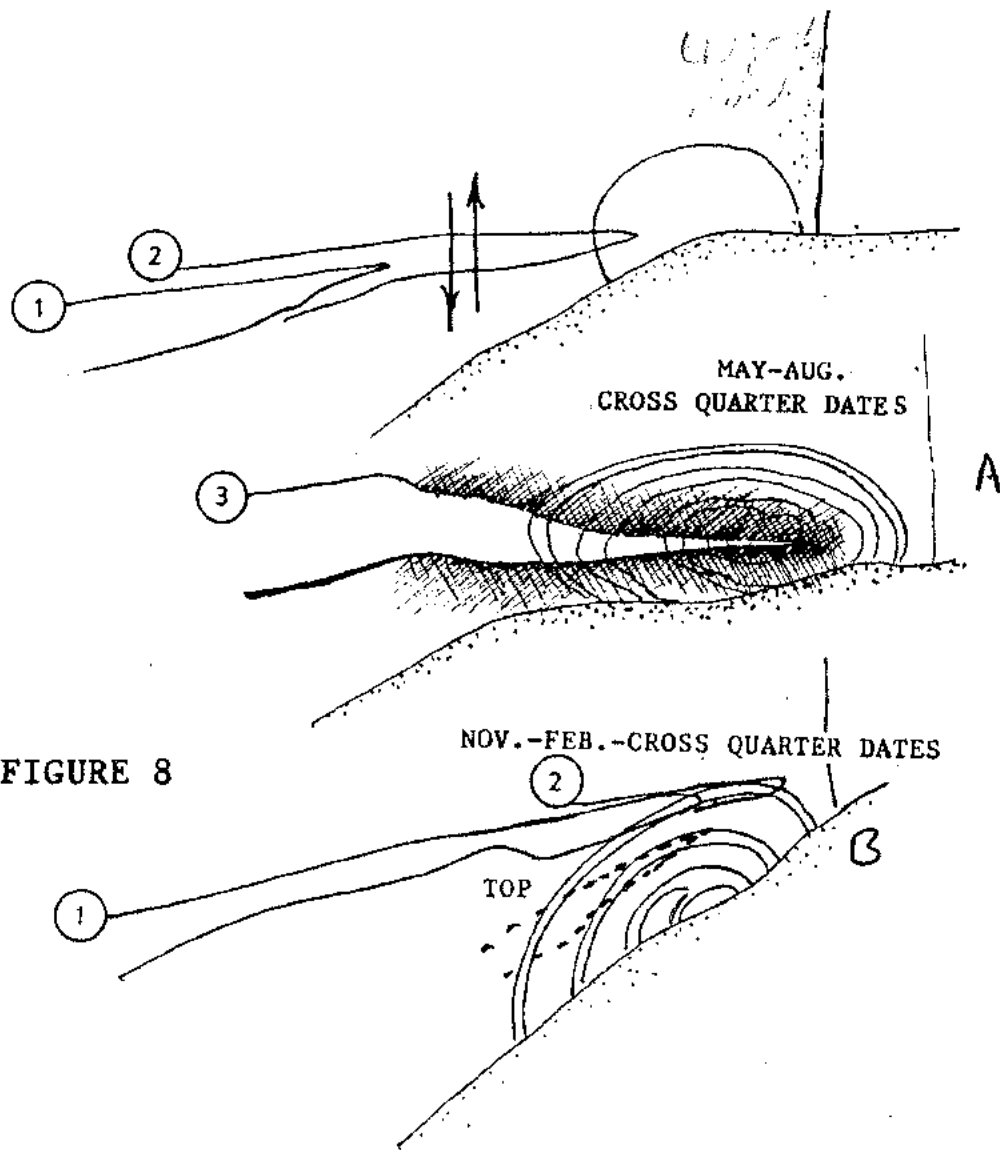


FIGURE 8

Notice how high the sun is at this time, as compared to the angle during Equinox where there isn't any particular performance except that both eyes again catch the light. This time one closes then the other shuts. On the November Cross Quarter date again notice the angle of light is nearly horizontal. Again the nodules catch the light as one shuts off before the other does. Contrary to the popular misconception the shadows do not move across the panels the same way EVERY day.

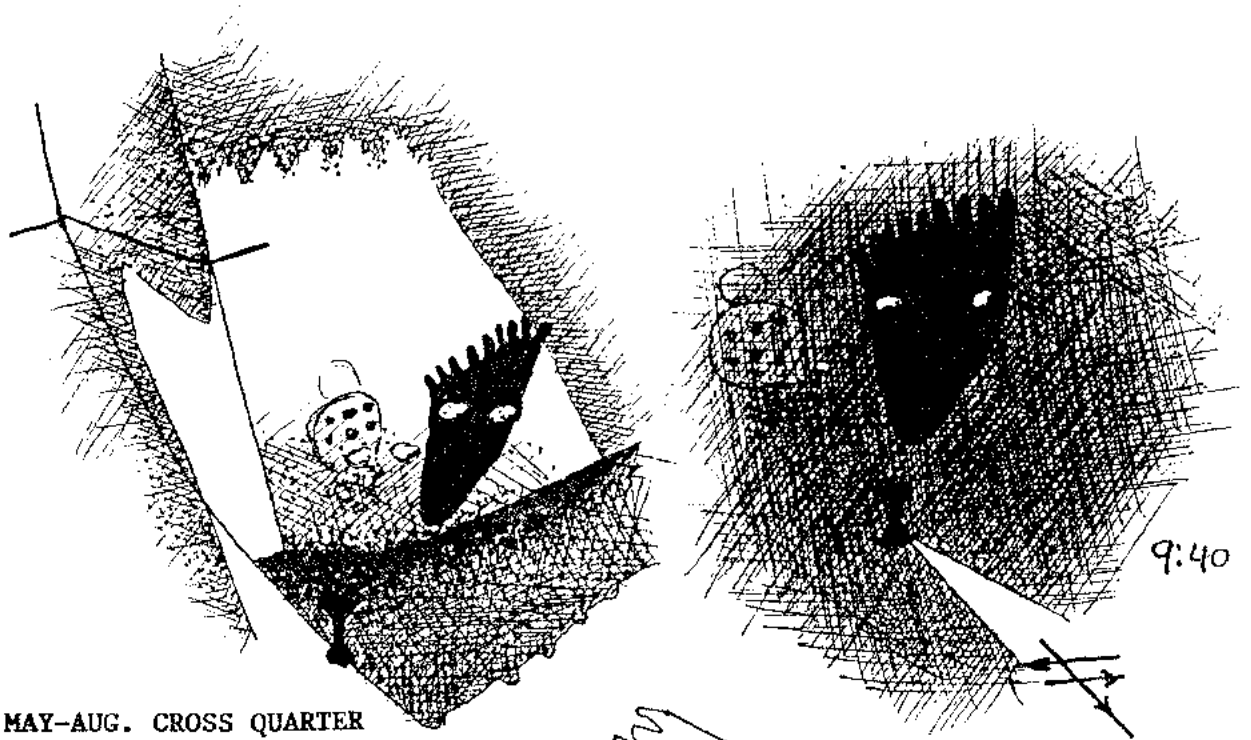
At 10:40 AM, on the May and August Cross Quarter Date, a little point of light touches the center red dot of a dot centered circle (Figure 10 A). As the sun rises the edge of the shadow touches the top of the head of the shield figure and a point of shadow brackets another red dot centered circle (B). From there the point of light moves into a position to create the effect that the shield figure is speaking with light. On Summer Solstice the shadow position is different with no obvious interaction. Unless the descending triangle forms an angle of light that emanates from the figures groin (Dotted Line, Figure 10D). The fact that the upper right edge of the angled of light rides along the lower left perimeter of the shield probably determined the size of the shield as well. On Equinox the form of the shadow of the rock in front of the panel also brackets the upper dot (Figure 10E line 2). Figure 10F illustrates Equinox sunrise from the shield figure and the fact that in a few moments the sun sits on top of the rock from the shield figure.

On the panel with the double circle shield figure the shadow form has passed the latitude of the form of the cliff to provide two points of light and now only one descends over the panel. That performance suggests it may be one of the figures we describe as a "Swallowed Up One." Notice where the position of first light is with a right angle in the shadow. By line 2 a mouth has opened and begins to move over the figure. Line 4 starts to swallow the figure up and by line 6 the shaft of light representing a possible open mouth closes. As it closes it brackets the quartered, right circle. Also at that time it may be significant that the snake seems to rest on the line of light.

On Equinox the only interaction on this panel is a shaft of light crossing a face of another shield figure, allowing him to speak with light (Fig. 11 line x). By the time the shadow reached the right panel it crossed the left shield with out any interaction, but as it comes up to the somewhat crude figure between the two shields it provides a magnificent performance.

Slide number 18 (Figure 12) illustrates that the eye on our left is now seeing into the darkness of the symbolism of Double Vision. By line 20 there is a zig-zag of light and shadow across its face, with one eye in light and the other eye in shadow. This almost duplicates the interaction on the Barrier Canyon





MAY-AUG. CROSS QUARTER

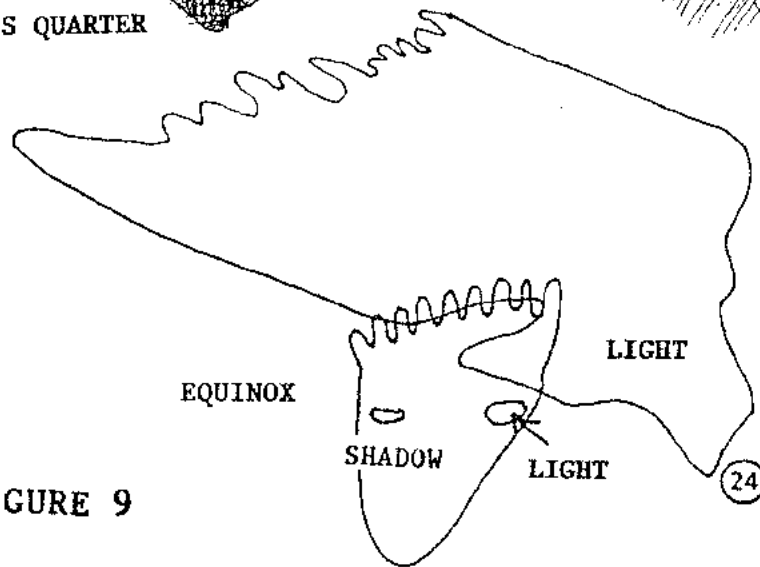
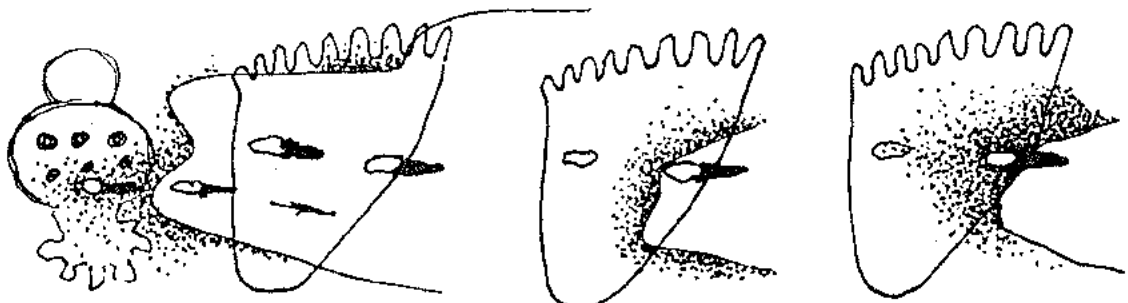


FIGURE 9



NOV.-FEB. CROSS QUARTER

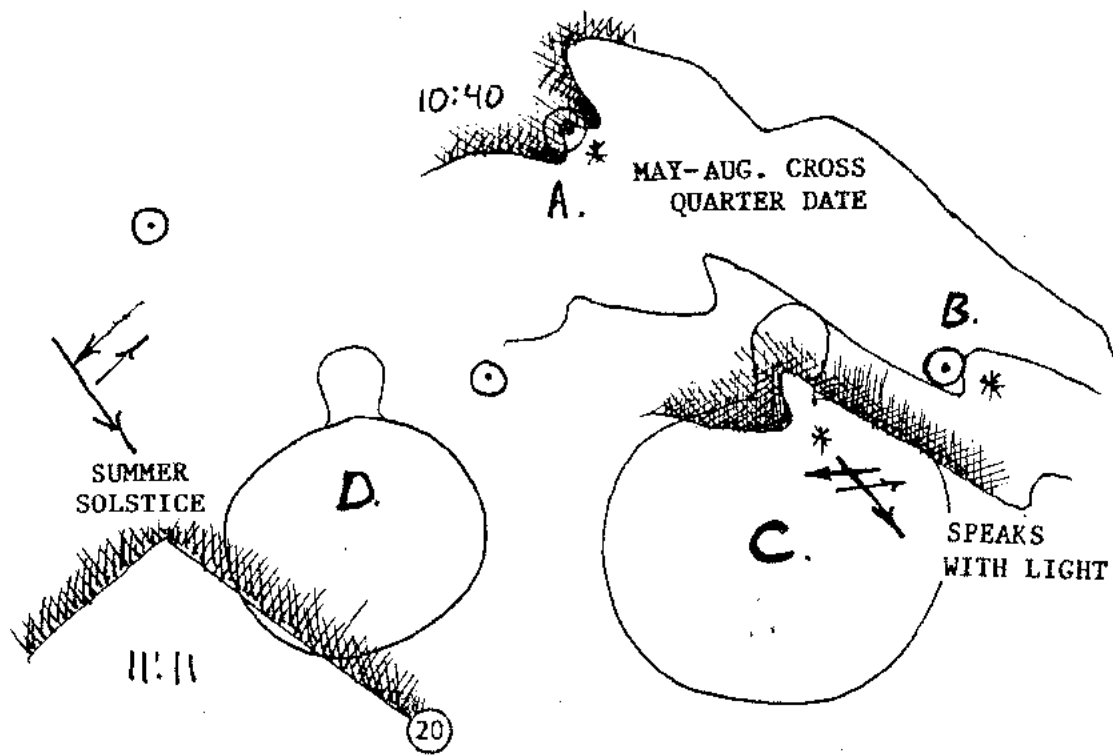
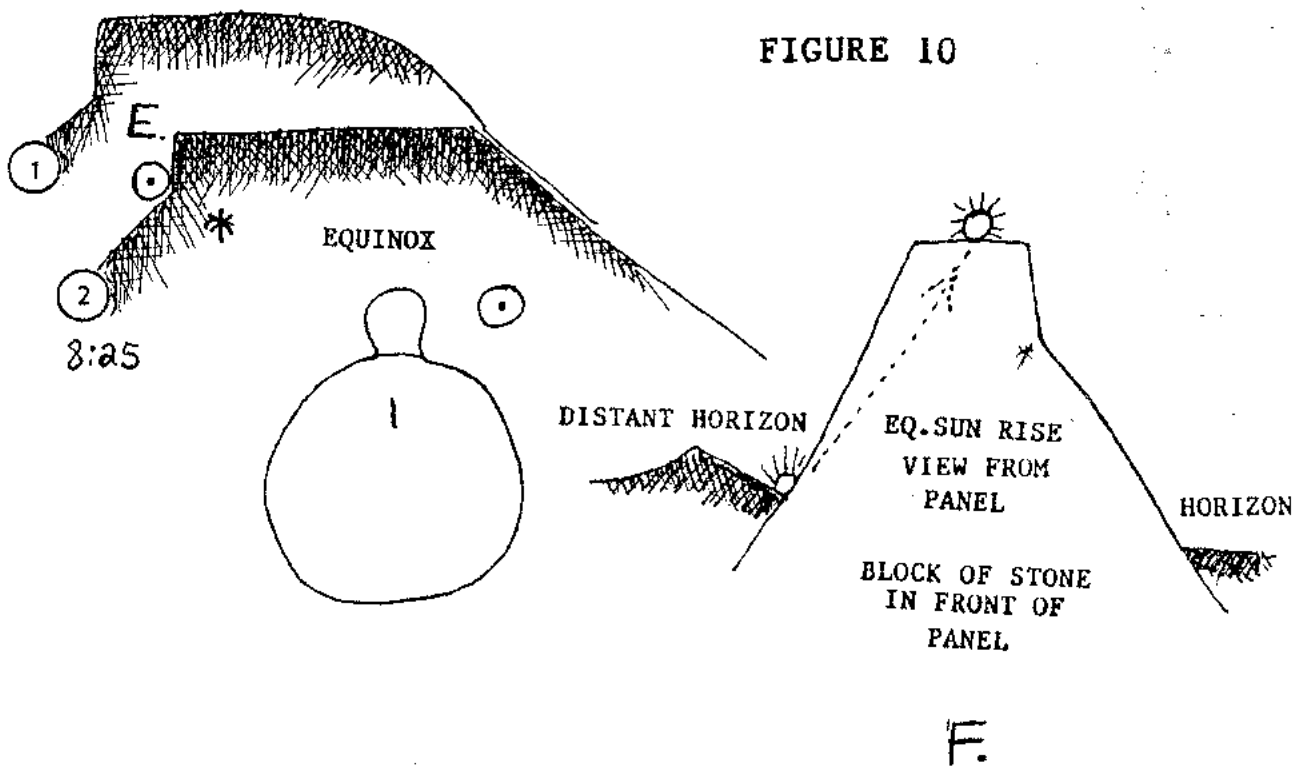
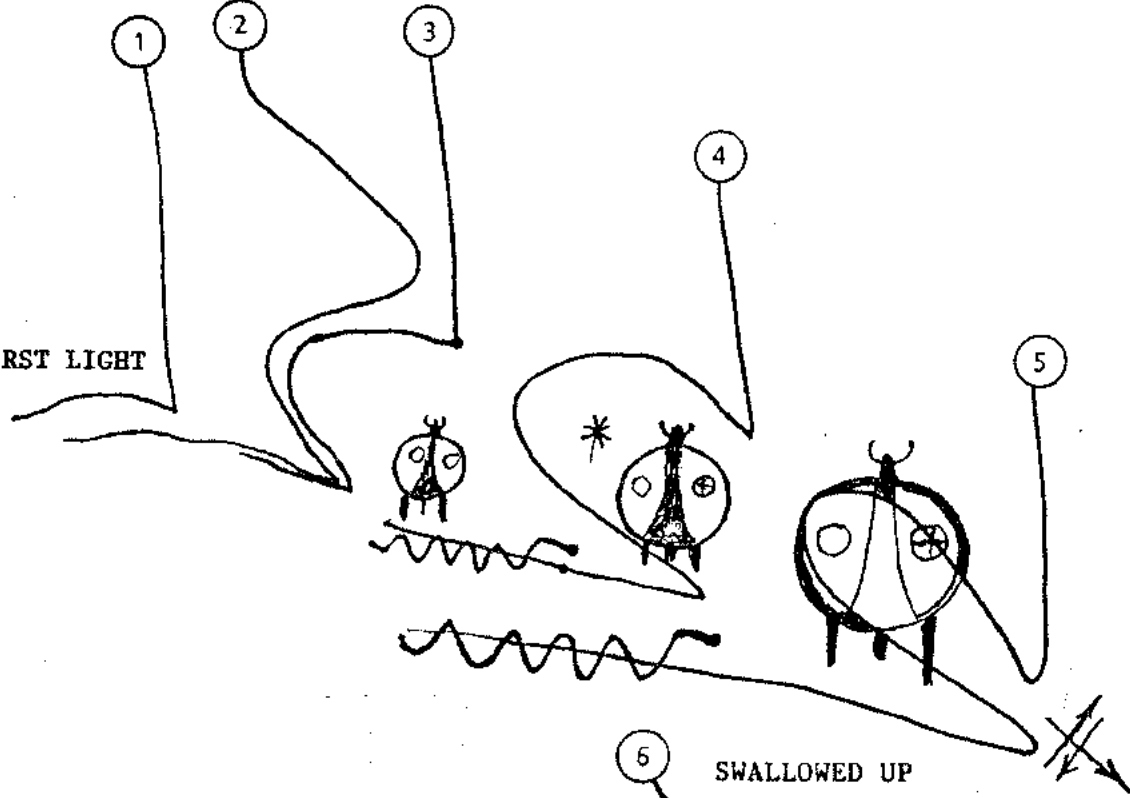


FIGURE 10



FIRST LIGHT



SWALLOWED UP

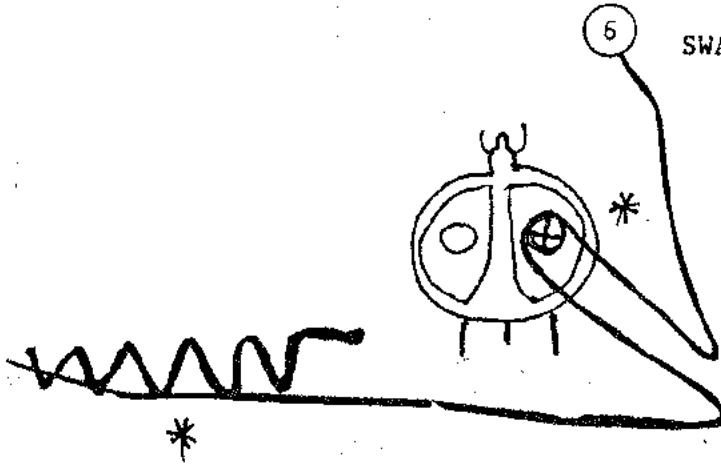
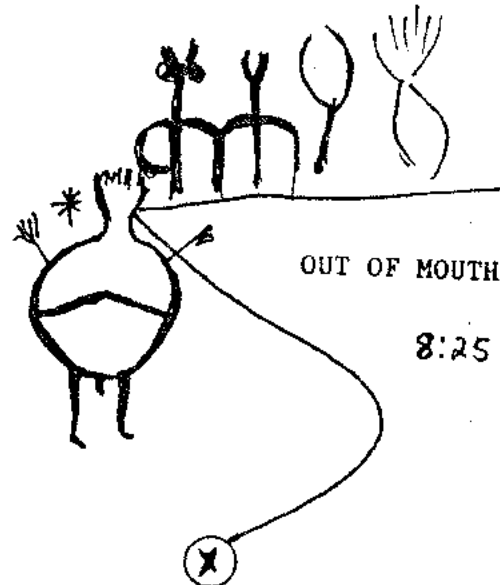
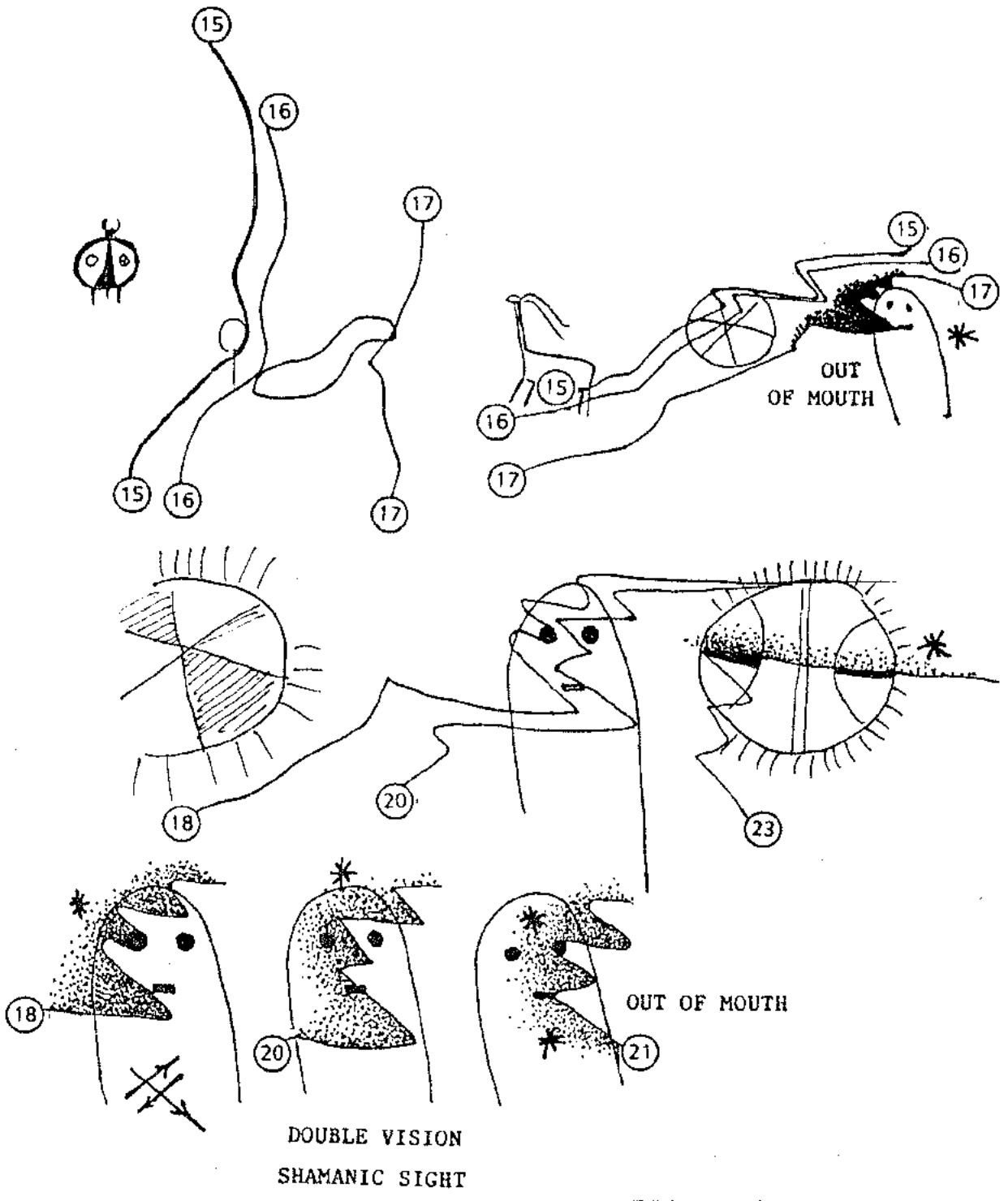


FIGURE 11  
EQUINOX



OUT OF MOUTH

8:25



Style figure at Quitchupah. This Ute figure incorporates the same symbolism in just as mystical a performance. In Slide 21, the two points of light move to the right to let the upper one bracket the right eye with light and the left one with shadow. At the same time however, the lower point of light comes out of the mouth, so he not only sees with light, but speaks with it.

This performance actually began with the figure speaking with a shaft of shadow. (Slide 17) So he actually speaks and sees with both light and shadow. This places this figure up with any of the best performers found to date. This illustrates what we said in the beginning about a figure that doesn't suggest any specific information for a very reliable interpretation. This is a very simple and crude figure by most standards. The glyph maker (Ute or some other historic group) was a master at the art of hiding the real symbolism of a figure by revealing it only to those who are there at the right time, and in the right place, who have the patience to learn. This symbolism is not obtainable from the graphics alone, nor from only looking out towards the horizon for a sunrise or a sunset. Those who only do that, still haven't learned yet, that at this moment, this figure sees a very dramatic sunset, with the sun in the notch that creates the shaft of light that crossed his face at that moment. In other words for every interaction looking in there is an equal and just as important interaction looking out (Warner 1989:36). On the other hand, for every sunrise or sunset on the horizon there is not always an interaction looking in. Slide number 23 illustrates that the horizontal position of the shadow as it crosses the right shield bisects it on the two horizontal lines, probably another intentional but not so obvious interaction.

On a panel across the canyon, in the other fork, an angle of light moves across the groin of a figure reaching up toward the sun at that moment (Figure 13A). From there the point of the angle of light comes up to touch the end of the mans arm and then moves on up to come out of the mouth of the right figure. What is the symbolism of this panel? The graphics only have a bunch of quadrupeds, all moving to the right below the two figures. The symbolism graphically represented in the left figure is obscure other than he may be pointing. Prior to watching this panel I suspected this may have had something to do with hunting. After watching the light it seems this may have been a panel dedicating the canyon beyond as a place to hunt. It's just a feeling, but the light symbolism observed has to do with fertility, the sun and speaking after pointing with light. Is the left figure placating, requesting favors the right figure speaks. While the left figure does this he is looking in the direction of the arrow, indicating the direction the point of light is moving and the position of the sun. He points to the sun and the head of the right figure, who then speaks with the light that came from his groin and hand. He may also point up the canyon where the

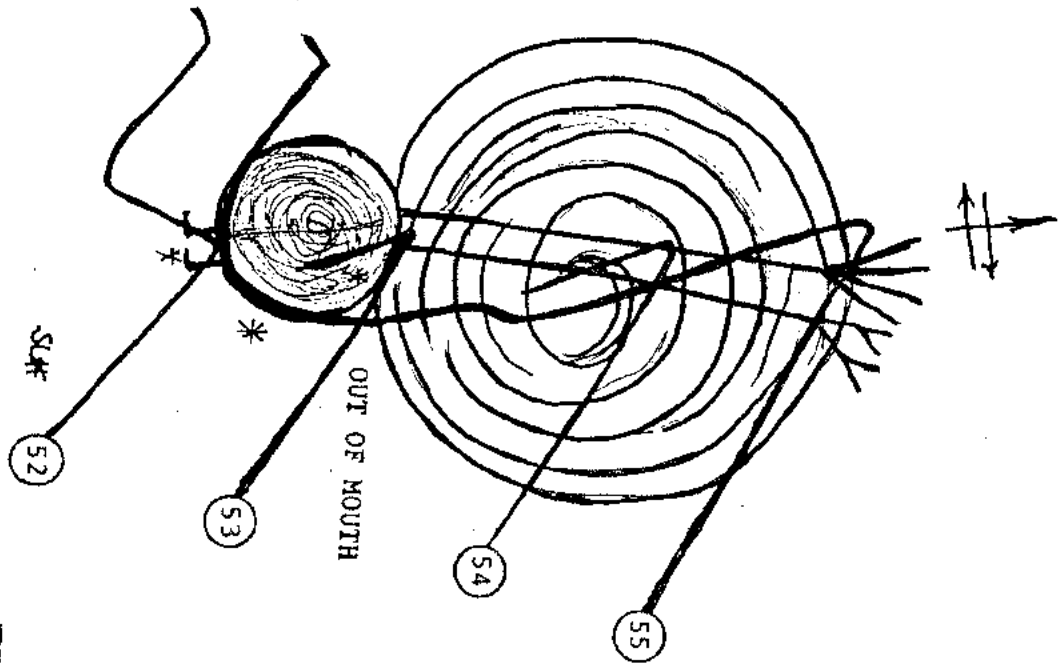
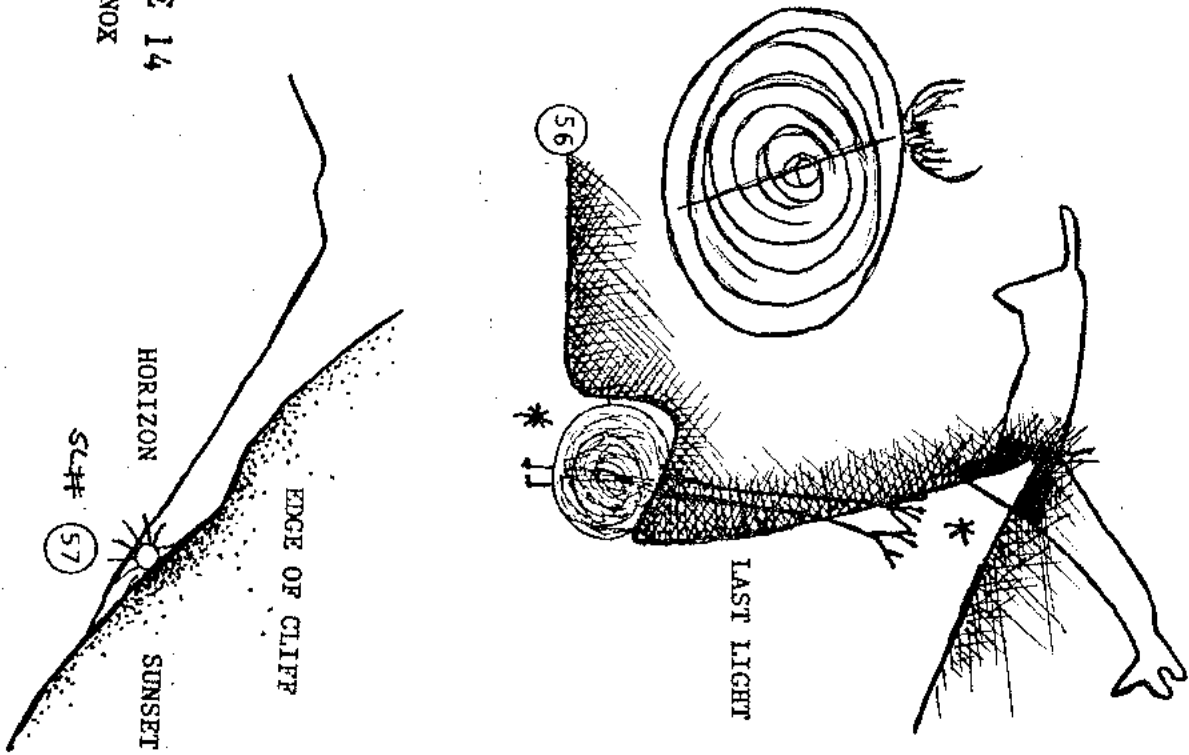


FIGURE 14  
EQUINOX



EDGE OF CLIFF  
HORIZON  
SUNSET  
57

animals may be going.

From Summer Solstice where the sun is higher, until Equinox the interactions will be on the sheep below. It is probable that the angle of light will bracket (corral?) each of the little animals in their own times. After this date, the sun lowers after Equinox, the point of light will move above the two men until they are no longer involved in the light.

Figure 13B and 13C illustrates two animals walking up an angle of light. One of these is believed to be a Comanche horseman. Is he a mystical warrior? A third animal speaks with light.

At the beginning of sunset on Equinox (Figure 14) the last light came out of the groin of the mystical little "Shield" figure (Slide number 52). From there it rose up to the top of the shield in a probable "out of the mouth" position, if the figure had a natural looking head. Whether the large spiral attached to the top of it, that the arms reach up through is its head or not isn't certain. Slide number 54 places the light across the center of it. Then it continues up through the top until it comes into the chest of a horse that has been redone or maintained. As the point of light comes out of its chest, a notch in the shadow brackets the shield figure as the light shuts off.

On the November Cross Quarter date, the "three shields" have a magnificent performance. Line 1, Figure 15, shows two fingers of light coming up to the left shield and holding the shield so it is in the shadow, bracketed by light. The size of that shield was probably produced to fit that bulge of shadow cupped by light. Line 2 similarly brackets the middle shield. Its size is a little bigger and also perfectly fits the bulge of shadow. From this point the precision of that bulge begins to deform. We have already lost the lower finger of light. As the bulge moves into the middle shield the tip of the upper finger breaks off and deciparas. Line 4 has another lower notch that appeared and has now moved up to come out of the mouth of the red figure. By line 5 the little anthropomorph is bracketed by light. Line 6 had the little knob of shadow bracketing the body in such a way that it looks like the body conforms to the shape of the shadow. The two little restrictions that cut in at the shoulders move up to the head in such a way that either one could be taken as speaking with light. He is literally encapsulated in the form of the shadow, like he was caught in a bag or net of shadow.

From there the tip of the lower point of light breaks off as it reaches slide 7 (Figure 16). The little dot of light is a rhomboid, and fits both the size and the shape of the rhomboid shapes of the odd checker board. The dot of light moves from a

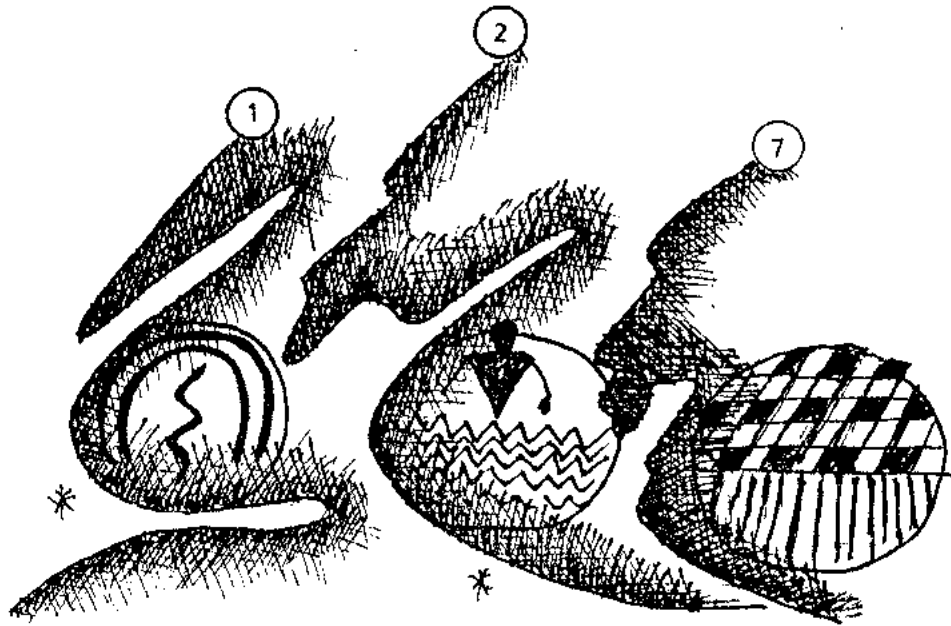
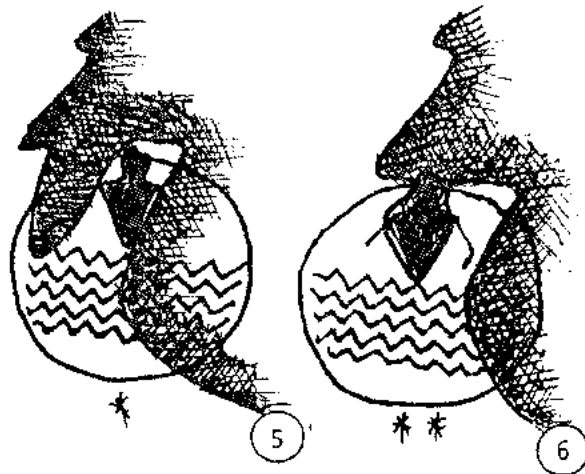
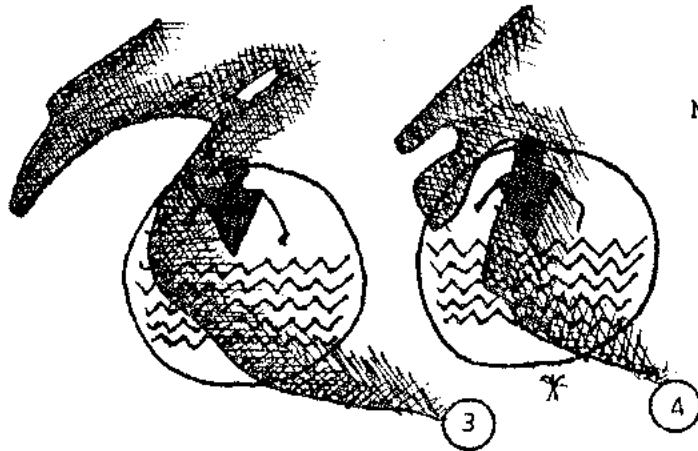


FIGURE 15

NOV.-FEB.-CROSS  
QUARTER DATES





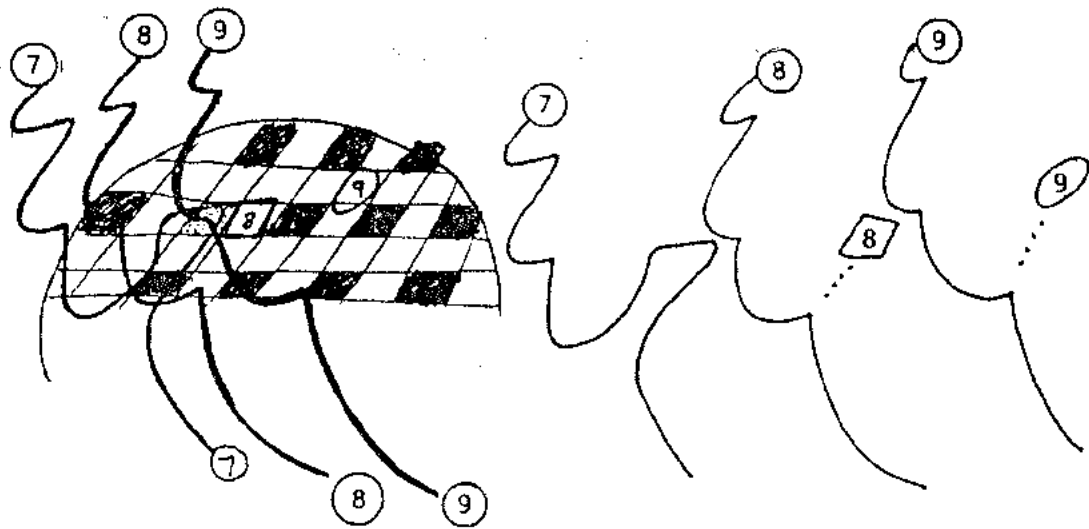
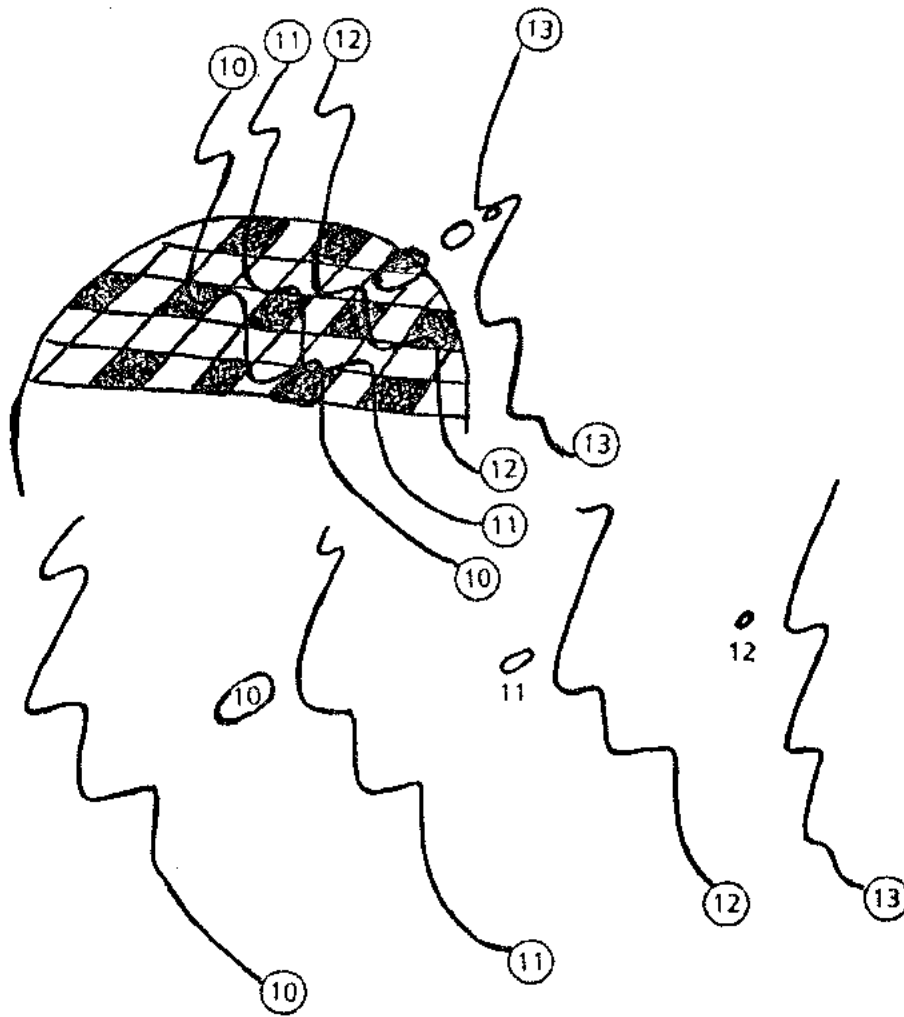


FIGURE 17



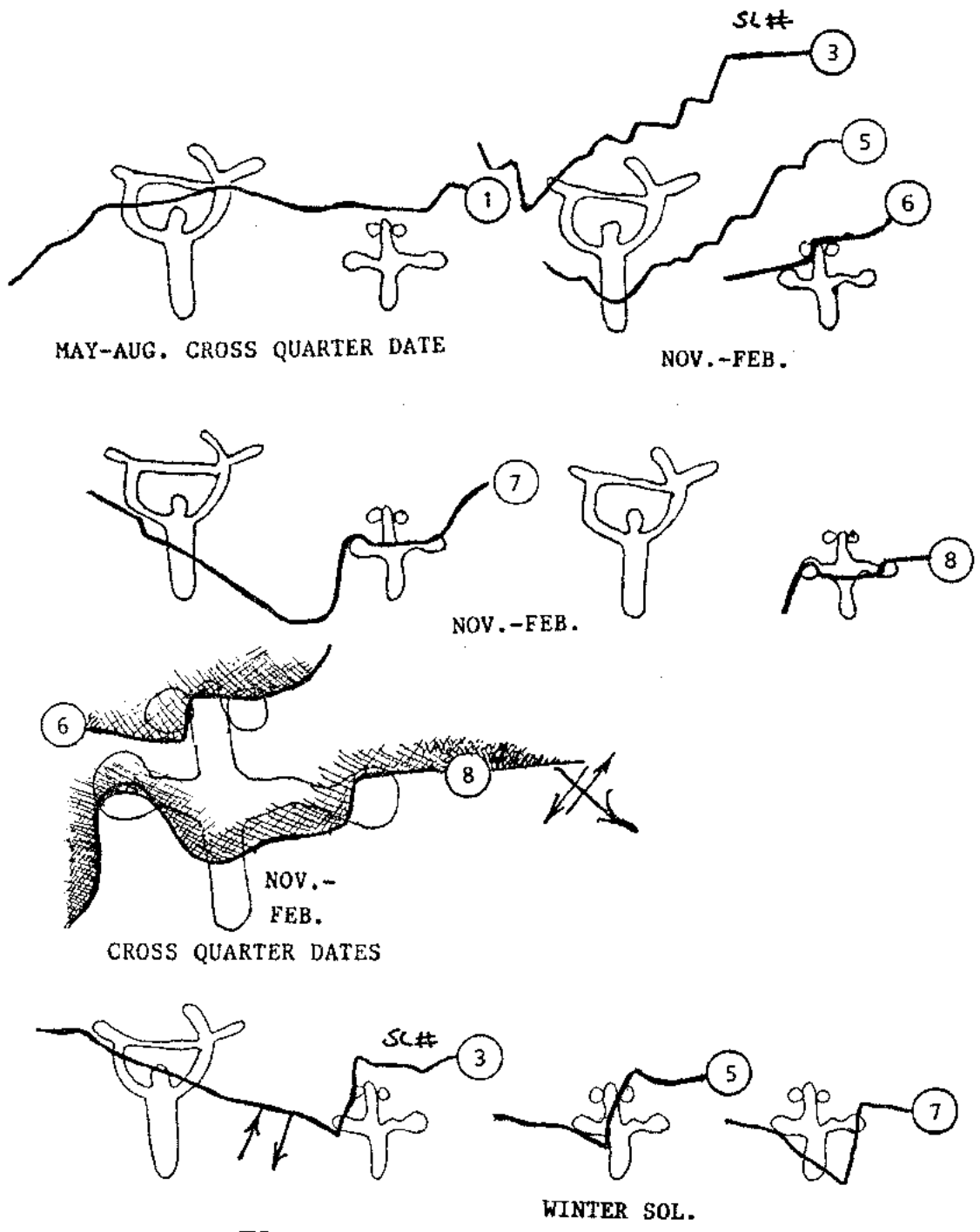


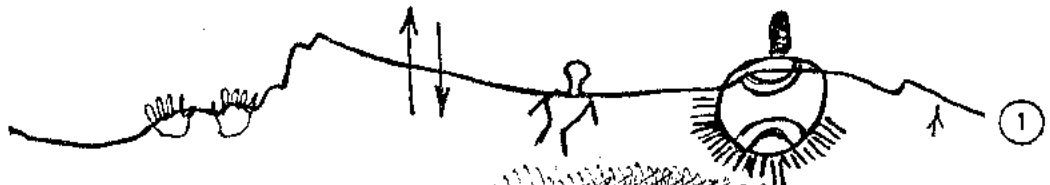
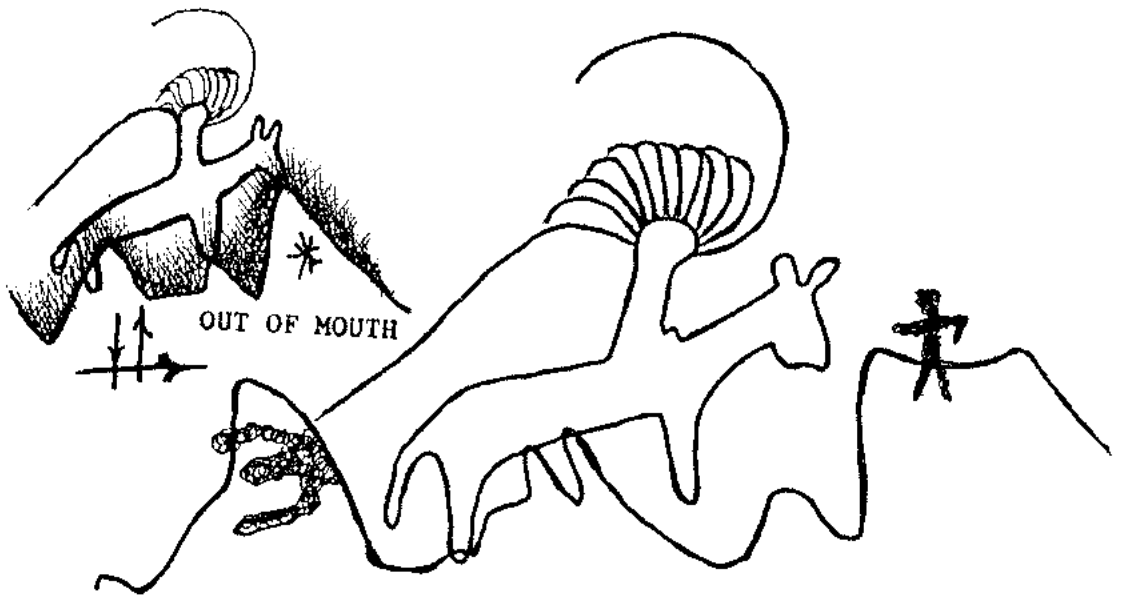
FIGURE 18

white rhomboid to a red one, and back to a white one, then to the last red one before it leaves the shield. It becomes very suggestive that the form of light suggested that design. It is easy to visualize a young warrior, in search of his vision quest, finding this face of stone. Believing the spirits have lead him here, he watches the shadows to see what they do at this time, and seeing the movement of the forms of dark and light we now see. As he watches the movement, in his mind he can see the pictographs that he later painted there. Either before that or after he may have been in a trance or actually having his altered state, his ecstatic experience. I don't suppose there is any way to tell if one person did all three shields or not.

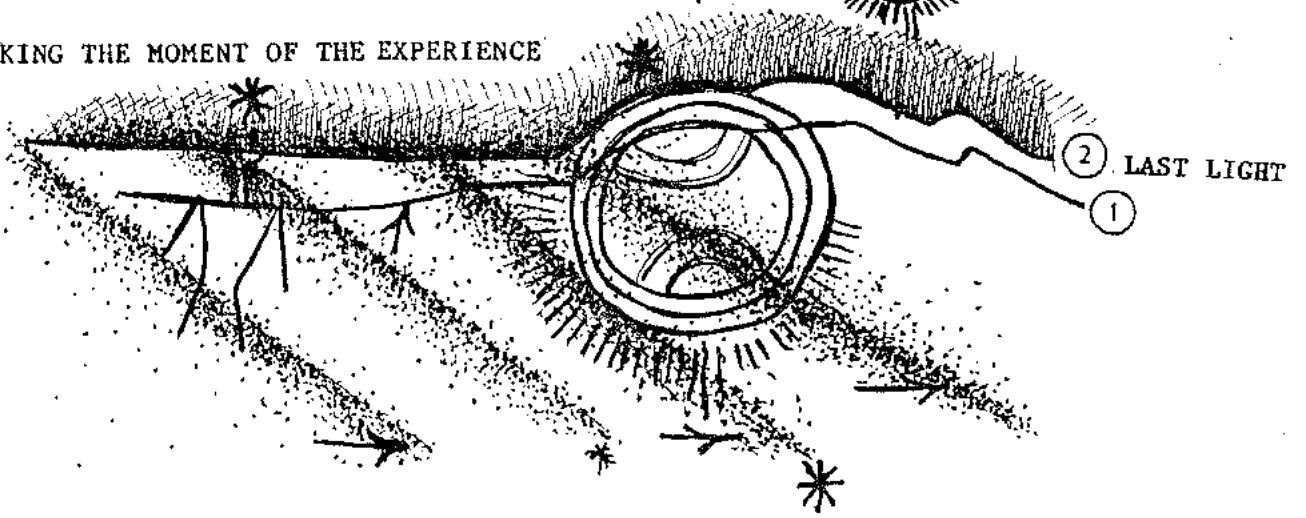
What is the symbolism? On the left and the right shields it isn't certain. On the middle shield, it reminds me of stories I have both heard and read about the quest for knowledge, about how one has to prepare for learning and the responsibility of knowing as though he was going to war. The seeker has to struggle through the darkness trying to find the way. It is dark, and it's not easy, and you often think about quitting. You never know how close you really are (Figure 15 line 3), and then you finally find it. Your sense of reality is different now. You can sense things you could never have sensed before. You know things that were unknowable before, and are unspeakable. Once knowledge is given, one can speak with wisdom (Figure 15 line 4), those who give that knowledge have the right to test the one who now has just received that knowledge (c.f. the Hero Twins). After you have your vision, your ecstatic experience, you can literally stand in the light (Line 5). You and the light are one. Light is the source of your knowledge. You understand now. You are never the same again, and then the test comes without you knowing it, and the light is gone. You are left to be on your own, to see if you will stay true to the knowledge you have been given (Line 6). You are in darkness. You understand that it is a hungry place, and you yearn for the fulfillment of the light again. If you do the things you know you must you can still speak with light and see with light (Line 6). Then the darkness passes and it is gone, and you stand there full again, knowing where to go to seek more understanding (Line 7).

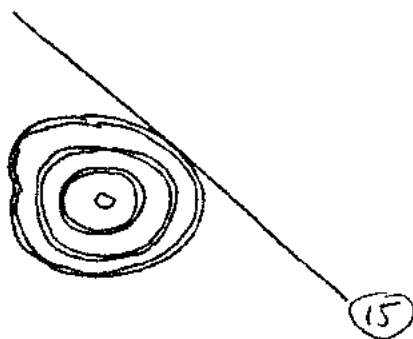
That is logical but whether it is reasonable is uncertain. Notice the shape of the shadow of line 7 (Figure 15) forms a profile of a shadow face and it is with the mouth of that figure that the man spoke with light. Even if this is totally right, it is more than I believe could be obtained by just recording the physical forms alone.

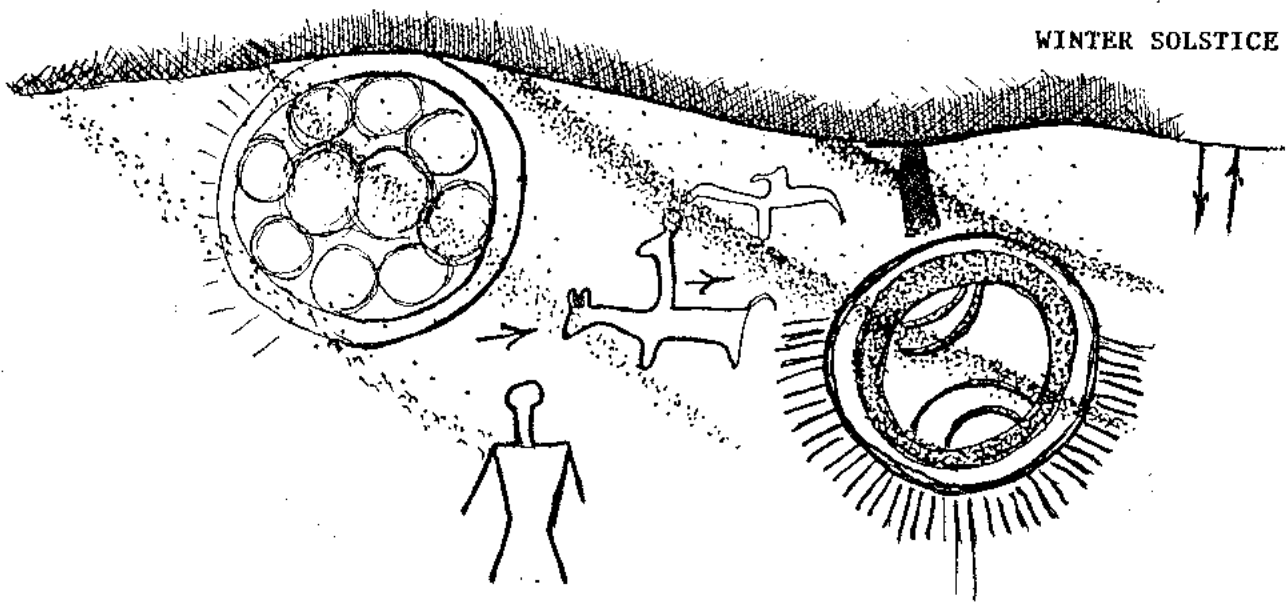
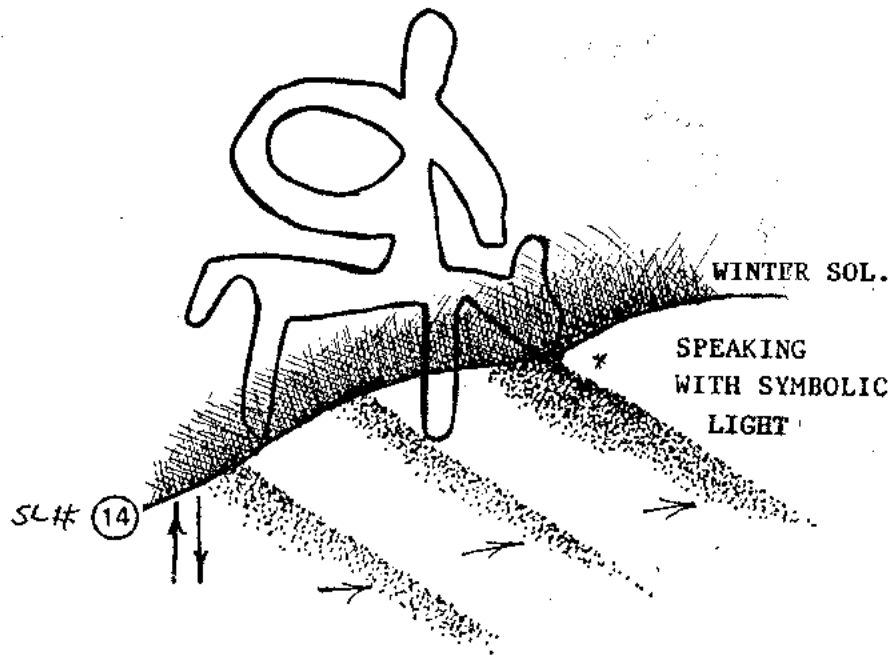
Figure 18 has a crude little figure with ball ended arms. On the November Cross Quarter date line 6 crosses both eyes to possibly form a context of Double Vision, where he sees into both the world of light, and the world of darkness. The fact that the



SPEAKING THE MOMENT OF THE EXPERIENCE







two ball shaped hands are emphasized by the light (Line 8), suggests the importance of that aspect. On Figure 19A notice the way the light conforms to three different points on the horse. It creates an out of mouth and an out of the groin context at the same time. Then it changes to bracket two little red figures on each side of the horseman.

The top of the large shield marks the position the shadow from the roof of the overhang will reach at the moment of sunset on the November Cross Quarter date. As the sun sets the shadow from the far canyon wall moves across the valley floor and up the wall to form the diagonal stippled line of shadow that moves to the right. As the main shadow touches the top of the shield it also touches the top of a man's head. That provides a line of sight. The diagonal line moves across his face to create an image that speaks with light. What is it that he speaks? Within seconds the light moves to bracket the shield that looks like a sun. He not only speaks this sunness, he is I believe offering devotion to the sun, or rather the Creator God that the sun is the shield of. Notice the two hands to the left of line one (Figure 19B). The shadow touches the tips of the fingers as the sun sets. Is that a sign of devotion, of reaching out to the sun?

On Winter Solstice all of the morning performances were fogged out. It was anticipated that first light at sunrise would play on the Barrier Canyon Style figures. The far left figure is the only real Barrier Canyon Style figure I know of that may be a Sun-headed figure. It has concentric circles for a face, but there is little of him left. In the afternoon the only panels we were able to observe were the little circle holder (Fig. 18 bottom) and the sunset panel. On that panel an angle of light moves up over a hand and then brackets a little mud sun symbol in an arc (Figure 20). At sunset (Slide number 14) another figure has the shadow from the roof of the overhang stopping at the nose and the diagonal shadows from the far canyon wall to create an out of mouth sequence for it, like it did on the anthropomorph in Figure 19B. Down the line of the shadow to the right the shadow touches the top of the "Winter Solstice" shield and the fast moving diagonal shadow line brackets it as the light quickly fades. To the right the distinct shadows edge touches the top of the projection out of the "November, February, Cross Quarter" shield. That again marks that position. (Figure 21B)

Figure 20B shows the position of last light on concentric circles. Since Winter Solstice is the southern limit of the sun, the corresponding position of the shadow will not progress any further than the edge of the circle.

It is obvious that with the other things this site is, it is a shield site. More shields interact at this site than at any

other site we have watched so far. One of the reasons this site was chosen, was to test the number of shields present that would interact. At several other sites all the shields present at those sites interacted. Here also, 100 percent of the shields that were observed interacted.

What has the graphics taught us? A lot, but it is obvious that it was not watching the sun rise or set on the distant horizons that taught us what we know about this site. We know no more about dates than we did before we came here; but now we have supported the other interacting shields with many more interactions and ones that are much more impressive than all but a few of those observed before. Previously, observations on shields included one, two or as many as four at a site. Here we added 14 new interacting shields, several with multiple interactions. Three shields were unobserved because they were so badly faded and occurred in areas hard to reach when other more impressive interactions were going on at the same time. The total number of panels to interact so far (of our observations completed) comes to 19 interactions out of 20 panels.

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