

SUN, MYSTERY, AND PLACES OF POWER;  
SOLAR OBSERVATIONS AND SYMBOLISM  
AT THE HEAD OF SINBAD

by

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There are certain events that have had an important impact on my research. I am conscious of many of them as they are happening. I become conscious of others as I look back and think about what happened. Experiences at the Head Of Sinbad during solar observations there are some of those that were observed from the very beginning. The Head Of Sinbad is no more impressive than many of the other sites where you find Barrier Canyon style figures. But, wherever Barrier Canyon style figures are found, they are all very impressive places. I would often make comparisons between one site and another. That is the way that I thought before, which now seems very inappropriate. If you look at them in comparison to other places of similar nature, where there are no panels, there is more of a comparison. I have often quoted Harold Tuchins, a Navajo Singer, who said that it would be the differences, rather than the similarities that would teach one the most. I had not applied that rule to this type of situation. But, if you look at them in the sense of their presence or absence in comparison to those places where pictographs do not occur, there are some vital comparisons that would be missed.

With what happened at the Head of Sinbad, and with those thoughts in mind, each time I sat down to write this paper, I ended up writing another paper instead. This site has had a large impact on my way of viewing a site. In each of those new papers, the subject was an expression of power. There is power here, and at the other sites that have "rock art," and there is not the exact same feeling within me at sites where they do not occur. I began to think about those kinds of things, and ended up writing a series of papers on things that had to be said before I could say what needed to be said here. The kinds of things that were included in those papers are not hard scientific research, but insights, the kinds of things that sway the direction that future research needs to follow. Those papers will be published in an interim publication of occasional papers. They really lay the groundwork for a better understanding of what is to be said here, but are not necessary for gaining the insights that this site holds, but are advantages for those who want to know what a site really has to offer.

Like Strange (1992) states, the best way to approach a site is without preconceived notions. In his eloquence, he first uses the word "ignorance" to stress the point, but qualifies that because of the connotations of stupidity the best word to describe the most appropriate frame of mind he says, is "innocence."

There have been too many times that I went to a site to look for clues to help solve certain problems, and that was all that I saw. When you go see what the site has to offer, you are free to pick up on what is going on there that the ancient ones were no doubt aware

of. It's like tracking something on "the quest register of the dunes" (Johnson 1991 : iii). There are certain clues that help you to understand certain things. For instance Ewing (1992 personal communications), tells how a male sheep leaves different tracks from a female sheep, and a female sheep's is different when it is pregnant, not in the depth, but in the spacing of the tracks. Another example is on one trip into Baja where they had to walk many miles to the site, one of her local friends saw something in the tracks of her companion that made him concerned enough to follow them. The signs were of one with a hurt leg, but it just turned out to be one of her companions legs was shorter than the other causing the favoring of one leg. There are similar clues to the use of these sites for their potential to manifest power, if one will learn and look for them, and then look for the problems (and similar problems in interpreting these panels and understanding them).

At the Head of Sinbad, the situations that they used to place their symbols are identical in their physical features, (the features that we look at are not the features they looked at). That is a clue as to why they didn't use the other cliff faces along that formation where the cliffs are just as good. The whole formation has the feeling of a *special space*. Even without the presence of the panels, those places where the symbols occur still have a special power present without them. Where panels are placed are the special locations or the *special places* within that *special space*, referred to in those previous articles. If you were only looking for shelter, both would provide excellent protection from the winds and provide either shade or passive solar heating. These are features that we normally think to look for, but, there are others that they looked for. If this is such a good place to camp, then why is there no evidence on the ground of any prehistoric visitation? There is no bedding, midden, burnt sand dark with ash, fire spots, cooking stones, or lithic debitage.

Why then, did they place their figures in these two alcoves? There are probably several major reasons. Besides providing the basic essentials for survival, plus many of the amenities of comfort this area has other things that qualified them for the place they chose to put their symbols. The First was a consideration of sacred *space*. The Second, is that there were *places* within the selected *space* that had all the appropriate features to create the essence of manifesting power, absent at the other places along the cliff. That will become more obvious as the solar observations are understood. That is the REAL REASON these panels are where they are. Reread that part of this paragraph again. The more that I have seen how that power is manifested, the better I am able to identify it and see how that will be manifested elsewhere. That is identifying the potential for the manifestation of power, (but how is that "power" manifested).

Beyond the solar interactions with the sacred symbolism placed on the wall, there were two different types of experiences there, with light that did not involve any graphic remains. They were both phenomenal in their potential for expressing symbolism. Nature by itself, provided the source for, and completed the symbolism within these two performances. These are unlike the panels where figures have to be added to finish off the symbolism, and complete those situations to meet their full potential power. In other words, without the addition of the graphics to complete the potential for the power of what was originally and merely suggested by nature, the *space* and *place* would not be complete in the power that they had the potential of having. These two were complete enough in and of themselves, that man did not need to add anything to complete the situation, to use the performances for their

mystical capabilities.

Since those two experiences are very subjective in nature, they will not be presented here (Warner nd.D). A complete understanding of this site cannot be obtained without understanding what those two experiences involved. The other solar interactions that occurred at both sites, will be described with what happened at Sinbad II first, and then the Sinbad I. Interaction at what I refer to as Sinbad III will also be included. Each of these will be presented in the order of their occurrences from Summer Solstice to Winter Solstice.

**Sinbad II**

The panel at Sinbad II has broken in half in a way that nearly all of the part of the panel is missing. That must have happened long ago. No Summer Solstice observations were made. On the May/August Cross Quarter Date, half way between Summer Solstice and Equinox, the main panel began to interact after a long shaft of light moved down the west wall of the alcove, taking all morning to cross the flat and enter a giant natural, vulva-like crevice to the east of the panel (Fig. 1a to 1g). The first light to come onto the broken panel consisted of a long finger of light pointing to the west that came up to touch the farthest right bird in a long horizontal line of seven birds (Fig. 2). Notice that every bird except one, follows in line, flying to the right directly into the finger of light. The farthest right bird flies directly up and is the first one that is touched on his head by the thin line of light. As the light moves to the left it touches the second bird (the first flying to the right), on the head, then engulfs its body into the light. The effect is almost one of animation. If one visualizes the light as being stable and not the one that is moving, then the string of birds are flying directly into the light. The second and third birds then fly into the light (Fig. 3). Then the light skips over a ridge in the rock to touch the fourth bird (Fig. 4). By the time the light swallows up the fourth bird, the finger of light widens and begins to encompass the right end of a row of circles below the birds (Fig. 6). After it touches the fifth bird, the form of the light rapidly begins to widen and forms a somewhat vertical edge (Fig. 7).

There are several two-horned snakes below the left end of the row of circles. The vertical edge of light touches the nose of the first, right snake's nose about solar noon (Fig. 8). That type of interaction is not uncommon and will be presented in a special presentation on snakes and solar interactions. These figures are very indistinct because they were abraded anciently, probably to remove them from the cliff. At one point the thoughts about that kind of action was traditionally felt to fall into the realm of prehistoric vandalism, but Eve Ewing is beginning to consider some of these occurrences to be a form of what she calls, "ritualistic abrasion." That is similar in some situations to what I have called reverential concealment when used with mud (Ewing, Warner nd).

On Summer Solstice the sun would be higher and the light and shadows lower. It may be possible that it may interact with the row of circles, like the birds did. Or they may interact half way in between Summer Solstice and Equinox. That will be researched for the potential of dividing the year into 16ths instead of 8ths. After the Summer Cross Quarter dates the sun would be lower and the light and shadows would be higher so that the interactions would have been on the missing part of the panel. It was probably on Equinox that a point of light may have moved up to the "Supplicator." The animal-like figure that has his lower appendages bending out 90 degrees from its body. Notice his tail and the claws on his feet. He is a more detailed version of other similarly posed Supplicators in the Barrier

Canyon style (Fig. 9 A). That figure would probably have had arms that reached out to the sun like those in Figure 9 b did. If that is the case then it may have reached for the sun sitting in the big notch to the east when the long shaft of light on the ground reaches that point. That point of light (the phallus of the sun?), then enters the large natural vulva-like crevice on the May/August Cross Quarter date that can be seen from that Supplicator (Fig. 1 H). There is some powerful symbolism there for spiritual rebirth and enlightenment.

On Equinox, about an hour and a half after the interaction on the cliff with the figurine form of light (Fig. 10 B), the panel with three heads began to interact. That panel consists of what seems to be three elongated heads on what appears to be one or two bodies. The surface of the cliff beneath the right two was prepared by rubbing the surface smooth. First light on the panel about 11:00 DST formed a triangle of light that appeared on the face of the far left head. Then as the sun came around the cliff it moved to the left face of the pair, and from there to the right face. The light appears on the mouth of the first head, then moves to the mouth of the second, and then to the mouth of the third figure (fig. 11). On the November Cross Quarter, a shaft of light again appears on the left figure's face to provide a context where he seems to possibly speak with light twice. We were unable to observe if it crossed the faces of the other two figures.

The position of November/February sunrise from that panel is illustrated in Figure 12, and sunrise on Winter Solstice is in Figure 13. That illustrates the distance that the sun moves in about 43 days from that location. No other significant interactions were observed to take place on that panel.

#### Sinbad I

Because the panels at Sinbad I are far enough back under the overhang, no sunlight gets on them from a period of sometime before the May Cross Quarter date, through Summer Solstice to the same corresponding solar date after the August Cross Quarter. The first interactions observed on them occur on Equinox.

The two panels at Sinbad I, were each placed in a position to take advantage of the only two sections of the *space* on the cliff where three *places* provide interesting interactions. On the left panel there are two interesting features that each create a different *place* with their own interactions on each of the two figures there. On the right panel the same protrusion of rock provides the interactions on the same *place* at two different times, where that panel occurs.

On the right panel there is a figure with two large eyes, and outstretched arms with hollow palms. Each foot has a hole like the hollow palms. The little Supplicator to his right (our left) also has hollow palms and his feet seem to have two sections representing cloven hooves. Again notice the conventionalized pose of this character with tail and bent legs, like the ones in Figure 9 A. It seems possible that there was an attempt to combine the hole or hollow space between the cloven hooves of an animal and the bodily form, attitude and fingers of a human being. One would be a man-like animal, the other is an animal-like man. Is this individual a clue to the representation of a transformation situation? Possibly, but that is too speculative to be very sure, unless we can find other and hopefully better supportive examples (c.f. Warner 1984: 16). This is one of those interpretive situations where the same clues (like the tracking analogy) can actually provide several different interpretive situations.

On Equinox a point of light comes up to touch the hollow palm of the Supplicator

closest to the human figure (Fig. 14, line or slide number 2). From there it moves across the abstract symbol to touch the palm of the human figure's right hand (on our left, Fig. 14 line 4). The symbolism of the shaft of light moving from one hand to another hand has occurred several times before. In all cases seem to suggest a transference of knowledge and power. From the hand of one, to the hand of the other, seems to suggest the giving and receiving of whatever the light may represent. If that is an accurate assessment, then is the little figure a supplicant, or a benefactor, or both? Maybe he is the shaman's familiar that is often referred to. Eve Ewing presents a convincing series of conclusions that supports the fact that an animal in Cueva Fletchas, Baja California, that she believes relates to this "Supplicating" context (Ewing 1992:8) has the probability of being the benefactor of a human figure (a male *mano*) in a transformation or ecstatic experience. She proposes "that he (the transforming figure) has gained this transformational power from the large black vertical deer from the left of the panel that appears lifeless .... In his lifeless posture, this deer appears to *supplicate* monos C and D as well as the axis mundi crack in front of his feet and above his antlers (ibid:22) (Appendix A). That is not unlike the "supplicant" or mysterious animal at Sinbad. Another little animal she refers to as being in a "supplicating mode" (ibid:24) .... "below mono D's black left foot... appears to leap out of her (a female mono's) womb via her right side...."this little deer 'takes,' or 'is' in this case, her right side, which is her dominant underworld power affiliation, and gives, or rather becomes, the black left side of mono D toward which the little deer leaps. The little deer's hind quarters are grounded in the female aspect, while its front legs and head leap *pleadingly* toward the completed male realm of light and consciousness ultimately expressed in the shamanic spirit journey up the axis mundi to commune with the divine. (ibid:24)

Is what we have at Sinbad another archaic expression of that type of ecstatic experience? Let us look at the rest of the evidence. From the hand of the man (on our left), the light moves up to touch and then bracket the divided circle at the head of the snake (Fig. 14: line 8). That happens at about solar noon. Also, note that solar noon (when the sun is at its zenith), is the most sacred *place*, in its sacred *space*, the realm of the vault of the sky. Notice the two opposed arrows that indicate that this point of light will move up to that interaction from the right, pass through that interaction on that date, then continue to rise up the cliff on the left of the circle as time passes. What the significance of that interaction, at that time is, is uncertain, but within the period just one or two days before Spring and after Fall Equinox, it touches the nose of the snake at about solar noon allowing him to speak with light (Fig. 14A). One way, it would mark time into Spring Equinox, and the other way, it would mark time into Fall Equinox. When the light that falls from the snake's mouth, falls across the Supplicator, it would be as if to instruct or bless him for his attitude (his pose) for what he gives to or does for the man, much like it does when the light comes from the man's right hand (Fig.14: line 4). The interactions on these panels were on the exact day of Equinox. At another date slightly before Spring or after Fall Equinox, it will probably maintain its form long enough to move a little further across the cliff to pierce the eye on our left (Fig. 14 B). Then within just another smaller period of time it may rise to pierce the eye on our right. And then if the formations that create the point of light allow, it may even (on a date either after or earlier) create the situation where it may rise to the palm on the hand on our right (Fig. 14 C).

As those interactions are taking place, lower down the line is an angle of shadow, marked with an "X" that is also moving upwards on the same angle. That trajectory places the point of shadow into the palm of the left hand, on our right (Fig. 14: line 13). That creates the alternation or opposition in the symbolism of light and dark, right and left, that is involved with the eyes of those with Double Vision. He has a shaft of light leaves (or emerge from) his right hand, and a shaft of shadow that leaves (or emanates from) his left hand. That is a powerful symbolism of the world of light that the right side dominates and the power of the world of darkness that the left side dominates (Ewing 1992:24). There is a fairly consistent representation of right sidedness with light, and left sidedness with shadow. Is that ambidextrous, or half being dexter and half being sinister? There is one of those living fossils of linguistics. Sinister, the left side or left handed has long been felt to be the side of evil, of omens, of the unlucky, the corrupt or dishonest, in the heritage of our western symbolism.

If the point of light can shift from the circle to the right eye of the man on our left, then the point of shadow (marked "X") can also shift. There is a time that it may also come out of the left eye (Fig. 14 dotted line AA). That would definitely create the symbolism of Double Vision, except that to comply with the current definitions of being the best examples, it would have to do it simultaneously or within an immediate sequence. Maybe my definition is too strict.

On the Winter Crossquarter, half way between Equinox and Winter Solstice, the sun is about 43 days lower and a different notch in the protruding rock creates another point of light and a corresponding point of shadow. The point of light again moves up, but this time it touches the hollow palm of the little Supplicator's upper hand. Look at Figure 14: line 2 and compare that with Figure 15: line 1. In each case, on the date the point of light moves from the right palm and on the other date from the left palm of the Supplicator to the right hand of the Mystic. From right hand to right hand, from left hand to left hand. That is absolutely amazing. This is also the only supplicator that does not have both arms and hands posed in the same forward bending posture (See those in Figure 9A). Does that explain why he doesn't, why one hand is raised instead? I believe that it does, in which case, it creates a frontal (Egyptian-like) view of what all the others illustrate in profile.

When the point of light hits the center of what seems to be a head-like abstract object, providing a speaking context for it, if it is a head, the point of shadow emerges from the open lips of the little Supplicant (Fig. 15: line 2). That provides a simultaneous interaction, tying these two elements together. Both could be speaking, the abstract symbol with light, the Supplicator with shadow. From there the point of light moves to the right hand of the anthropomorph (Fig.15: line3). Then it pierces the right eye of the man (Fig. 15: line 4 below), and moves on up through the composition. The point of shadow that leaves the mouth of the little Supplicator moves across the chest of the figure directly to the palm of his left hand (Fig. 15: line 7 from mouth to hand).

That is an absolutely amazing duplication of the previous Equinox interaction. At both different times, the right hand is touched with a point of light, and the left hand is touched with a point of shadow. Look at Figure 16 A, and see the differences in the forms of light and the shadow as they are in those positions at those different times and think about

that. What did it take to produce that type of interaction? That was not coincidental. Figure 16 B illustrates the trajectory of the shadow movement during both periods. The dashed lines are Equinox, the solid lines are November/February Crossquarter. When you plot it out like that, you notice that the right hand marks the exact position on which the point of light changes its direction. That expands the evidence that the palm was not put in that *place* coincidentally and that is the most important and sacred *place* for the symbolism of that appendage. Think about that for a moment. On Equinox the point of light moves across there. On the May/August Crossquarters the light not only moves across there, but also uses that exact *place* to change its direction of movement. To illustrate that, look at Figure 16 C, notice that the horizontal dotted lines represent the possible positions of the shoulder line and outstretched arms of the anthropomorph. To get the four points (of light and shadow) to cross the same (*place*), on that line, simply meant that they had to watch the shadows move across the panel throughout the year, and mark the trajectories and the points where each crossed before the figure was made. That was the real *place* of power. The two vertical intersecting lines marked with arrows, represent where the palms need to be placed. Those two conjunctions are where the juncture of the *places* where both times cross, and one changes its direction. The palms of those hands could have been placed anywhere along that line or along the figure. But to interact with those power *places* they had to be placed there. He not only holds the power of the light, and the power of the shadow, but each hand is hollow and hoof-like, already a symbol of transformation that holds the power of "*place*." Is that the portal, allowing him to transform? The electrical outlet, so to speak, that provides the impetus for power. It is like holding onto the end of the crack, the axis mundi, the power cable, like the conduit into the supernatural that Eve Ewing discovered at Straight Wash (Appendix B).

His hands are on the exact locations that the crossing patterns of light and shadow say is the most powerful *place*. I believe that is the portal to the mystical experience. It would be like plugging himself into the mystical experience. That would allow him access to the esoteric, to see with light and see with shadow, and to speak with light, and possibly shadow. Each phase of the movement of light and shadow, corresponds to one moment in the eternal nature of solar progression into and out of those *places* of power through the year. This is powerful medicine. To them, I believe, it is kind of like a David Copperfield kind of magic. What are the chances that the total sequence of interactions could be a coincidence? I proposed that to Nal Morris and he drew me through the problems of the human factor in probability which is almost unfathomable, based on his previous research of probability (Morris 1991).

Notice where the words *space* and *place* are in italics. Those places illustrate what I said earlier about the differences of power in general and in specific. This site, the *space*, along the formation, has a sense of power of its own, and the cliff face chosen for the panels has powerful *place* (a *place* of power), at the site. The location that the panel was selected for is its powerful *space* (ie. the panel was placed in a powerful space on the cliff), what is often referred to as sacred landscape. But the exact locations of each part of each figure (ie both hands of each figure the eyes, the mouth of the Supplicant, the mouth of the snake, the circle, and the abstract elements, etc.), were placed in the most powerful *places*, that they could have used. These are the *spaces* and *places* of power. There is a difference and they

used them differently. For a view outward to see the sun rise in the junction of the cliff to the east of this panel, and the edge of the rubble of rock that once stood up against the cliff (Fig. 16 D), all you have to do is stand somewhere in the sacred *space*. That is power to be able to tell time. But the sun only interacts in very specific, minutely small *places*, this is real power. There is a lot of latitude between the two of them. The most powerful, is the *place*. Can that degree of additional information, allowing us to better understand a figure be tested on other panels? Yes, I believe it can. Then how often do they pass that test? Very often.

On the left panel a small protrusion of stone, just a small lip that sticks out from the cliff, catches the first light to be seen on the panel. The *place* where that occurs was used to create and at the same time conceal the power that the panel had the potential to depict. The graphics alone, like the previous panel, are impressive, but do not reveal the intended story that still lays hidden, except for those very few, the real moments, while they come to life and the light and shadow moves across them. The figures, are those of powerful individuals. The left one has two snakes approach him, one from either side, one with forked tongue exposed. The right figure has a snake in his hand, and birds flying around his head and shoulders and between other abstract symbols (Figs. 17, 18, 20).

By the location of the little thin line of light that first appears on the cliff (Fig. 17 A), it provides a context to not only symbolize the snake speaking with light as it grows into the mouth of the snake, but it touches the side of the head of the large anthropomorph, to symbolize that the snake is speaking to the human figure (Fig. 17 B). Does that mean that other snakes that approach humans likewise speak to them? In one other case there is a snake that approaches another figure that also has a tongue of light or speaks to the man with light (Fig. 19 A). Out of the many snakes that have a shaft of light that touches the snake on the head, these are the only two, so far, that have been observed to speak to a person in this manner. But Figure 19 B may also represent that same concept. It speaks (to the man) twice the same day with two different notches of light. If they speak to the men they approach, then who do the snakes that just speak with light speak to, if they are alone? The observer? (Fig. 19 C).

After the light moves into the snake's mouth, it essentially stops and stays in that *place*, and the other end of the light against the side of the man's head (Fig. 17 B), turns up 90 degrees. The edge of the head marks the *place* where the line of light stops its movement to the right and then begins to move upwards. After it reaches the upper level that the man's eye lays on, it again stops its upward movement and again turns 90 degrees to begin to move to the right and enlarges as it encompasses the exaggerated eye on our left (Fig. 17 C). It was suggested that such enlarged eyes may not be the real eyes of the figure, but have a symbolism of their own. A symbolism of esoteric sight and spiritual vision. Both eyes being enlarged may possibly be related to the symbolism of the Bisected Circle (Warner 1991 Sec. 7 pp 42, 43). The symbolism in a crude way seems to say that once the snake wiggles his tongue of light in your ear, your eyes will light up. A more reverent and respectful way of stating that, is that this illustrates that once a snake speaks to you with light, you can then see the light. But, who is the snake? For one thing, he is a symbol of the earth and the underworld.

To take advantage of that interaction, the eyes were placed on a ridge that protrudes



out from the cliff. The *space* between the *place* where the eyes and the feet are, is in the shadow of that little ridge. The *place* where the shadow ends and the rest of the cliff is now in light creates sort of a shadowy vacuum that his body is in as he stands on the edge of light (Figs. 17 C, 18 B). That is another power symbol. Like the little four armed Hunting Shaman in the Molen Reef that stands on the exact edge of the light as it moves all the way across the cliff (Warner 1990 A Sec 6 page 9) (Appendix C), this one "sees with light" while his body is in the realms of darkness, yet he still stands on the edge of the light. Is that a fairly accurate assessment of the graphic and symbolic solar situation as portrayed by the graphics as they interact with the light and the shadows? In several recent papers I have stated that an interpretation without consideration of the Symbolic Interactions has got to be incomplete (Warner 1991 B, 1992), at least in these cases and others described they would be incomplete. The important thing that needs to be considered is, how often does a description of such a situation provide enough information for an appropriate interpretation of what was intended by what they depicted in the graphics alone. And does this new source of information provide a more accurate interpretation than the graphics do alone? Look at just the graphics and try to pull out what the light added without considering the light. I believe that through seeing what the light does and how it was taken advantage of, is the only real way, the only accurate way, that we can interpret the symbolism in these compositions.

The smaller figure to the right has a circle on his chest, holds a snake, has plants attached to his head like other Barrier Canyon style figures. He also has birds flying around his head. The circle on his chest is not a concentric circle or a spiral. It is composed of interlocking "C's". On Equinox as the light moved across him there was no obvious interaction.

On the November/February Crossquarter date, however, there are ridges on the cliff that catch the light and the rest stay in shadow for a while. At line one on Figure 20, a rounded "S" curve of light and shadow moves down toward the circle on the figure's chest and the bulge of shadow conforms to the exact inner shape of the figure's right arm. I believe that is what Jack Stienbring would call an Iconic Congruence (c.f. Harris 1992). In other words, the form of the upwards bulging shadow created a point to wrap the arm around. Why? There may be no more to it than letting the light create the size, shape, dimensions, and pose of the figure. Notice that a bulge in the shadow also cups the head in line 1. As that lowers, it cups the circle with light and a little protruding ridge begins to create a vertical edge of light and shadow that splits the figure in half from the very bottom edge of the circle (Fig. 20: line 2). By line 3 it has swung way down so that the figure momentarily stands in shadow. At line 4, the figure's head is still bracketed in shadow, the circle is still cupped in light, and the figure is basically split in half. The interaction on this figure, I believe, qualifies it to be included into the category of Symbolic Solar Interactions that I call those that are "split in half" (Fig. 21 A,B).

It may be that the circle is a sun symbol, but it is difficult to tell. It is probable that it is (c.f. spiral chested figure at Pleasant Creek, Warner, Rayl 1990 Sec. 10, page 9) Appendix D). It is also difficult to tell the exactness of what can be used versus what shouldn't be used (even though there is the possibility that they did visualize a form of light as a certain object). An example of that is, does the situation represented in Figure 20: line 3, with the bold shaft of light that rises up out of the area above the groin of the figure

represent the same thing that those in Figure 22 A, B represent? Is it a phallus of light? Even though, it may be just a coincidence, is that an intentional, consciously used phallus of light like the others? I don't know. With all the others that are not iffy, this one may have a better chance of being real. It will be included with the others with a question mark. I believe that it is something that they were aware of and it also fits the regenerative symbolism of spiritual rebirth, in association with ecstatic experiences. Winter Solstice sunrise from the left panel marks the only sunrise that one can see on the distant horizon from that *space* (Fig. 16 D).

It seems very obvious that the conclusions that can be drawn from these interactions are pretty strong. Not counting the little figures around the head of this last figure, there are nearly 100% of the major figures on each panel that interact. And 100% of the panels interact. The only major figure not to interact (on a prime or Crossquarter date at least) is the right, head-like abstract figure. These figures again do not have simple calendrical interactions, but interactions that are pregnant with a great deal of symbolism. It is evident that these ancient mystics were trying to express the symbolism that deals with the shamanic experience. Much of this symbolism, even though, in a possibly similar time frame as the Baja panels, but as different in space as the Pecos style in Texas, all share that search for spiritual enlightenment. What is represented with greater graphic delineation in Baja, is represented here in the actions of light and shadow. Do the panels in Baja and the Pecos interact in ways to support these conclusions? That has yet to be determined. But, I would bet that they do.

For those of you that may just be exposed to these kind of Symbolic Solar Interactions and are not familiar with any of my previous presentations on these kinds of things, it may be a good idea to read some of those as well. This is very powerful stuff. It is very hard for many professional archaeologists to accept it. One thing for sure, it is very easy to see who the good archaeologists are, by how they react to this kind of information. Some do not get excited at all. Why not? Because if they accepted this, then they would have to do something with it and they don't really want to do what they are being forced to do with it now, without this kind of impressive and valuable information. But for those who are excited to learn from any new source this has been exciting for them (cf. Bahm 1992: 1).

Each new site that we watch interacts. And each new site that we complete all the solar observations on, adds so much new information that the files are growing faster than we can deal with them. We are watching so many sites and reporting on so few that we have volumes of information that may never get published. If this intrigues you, and you have a special site that you enjoy, go watch it. If you have any questions, get in touch with someone in our organization or in the American Rock Art Research Association. We need more who are willing to endure the agony to experience the ecstasy of what you've seen here.

## REFERENCES

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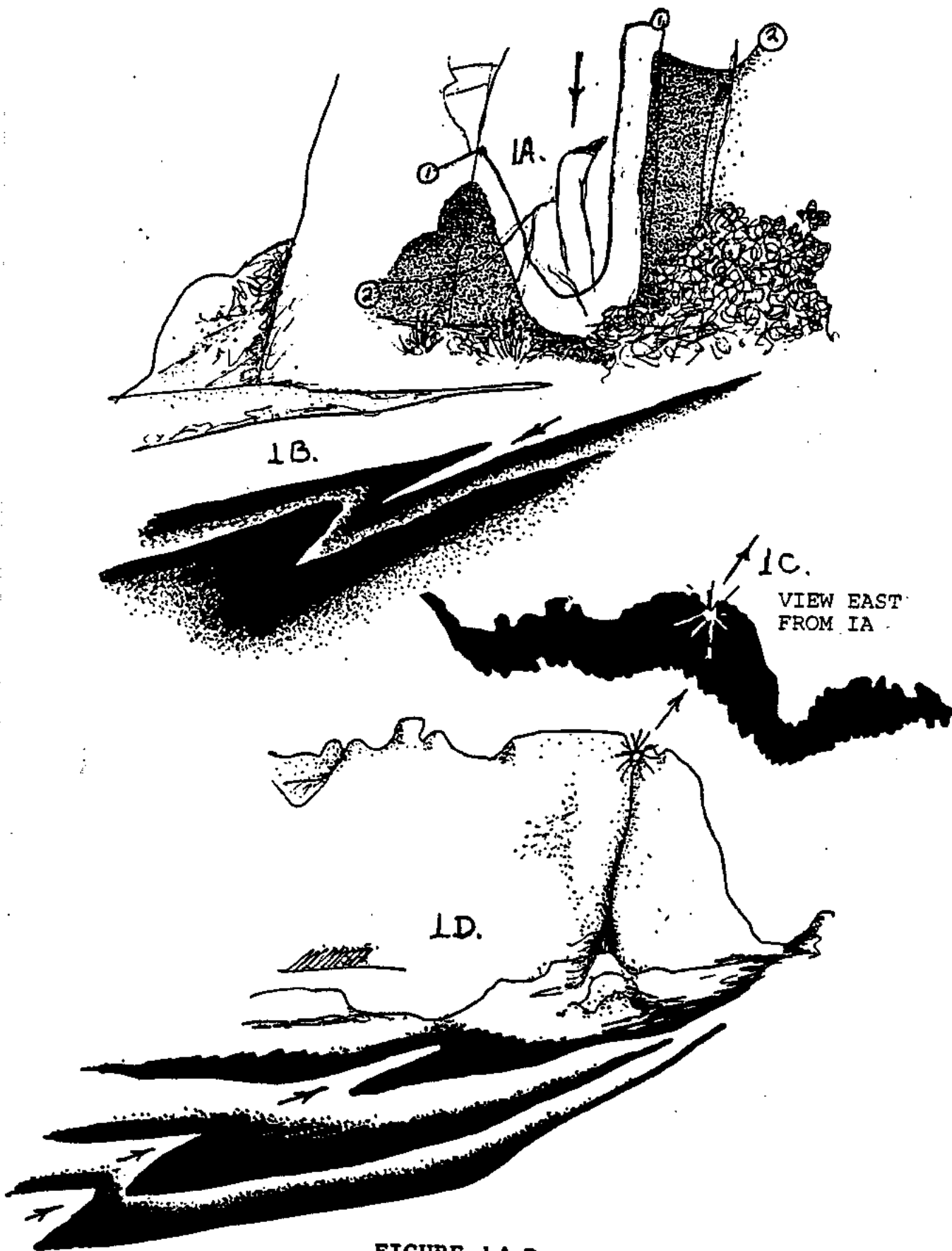
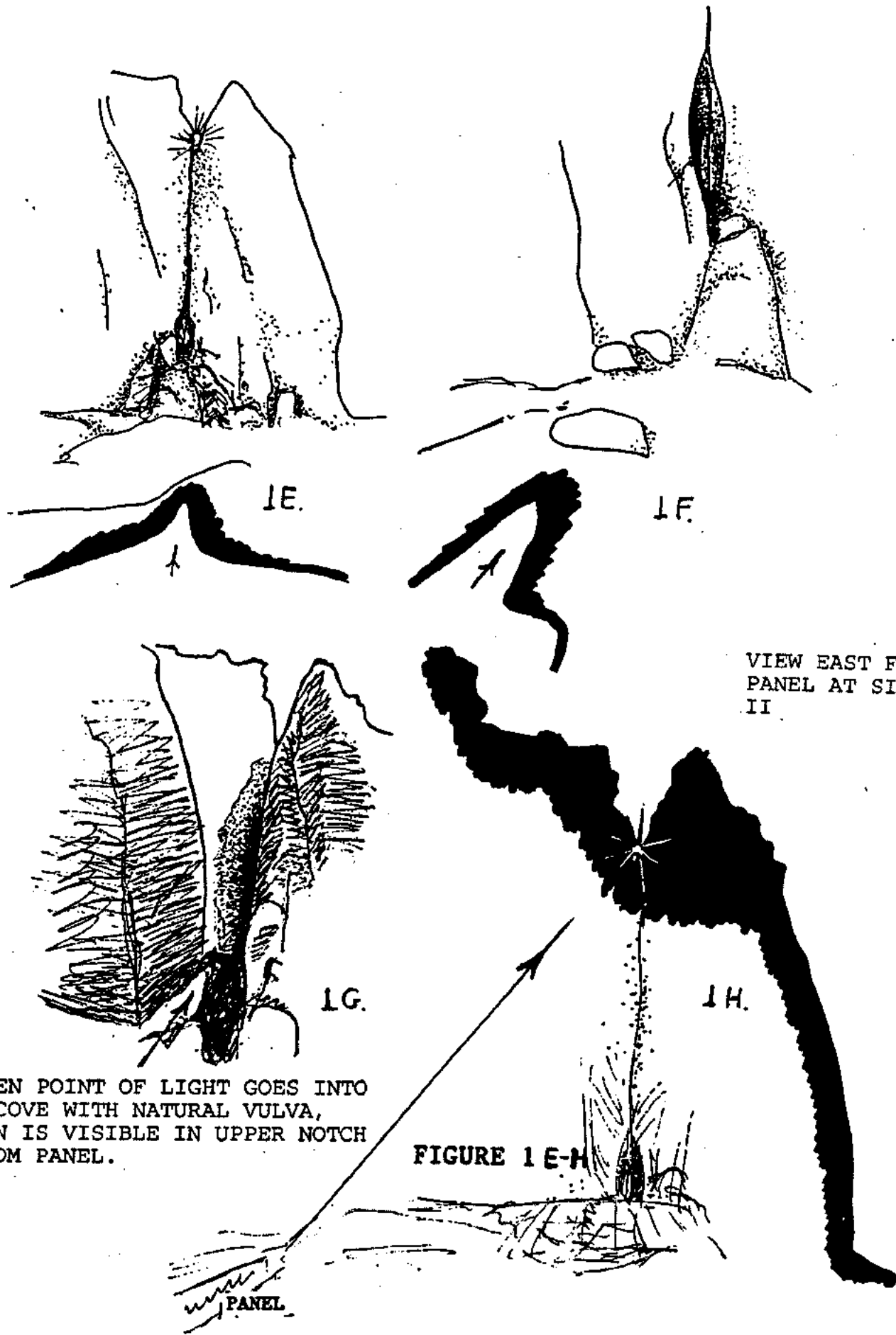


FIGURE 1A-D



1E.

1F.

1G.

1H.

VIEW EAST FROM  
PANEL AT SINBAD  
II

WHEN POINT OF LIGHT GOES INTO  
ALCOVE WITH NATURAL VULVA,  
SUN IS VISIBLE IN UPPER NOTCH  
FROM PANEL.

FIGURE 1 E-H

PANEL

MAY-AUG. CROSS QUARTER

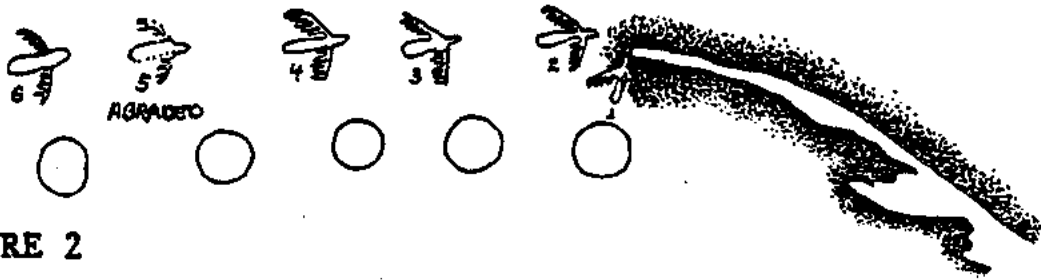


FIGURE 2

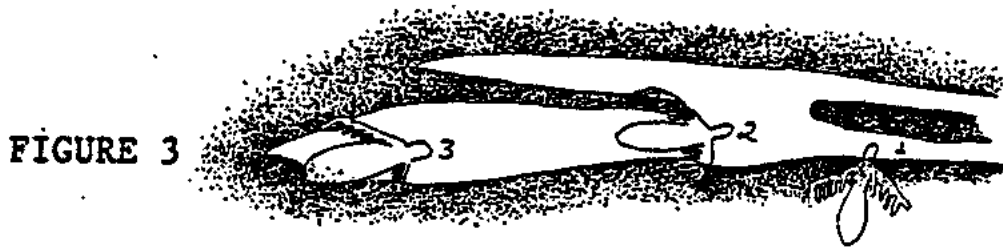


FIGURE 3

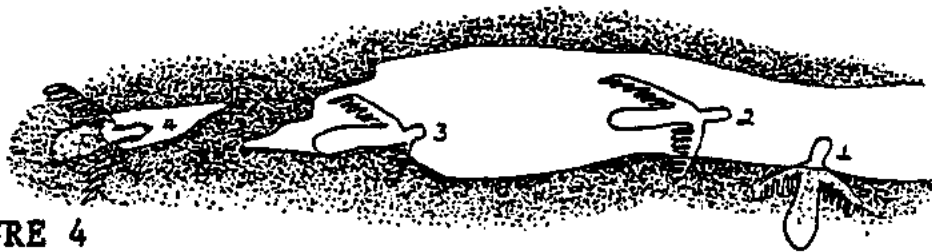


FIGURE 4

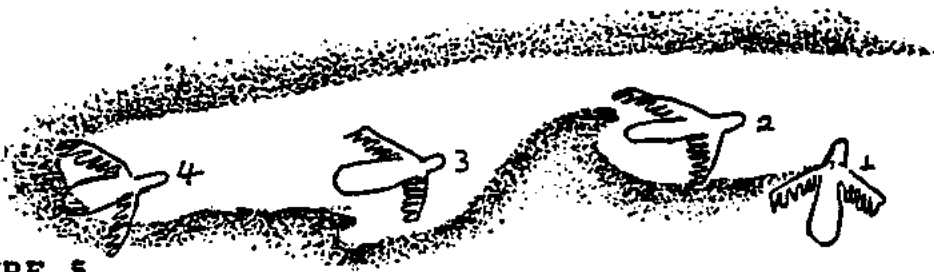


FIGURE 5

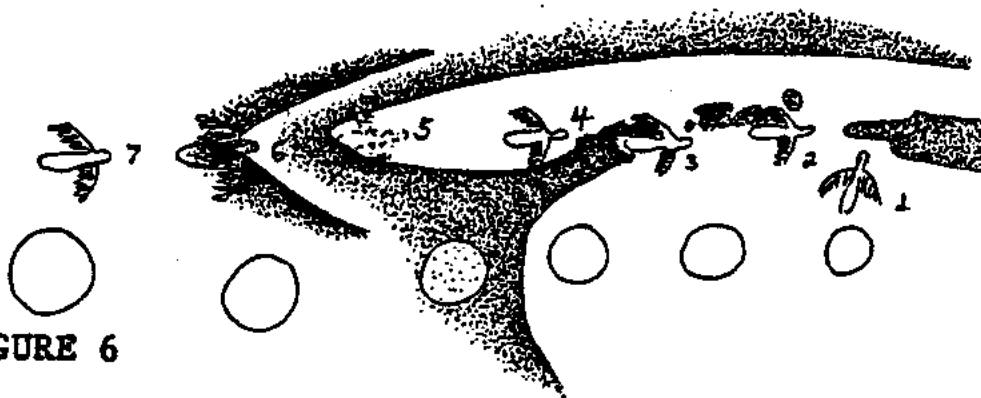


FIGURE 6

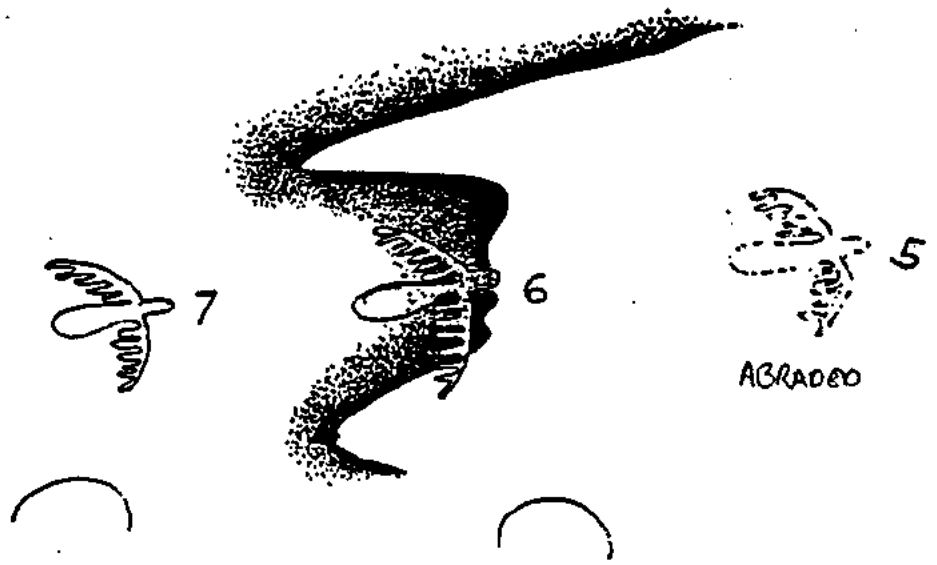


FIGURE 7

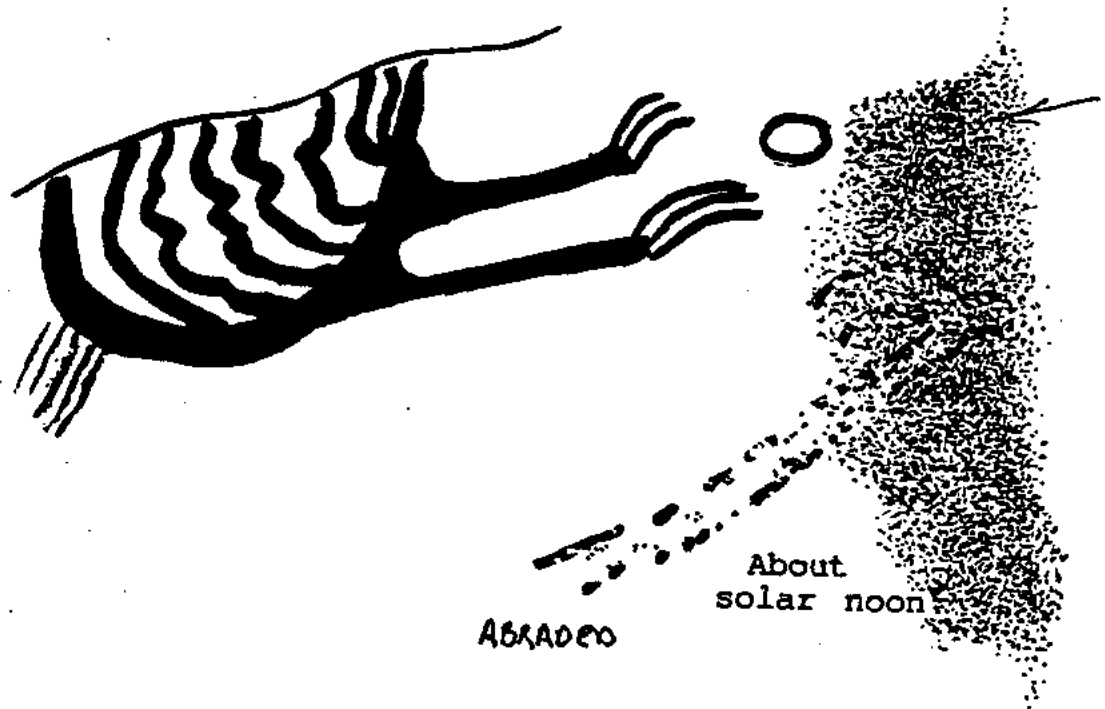


FIGURE 8



Sinbad II

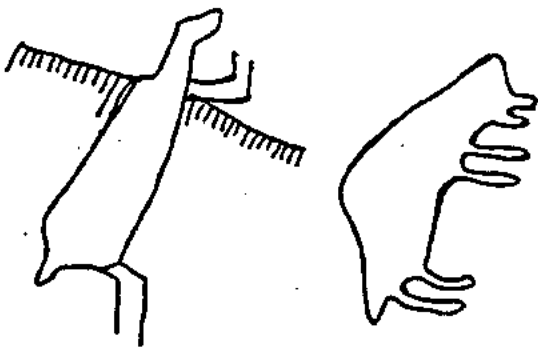
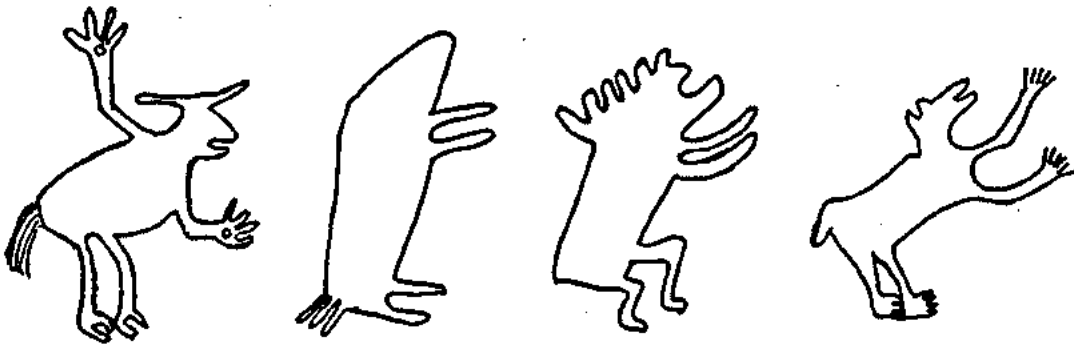


FIGURE 9 A.

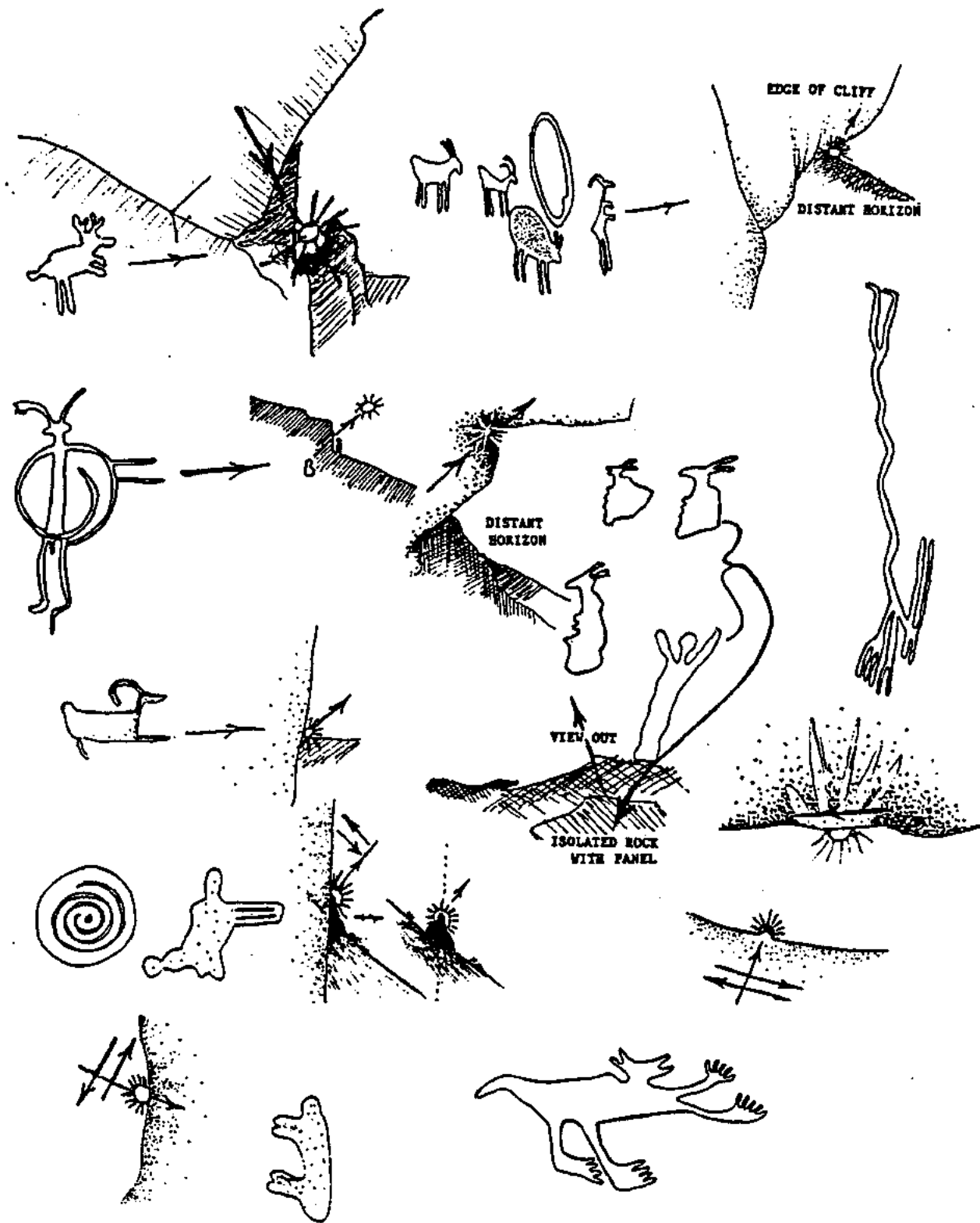
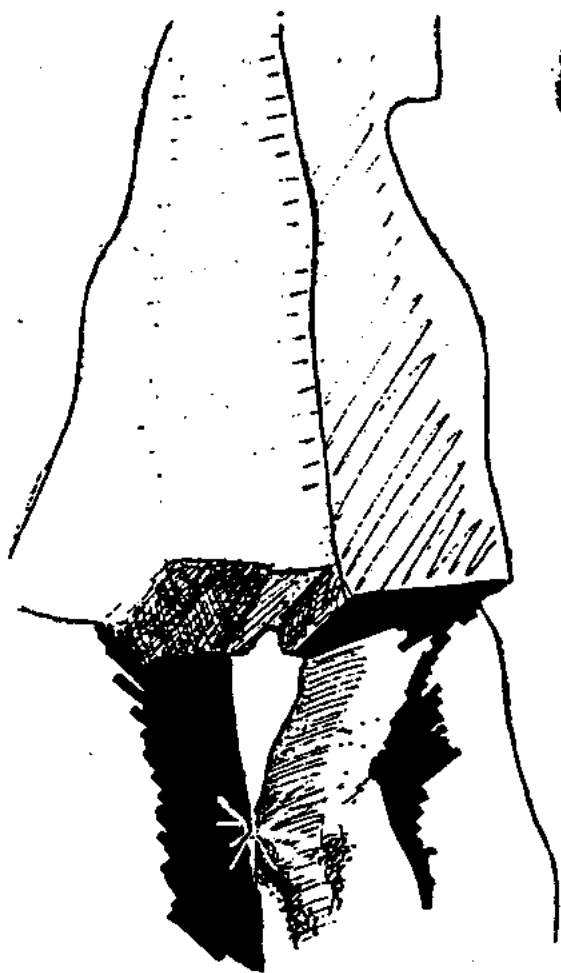
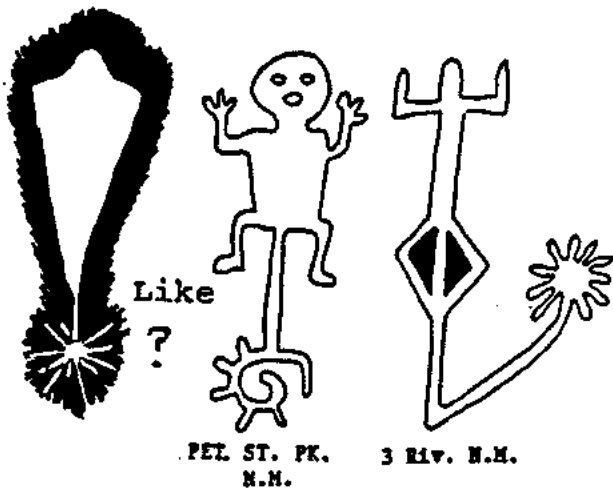


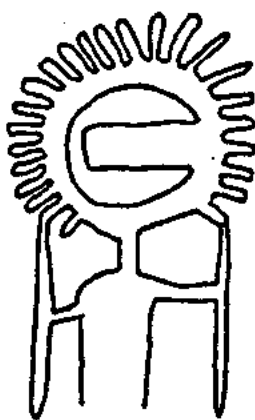
FIGURE 9 B.



View out from 10 B.1



Like



View at the time of 10 B.6 from position of 10 B.1

FIGURE 10 A.

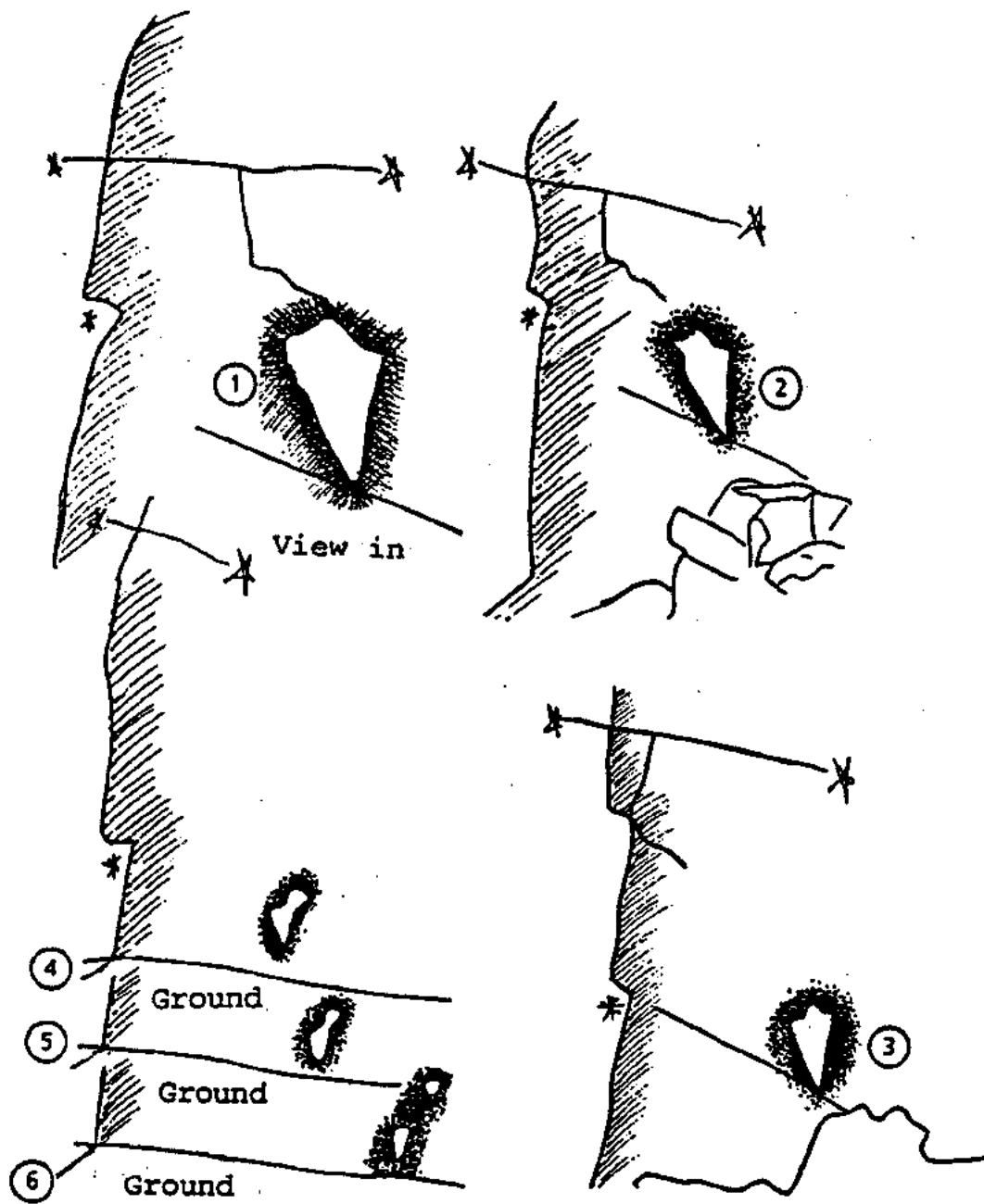


FIGURE 10 B.

Sinbad  
III

NOV.-FEB. CROSS QUARTER  
FIRST LIGHT

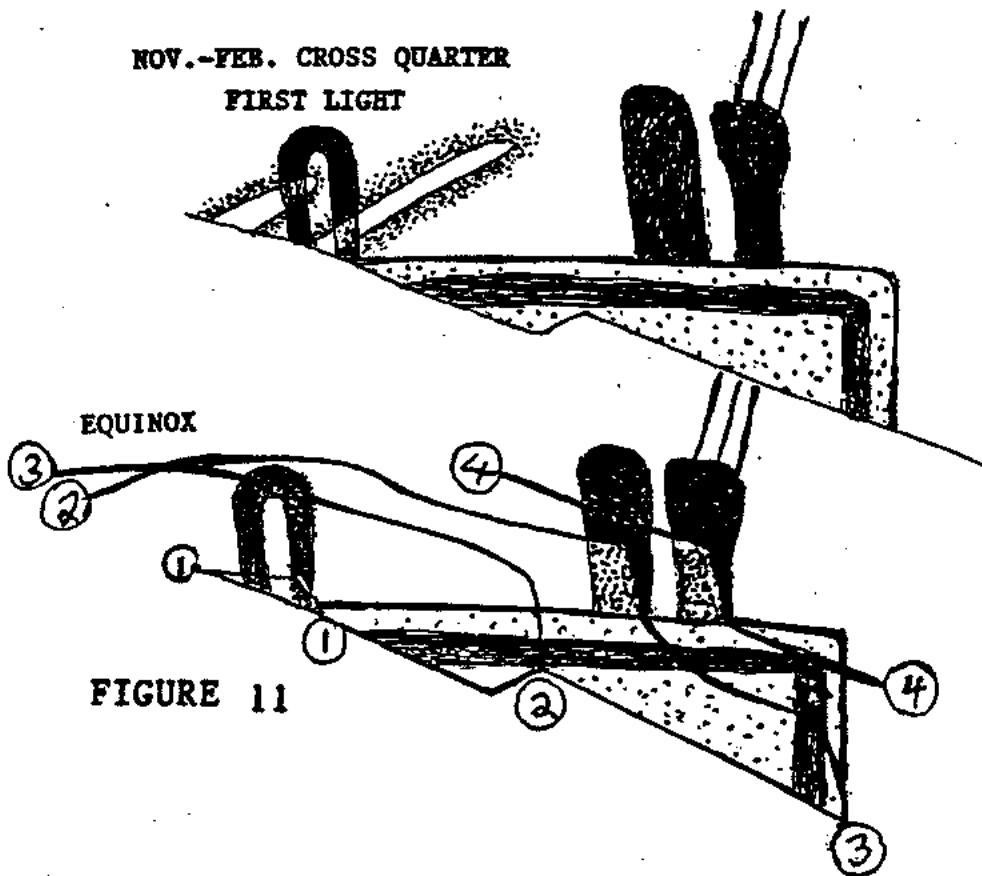


FIGURE 11

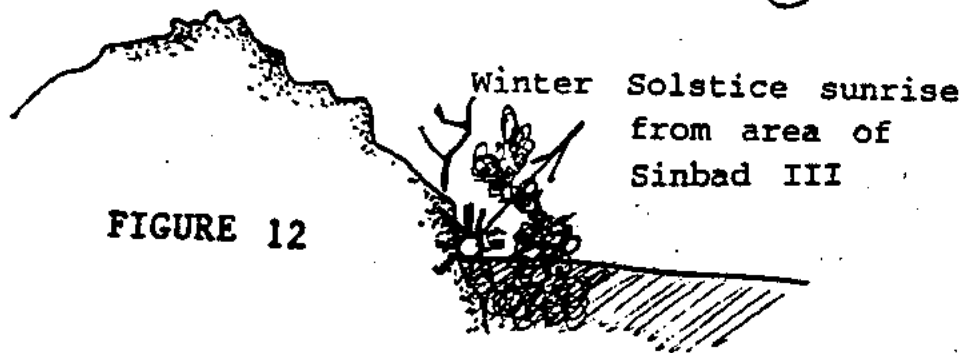


FIGURE 12

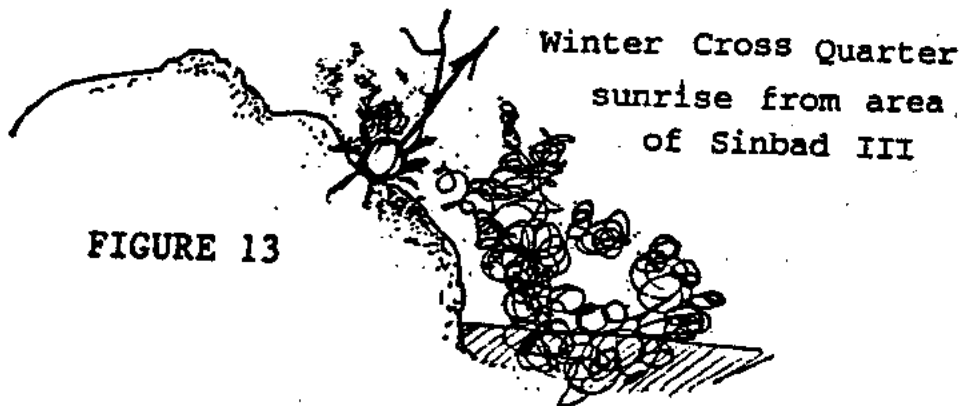


FIGURE 13

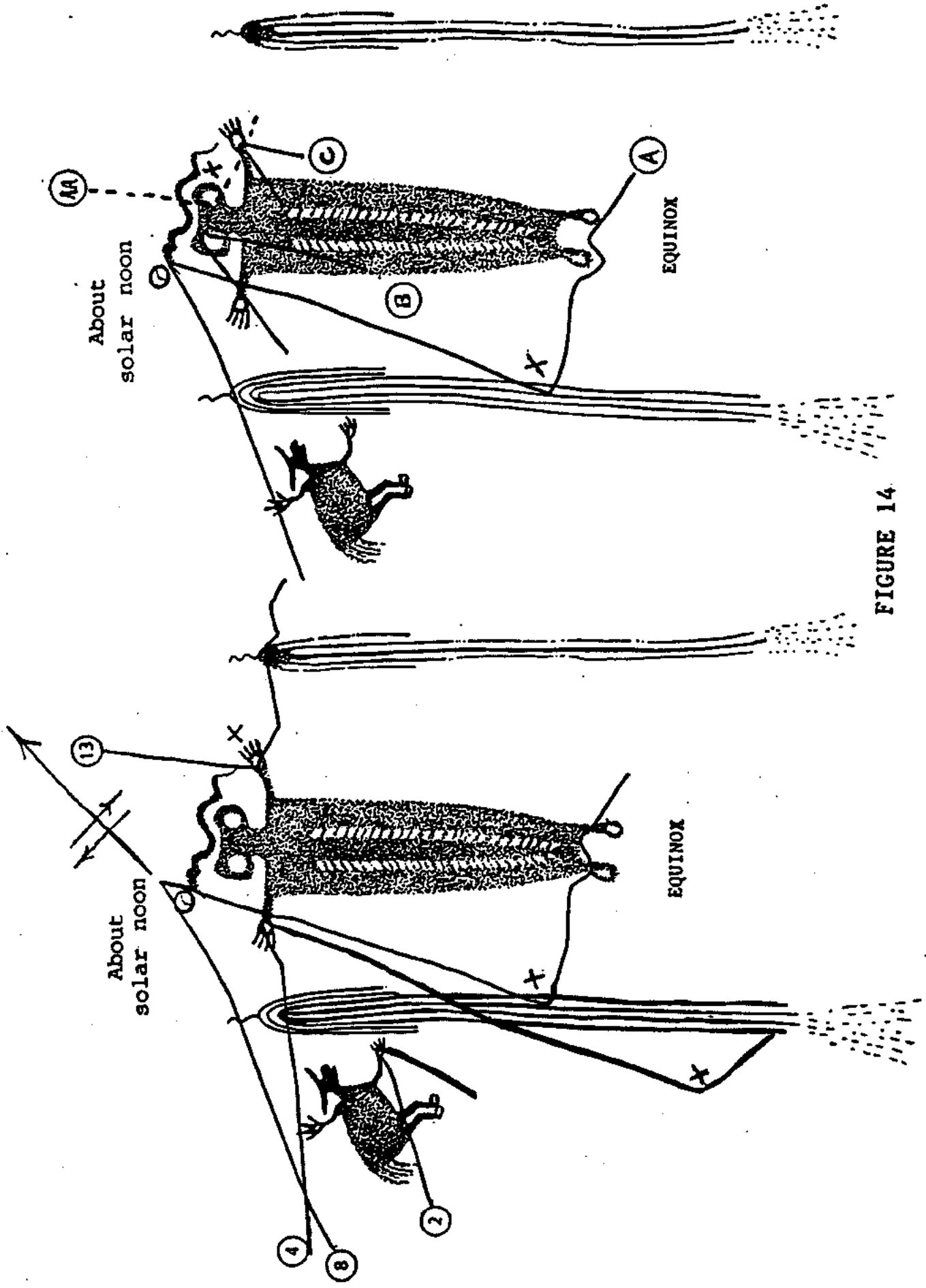


FIGURE 14.

NOV. FEB. CROSS QUARTER DATES

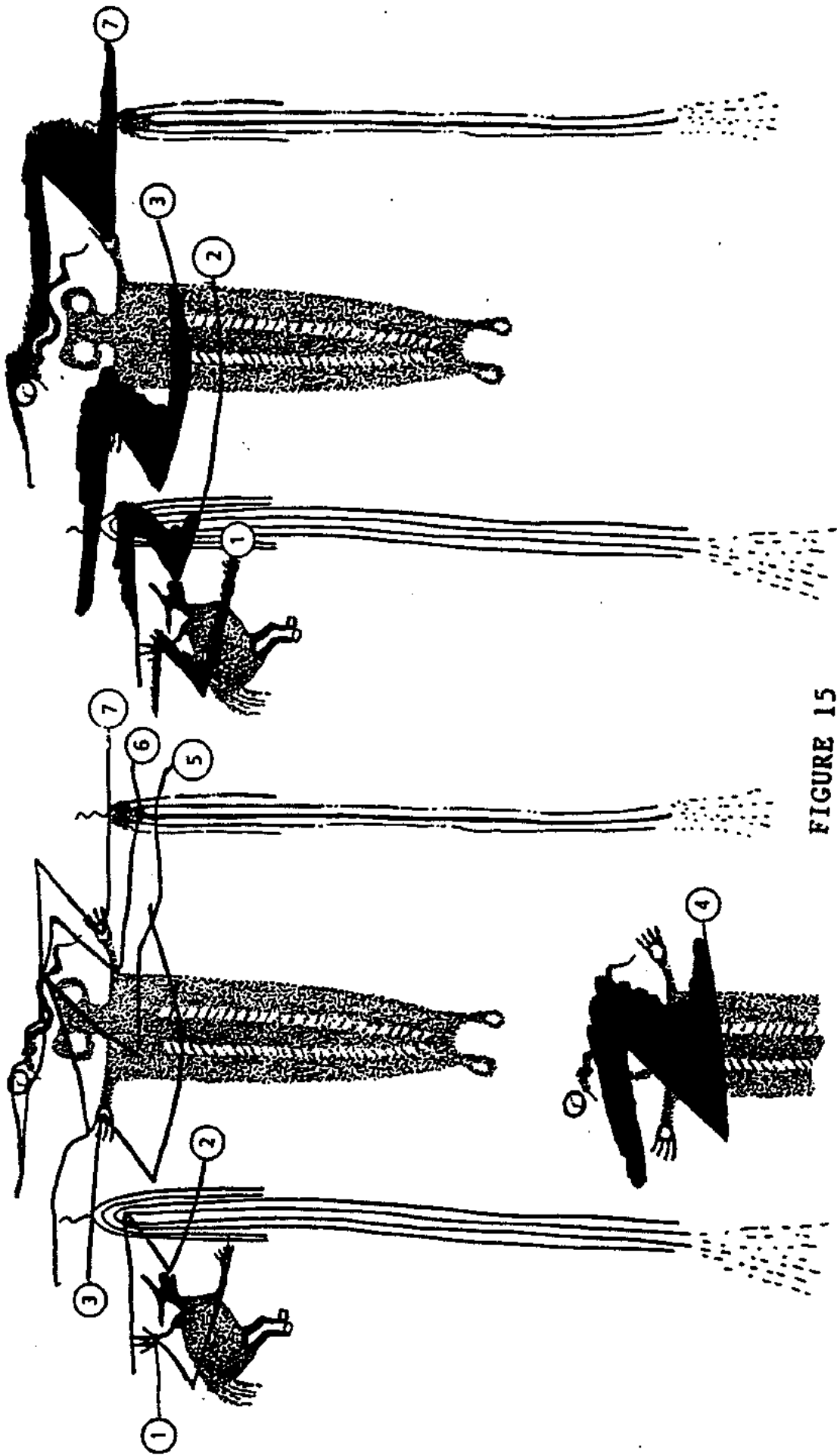


FIGURE 15

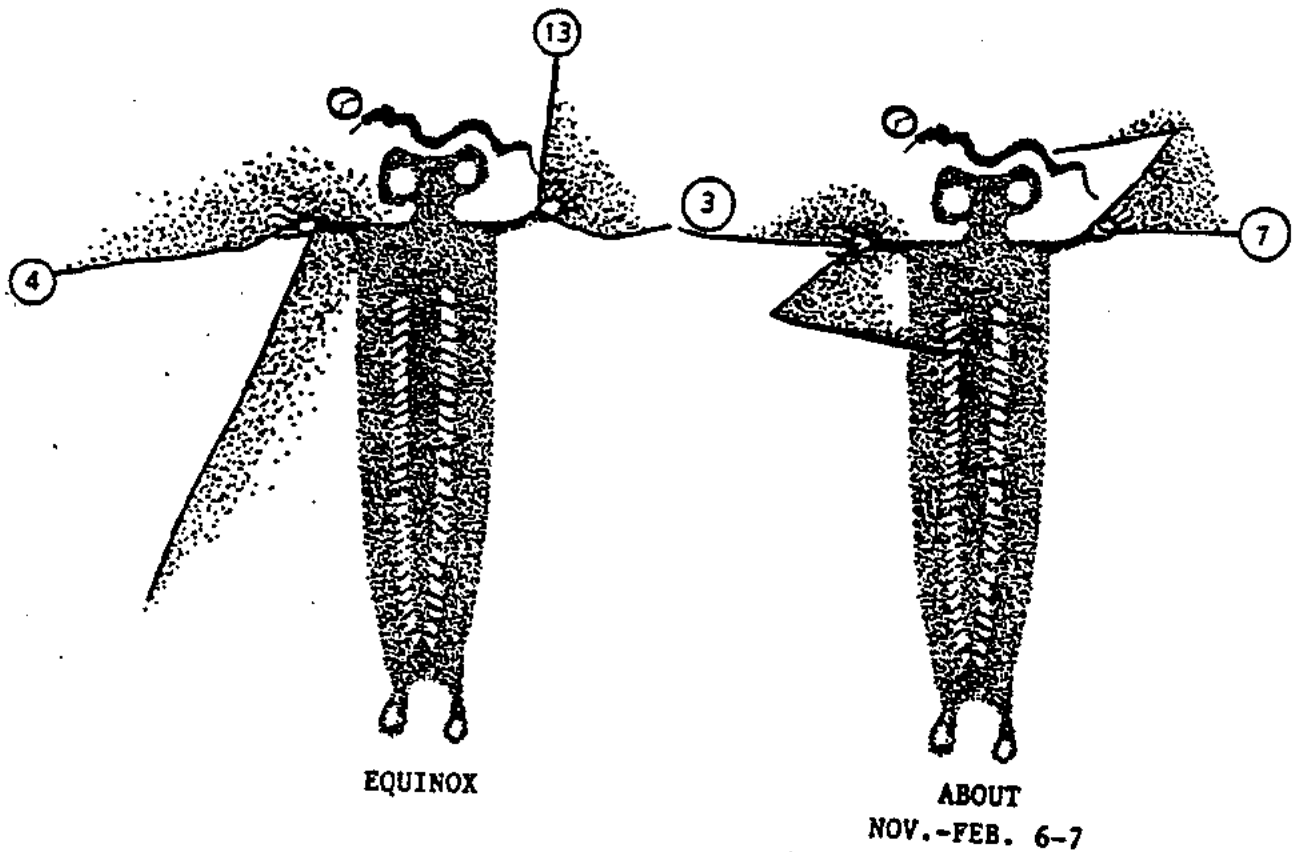


FIGURE 16 A.

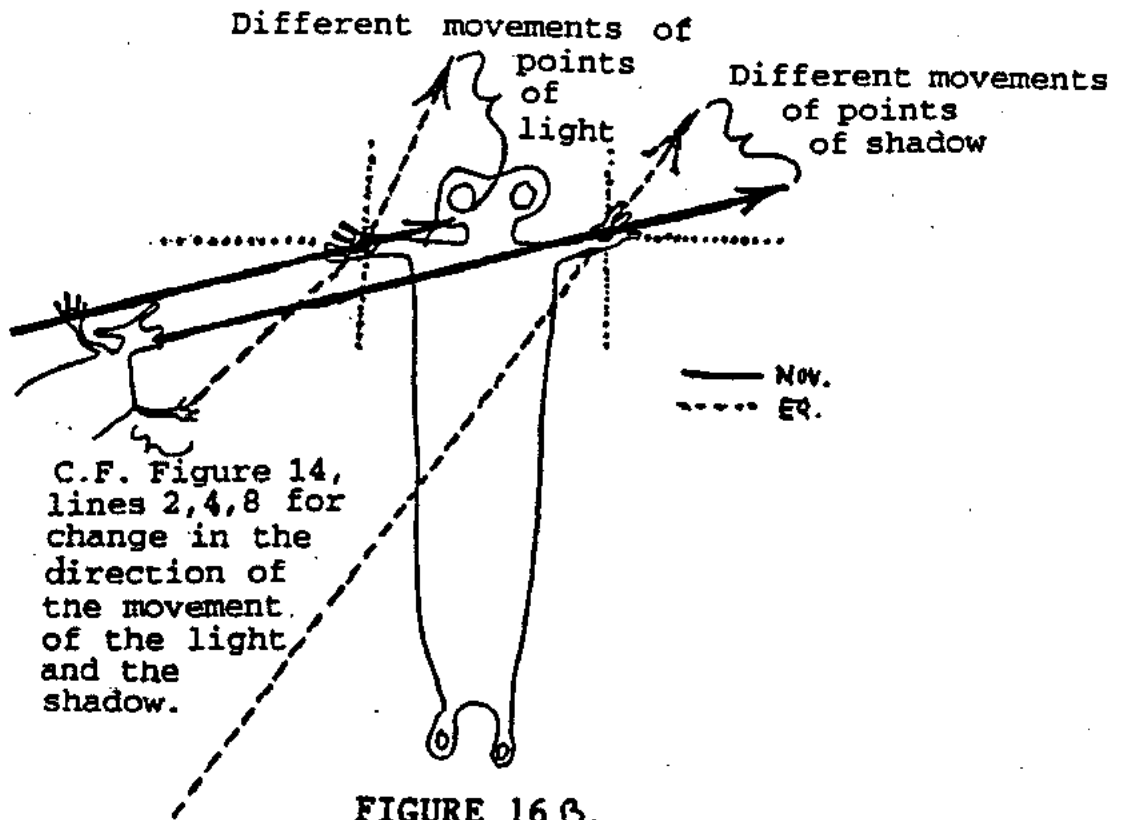


FIGURE 16 B.



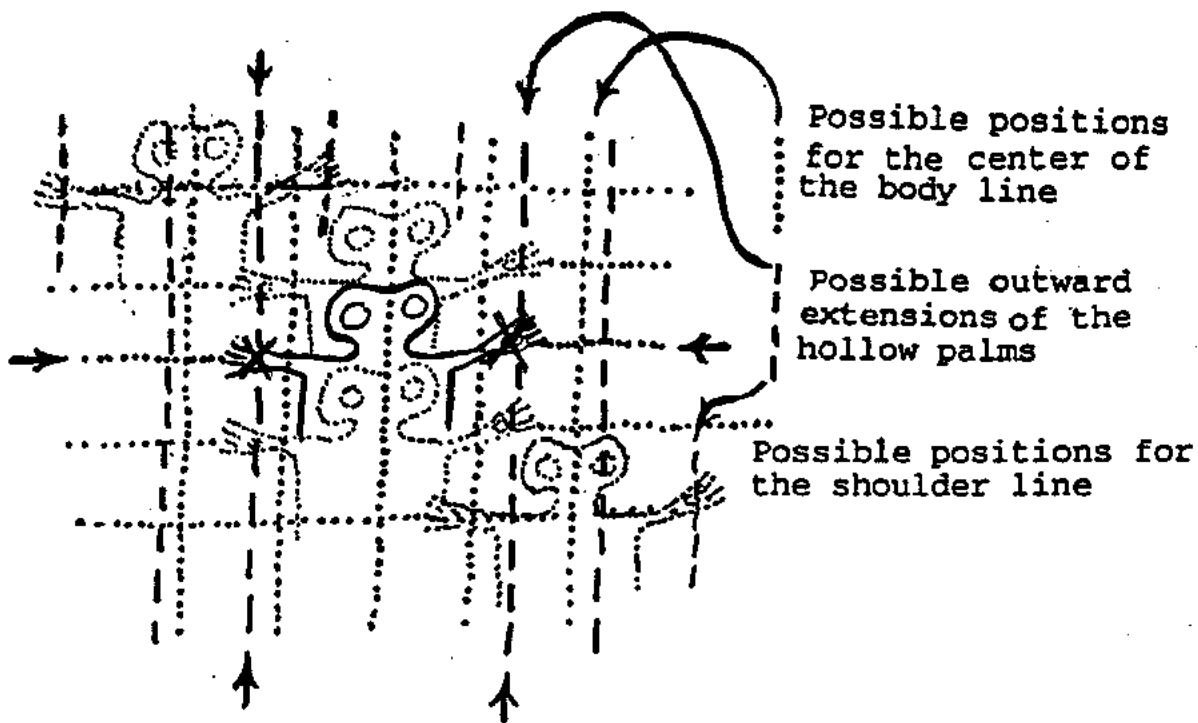
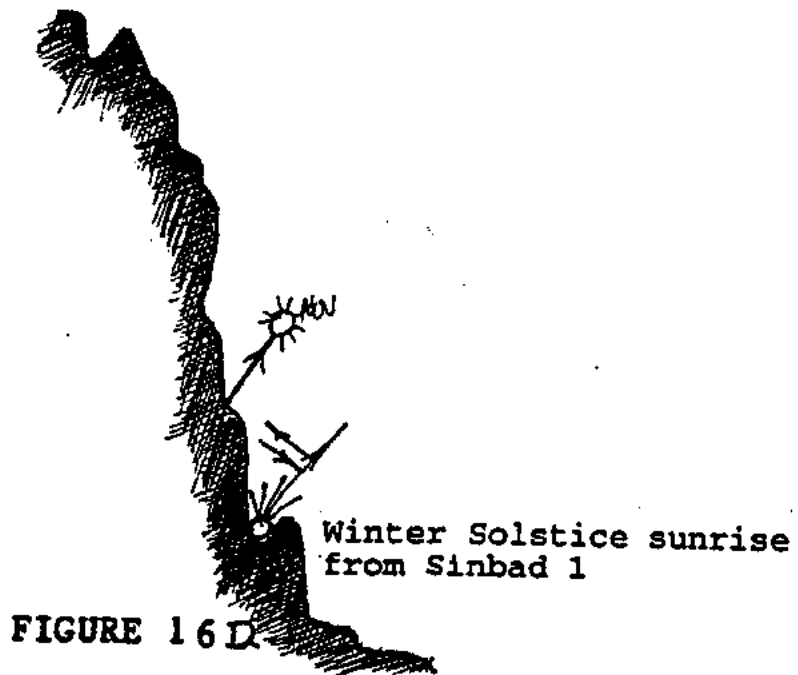


FIGURE 16 C.



EQUINOX

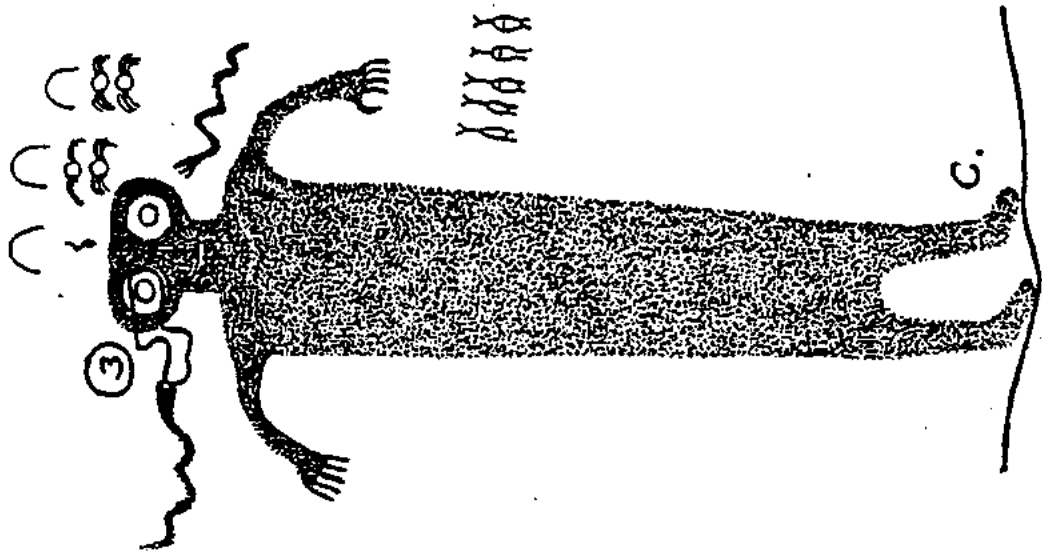
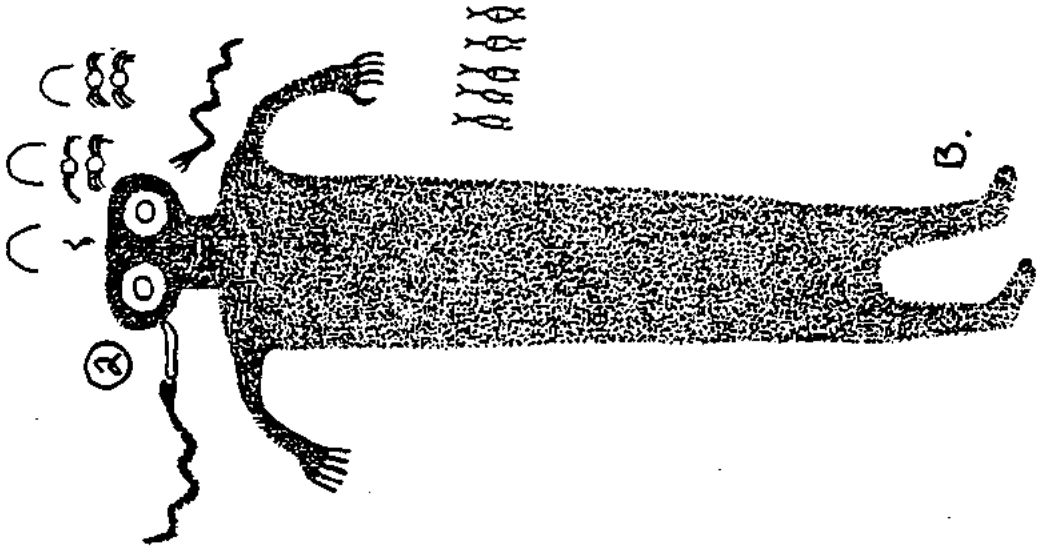
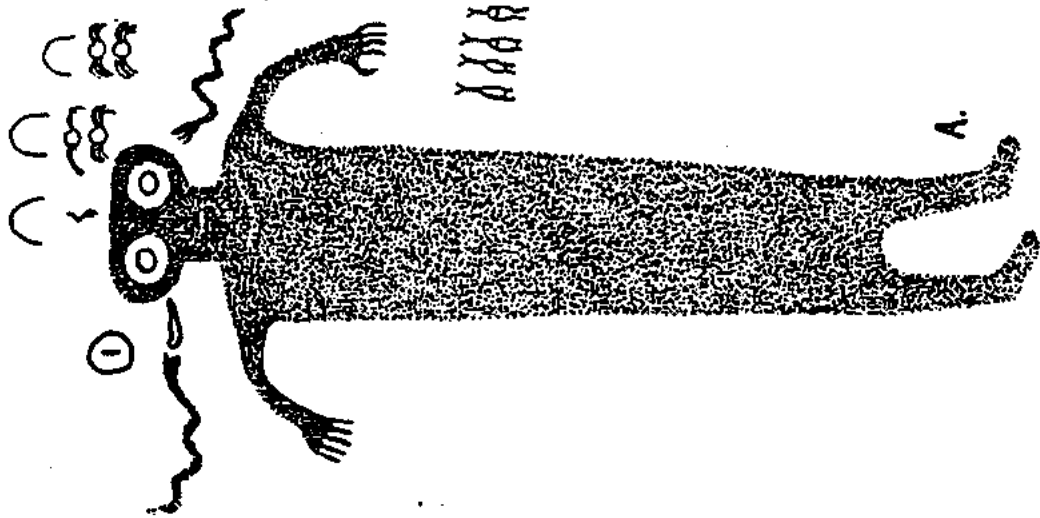


FIGURE 17

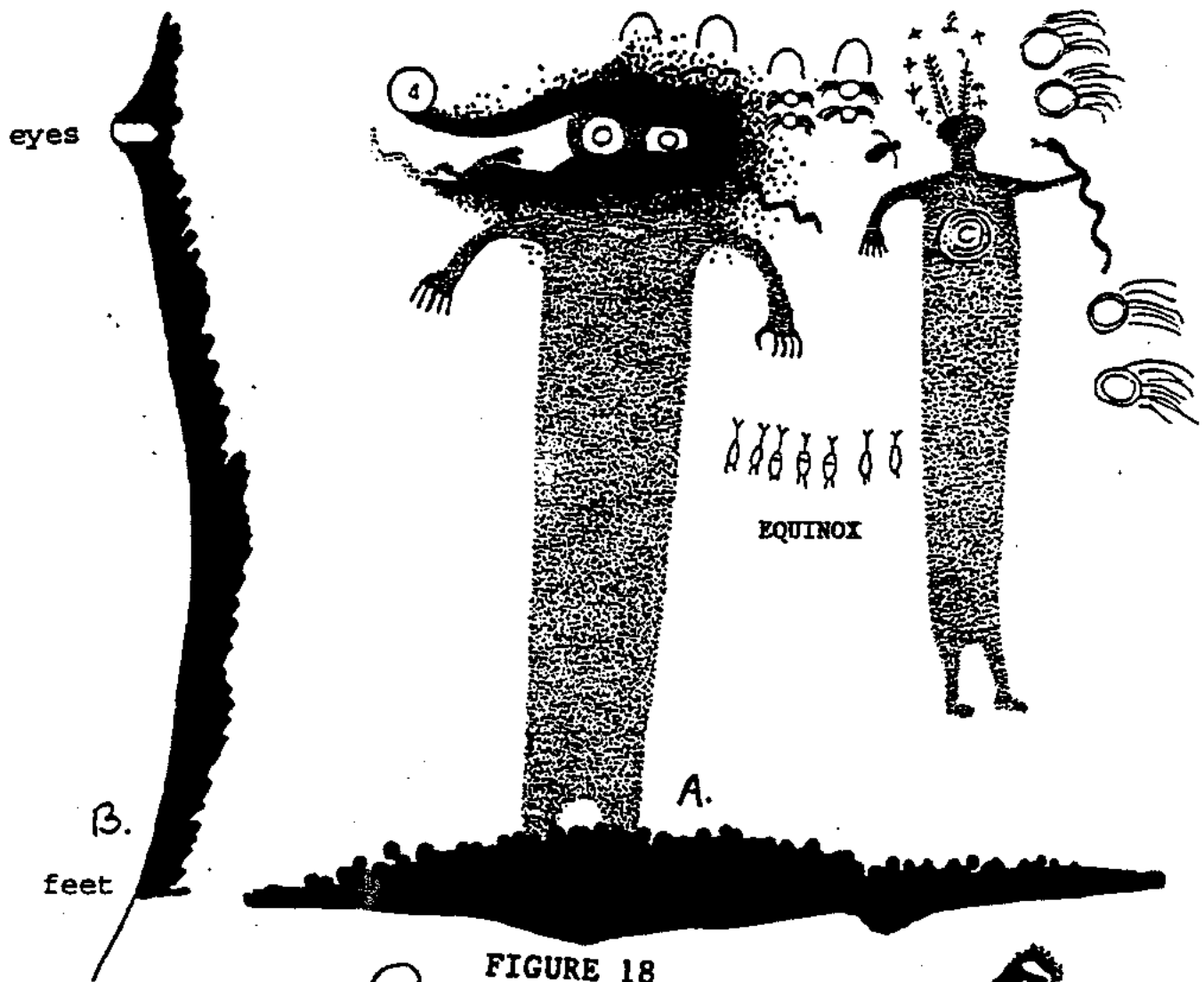
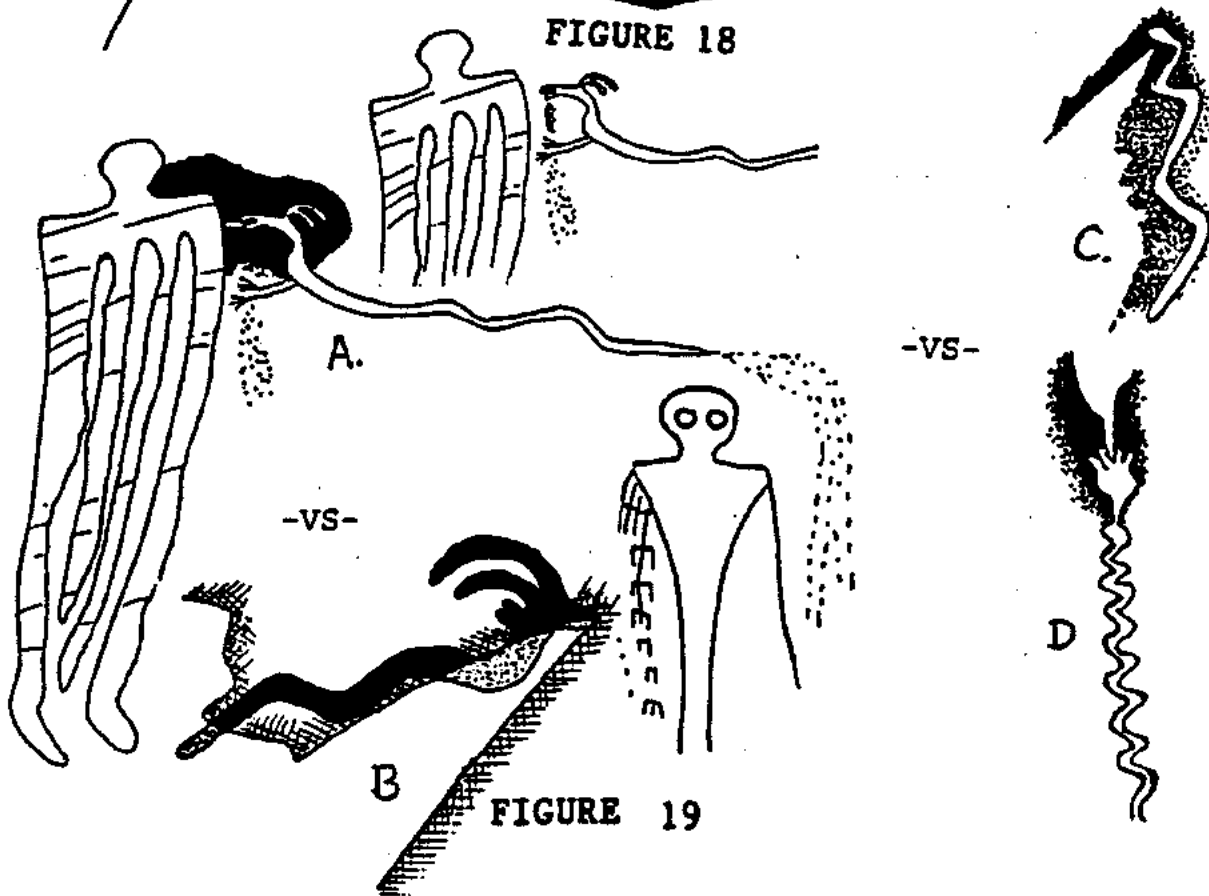


FIGURE 18



NOV.- FEB.  
CROSS QUARTER DATE

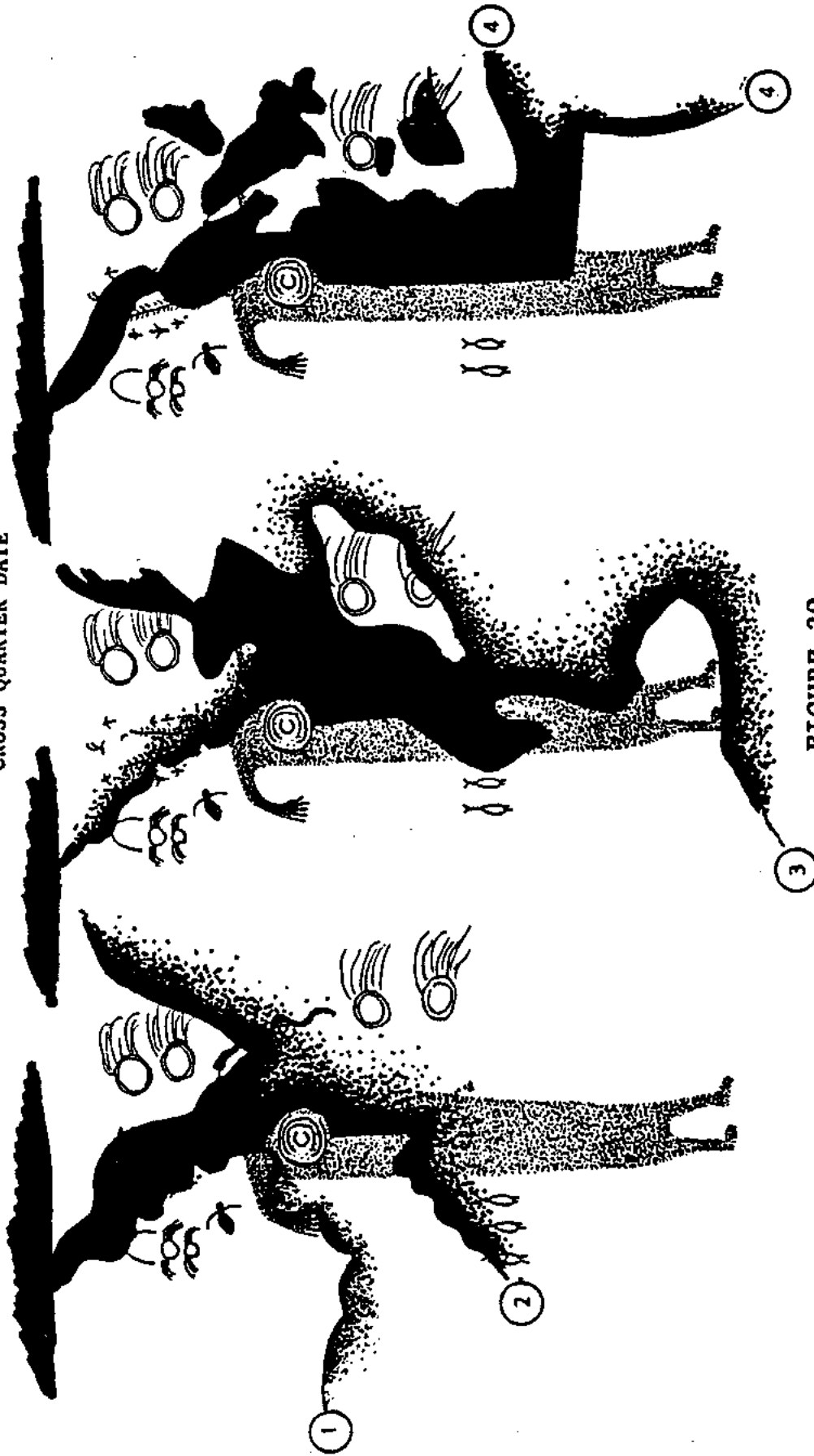
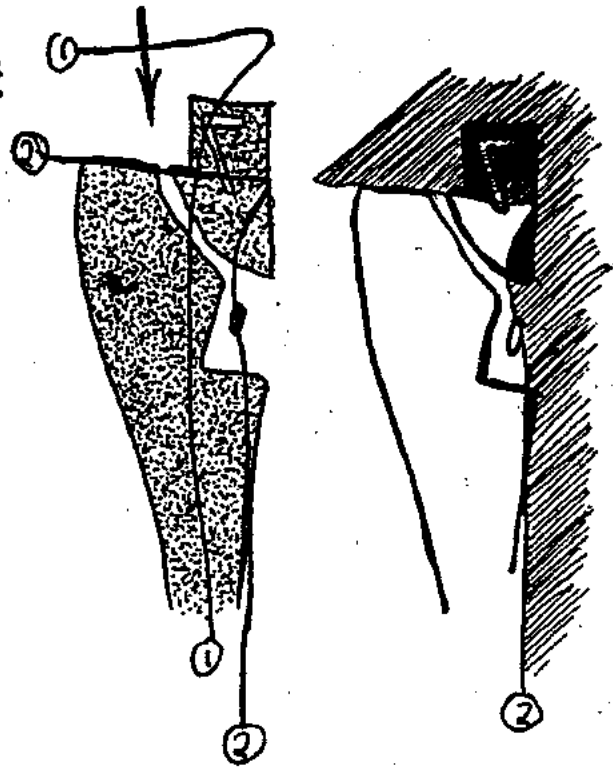


FIGURE 20



FIRST LIGHT



Anticipated  
from 2 days  
before the date

LAST LIGHT

FIGURE 21 B.

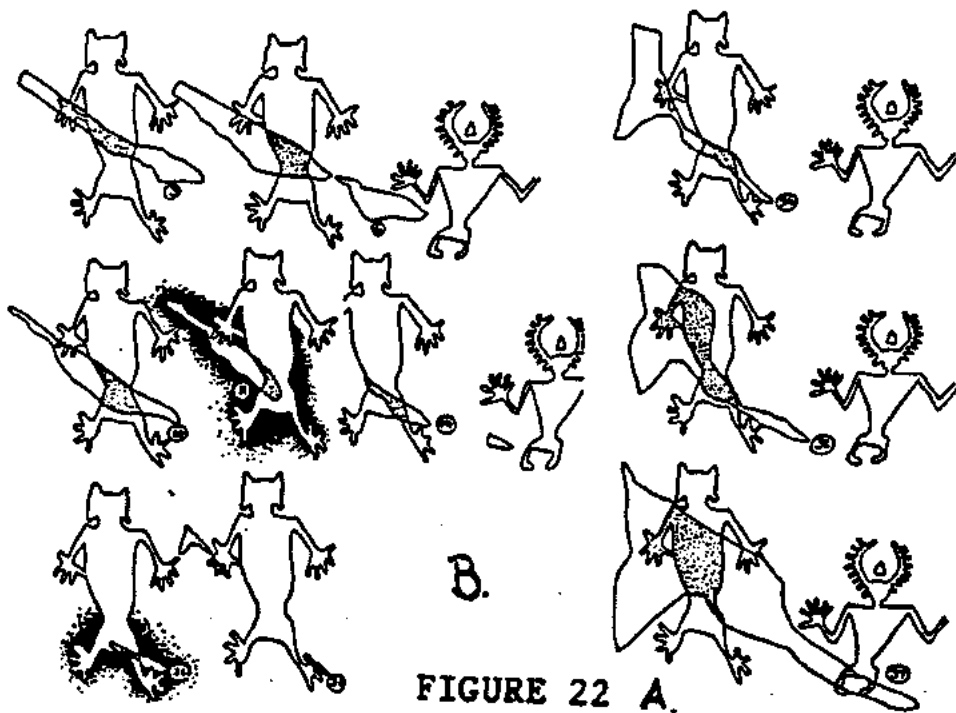
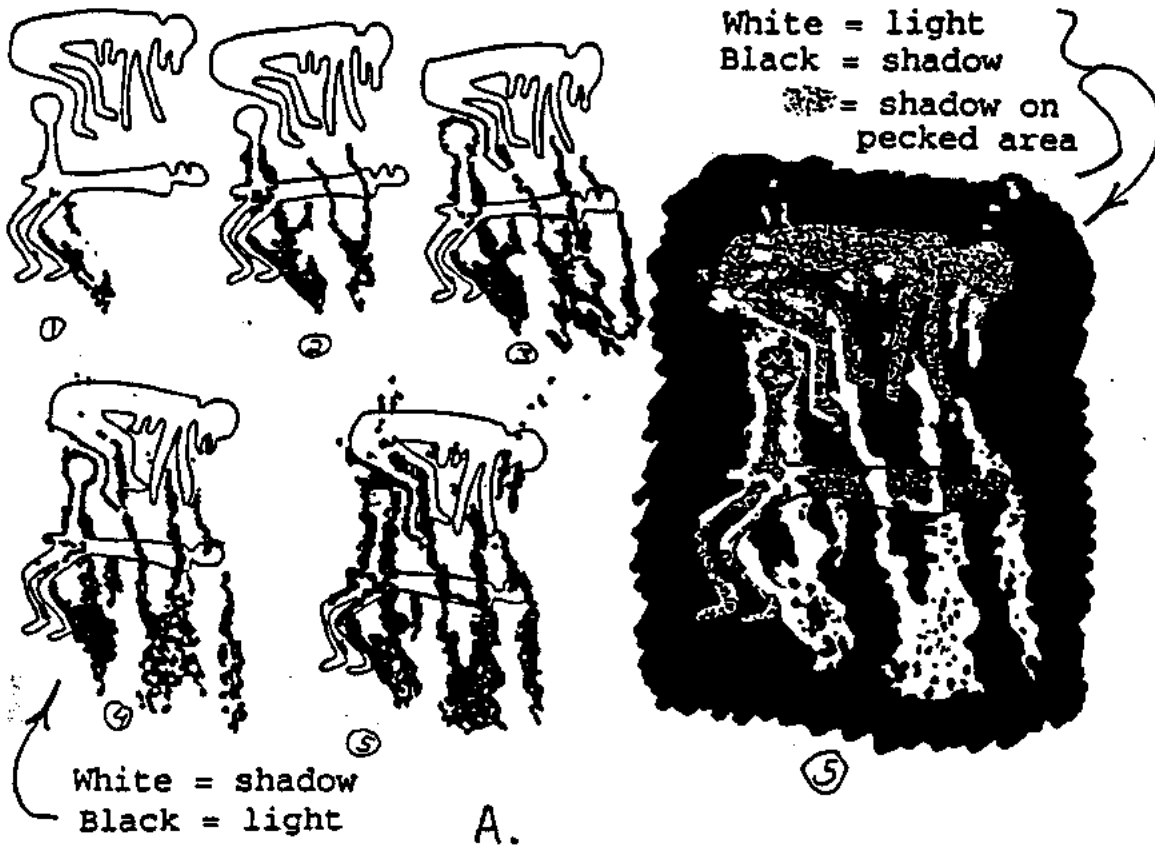


FIGURE 22 A.

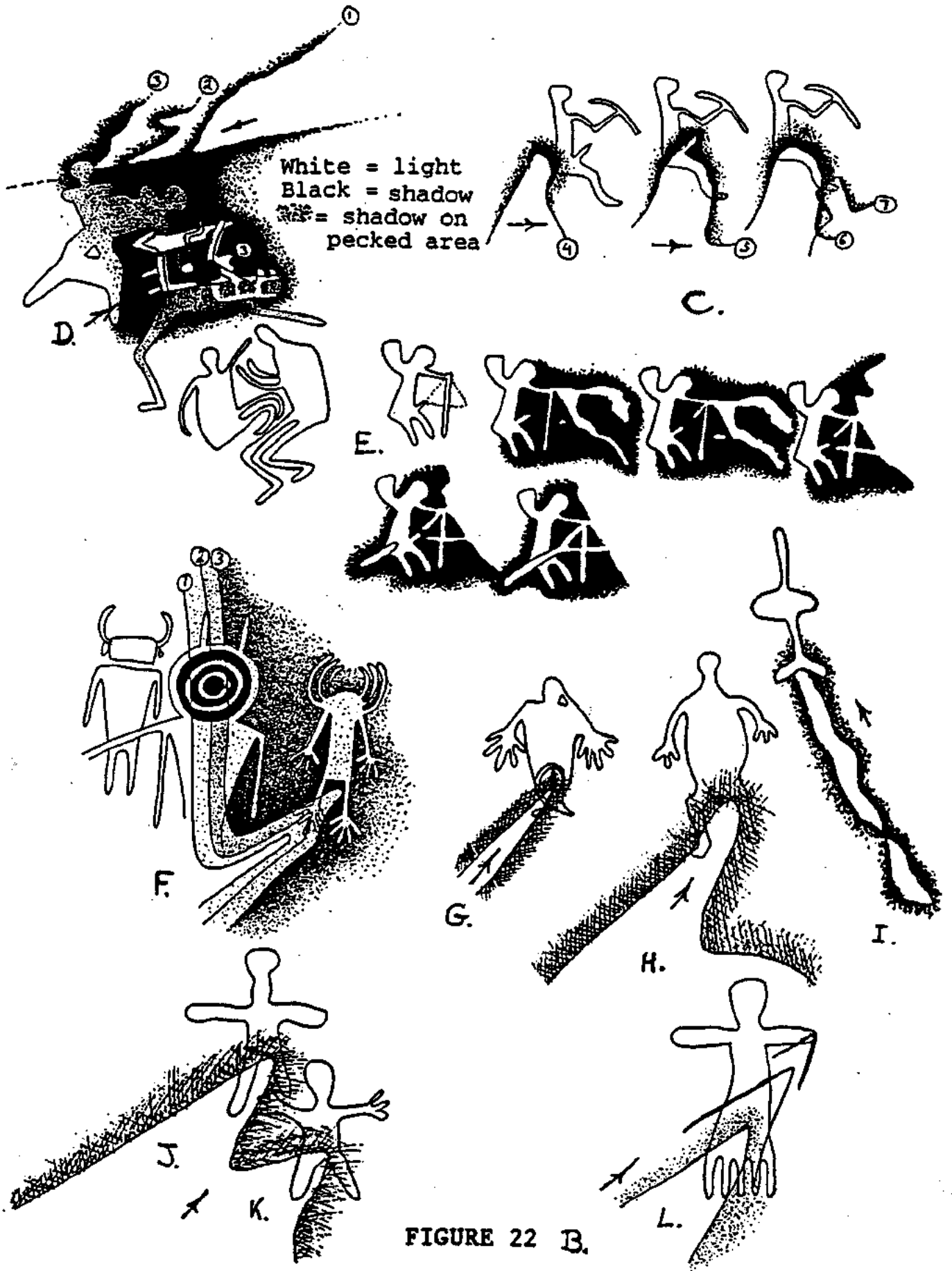
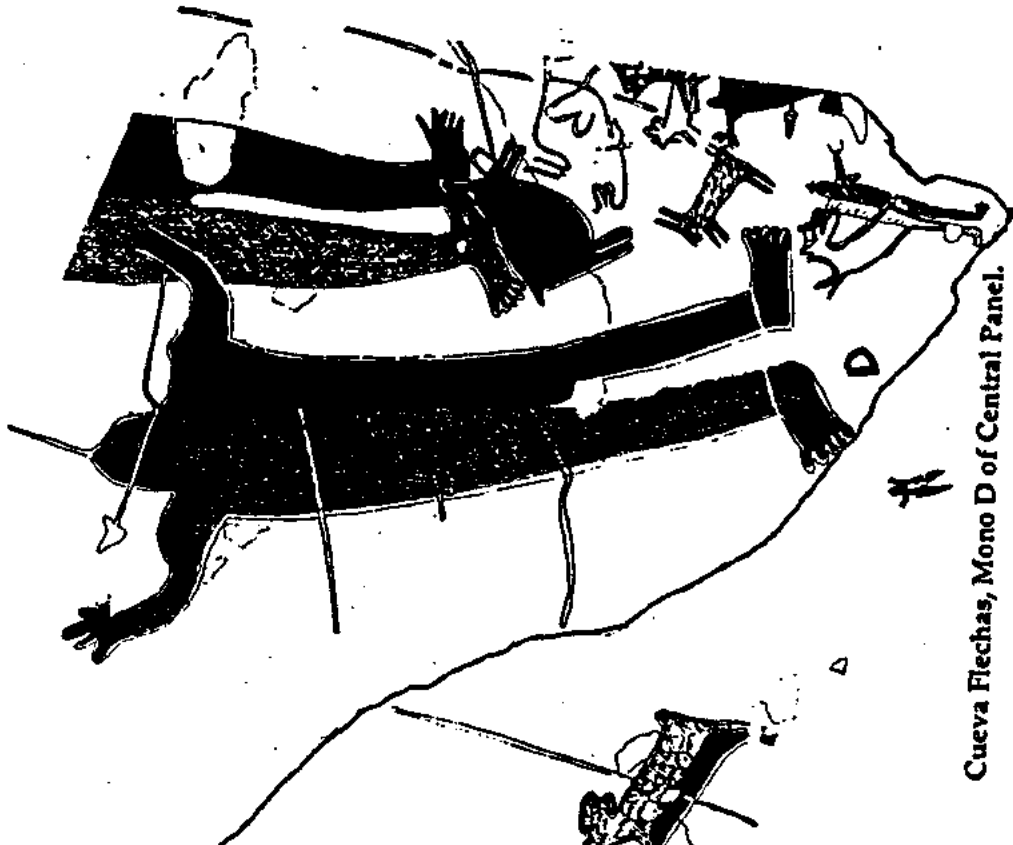
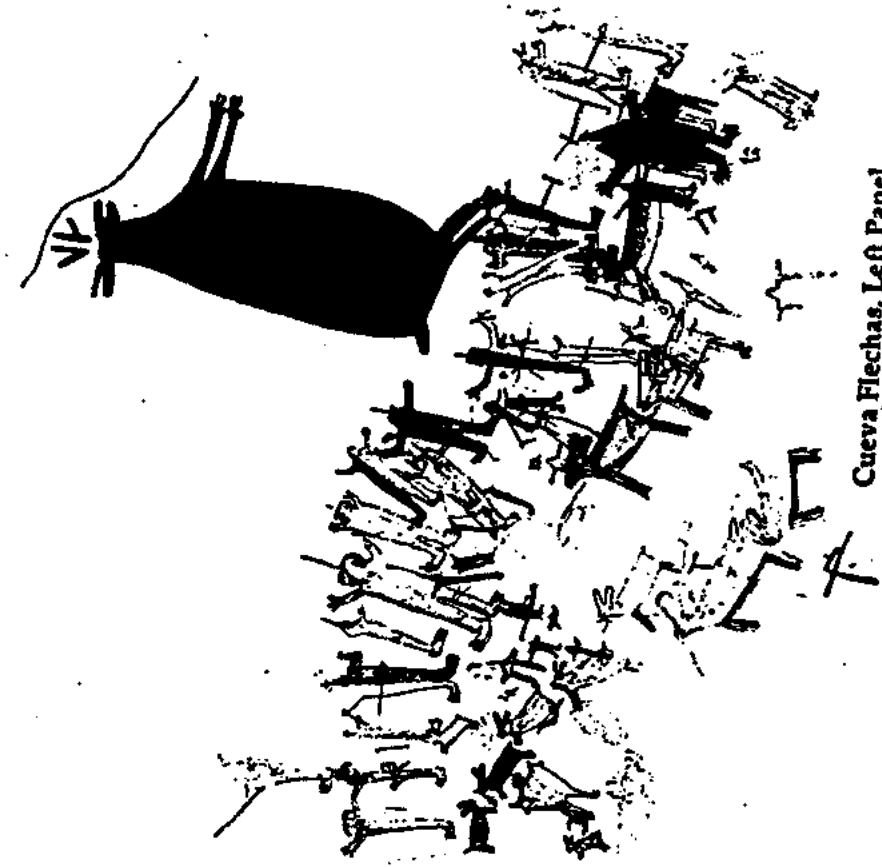


FIGURE 22 B.



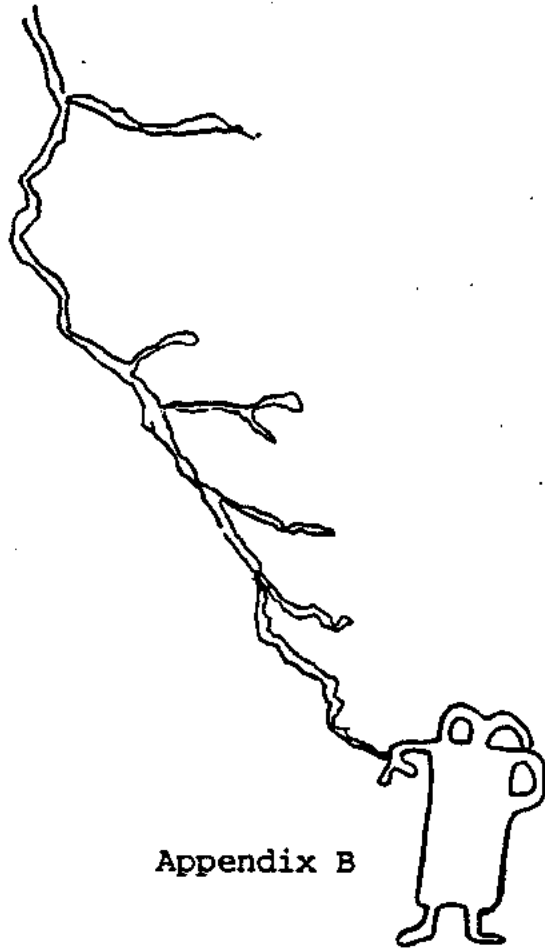


Cueva Flechas, Mono D of Central Panel.

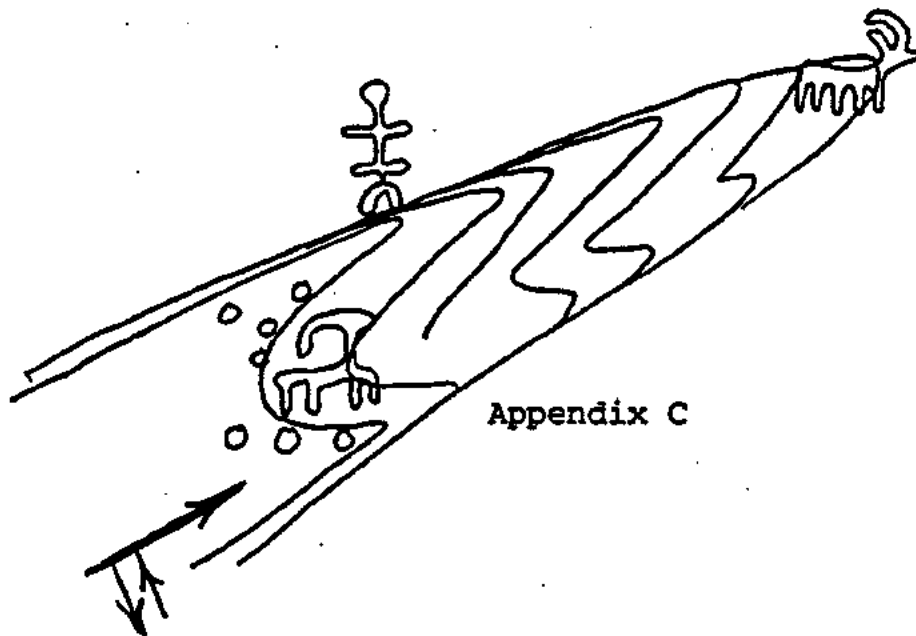


Cueva Flechas, Left Panel.

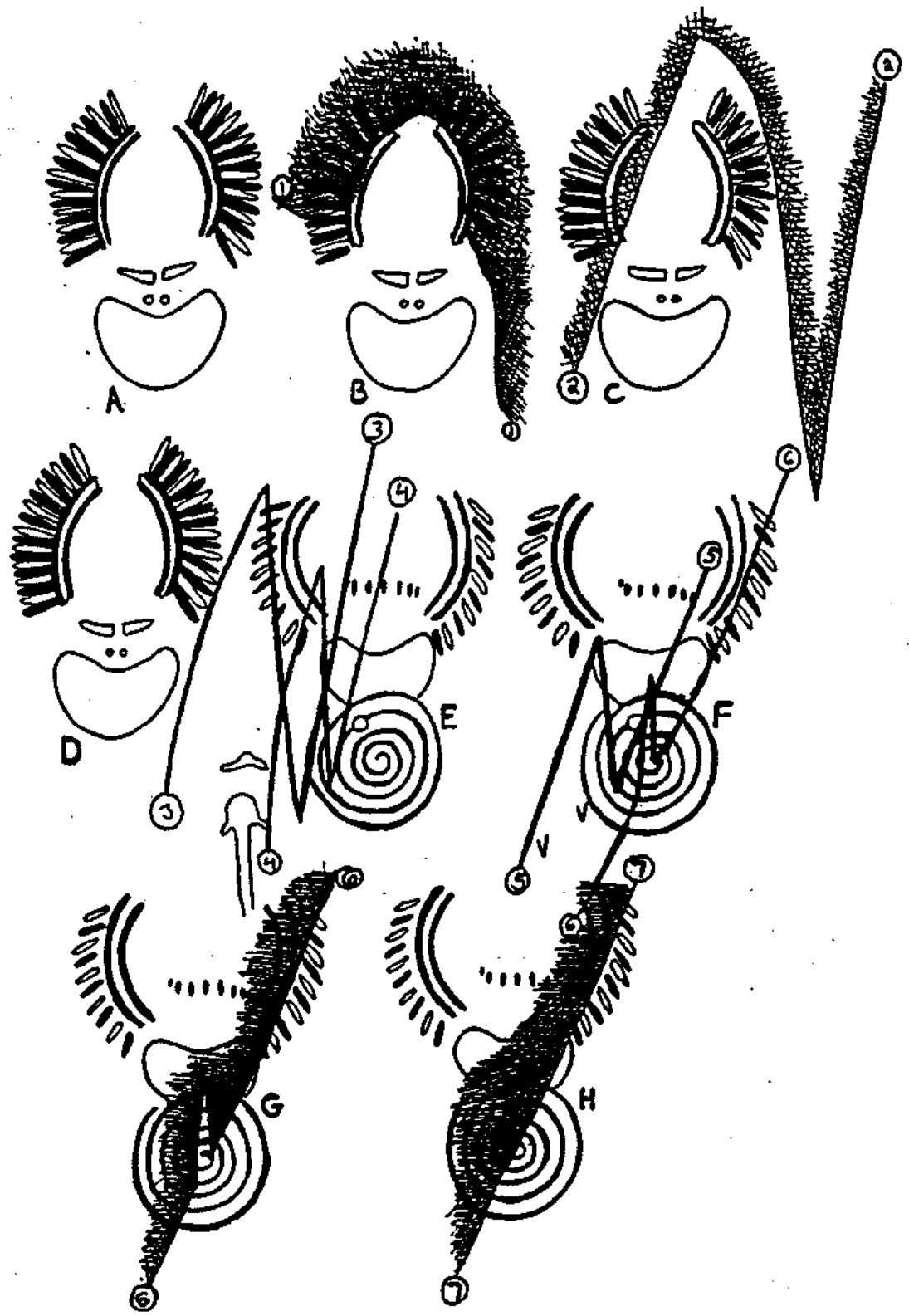
Appendix A



Appendix B



Appendix C



Appendix D