

WHEN YOU FIND FACES
IN THE SHADOWS, LISTEN TO THEM
THEY CAN TALK TO YOU.

BY
JUDITH S. WARNER AND JESSE WARNER

In this paper we hope to illustrate two very important concepts to those who are concerned about a more holistic approach to recording "rock art." Both of these concepts extend from the fact that symbolism in and of itself is not as complete, obvious or understandable as we would like it to be. That does not mean that symbolism was not as good as it needed to be for the ones who used and understood it. Part of the nature of symbols is that they are often ambiguous to various degrees. At the same time they are like masks that conceal some meanings, and yet provide some clues that reveal other meanings. Because of that, many problems arise in our efforts to try to fully record these symbols let alone understand their significance. Without a better system of analysis, we can only wonder at their various forms with their similarities and differences in time and space and what we think the people who made them were really doing. Once we understand that symbolism does not render the experience, that it only suggests it, we realize why there are limitations in understanding "rock art" (Campbell 1988:61).

In drawing a simple line, whether it is on the rock in making a glyph or in one's mind in trying to establish what we believe is acceptable in working with these symbols, when a mark is made, a line is drawn. Once that line exists, it limits what we can do. To walk or think a long it marks the boundaries of what we think and accept as well as our actions. Like the lines that were drawn in Astronomy long ago biased it toward things that shine in the dark, the lines that were drawn in Rock Art Research biased it toward the simplest things that deal with more obvious aspects that are easily quantifiable. If we don't explore all the possibilities, we don't see an approximation of their reality. If we don't see, we don't wonder. If we don't wonder, we don't question. If we don't question, we don't learn. We can not question what we do not see, and if we do not see the question will never arise.

The **First** point is that sooner or later we must all come to an understanding of and eventually accept the idea that simply looking at symbols, comparing them with other examples, and everything from

drawing on previous experience, ethnographic input, or to any published material does not really help one to fully grasp what is actually going on in a specific example of the symboling process. Why not? The rest of this paper will illustrate that fact. True, these processes can provide one with unlimited statistics, a wide range of variations, limits of expression with many contexts and associations, but there is still that little part, or more often larger part of the puzzle that is still missing. That part is the variations in the human factor; what was in their minds when they did what they did. If that is the case, how will we ever really know how these symbolic expressions functioned in their specific social or ceremonial contexts in their time and space?

The **Second** point is that there is a relatively new area of information that has not had enough exposure to inform those that really need to know. That relatively new area of contribution may help to answer part of the problems of the first point. This new area is not what is generally called 'Archaeoastronomy.' That is not what we are concerned with here. Archaeoastronomy is the naked eye study of ancient man's view out to the heavens, and marking time. Many use that term to refer to the techniques of looking inward toward the panels and watching the light and shadows move across glyphs in a purely calendrical sense. What we are doing, is a similar type of research, but with a vastly different set of symbols, and one that is not technically calendrical, but purely symbolic. With an analysis and comparison of a sufficient number of similar interactions, new evidence can add a vast amount of information to previous conclusions based on the research of the graphics alone. By using the same procedures that were used with the graphics, the input of what the light and shadows do on a panel can add an unbelievable amount to the intent, purpose or story that is being portrayed. Understanding what kinds of symbolic interactions take place on a panel and the way they interact can often make the difference between understanding whether the assumed intent or concept (a lower level of interpretation) is the right one or not. Or it can make the difference between understanding more about unobvious details that could never be determined by a study of the graphics alone.

Without watching the subtle and very specific interplays of light and shadow as they move across these images, one can't fully comprehend **A-** why some symbols were placed where they were (Figures 1 A, 3 A). **B-** why they are the size that they are (Figure 1 B, 3 B). **C-** why they are the shape that they are (Figures 1 C, 3 C). **D-** why they face the direction that they do (Figures 2 A, 4 A). Or **E-**

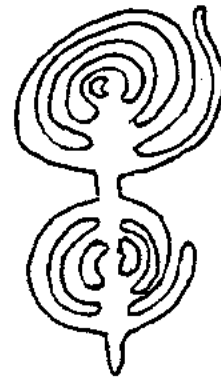
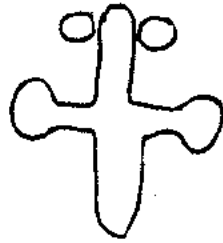
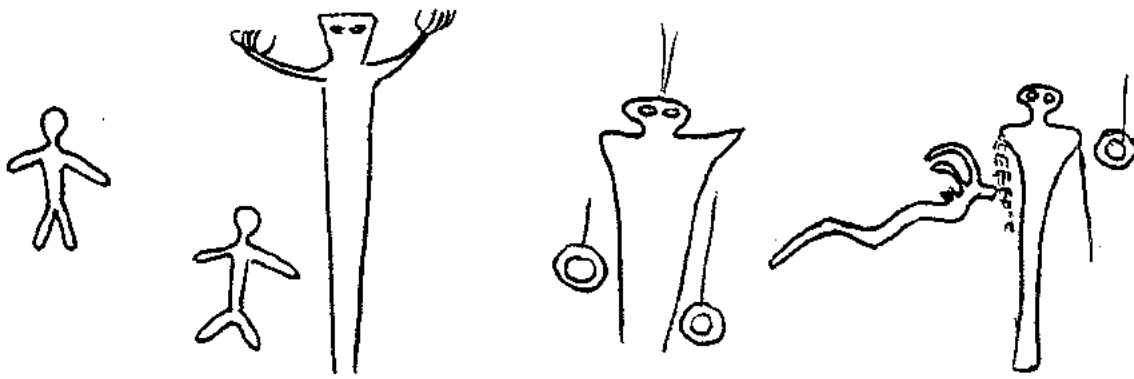


FIGURE 1 A.



FIGURE 1 B.

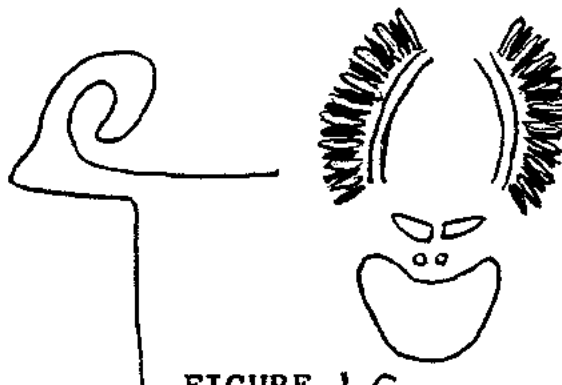
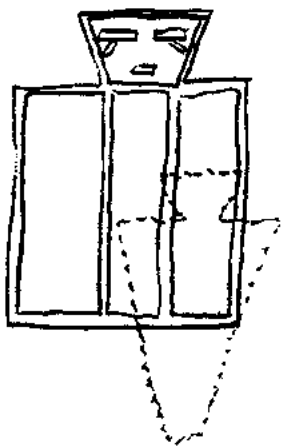


FIGURE 1 C.

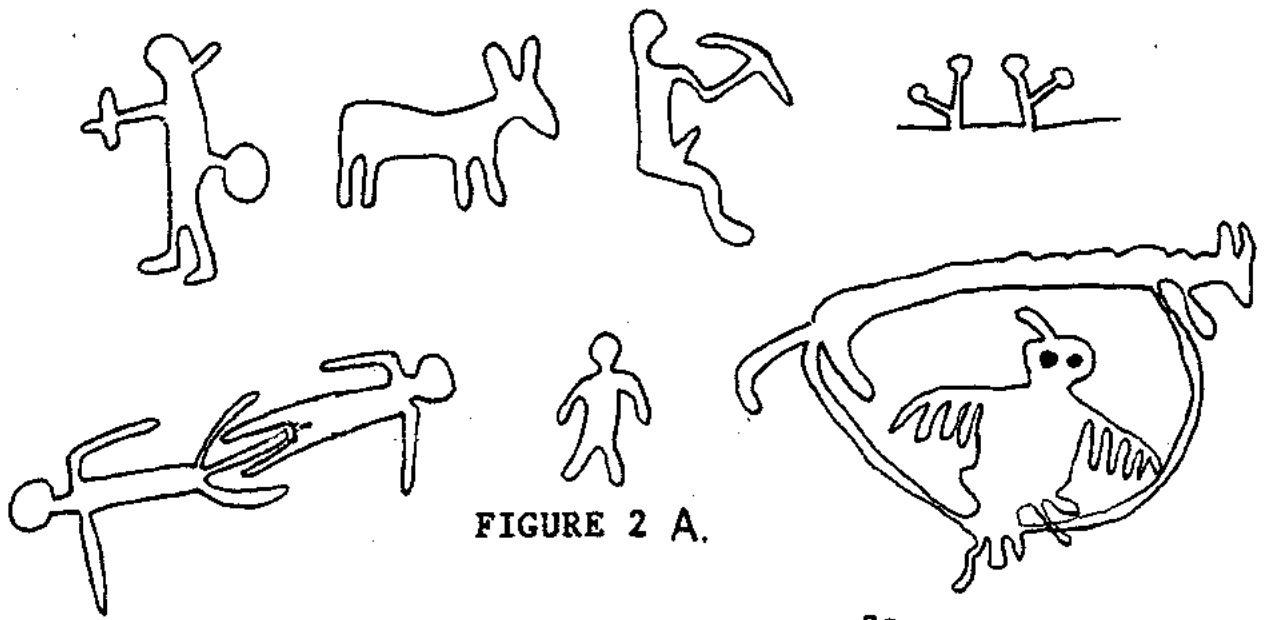


FIGURE 2 A.

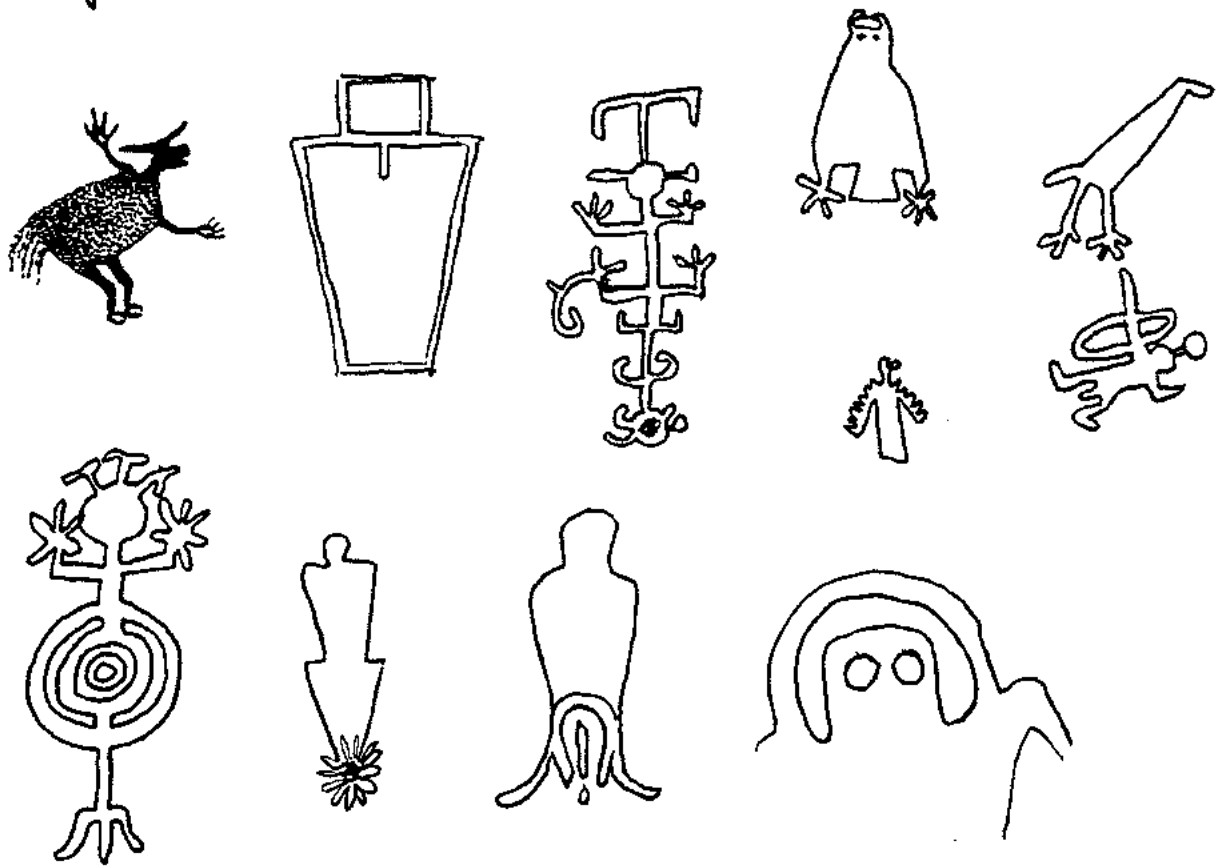


FIGURE 2 B.

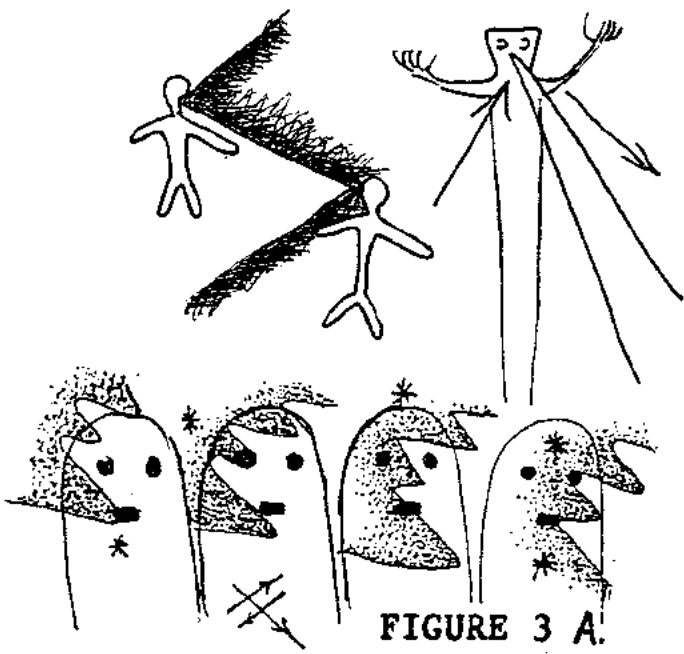
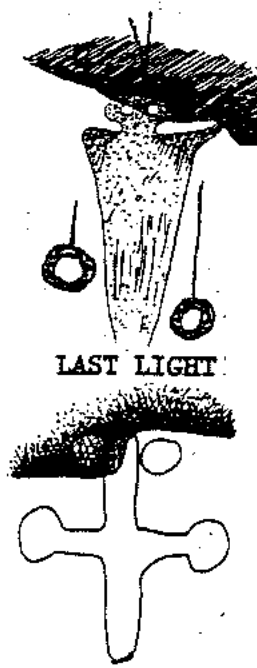
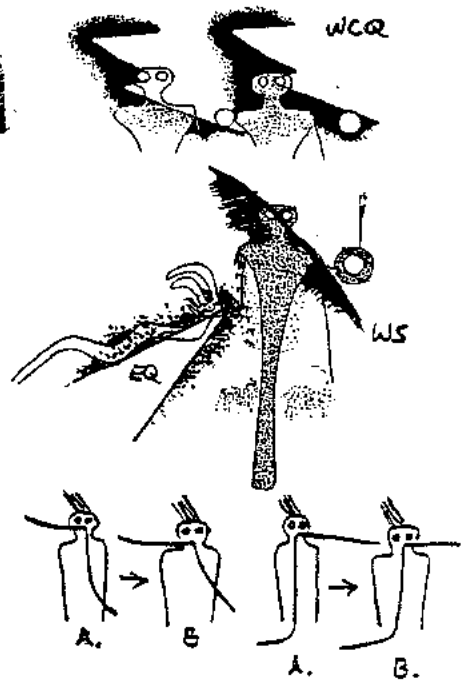


FIGURE 3 A.



LAST LIGHT

SOLAR NOON



WCR

WS

A.

B.

A.

B.

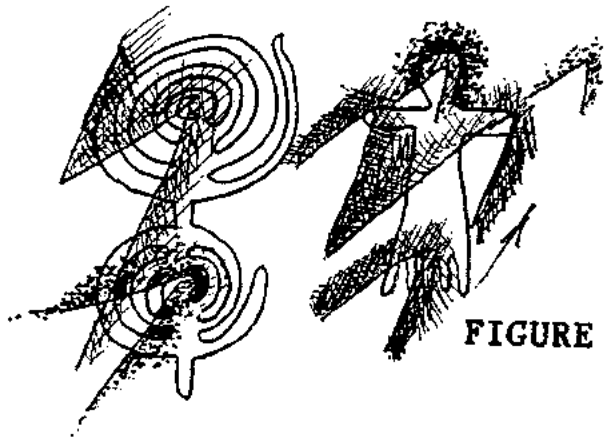
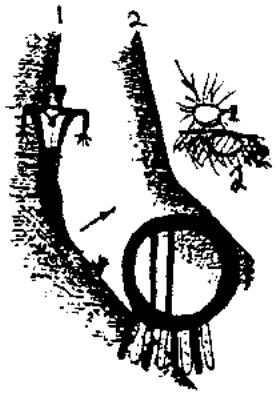


FIGURE 3 B.



Last light

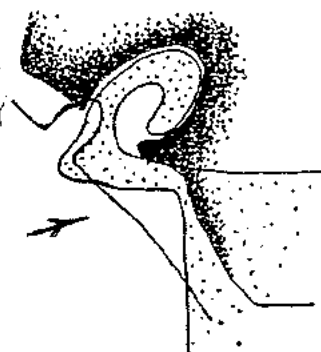
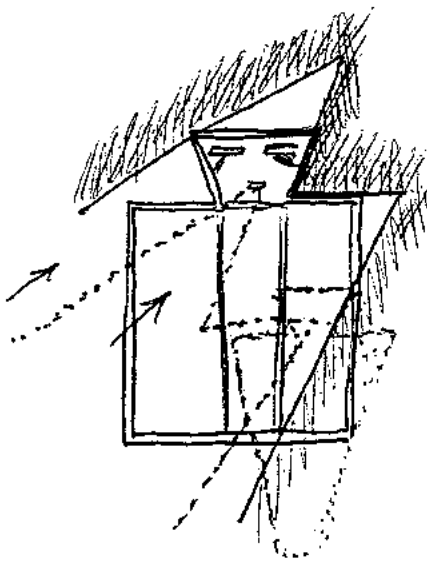
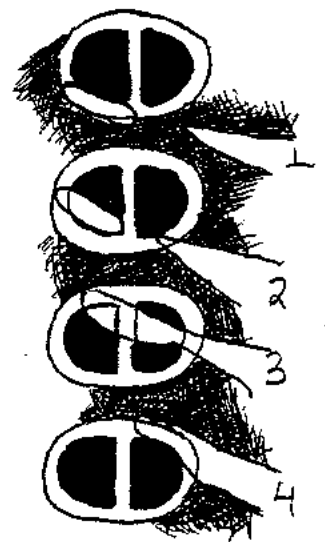
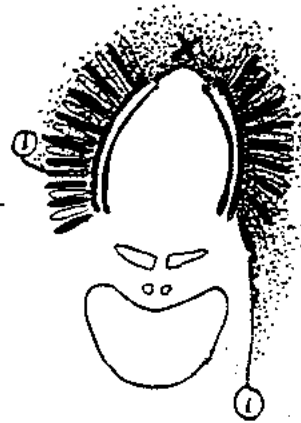


FIGURE 3 C.



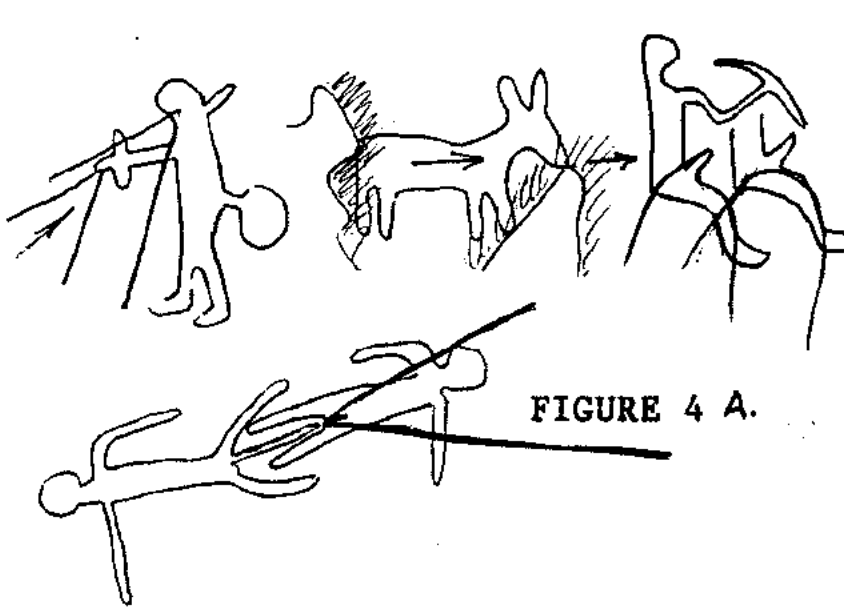
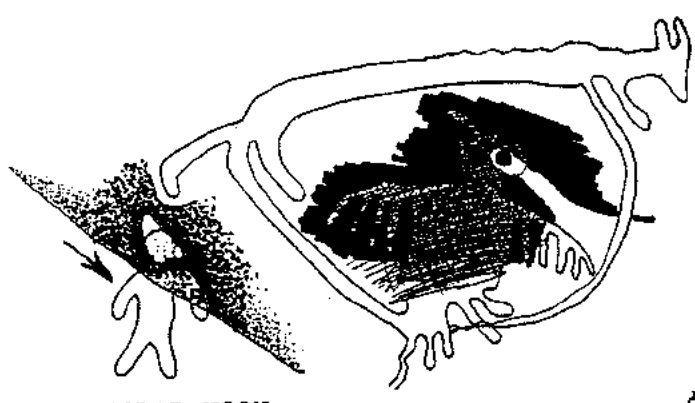
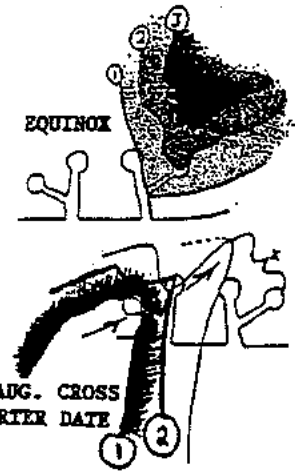
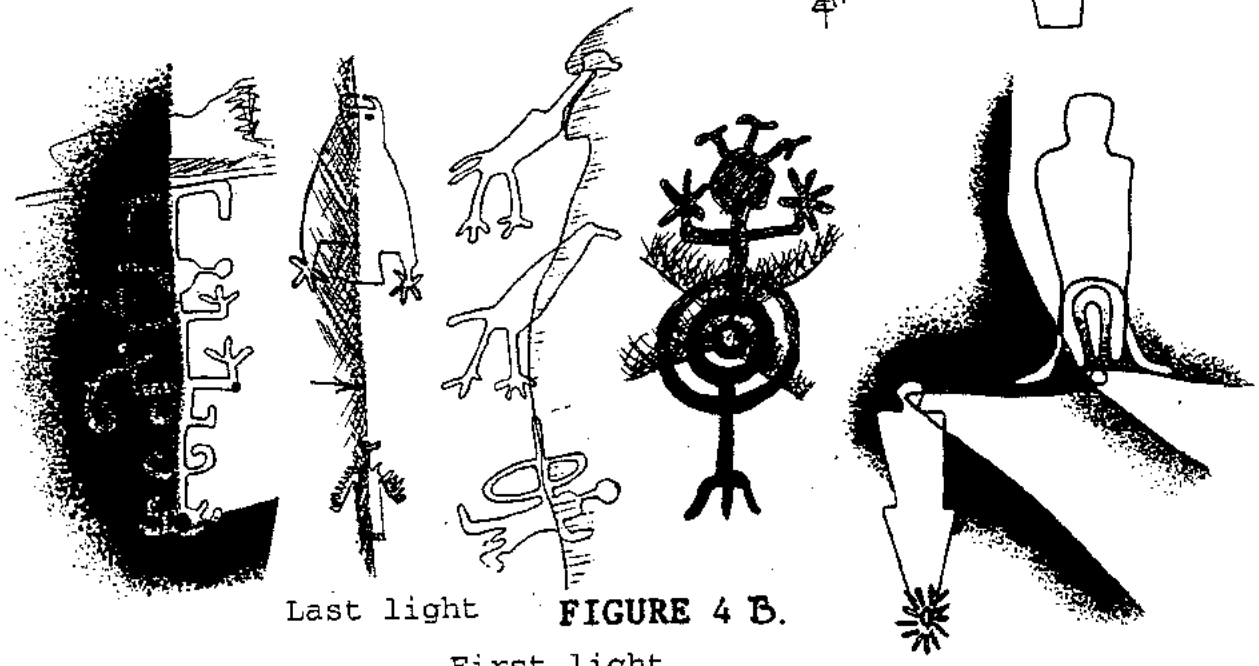
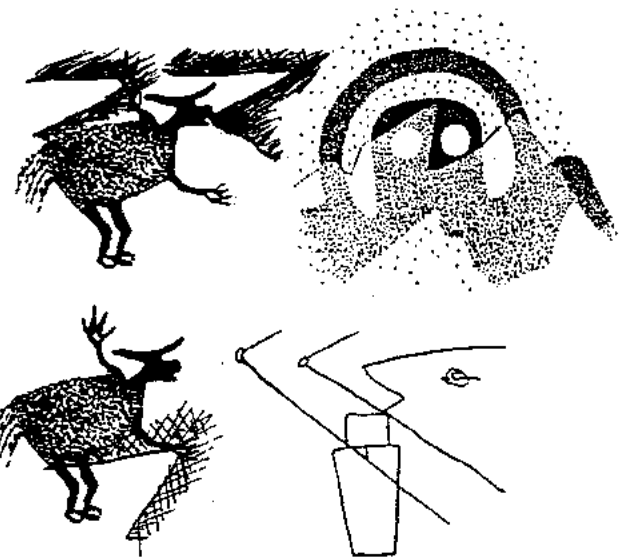


FIGURE 4 A.



SOLAR NOON



Last light

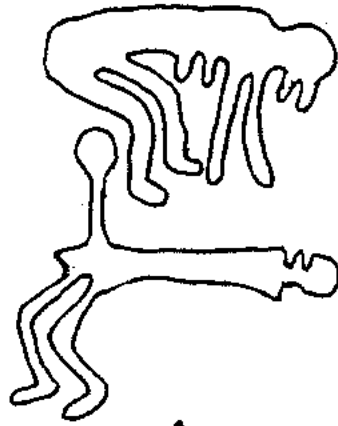
FIGURE 4 B.

First light

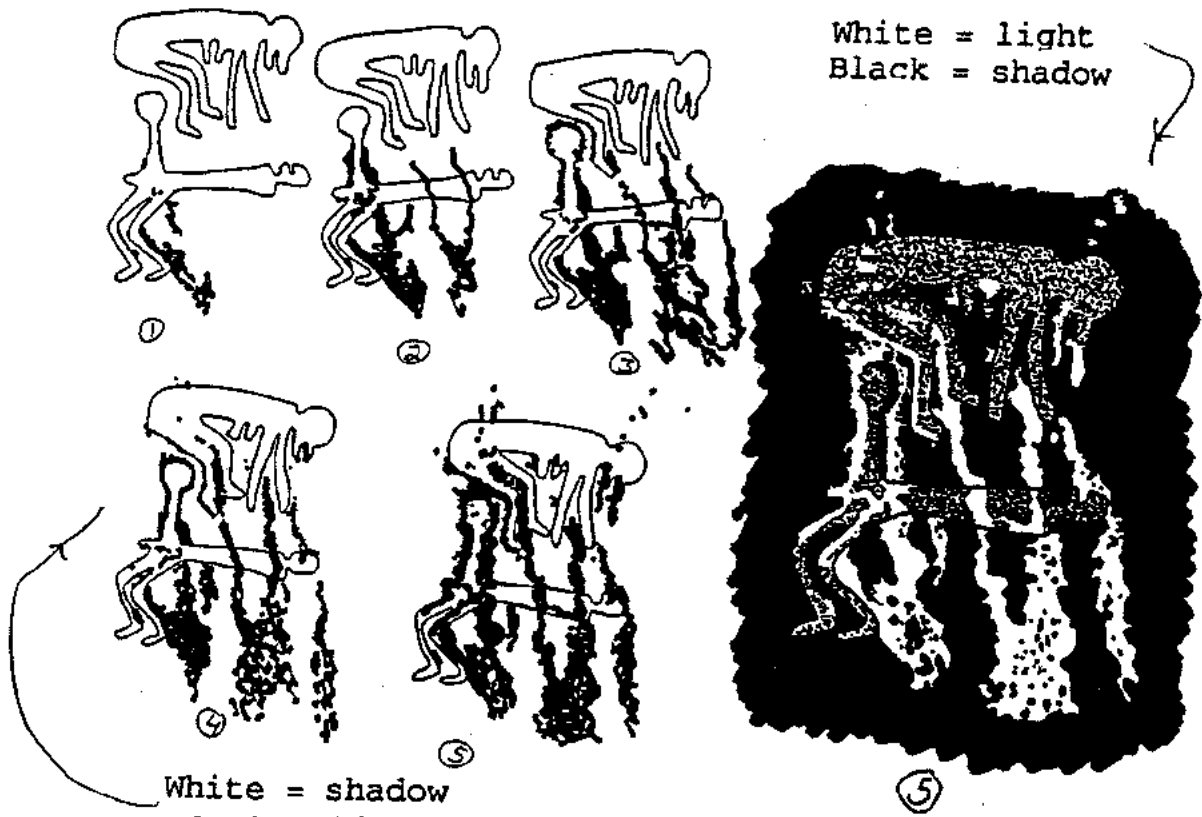
even determine what the main concept or area of concern really is that is not always very obvious in the graphics alone (Figures 2 B, 4 B). These only briefly illustrate that without studying the light and shadows, it would be impossible to suspect that those kinds of associated concepts were part of the intent, function or meanings of these very enigmatic symbols. To really gain a better grasp of those areas of concern the aspects of this second point may actually be the most important of all. Why? Because watching the light and shadow helps us to gain an insight, if not a much better understanding of what they were really thinking about when they did what they did, than the graphics alone can teach us. These types of observations also help preclude imposing our own preconceived notions and bias'.

Some of you have already seen the potential of what this can do to help in the process of overcoming the illusiveness of intent, function and meaning. For those of you who are new to this, open your minds and visualize that the mere movement of light or shadow onto or off of a panel can bring figures like the copulating couple in Figure 5 A out of the dark shadowy realm of ignorance. Whose ignorance? The ignorance of all those who call this "the pornographic panel" or worse. That is sheer ignorance at its most blatant state and one of the reasons for committed individuals and research organizations devoted to the study, preservation and education of the public about these ancient and often very sacred symbols. Before understanding what the light tells us about that panel we know just as little about its significance as those who don't care. That is like saying that "one who doesn't read is no better off than one who can't." And out of all the dedicated members of those various organizations how many could have known what to say to one with such an inappropriate attitude if they had not seen or heard about what happens when the light comes on to that panel at that very sacred time of the year.

By watching the figures come into the light, we can now see that what was previously thought of as a depiction of a profane gratification of carnal desire, no different than what is often seen on a bathroom stall, is again seen as a very special panel. It is now reinstated as something that is very sacred or rather illustrates the divine use of something that is very sacred (Figures 5 B). When a little light is shed on this panel (pun intended) it helps us to see that it no doubt represents a "Divine Connubium" (Morris 1991:16). It could easily represent "World renewal rites," or the conception of the Hero Twins, no less sacred than the canonized versions of "Enunciation scenes" in Renaissance



A.



White = light
Black = shadow

White = shadow
Black = light

FIGURE 5

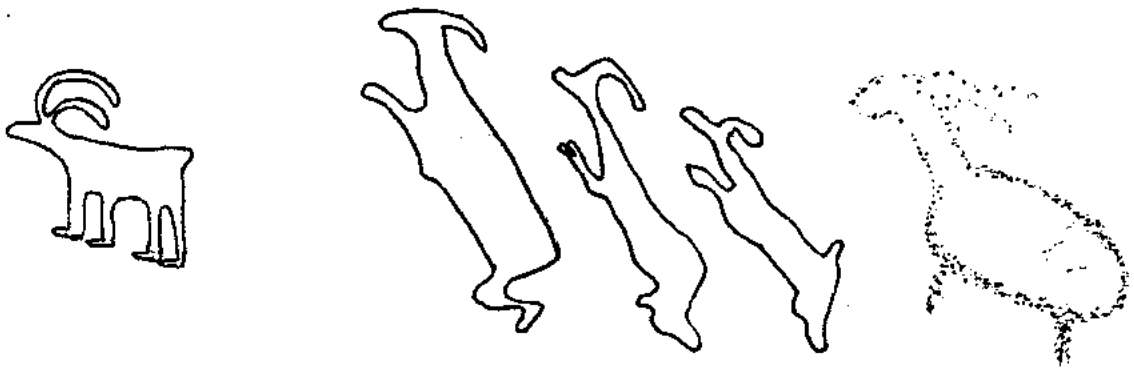
B.

art. The symbolism that is involved with the interplay of light on this panel is no less complex and no less sacred, and oddly enough portrays the conception of a similar situation if this represents the Sun God himself with a phallus ensheathed with light.

If by shedding a little light on a panel we can see it elevate previous misconceptions from the level of profane graffiti to a more accurate conception, one that is a sacred icon, what would Symbolic Solar Interactions (hereafter SSI), tell us about the animals in (Figure 6 A)? Why were these rampant sheep raised up on an angle? Do they have directional implications? Some say that Figure 6 A.A is a directional indicator that points up to where you can climb up out of the canyon in the slot that it is pointing towards (Figure 6 B.A). Less than a hundred yards to the right there is an easy walk up to the rim of the cliffs above it without placing one in a precarious situation in the slot. There must be a better reason than that. After studying them, it was noticed that this and similar rampant animals were placed so they can look out to possibly greet and supplicate the rising sun as it appeared in a notch above them on special dates (Figure.6 B).

Look at the animals in Figure 7. Why did they have their noses placed on or wrapped around the edge of an angle in the cliff? What can we say about the animal in Figure 7 E. It's probably a bear or a sheep. What else can we say? It has four legs, no horns and faces to the right. Are each of these like the illustration of Joseph Campbell about the great teacher who taught his students a lesson by simply raising a rose, without speaking a word. He would probably have to remind us too that there was only one student that simply nodded with understanding (Campbell 1988). Whether it is a rose, a bear or a sheep, is simply saying animal enough in this case? That's more than the site recording forms often ask for. Maybe, but maybe not. Somewhere, like what the understanding student knew, we believe there is more out there for those with the wisdom to search for it, or with the wisdom to know how and when to look for it, to see it.

After studying animals with their noses on the edge of an angle in the cliff, it was found that they most often mark a specific location on the horizon where they can also greet the sun similar to but in a different manner than the rampant sheep. We believe that they were not to determine time in a calendrical sense, but in a symbolic sense. In that manner, when the sun rises, it rises on their noses or in their mouths (Figure 8 A). Figure 8 B, is a sheep-like animals head that was carved into a protuberance



A.

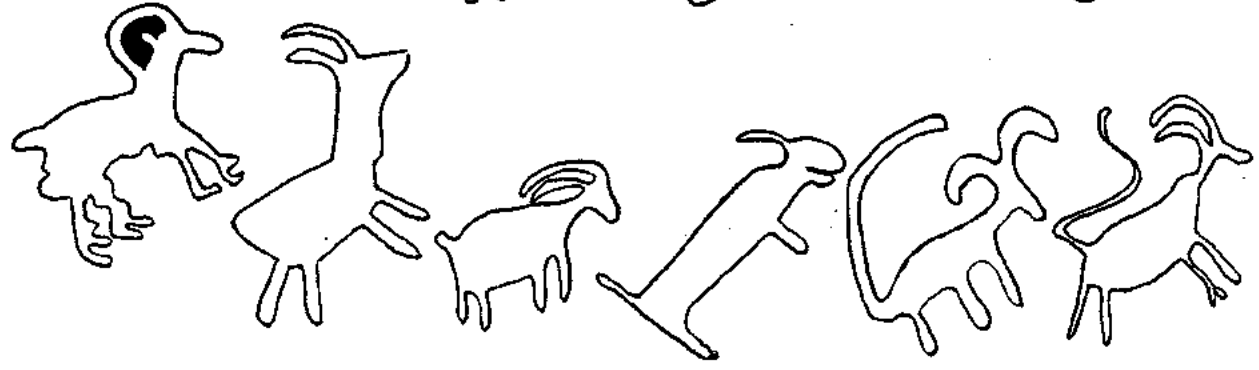
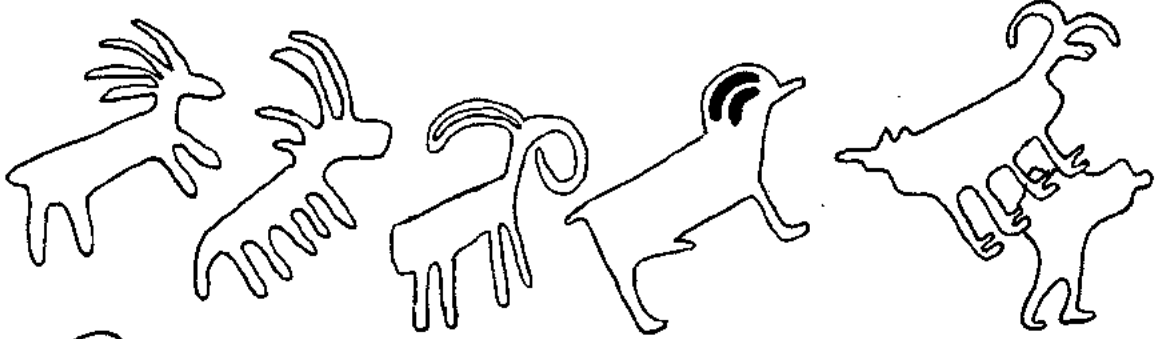
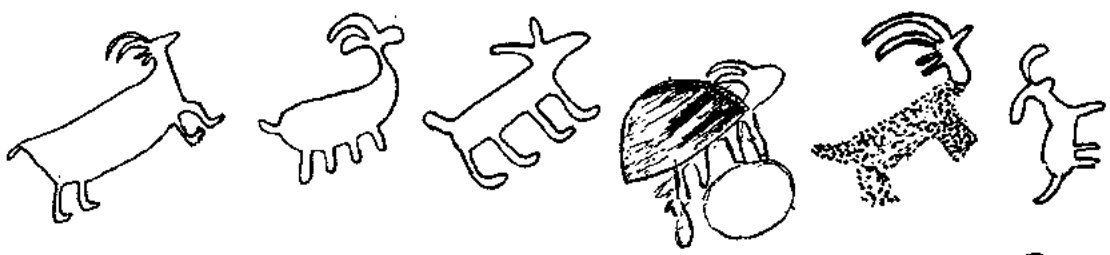
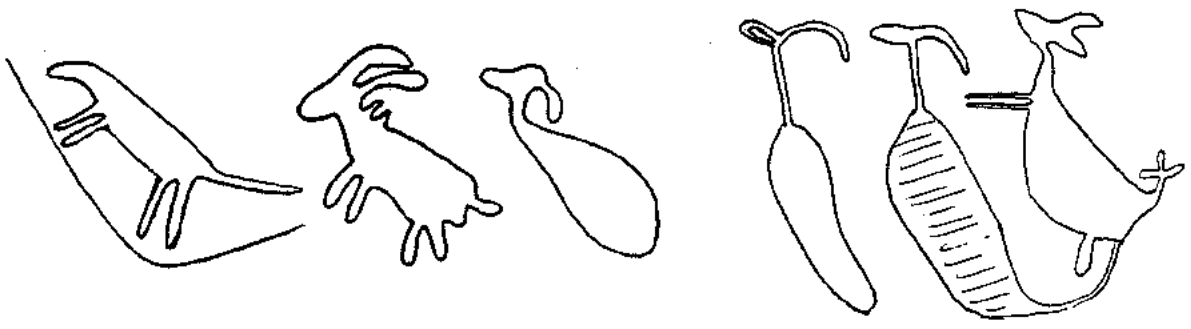


FIGURE 6 A.

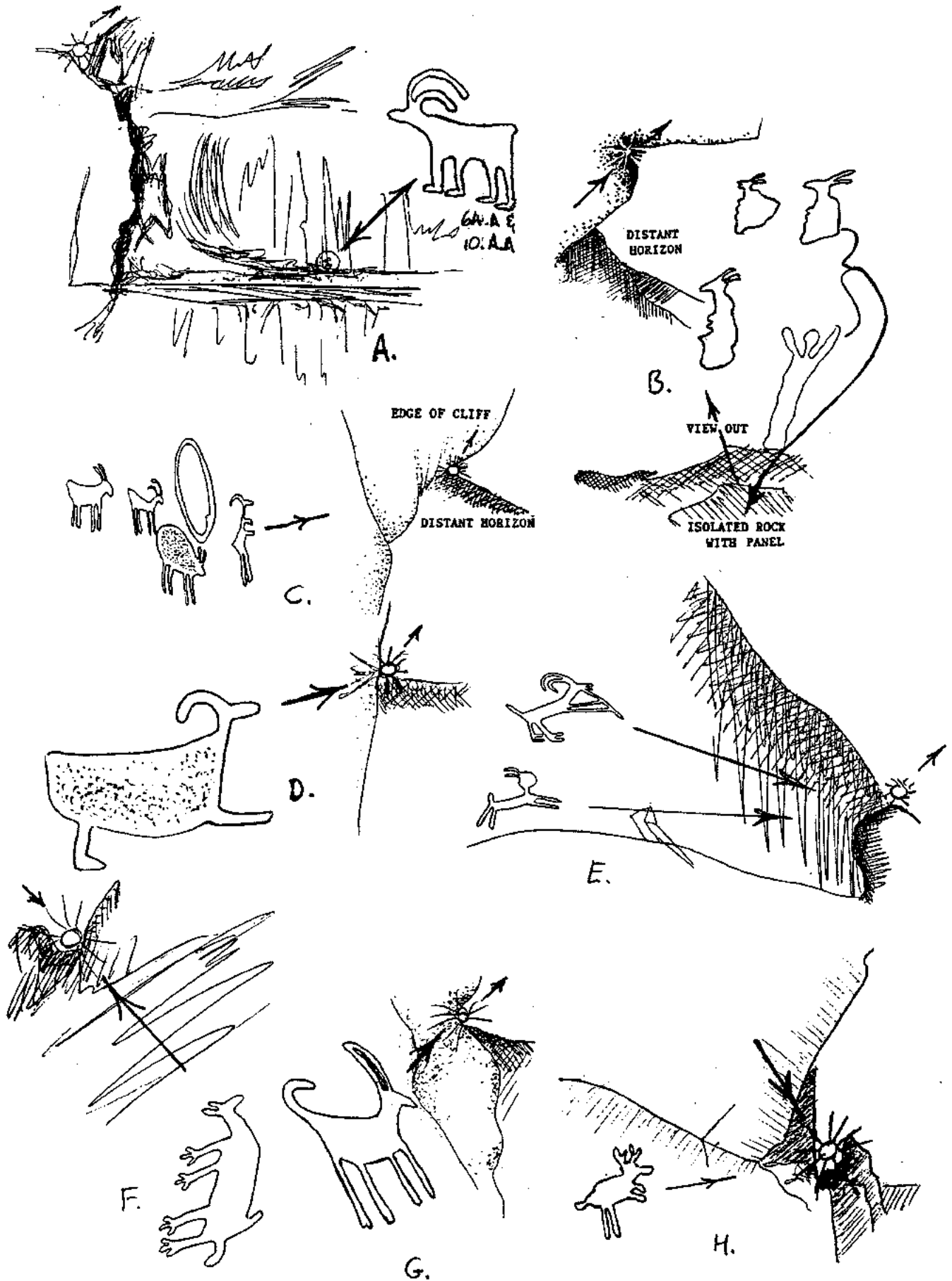


FIGURE 6 B.

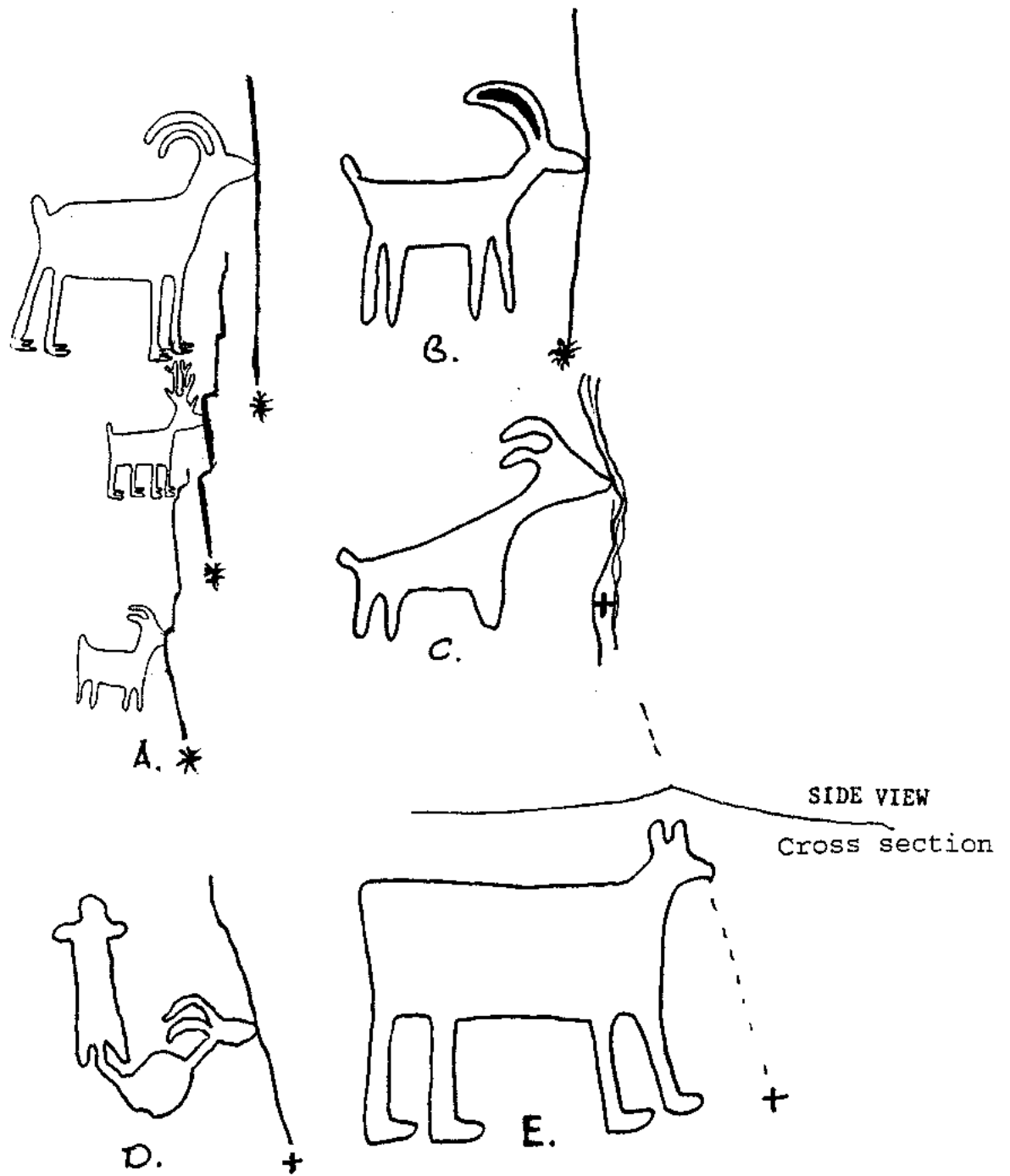
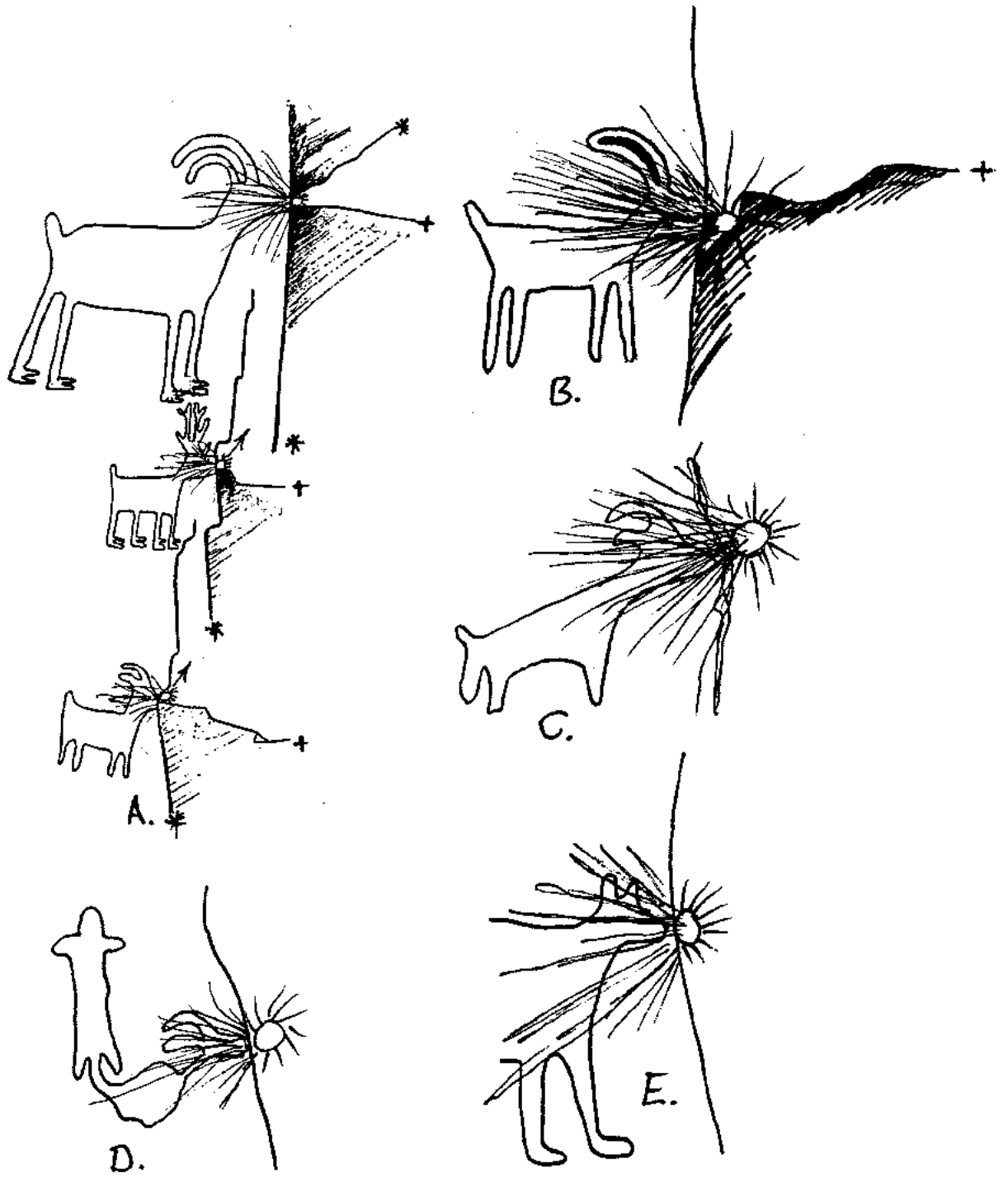


FIGURE 7

* = Edge of cliff

+ = Angle in the surface of the cliff face



* = EDGE OF CLIFF
 + = DISTANT HORIZON

FIGURE 8 A.

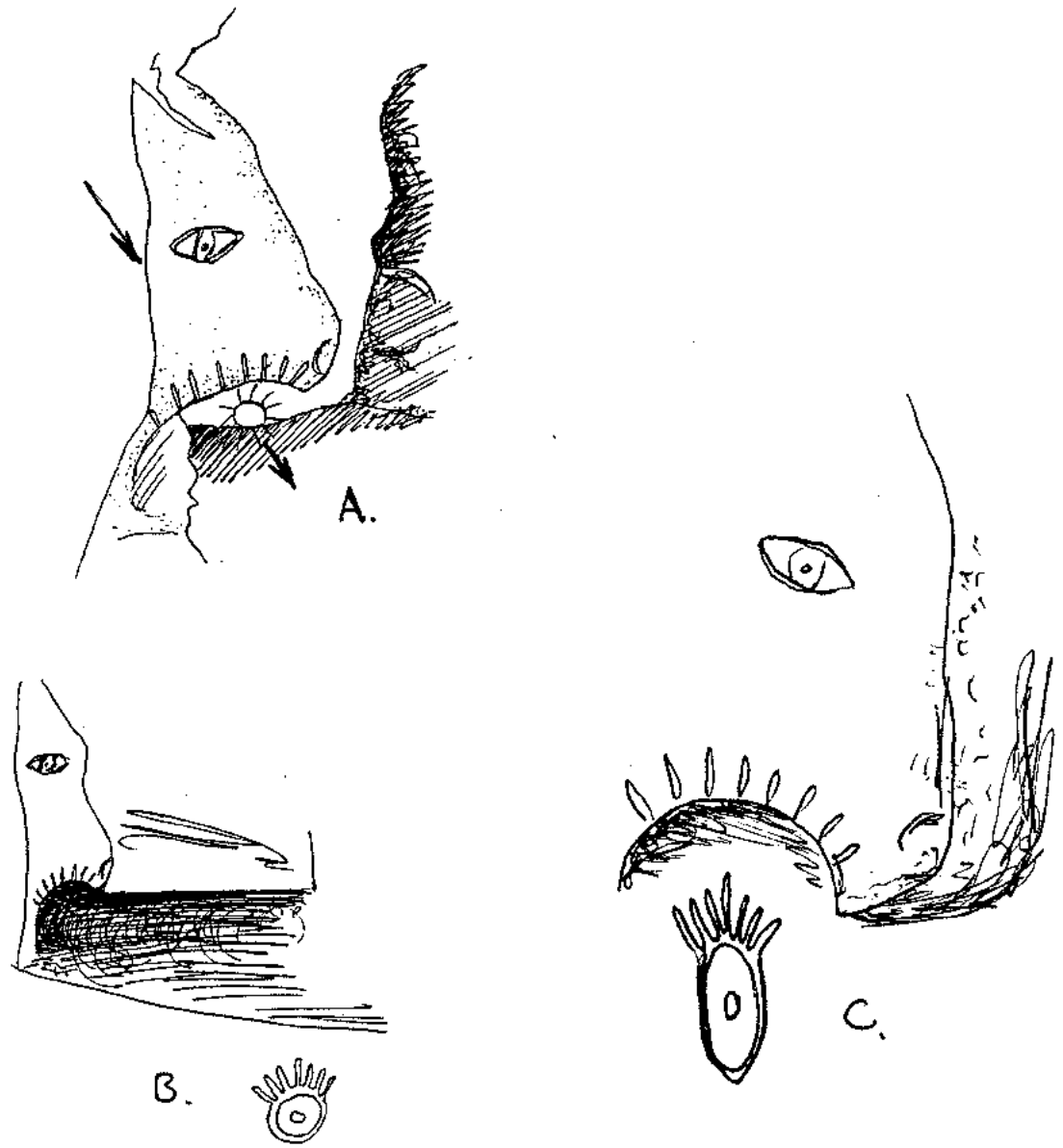


FIGURE 8 B.

of a cliff face in west, central Wyoming so the sun will set in it's mouth on Equinox (Phil Leonard personal communications). Below that head is a partial rayed sun symbol (Figure 8 B.B). If one looks down through the mouth, the sun symbol can be seen in its mouth much like it can be seen on the horizon in its mouth (Figure 8 B.C). This illustrates the importance, diversity and distribution of this unusual concept.

What about something like the two simple spirals in Figure 9 A? Along with the rest of the figures on that panel, they are a part of the narration of the actors that populate that stage. What is the part that they play? Do they simply tell us a time and a place, a location locked in space? Spirals can mean many things. And depending on who you talk to, when, how and why you ask them, they could represent and mean anything from shrines, ponds, springs, whirlpools, insects that live in the water, dust devils to other things that swirl or have a circular movement. They can also represent breath, speech and the color white. They may also include vulva forms, testicles, reproduction and virility, fertility in general, a maze, emergence out of darkness, or an emergence into light and the unknown, birth, rebirth, transformation, the earth, the number of a specific migration or a migrational phase, sequence or direction. They may represent the sun itself, a sequence of time, seasons, cyclical repetitions, infinity, eternity and innumerability, etc. etc. etc. (Figure 9 B illustrates just a few repeated groups of variations). And that is only part of the story. When the spiral is represented in the form of a snake, we now have more than just the meaning of a spiral. What ever was used to represent or incorporate the form of a spiral as its vehicle adds more information to its meaning (Figure 9 B.A, Warner 1991). But how does one know which ones of these or any other possibilities they may mean without a context and the advice of the one who made them? What can the form and movement of the light and shadow tell us about them? The purely calendrical interactions on the Winter Cross Quarter (WCQ) tells us nothing (Figure 9 B.A).

Let's go back and look at a few of the figures we only briefly introduced to see what the SSI can add. Even without the advice that their authors can provide, the light and shadows provide a lot of clues that often help us better understand them. Rampant, supplicating animals like those in Figure 6 besides looking up to the sun in a notch as archaeoastronomers may note, were also placed in a position to walk up a ridge or ramp of light or shadow (Figures 10 A-C). Observe that as the sun rises, the edge of the outset cliff face in Figure 10 C creates a stable shadow that is

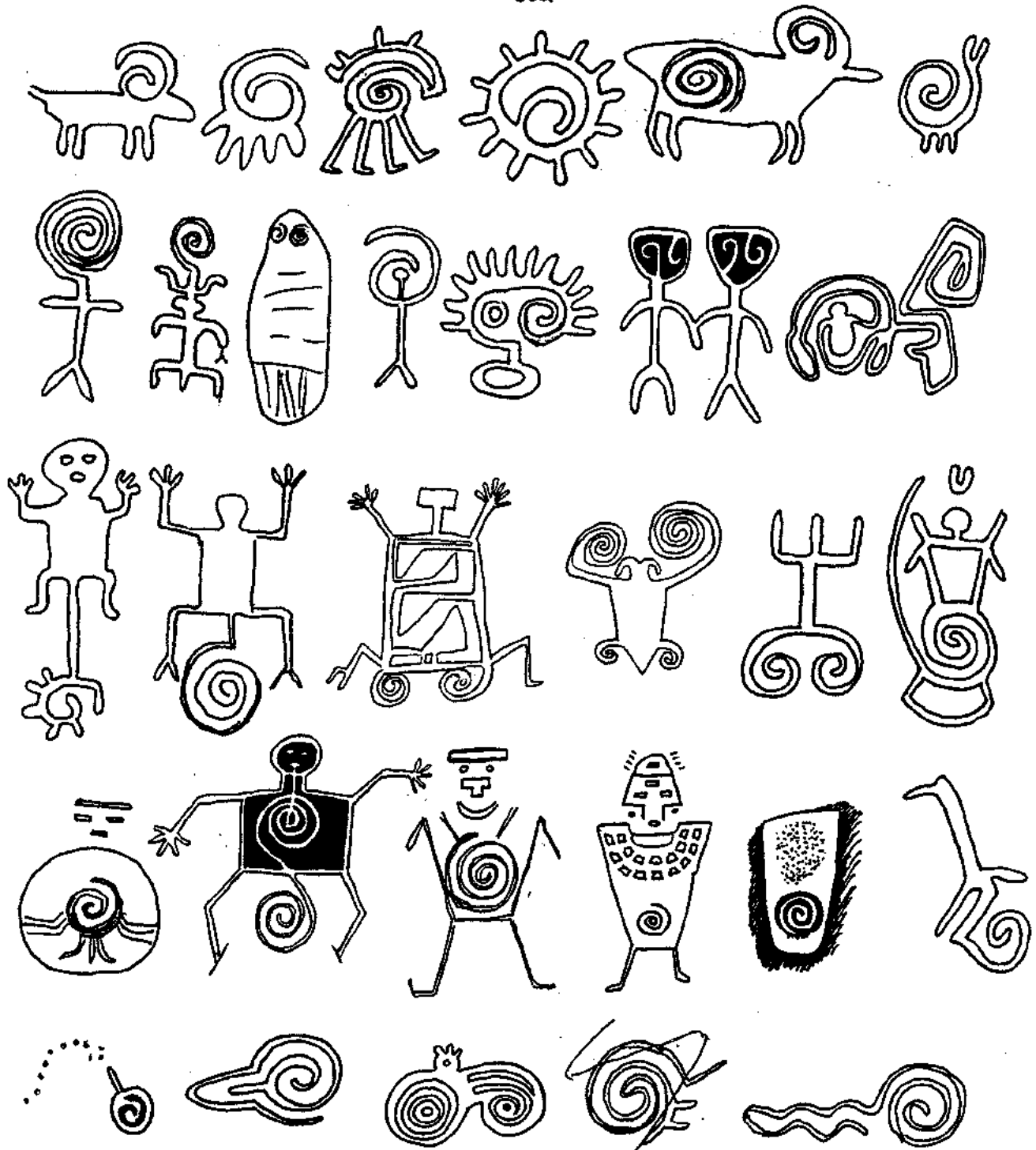
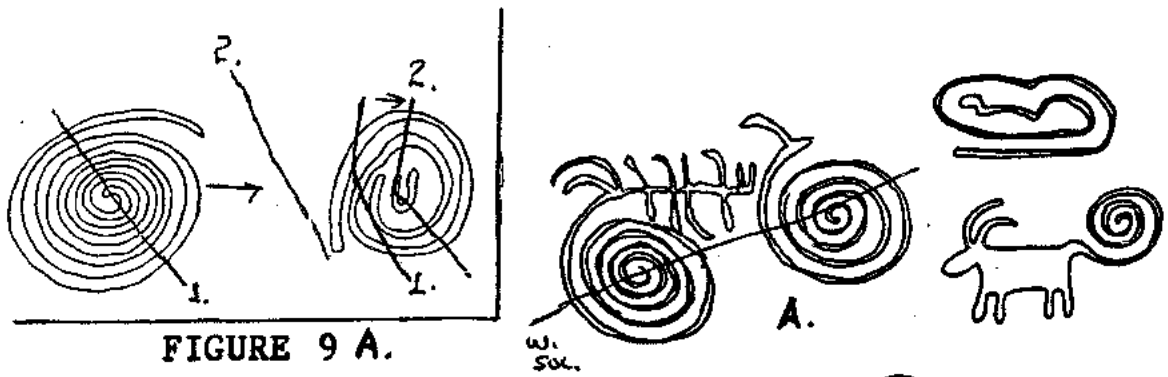


FIGURE 9 B.

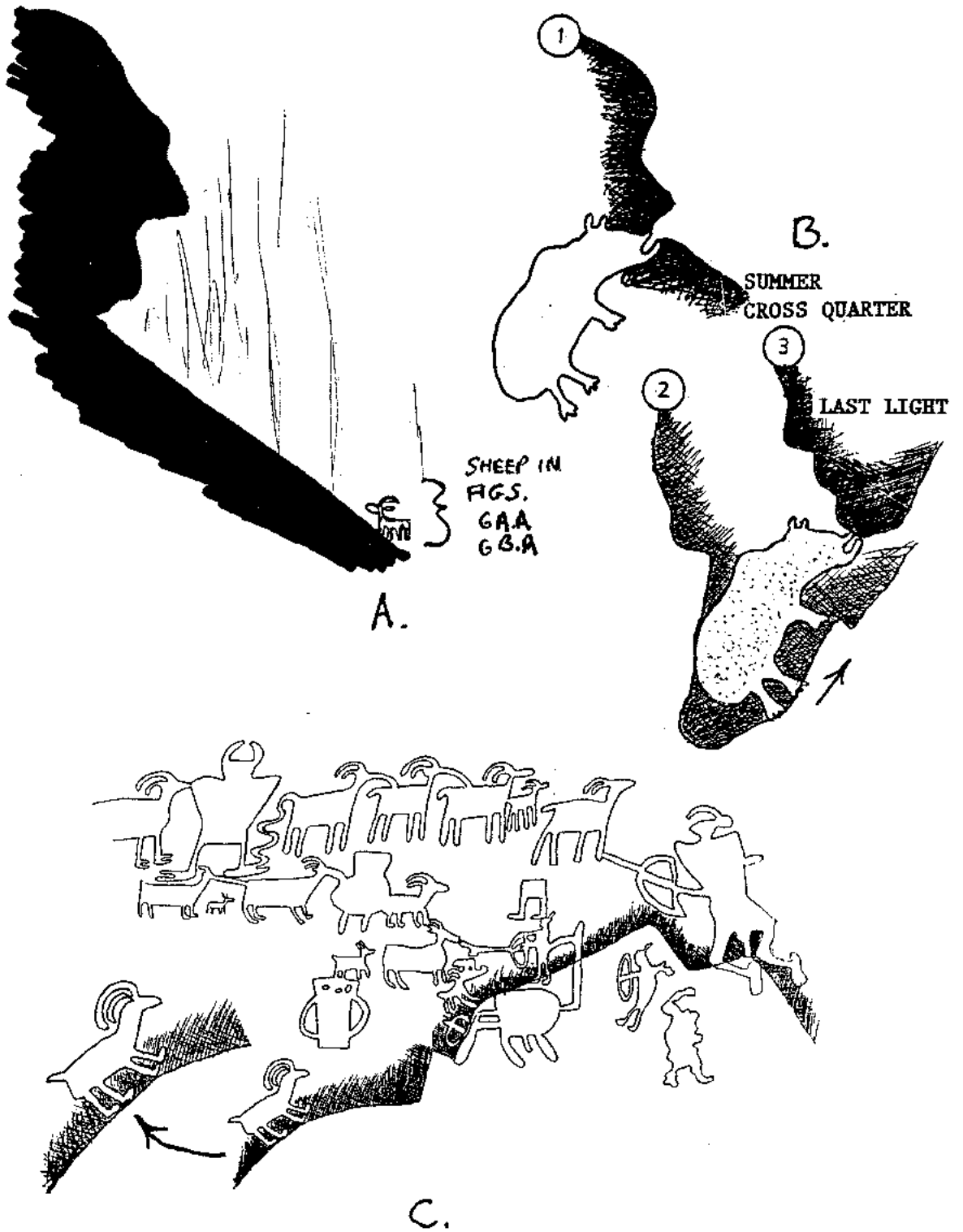


FIGURE 10 A.

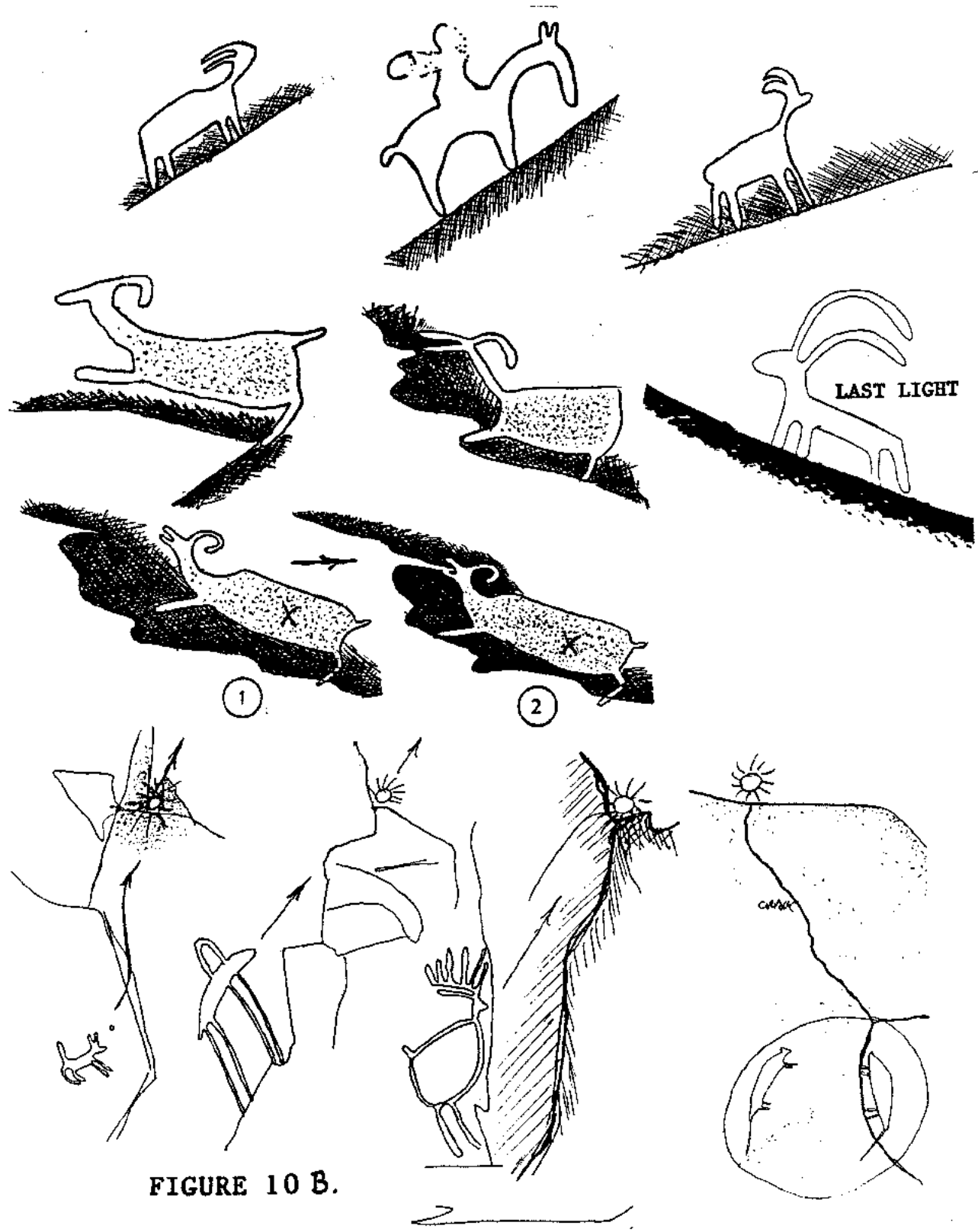


FIGURE 10 B.

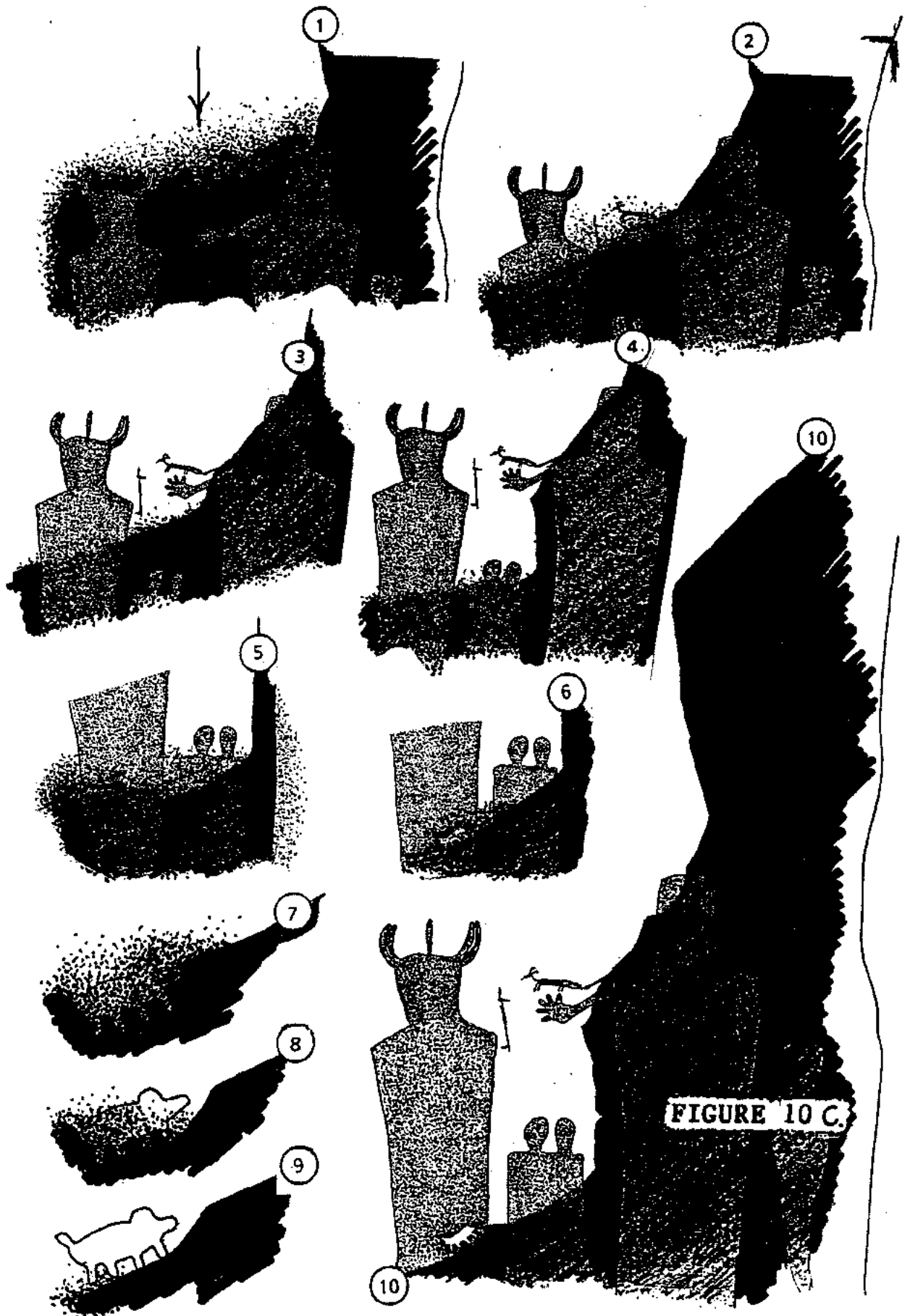


FIGURE 10 C.

revealed as the horizon shadow slowly lowers to suggest an interaction. The little rampant Basketmaker animal pecked over a Barrier Canyon style figure almost looks as if it is animated. It looks as if it is the one that is moving as it moves up out of the darkness (Figure 10 C, lines 7-10).

But what is the reason for their pose and interaction, and where are they going? Are these questions, questions that shouldn't be asked? Are they even unanswerable? The sheep in Figure 10 A.A is the same sheep that was discussed in Figures 6 A.A and 6 B.A. It seems to have used natural features that create a human face formed by the shadow to give it a destination. But who's face does it represent? That sheep looks up at and is moving up the ramp in the direction of a crack where the sun appears as it creates the face and the ramp of shadow on Summer Solstice. Who's face they may have thought it was is debatable, but that debate would have to be between a limited range of possibilities. Other pieces of evidence may help to partially salve that problem or at least narrow the possibilities a little. Even if that personage is never positively identifiable, is just knowing that much more, of any value? Some say yes, and some who are not as open minded say no.

With the large number of subsequent occurrences, animals walking up a ramp on the edge between the light and shadow, has become a motif. And reflecting the degree that it is so wide spread it is becoming a convention. And all conventions are based on a precedent.

Some sheep were placed with their muzzles on corners to also interact. Some of those speak with light (Figure 11). On the WCQ the animal in Figure 7 E was also positioned so that the sun appears at its muzzle. It can also be seen to seemingly kiss the sun, with the sun at the tip of its mouth like those in Figure 8 A. At that moment, its image also slowly comes into and becomes one with the light. As the light spills over the ridge that held it back. Notice how it mystically wraps around the head while the head is still in total shadow (Figure 12 B).

As if that wasn't enough, notice that it gets swallowed up when a human face in the shadow moves across this animal at sunset. It seems to disappear into the shadow through the area of the mouth of that face (Figure 13, lines 2,3). That is so precise that the muzzle of the sheep is the last part of its face left in the sun light before it totally disappears into the mouth (Figure 13, line 3). That is a mouth and a mouth relationship, but is that

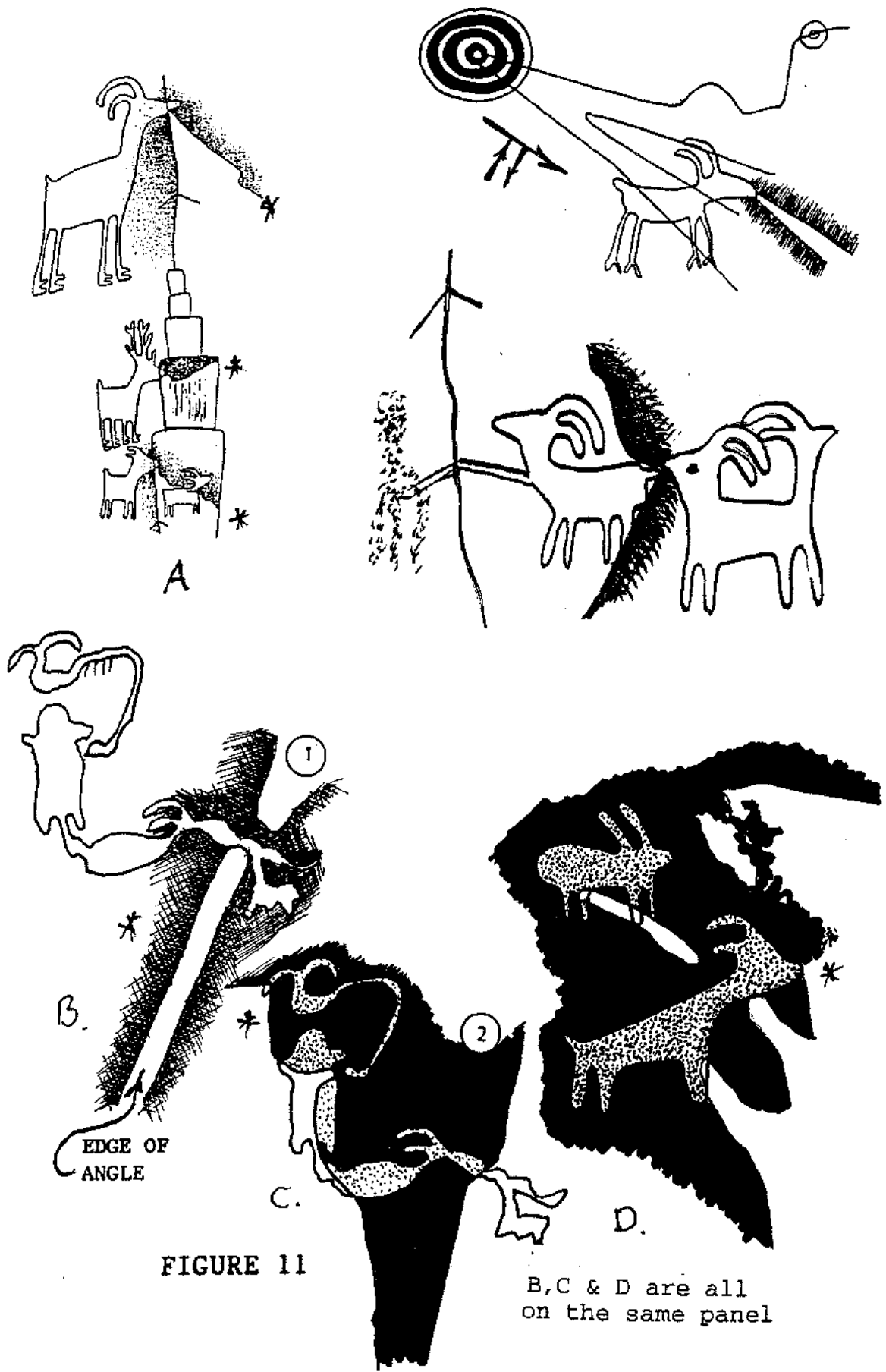


FIGURE 11

B, C & D are all on the same panel

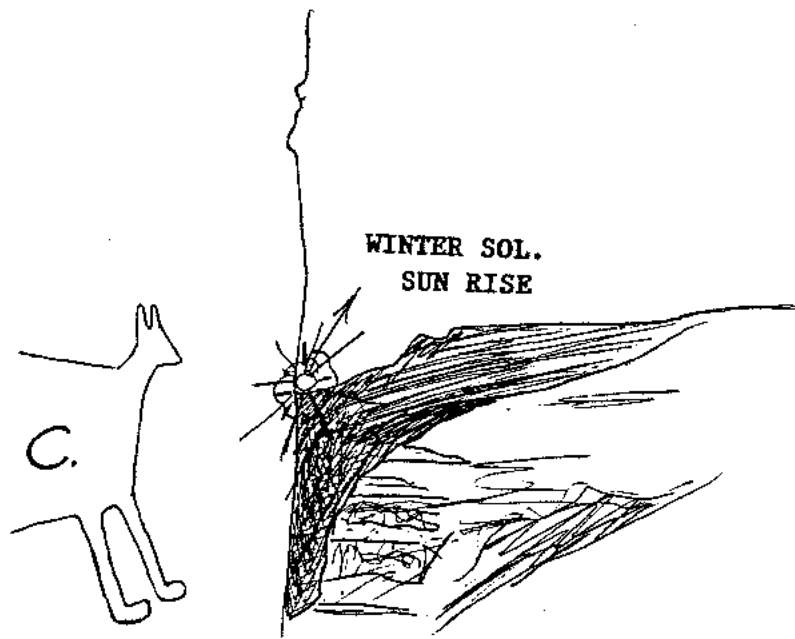
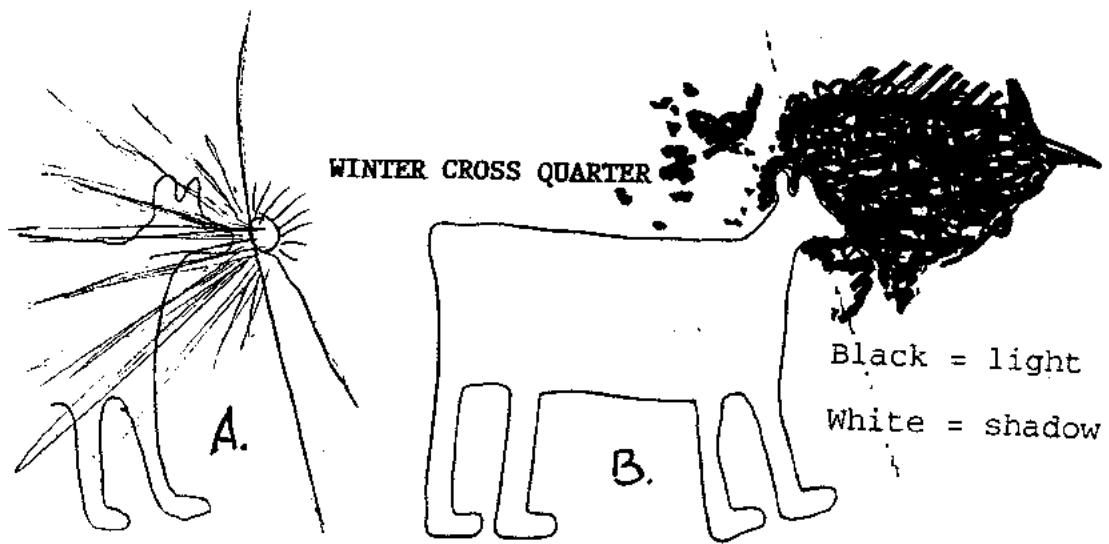


FIGURE 12

important? Before we consider anything that we observe as an important interactive concept to them, we feel it is important to find that type of interaction repeat and repeat often enough that it becomes obviously important.

The context of the mouth of a pecked figure and the mouth of a human face in the shadow joining to become one seems to be a very important concept since it occurs three more times as another shadow becomes a human face and moves across a panel about 100 meters away (Figure 14 A,B). What is the significance of these? Do they leave us just as ignorant as just knowing no more than these animals exist there on the face of the cliff. No, now we know more. We know that there is an important concept being represented here. Now it seems that the interactions in Figures 13 and 14 echoes what was just observed prior to that with the sun actually at the mouths of many other animals. In other words, it now seems that there is a relationship between having the sun in the mouths of animals at sunrise and animals that have their muzzles in the mouths of human faces of shadow at sun set.

These two seemingly unrelatable relationships are supported by the fact that before the shadow face swallows the animal in Figure 13.3, a few days before Spring Equinox or after Fall Equinox, it swallows the sun-like symbol on the head of the "Sun-headed" figure in Figure 13, line B, just after having another sheeps muzzle in its mouth (Fig. 13 A.a). Notice how the shadow face has the sun symbol in its mouth and then it has the muzzle of the sheep in its mouth in Figure 13, line 3. That is a very significant relationship that should repeat if it is important. But as that illustrates, often knowing more lets us know that there is much more that we don't know.

What we need is more researchers out watching shadows, and a greater data base with more examples. Here are only a few animals, how many of the others out there could add other variations of similar interactions that would add to or express another part of this story, just a little differently. Like we have said before, if it is an important motif in their myths it will repeat again and again, over and over again. Each one repeats with a little different detail, a little different part of the story. Is knowing that the interaction in Figure 13, line 4 happens as the sun sets important? That with the last light that fades from view the shadow reached a final form and position to create one final statement. That finale placed an angle of light on the center dot or the pecked dot, below the center in the circle on the head of the

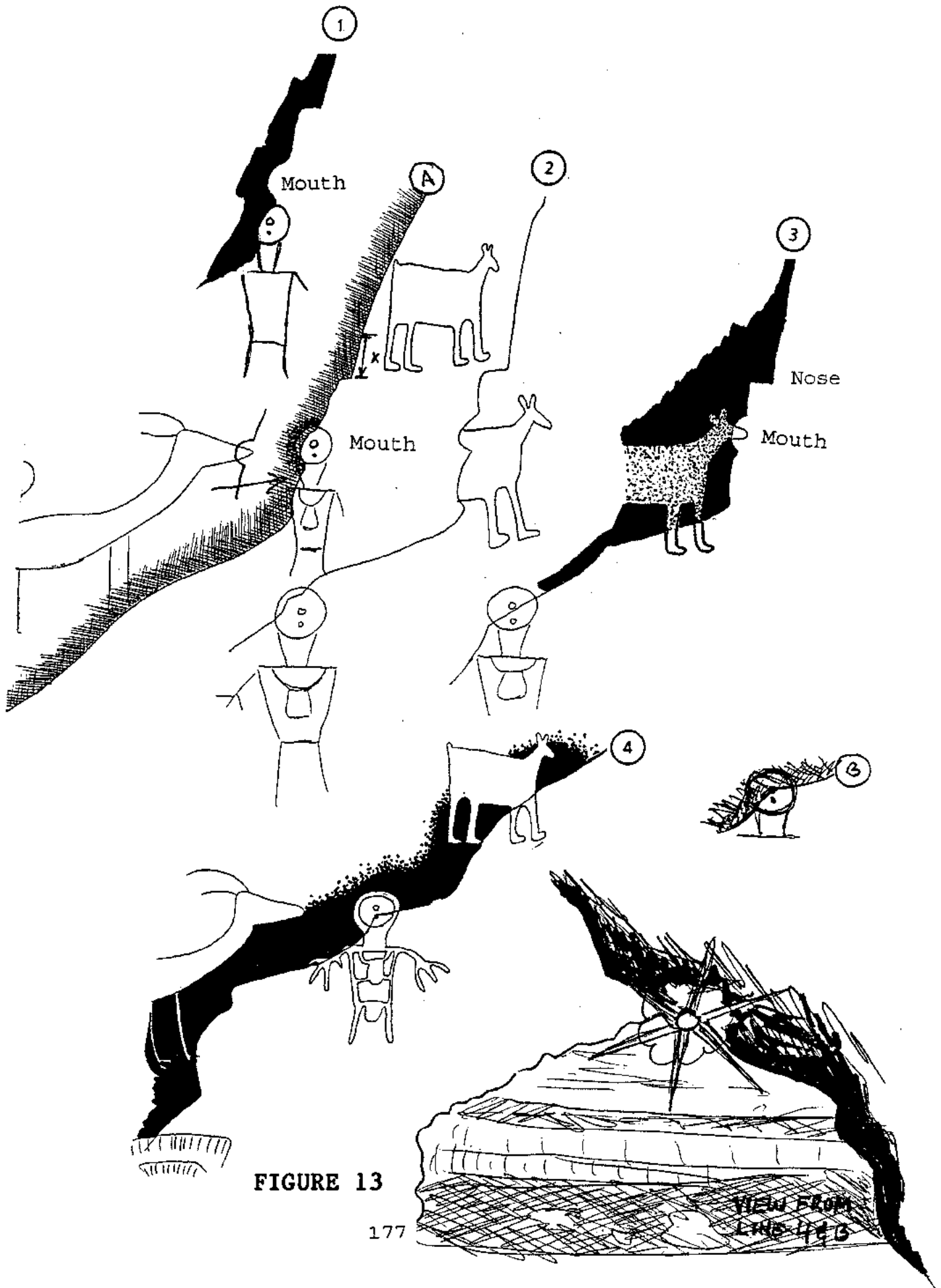


FIGURE 13

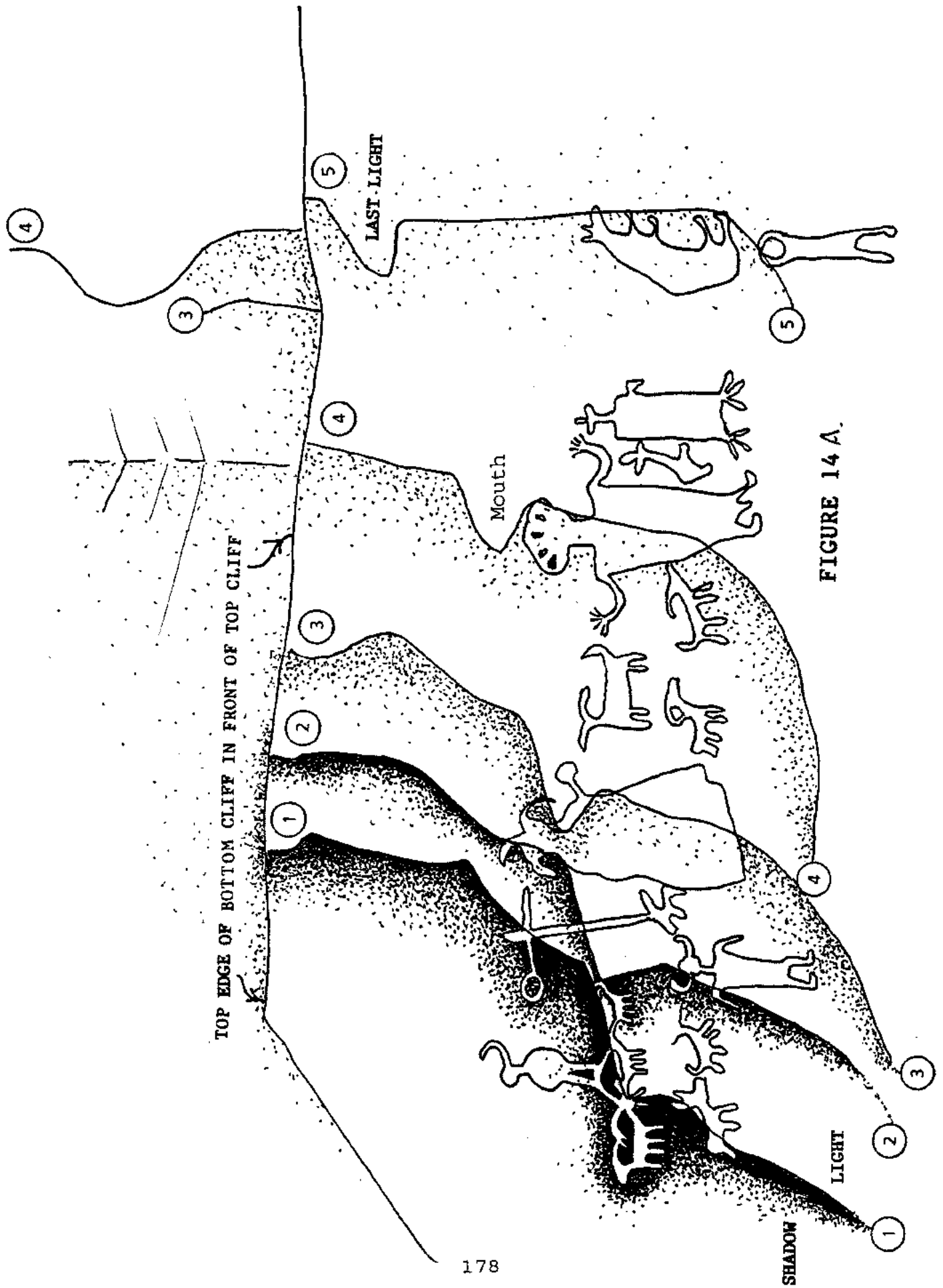


FIGURE 14 A.

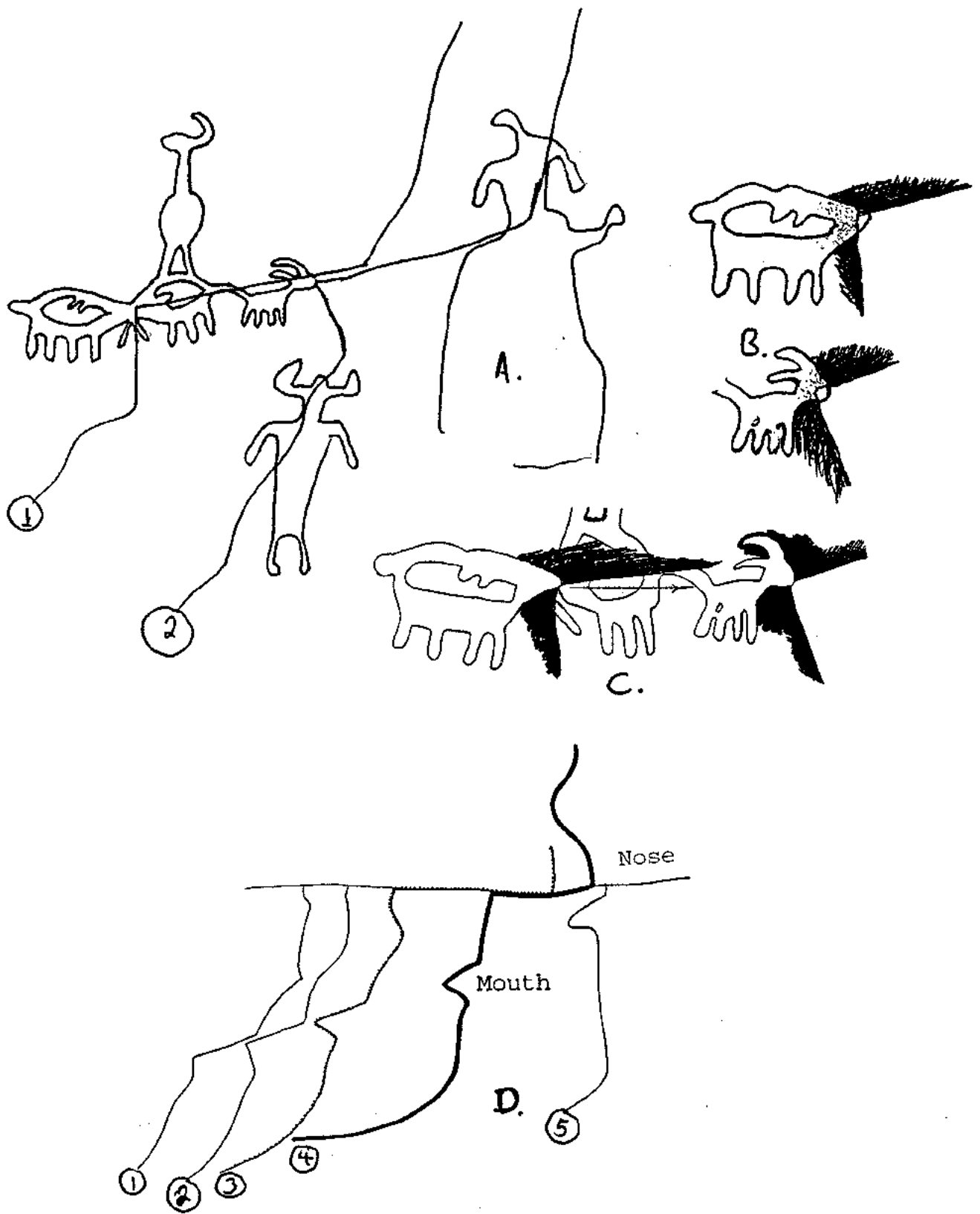


FIGURE 14 B.

anthropomorph that was swallowed by the face of shadow. If one stands there and looks out, the sun can be seen to set in a slot (Figure 13, bottom right). The timing of that interaction, we believe, provides another very valuable part continuing on with a hidden esoteric part of the story.

The animal in Figure 13 is just about to be swallowed as the sun is being swallowed. That creates a relationship. A dark mouth-like notch of shadowy cliff and canyon rim swallows up the sun just like the mouth of the shadowy human face the setting sun creates swallows up the animal. Both disappear with the last fleeting light into a "mouth" of shadow.

Now take a closer look at Figure 14 A. The shadow that becomes the human face in that interaction also cups the muzzles of both sheep like the sheep in Figure 13, line 3 (Figure 14 B.B). Those sheep then speak with an angle of light that then becomes the mouth of the human-like face of shadow (Figure 14 B.C,D). They also had their mouths protruding out of the mouth of a human face of shadow. That is a significant repetition of that concept. There is one more significant fact that ties these in with the rampant sheep that we have been considering as part of this symbolic package. At last light in Figure 14 A, just before the rest of the cliff face is plunged into darkness, the last noticeable position of the light and shadow provides a ramp or "Axis Mundi" for the rampant animal to walk up in Figure 14 A, line 5. That illustrates that these interactions are all tied together on several different or extended symbolic levels.

Now let's add one more piece to the puzzle. What about the two spirals in Figures 9 A and 15 that we previously introduced? What can we determine about them? If they are no different than thousands of others, are they important at all? We have seen many individuals on different field excursions that felt that panels similar to this was not even worth taking a picture of. Many interactions on similar elements as well as these, simply tell us a time and a place and the distances in between them. But now watch what happens as the shadows that provide a SSI at another time of the year advances across this panel. The following conjunctions by the very nature of their sequential interactions and the forms within the shadow themselves seem to tell their own story. Just a simple description of those interactions provides the meat and tissue, a more in depth story that can be obtained without any interpretation than the skeleton of the story that the graphics alone tired so pitifully to tell. Notice the seeming amorphous edge

of the shadow far to the left (Figure 16, line 1). Out of the chaos of that formlessness, emerges the shape of a human face. This is the forth human face shaped shadow that interacts with rock art that we have found so far. As it moves it becomes more human (Figure 16, line 2). Then inch by inch the mouth seems to open as it moves to the right and then cups the first (left) spiral within the open cupping form of its lips (line 3). That is astounding. The ones who created this theatrical performance, the first type of motion pictures to ever exist was doing the real doing of not doing. All they did was create some of the subjects and nouns, and they just let the forms of light and shadows and the way they moved all by themselves provide the rest of the subjects and the verbs that tell the real story.

As the shadowy profile advances it seems to swallow the first spiral (Figure 17, line 4). The spiral is a noun and it is being acted upon by the shadow that is pantomiming out the verb. That in and of itself is an exciting phenomenon. But when all the facts are considered this panel does a great deal more. The human face of shadow with the spiral in its mouth may be equated to human forms that seem to speak with shafts of light or that have circular or sun-like elements in those shafts of light that come from their mouths (Figure 17 B). As we have seen, one face of shadow "swallows" sun symbols and has the muzzle of an animal in its mouth. It may also be equating that interaction to the appearance of the sun on or in the mouths of sheep at the edge of a cliff. Those are fascinating comparisons and possibilities. They may relate to either a historical legend, mythical event, or a natural or celestial phenomena.

Notice that the little animal to the left in Figure 17 A, line 4 seemingly speaks with a shaft of light at the same time as the spiral is split in half. That echoes part of the previous postulation and reinforces those concepts. From that position, the shaft of light rushes out of its mouth as the shadow continues to move. As it moves, the spiral moves down into the throat (Figure 17 A, line 5). Think about the complexity of choreographing these interactions as the rest of the play unfolds.

The next thing that happens is that the face deforms, changes and disappears momentarily. As it reappears it's mouth swallows the next circular element (Figure 18, line 7). That is also phenomenal. The next thing is that the point of light from the animals mouth (the area that provided the throat of the face of shadow) moves across the cliff to come out of the exact center of the left,

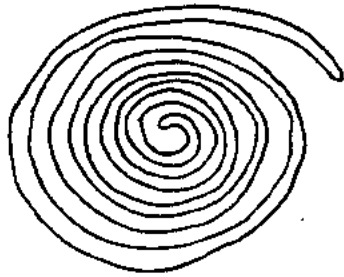


FIGURE 15

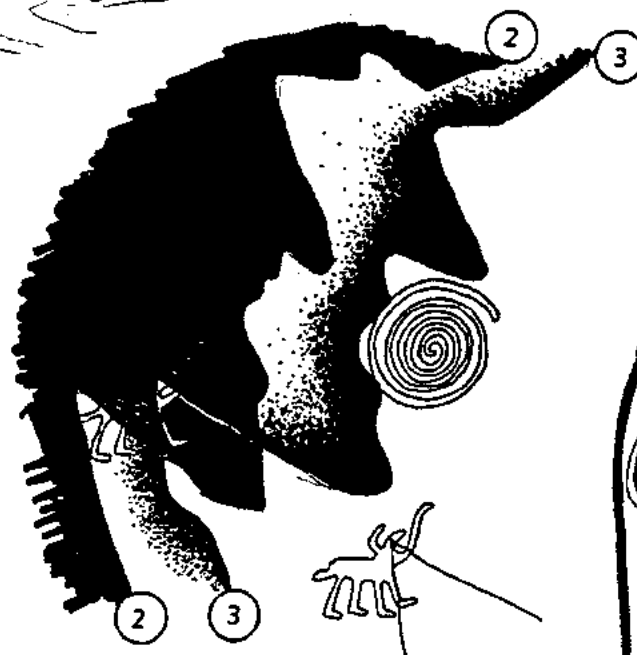
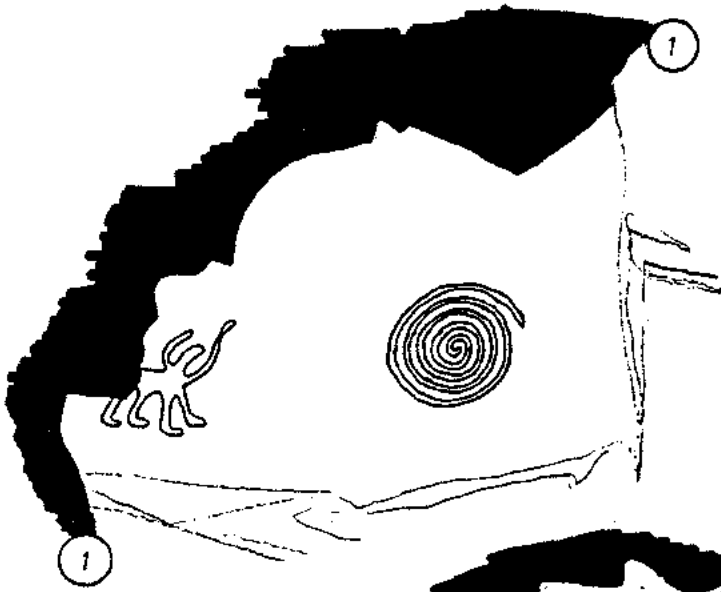


FIGURE 16

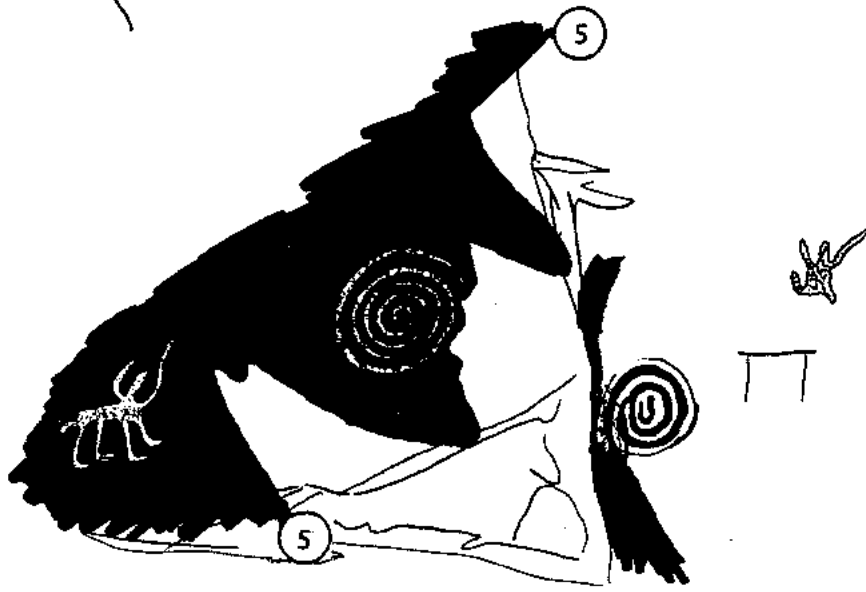
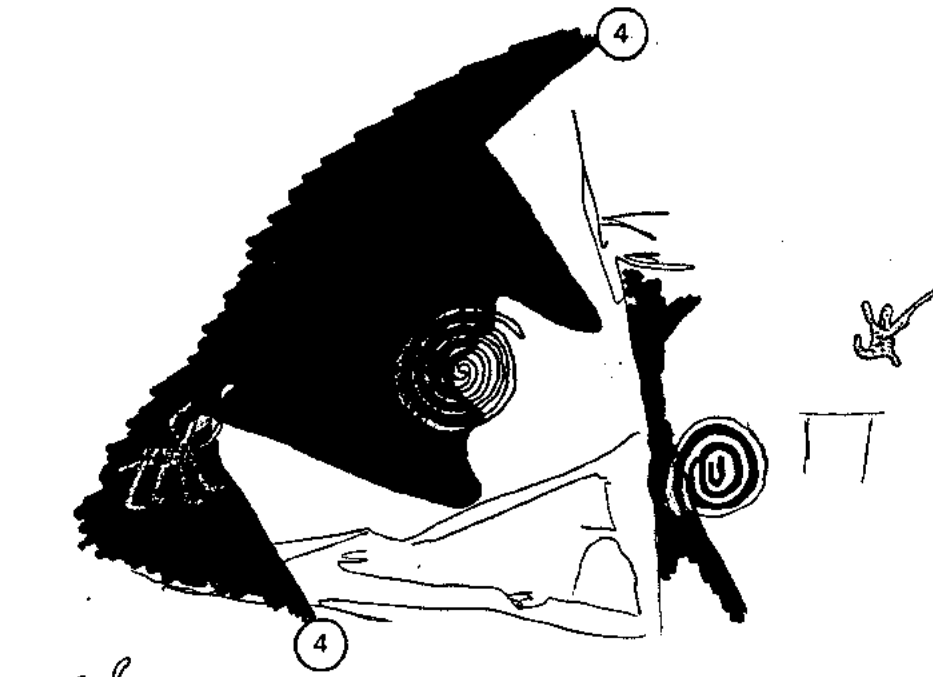


FIGURE 17 A.

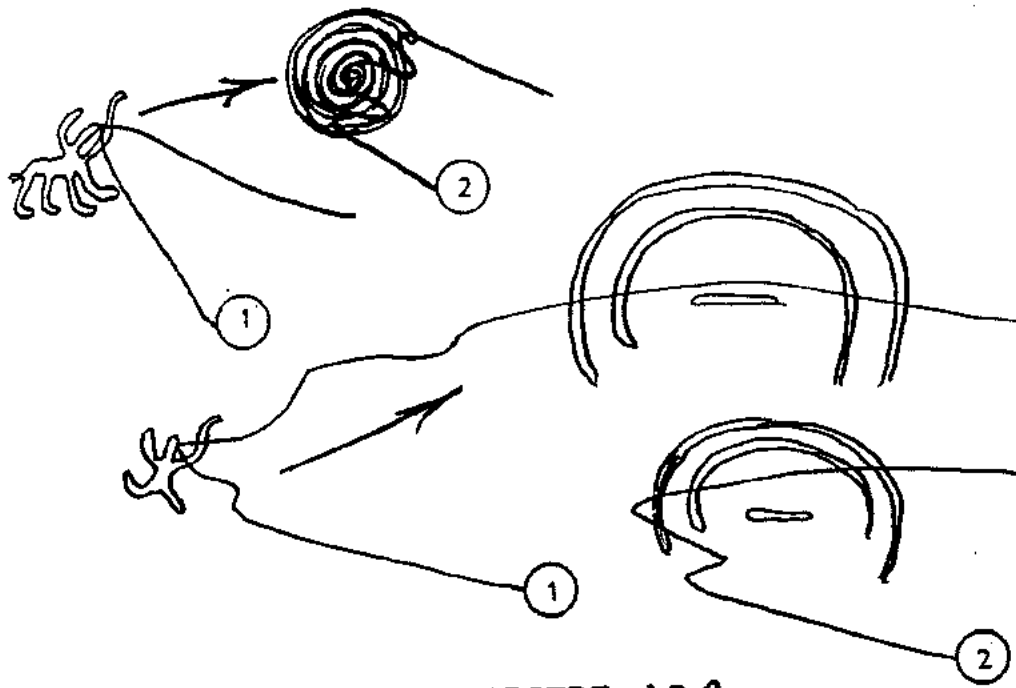
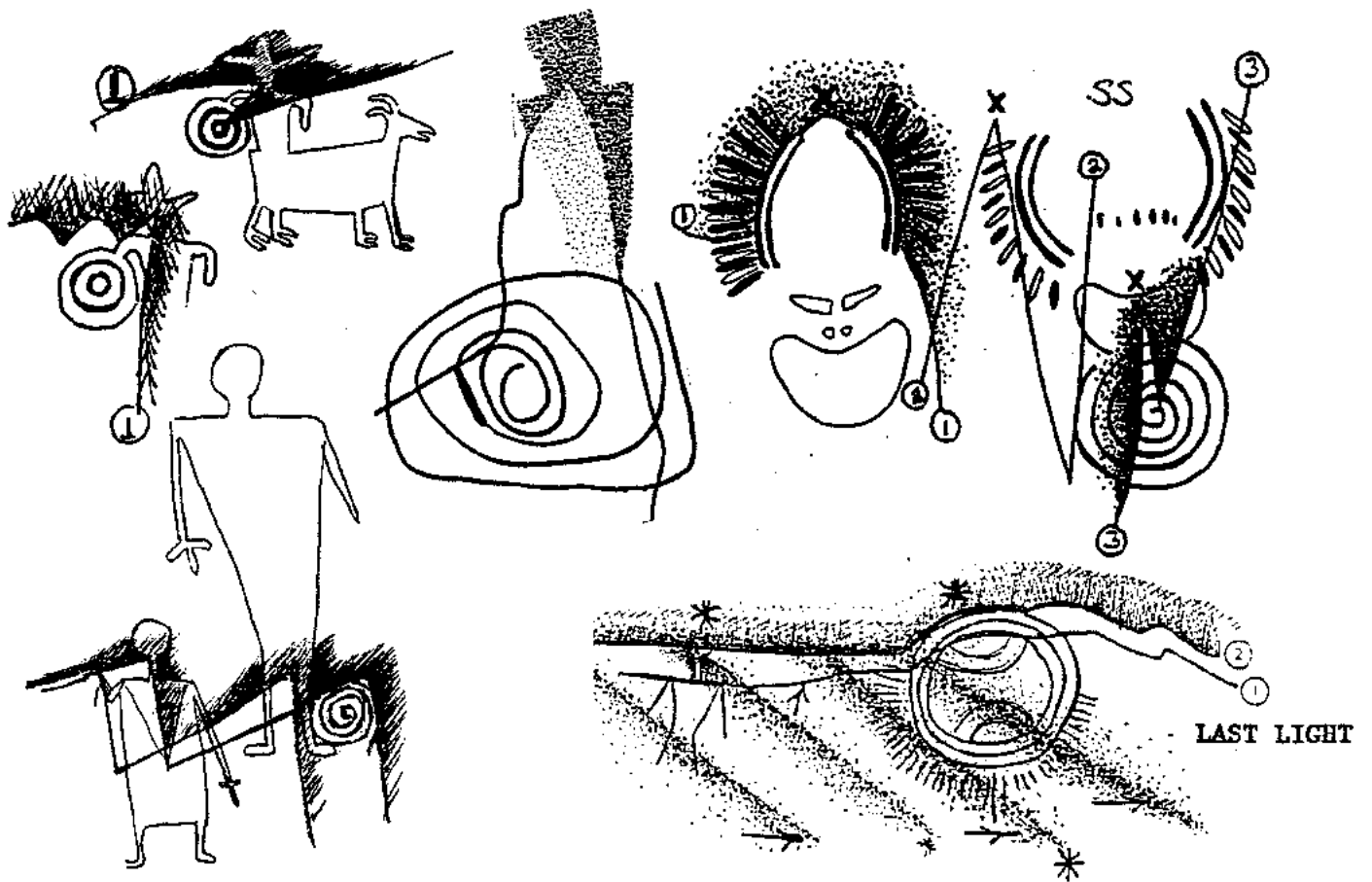


FIGURE 17 B.

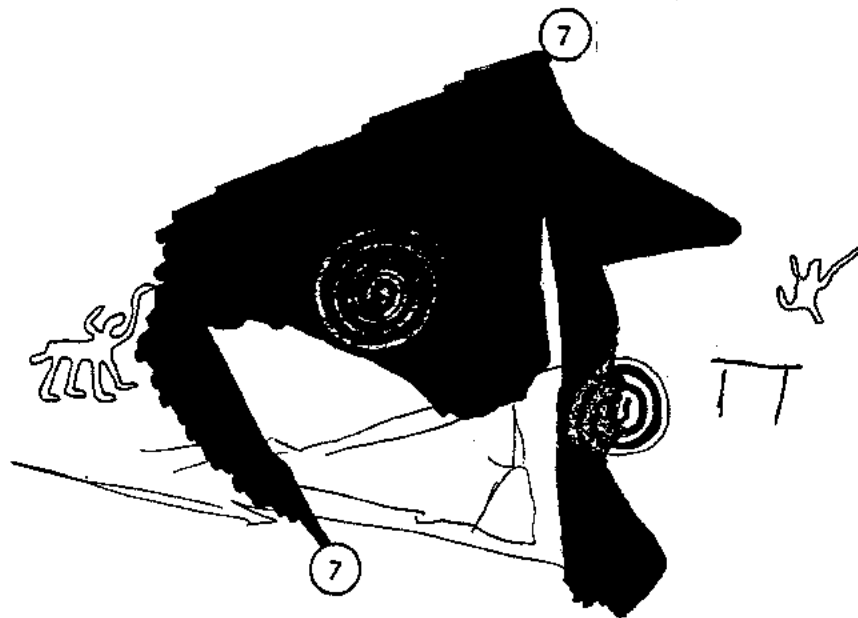
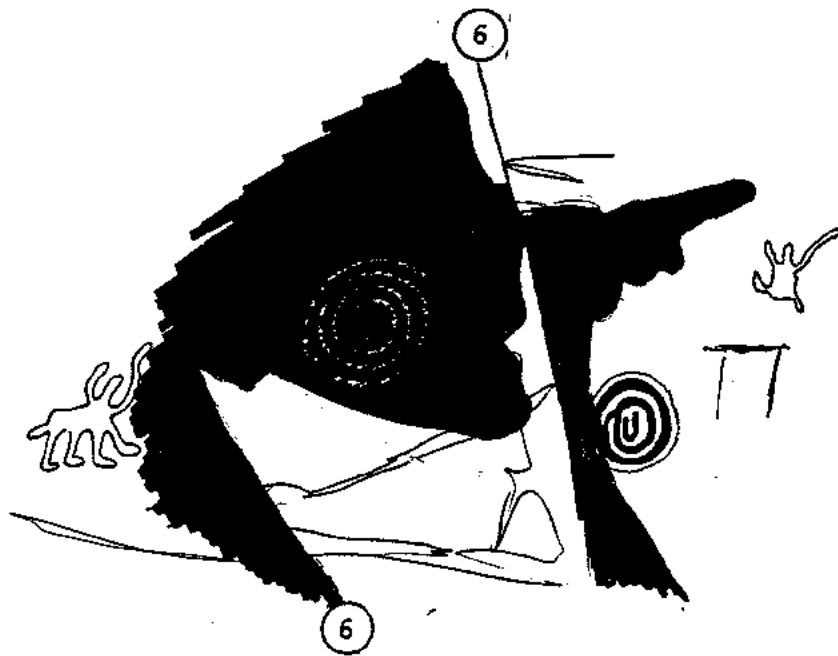


FIGURE 18

swallowed up spiral (Figures 18-20). Is that what he was speaking like the examples in Figure 17 B? Is the action of -- from mouth in a speaking position to a cupping position, a metaphor? Is it a synonym for the SSI of the human face swallowing the spiral? Speaking spiral, and swallowing spiral would seem to be two different actions and symbols. One goes out and the other goes in.

Something else also happens during the process after Figure 17 when the shadowy face deforms, loses its humanness, becomes distorted, and then disappears. After it ceases to be whatever it was before, and then inch by inch as it changes back into a recognizable profile of a human face again in Figure 19 something else appears as a part of this new face. This time there is a difference. Just as soon as it becomes recognizable as human again, a dot of light appears in the appropriate place for an eye (Figures 19, line 8). Now, with just that little addition to make the symbolism of a face more complete, it also makes it that much more dramatic. After it appears and opens wide, it then begins to close and then the eye of light quickly pinches out (Figure 20, line 10).

As the eye of light disappears (Figure 20, line 10) the point of light or the possible "words" spoken by the animal begins to come out of the center of the left spiral. But at that exact same moment, the right spiral is also bracketed at the exact center with a second shaft of light (Figure 20, lines 10,11). Notice that the eye is no longer there.

The story is not over by any means. Remember that we suggested that the forms of light and shadow and its direction of movement helped to suggest why figures are placed where they are, why they are the size that they are, and why they are the shape and face the direction that they do, and strongly suggest what kind of a concept they may have. Up to now all of those suggestions have been supported by just this part of these SSI. And what does that tell us of the meaning? That depends on how much we know. If you know many myths you may know some that may relate to what seems to be portrayed here. If you don't, then you at least know a little more than you did before, and the other information that is needed is easier to discover.

Notice the precision with which the shafts of light, move across the exact centers of the spirals (Figure 20). Also note that the swallowing up of things isn't over yet. In Figure 20, line 11 observe where the mouth of the shadowy face is in comparison to the little red figure with upraised arms and leg. Notice that when the

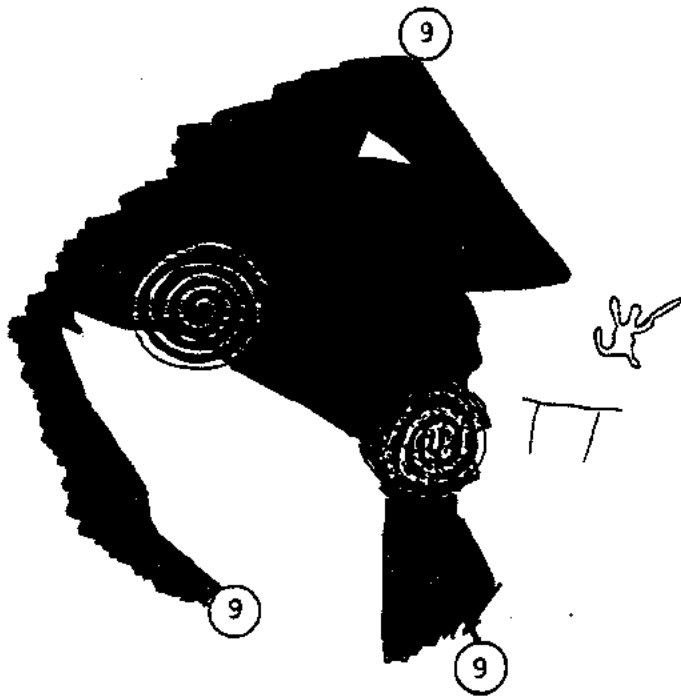
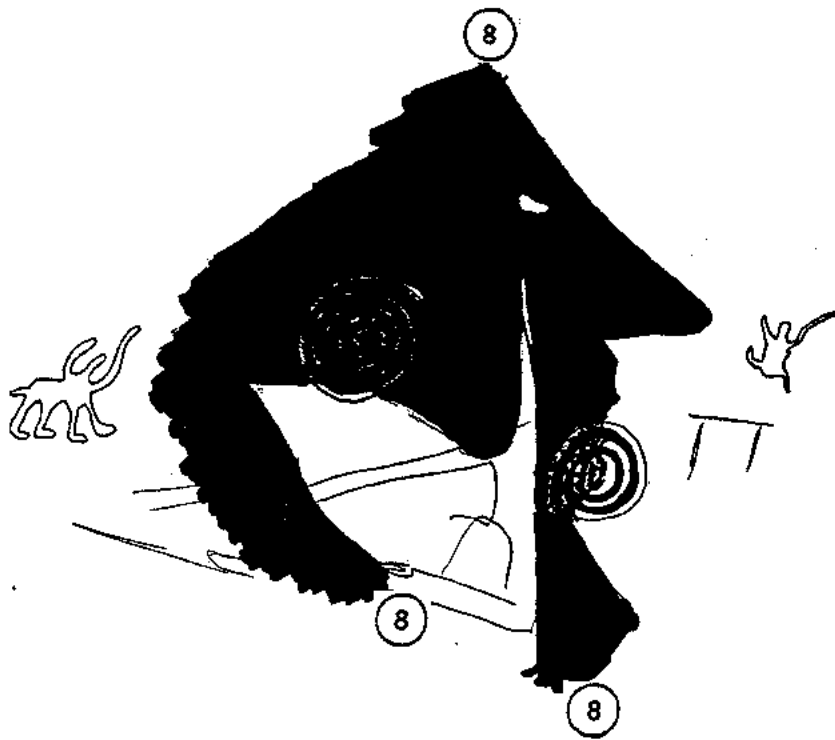


FIGURE 19

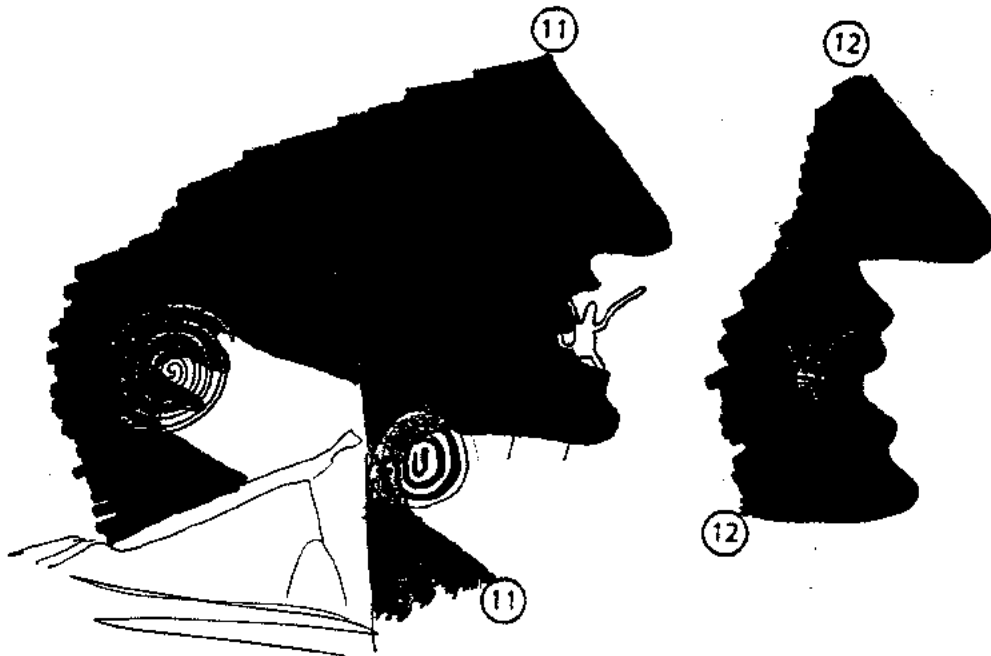
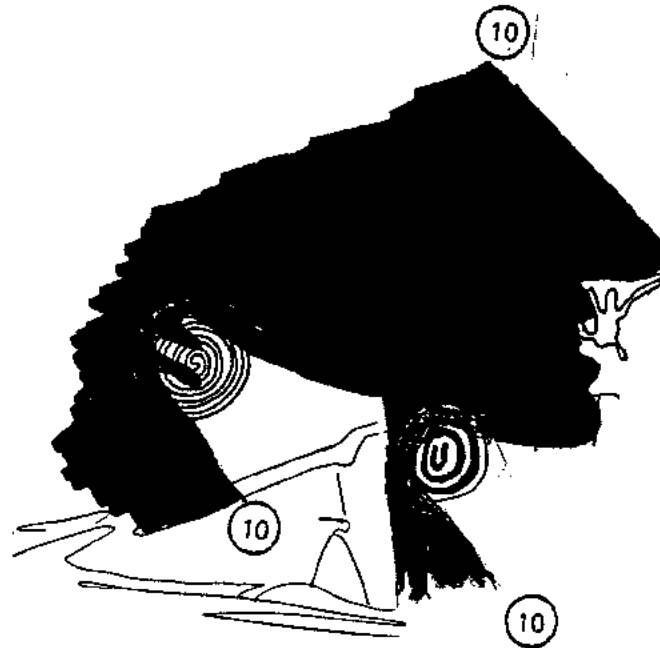


FIGURE 20

exact alignments with the center of the first and second spiral have been completed, that the little red figure is at the lips of the silhouette face ready to be swallowed. Then he is swallowed up just like the spiral (Figure 20, line 12).

From that position the face again begins to deform. It almost seems to become something sinister. Then between Figures 20 and 21, line 14 another eye of light appears just like the earlier one in the same position in the shadowy face. It is just as though his eyes opened again, after a period that he was asleep. That happens just as the large circle reaches the mouth of this devourer (Figure 21, line 14). Figure 21, line 15 shows the large circular form disappearing into his mouth as well. That is the fourth object that he swallows, up to this point. At the position of the shadow in Figure 21, line 14, upper right, there is a little figure to the upper right that seems to be speaking with an angle of shadow. He speaks back in the other direction. They bracketed the panel on each side with a figure that speaks. The one on the left speaks to the right. The one on the right speaks to the left. The first one on the left speaks before the first spiral is swallowed. The last one on the right speaks just before the last circular element is swallowed. Coincidental? We hardly think so.

In Figure 22 A, line 17, the second zoomorphic figure to be swallowed up also seems to speak with the shaft of light that emanates from its face. Notice that the upper circular element is bisected, but inside the shaft of light enough that it may qualify for being added to Figure 17 B as well since that light comes from the mouth of the little figure with upraised arms. Also notice that the little upper right figure spoke with shadow and now it speaks with light.

Observe how the lower left figures arm on our right is longer and reaches farther out into the cliff (line 17). It is disproportionately longer than the other. According to Touchins and Dalton (Native American Consultants) when anything was emphasized or exaggerated or represented in a form not normally represented, it stressed the significance of what ever that aspect represented. Why then did they do it that way? Remember that one of the things that we've said before is that the light and shadow and its movement can illuminate why they occur where they are, their size, shape, direction and provide an idea of what they may mean. That is what the light and shadows do for this little figure as well. That figure has already been swallowed by the face of shadow. Now it is represented as a being of major importance, a being more than its

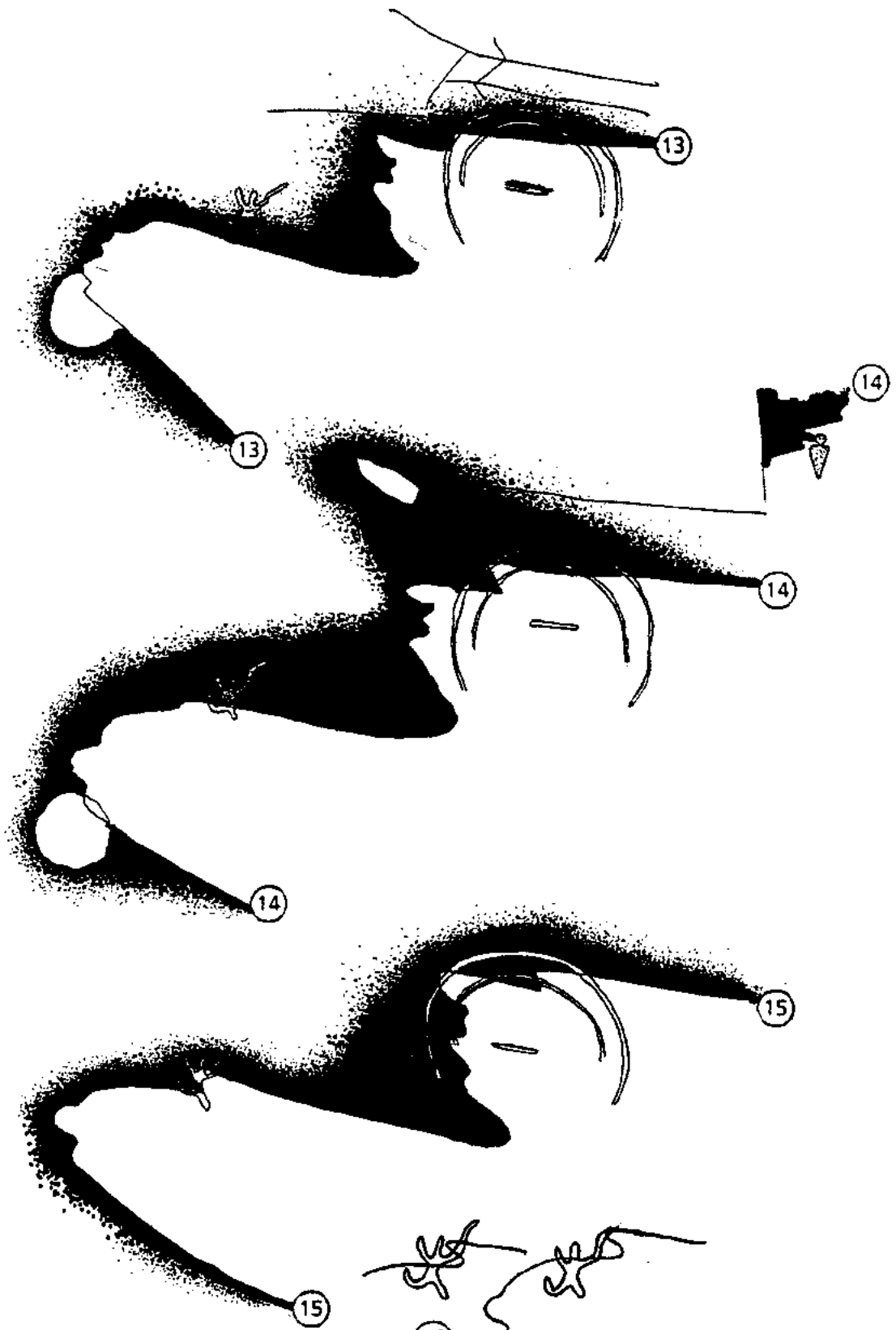


FIGURE 21

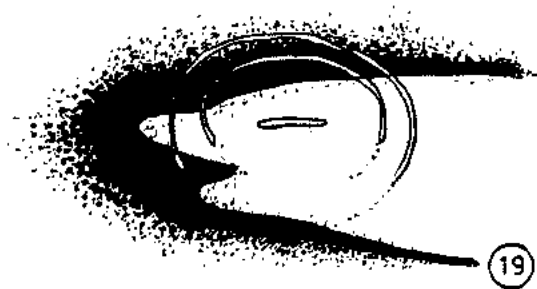
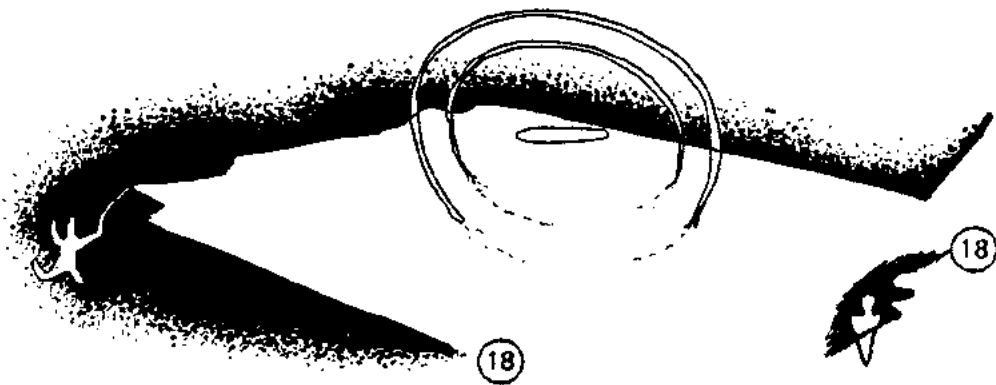
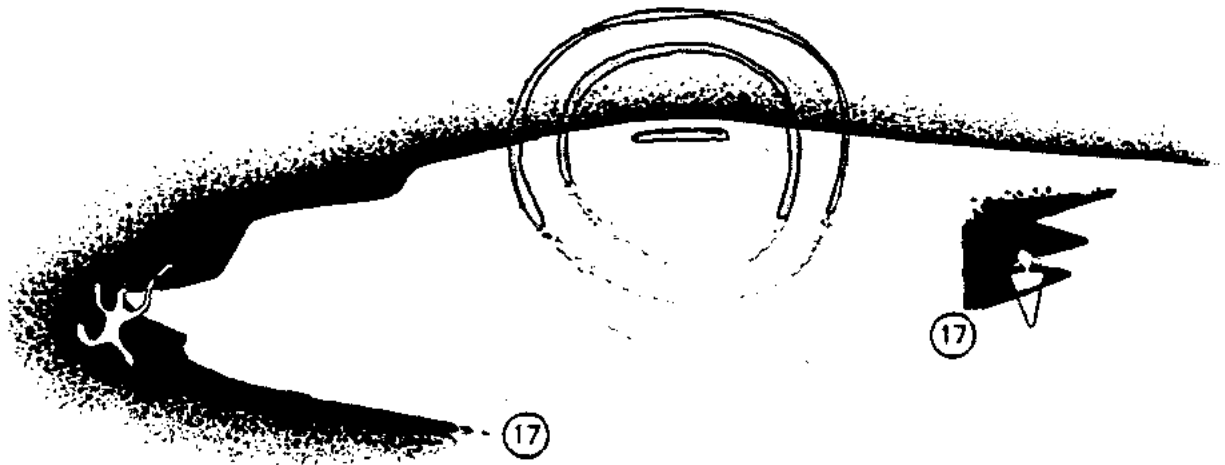


FIGURE 22 A.

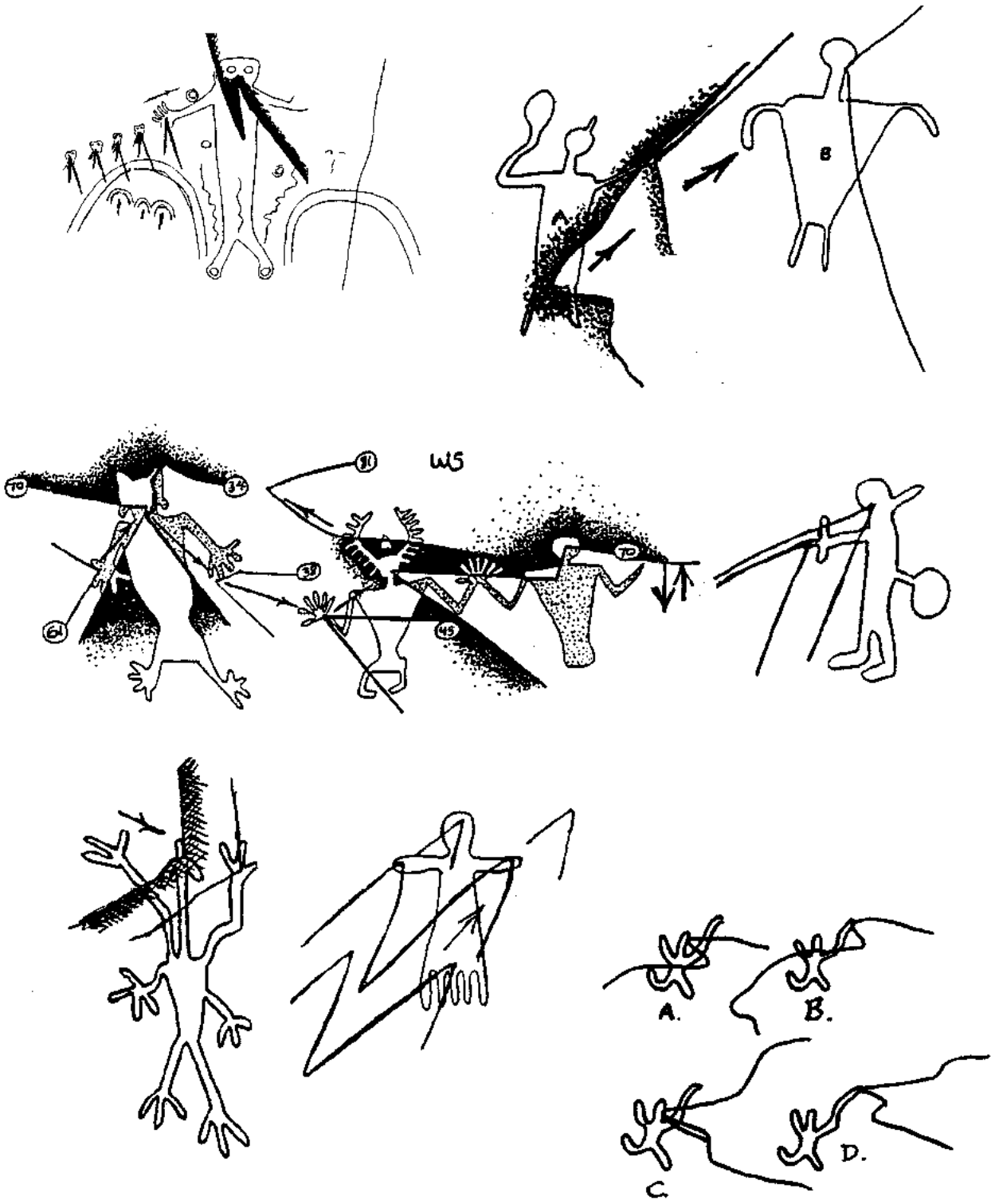


FIGURE 22 B.

simple size and lack of detail provides since it speaks with light and then it has a shaft of light emanate from its hand (Figure 22, line 18).

In our files of different types of SSI there are several that have a shaft of light that moves across the cliff from the hand to the mouth or from the mouth to the hand (Figure 22 B). That is very ominous. To speak with light is one thing, but to have light emanate from ones hands is another. For one thing it represents another aspect or area of power. The ability of people to see and understand things with the light that emanates from their fingertips is typical of the out of body , near death and ecstatic experience of shaman. Those types of things no doubt provided the presidents for the final transformation of the beast in Disney's version of the Beauty And The Beast or the light emanating from the hands of the Genie in Aladdin. Whatever the case, that type of SSI is reserved for those that are very special and important (Figure 22 B).

The significance of this little figure is accentuated because it could have been placed any where along those two trajectories and have those three interactions; swallowed up, speaking, and light from hand, but it also has those last two interactions repeat twice (Figures 21, lines 16. A and B and Figures 22 A, lines 17 and 18, represented together in Figures 22 B lower right). That provides a more sacred place than the sacred space that these other figures have been placed in.

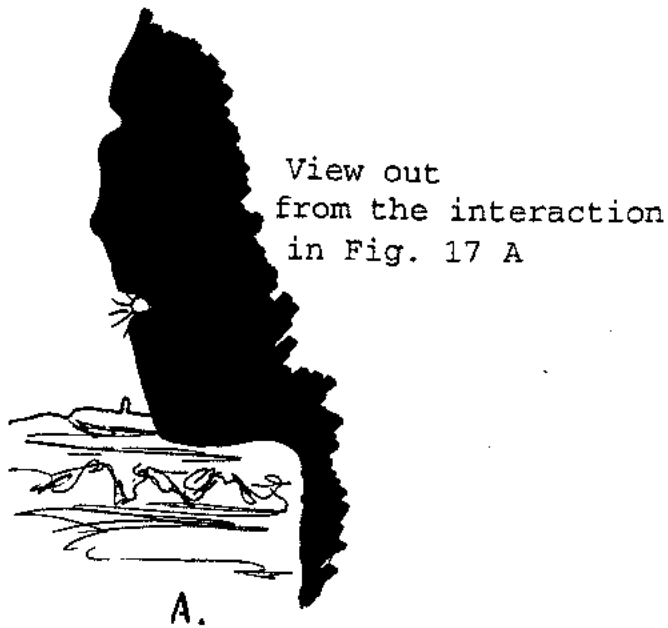
Now the menacing face is gone. At that point in the play the large circle comes into the shaft of light that left the little second figures mouth to be bracketed at last light with what came from his mouth like the spiral that came from the mouth of the little animal in Figure 17 A, line 4, to Figure 20, line 11. That is a repetition and a duplication that again stresses the importance of that action.

Let's consider another thought that is not obvious. The middle figure spoke with light only minutes before the last upper little arm and legless figure began to speak. Yet they also speak simultaneously. The symbolism of the second speaking interaction duplicated the symbolism of the very first SSI on this panel. The first animal speaks and then the first spiral is swallowed. The second and third figures speak and then the large circular form is swallowed. This is all too important to be quickly left aside. It needs to be studied much further to be appreciated and understood.

That culminates the final scene of this play as the curtains close and the sun sets. That is the moment that the sun symbolically, figuratively or literally dies. Its last rays of light seem to pull at the figures on the cliff as the last circle, that was made to be almost imperceptible, fades in the last light of the dying sun. What is the story? It is the rose of that ancient philosopher, cast out long ago to someone of today, into a sea of unknowing. To others it is a sea of uncaring. But to others it is a sea of ignorance. It was cast out onto this sea of sandstone for anyone who desires to rescue it; to nod his head in recognition of the truths it tells and to recognize that the creator of this panel etched his soul into the stone in reverence and devotion to the Holy Ones that he worshiped and whose story it tells a part of.

This is only one chapter of the book that they wrote. There are other chapters out there on other cliffs, hidden in other canyons. Who will be the one who nods his head in recognition and pulls those Roses from the ocean of darkness. Other panels contain other chapters of other books, or only a few pages of even larger chapters. How many will survive before they are destroyed, or locked up by those who can only see a profit in their possession and deny access to those who may be the only one to really see. Each of us are potentially the one who will nod his head, but how many will reach out to pull the Rose from the black, fetid waters. There are several that have. They are the some of the ones that present papers at these symposia. Just as an example look at the face in the rock that Nal Morris found that will have the sun in it's mouth much like the spiral here which is an accepted "sun" symbol. From the records of a pioneer who recorded the Piute myth of Tobats swallowing the sun it is said that there is an actual figure at Parowan Gap, Utah that does that. Levan Martineau looked and thought that he found it, but Nal Morris looked and found what they referred to (Morris 1993). Figure 23 B illustrates the myth where from that point the sun goes into the mouth of Tobats in the fall and comes out of the mouth again in the spring. It is the beginning and the duration of winter. Compare that with the one that casts the shadows for Figures 14 A and B, represented in Figure 23 A. Are these stone faces and the faces of shadow the same being? Maybe? Even if we never know, look how exciting this is becoming.

Others will see these roses floating in the filth and not recognize them, and they will float by looking for another's grasp. Carpe rosas, Carpo rosas, Legere rosas. Seize the roses, pluck the



The sun enters the mouth on the Winter Cross Quarter in November at the beginning of winter and comes back out of the mouth in the beginning of spring on the Winter Cross Quarter in February

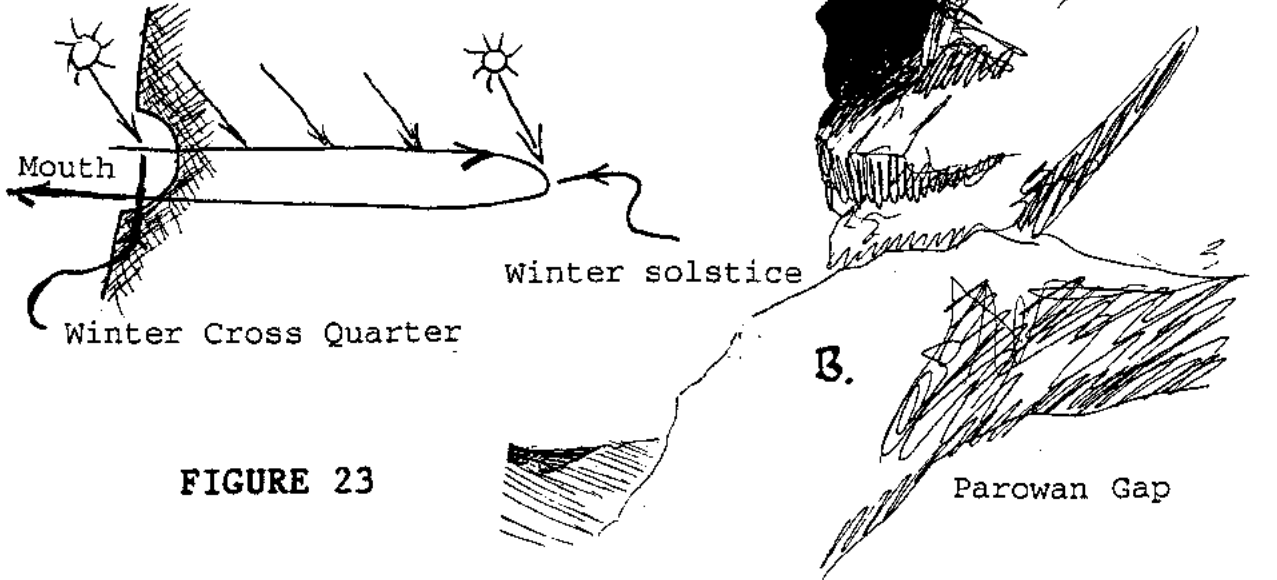


FIGURE 23

roses, gather the roses.

REFERENCES

Campbell, Joseph

1988 The Power Of Myth with Bill Moyers. Double Day,
N.Y.

Morris, Noel

1991 The Great Mother. Utah Rock Art. Vol. 11. URARA.
SLC. UT.

1993 Fremont Cosmology at Parowan Gap. a paper presented
at the 1993, 13th ann. symp of URARA. To be printed
in a Volume of Patina.

Warner, Jesse E.

1991 Snakes and Snake Symbolism. A paper presented at
the 1991 Symp. of the URARA at Green River Utah.