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## An Introduction to the Limits of Variation

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The purpose for this presentation is to challenge preconceived notions and attitudes about what we see in rock art. *Limits of variations* (hereafter LOV) are one area that has not been seriously considered in research before. After reaching the final illustration several paradigm shifts may occur, and open the serious student or researcher's mind a little wider.

This may be of some help to those who are searching for as close to an approximation of the truth of what is going on in the symbolism as possible. As we progress through these examples, the reader will realize we may not know as much as we thought we did. It is important to realize that nothing is set in concrete, saying a glyph has to mean just this or just that. In all cases, as some would have us believe. The problem is, is that the real conscientious researcher never really knows what he understands or really understands what he knows.

We will go through many different forms of elements that come from many different files of similarities. It is the limits of their differences that we will examine, as we try to distinguish when a glyph stops having one core area of meanings and begins to indicate something else that is beyond that original core. We will also illustrate when one element means one thing in one place as well as something else at the same time in another place. I hope you enjoy letting me tease your minds here. Please read this with a relaxed and open mind. I am not trying to interpret these symbols as much as just identify what they are, based on their possible sources and the general meanings that could apply. I have found that nothing is ever obvious and we must always consider the exceptions. That is what it seems

few researchers really want to do. Until we do consider the possibilities, we will never know the limits of their variations, without which we would still be in that "narrow, closed-minded rut." The next thing that we must learn is that everything seems to be an exception.

To begin with, look at Figure 1. It illustrates several examples to set the stage for our consideration of the LOV. The first thing that is obvious is the basic similarity between these glyphs. Once the similarities are established, then their subtle differences can become apparent. It is the similarities that tie the various examples in each of the figures together. It is their differences that push them to the extreme of the LOV, and even beyond those limits in some cases.

The problem, and the purpose for this presentation, is an examination of many similar symbols to help identify the acceptable LOV. The premises set by Lee and Bock in a study of the process of abstraction are a real help, but don't always solve the problems we are often faced with in simply identifying an element and plugging it into a specific motif cubbyhole. Their work was poignant and is good place to begin this study. Their work also brought the problem to our attention (Lee and Bock 1982:26).

Some of the principles of the symboling process which complicate an easy understanding include; 1- combinations of different symbols forming more complex or compound elements, 2- various choices of different symbols meaning the same thing, but with different forms, 3- similar elements that mean different

ideas, 4- extensions of symbols into different meanings, with forms that are basically the same but changed just enough to suit those new applications. Realizing all of these variables and determining when and where they crop up is the challenge. Even without the other principles of the symboling process, the problems of the LOVs become almost overwhelming.

In Figure 1a, the main difference between the two elements is that the circle of the left element is bisected while the right one isn't. The short extension contains a cross bar on the right example, while the left one doesn't have one. Other than those two possible minor differences, they are virtually the same element. However, are they when those differences are included? This illustrates that if one symbol is the same in meaning, concept, and intent as another, even if it is slightly different, to consider its LOV or just the addition of more detail, one must understand something behind and beyond just its form. One must also understand what variables are or are not acceptable to allow it to remain the same symbol. We must learn which are just similar, but unrelatable elements, or are relatable, but within a different symbolic framework or just more detailed.

It would be helpful to understand the source of the symbol's form and or the concept it has been given or extended to represent. Since that is subjective, it can't be scientific, even though it would be a more interesting and a more comprehensive consideration. Even though this type of research isn't true science by some standards, we try to be as scientific as we can.

We may now ask, what does the bisecting of the circle do to a plain circle or intersecting the short extension do to the identity of the object and its meaning? Do those two additions change them from being the same sym-

bol? Yes, in one point of view and not from another. Do they change their membership from the same or a similar family of symbolism to another variant or a different one all together? If they just contain additional detail and thus information or meaning, how does that effect how we are to look at them? In other words, do their concept, meaning, or intent change, or are they just variations of the same symbolism with no particular differences in their meanings. While it is the case that nearly all professionals in the field of archaeology would not even be concerned with this aspect, I have posed these problems as a test of how reliable most interpretations can actually be when they do not consider such information. The other side of that is, how can such considerations help us to better understand the source of a symbol, general meanings and intent without detailed interpretations?

Before we can even begin to think about answering those questions, we must realize we don't have enough data with just these two examples to even make an educated guess in these and most other cases, especially with just a few examples and in some with more examples. All we can say about these first two examples is that they are somewhat similar. Without the input of the authors of these symbols or any other associated ethnographic data let us use some other symbols as a point of reference to provide us with a partial education and to help confront these problems with what we hope is a little more reliability.

In Figure 1b, there is a rayed or fringed extension pointing down to the viewer's right from each figure. From these examples, it seems likely that these extensions could be placed on any anthropomorph, indicating that it is the extension itself that is the major concern. The similarities here, no doubt, are a part of the individual's identity or simply a frame of reference of how to look at them. The differ-

ences here seem to indicate that the same object is represented with a slight variation, one possibly more complete or detailed than the other. That is a decision that needs to be based on the repetition of both forms on other types of figures. In this case, it seems to be that they are likely the same concept represented with a slight variation.

One question worth asking, even though at this point it may not be answerable is, would that additional aspect of the symbol create the same or a similar identity as to who or what he may be, to any other type of anthropomorph on which it could be placed? The answer to that hinges more on the presence or absence of the fringed attachment rather than the one- or two-sidedness of the fringed or rayed lines or the type of anthropomorph it is placed on. In this case, both may be shield figures.

Whether those two forms hold a different meaning may seem important, but that importance may simply be a preference for a specific form rather than a difference in meaning.

That would only be true if one variation can represent something the other version doesn't.

That seems to be very likely, but only if they represent two different things.

There is a difference between what one would call a feathered or fringed lance and what another would call a rayed (represented as fringed) phallus of light. Yet, in other metaphorical cases the two may be analogous (see Warner nda for anthropomorphised weapons, and weapons as phalli).

Because it is not obvious what the elements may be (what they represent) or mean (their concept), to answer those questions we will have to go back to what BD and HT, (two Native American consultants) suggested. Both suggested one should gather as many examples as possible of a particular symbol and study the similarities and the differences. The

similarities tie all of those that are similar together, segregating them from others that are different enough to not be related. The result is groupings of symbols into various subjects of consideration and the variations being an expression of applying those concepts as well as the degree of their abstraction. This is the basis of an attempt at being scientific. We would create various categories of those forms and then make more in depth assessments later based on more examples. Those various categories, based on the degree of variation or the groupings and sub-groupings beyond the LOV of any one category, fall into what seems to be like phylum, genera, species, and sub-species.

This has been done and is being supported by the evidence to suggest that both these forms may actually represent a type of phallus, even though your first thought about it being a fringed or feathered lance may have set fairly comfortable in the realm of possibilities.

It is assumed that a fringed or rayed phallus is out of your sphere of experience, especially fringed or rayed ones. If indeed they are a type of phalli, they do not obviously represent that concept to us in that form or placement. Between the legs would be a better position, we may think, but phalli do occur to the side. The point of this presentation is to help us establish what is an acceptable LOV and how to know when we reach that point or overstep the bounds because of our ignorance of the evidence and by being too lenient on one side or too strict on the other. The choice of lance is plausible, but if that was the case, why didn't they depict the other part of the lance extending above the body or shield-like portion like others do to clarify the situation. Also note there is not lance point present. I also believe that in many cases they loved playing mind games with ambiguity (c.f. Warner nd a, b, c).

In Figure 22, there are a few examples from the fringed/rayed phalli file that support the fact that such a ridiculous idea may not be so ridiculous after all. Above the incorporated examples in Figure 22, are some possible unincorporated examples of single- and double-sided fringed or rayed phalli that will be discussed in a moment (c.f. Warner ndb). Remember to always expect the unexpected, because nothing is ever as it seems.

In Figure 1c, do, c1 to c5 all illustrate the same basic idea, or do some represent something else? If so, are they variations of the same theme with a similar concept, meaning or intent? All of them are obviously abstract human-like forms. Notice the central, upward, extending lines with knobs that are obviously heads on some figures or an extension from the head of the central one.

Notice that not all have the bilateral upward rising extensions marked with asterisks. What do they add to the symbolism? What changes, if any, does their presence or absence make, that Figure 1c3 does not contain?

According to a more scientific categorization, just this slight difference takes this example out of the sub-category of those with the extensions and places it within its own variation (those without). As a point of interest, does the small, but similar intersected circle to the right of the quadruped in 1c4 marked with a # sign contain this same symbolism, except with a full bisected circle (instead of a bisected half circle). As there are no upper bilateral extensions, is it another part of this symbol package? Did you notice that the others were bisected half circles? It's the attention to these types of details that doesn't just clarify an understanding; it either makes or breaks an interpretation. I suggest it is related to this symbolism, but in a different way (i.e. an application).

In Figure 1d we have two somewhat similar forms in relatable contexts that are more or less alike. Are they similar enough to tentatively place them together in the same category? Because of their differences it is hard to tell at this time if they mean the same thing. While because of the similarity of Figure 1e1 and 2 we know they are probably more closely related than 1d1 and 2.

What is the difference between the bisected or quartered half circles? Does the quartered section to the right of 1e1 contain the same meaning as the bisected half circle to the right of the other example even though they are different? In other words, does this suggest or maybe even imply that the quartered half circle is interchangeable with a bisected half circle? With that in mind look at 1e1 as a quartered circle versus just two bisected half circles. Is its relationship to the rest of the bisected half circles in 1c2-5 the same as those in Figure 1e1 and 2? It would seem to be relatable, but that may not be the best question to ask.

A better question with 1e1 and 2 could be, what is the relationship of the quartering segment to the larger host phallic component versus the bisected segment to the other identical outer form that house them? Before answering that look at Figure 1f1 for similar examples of phalli with both enclosed, quartered and bisected areas that no doubt represent the testicles of unincorporated phalli. There is a logical affinity for and a relationship between those two forms that we have not touched on. The differences between them may represent the differences between the object itself versus who the object belongs to. That may simply be variations of a larger concept. In other words, the bisected line may seem to simply provide naturalistic detail for identification and the quartered lines may provide what I refer to as symbolic detail. There is one problem with the bisected circle as just naturalistic

detail though. It can also be symbolic detail depending what its author was thinking. In the naturalistic detail case the bisectedness could simply represent the natural seam that divides the outer surface of the scrotum into two sections like a bisected circle. In the other symbolic case, bisected circles also have an affinity to esoteric symbolism or with a phallus are androgynous. This is one of those few cases where naturalistic detail also shares a symbolic nature. I have never previously seen that kind of information in print.

Before we leave this, ask yourself, does the simple bisected phalloid form in 1f1 (marked with an asterisk), represent the same thing as the similar, but different form in 1c4# and 1e2? As you can now begin to see the combining of elements to make compounds, stylization and abstraction is only a small part of where interpretations get complicated and most researchers who want to know meaning get caught in the traps that beset interpretation.

Now that we have looked at the similarities and differences of the right half, look at the similarities of the left halves of each example in 1e. Even though they are slightly different, we can now see that with a very basic, generic definition both right and left forms in 1e1 and 2 could both be defined and described as a bulbular section with a downward attached extension; the same basic definition of an unincorporated phallus and testicles. Assuming that both forms marked with a + are phalli as well, does the left one in 1e2 have the bulbular bisected section as the glans or the testicles? Then if we say it's the glans, is the left one in 1e1 ejaculating?

This may seem to be splitting hairs, but the purpose in pursuing the subjective nature of this here is to demonstrate that no matter how finite the identification becomes, it has to maintain a logical affinity between form,

meaning, and function that can be substantiated, not just stated that, "That's what it looks like to me." I believe that any identification (the lowest level of interpretation) at this point of such figures is at the limit of what can be considered as tenable.

With the types of problems these few examples provide let's look at various situations with many more examples to consider.

As we go through the following illustrations note the ways that more examples of the same idea can or can't help make their meanings etc, more obvious.

The entries in Figure 2 have an animal above a spiral or related forms. As a point of interest Martineau (1976:124-127) used 2a (which he didn't accurately draw in comparison to his photo above it), as part of an involved interpretation in which he states the spiral represents the idea of rolling over, because the end of the spiral forms a base line and was placed between the horses legs. He states that a horizontal versus an upward or downward moving spiral means rolling over. This supposedly relates to the wreck of a train in early Colorado history. According to Martineau, the horse and rider imply that the car and passengers are alright.

As often as Martineau stresses the accuracy of the recording of an element for the accuracy of its interpretation, I'm surprised to note the differences between his drawing and his photo. Figures 2a, b and f with crescent-like inclusions are more like his photo, while c and e with just dots are more like his drawing. Notice the differences between the interior end of the spiral in Figure 2a as compared to the partial drawing, like his drawing above it. See how easy it is to make that mistake, yet that mistake according to BD and HT could contain specific differences in meaning. Do the differences in that aspect really make a differ-

ence in their meaning? I'm sure Martineau would have said yes, even though he has said on several occasions that what a symbol means here, to be consistent with his interpretative process also has to mean the same thing there or wherever else it is found.

I do not believe that idea, as many examples in this presentation will illustrate. The differences between a, b, c and e may simply be the care or lack there of in creating the glyphs and or in recording them. That stresses the importance of accurate recordings. If not, it may change or add to the meaning and affects our responsibility not only to these symbols, but to those who made them, and to those who will read our research. We can never think any attempt to improve and perfect our research too trivial. I must admit that even my drawings are not as accurate at times as they should be or I would like them to be, but that is part of the nature of drawings.

Figures 2a and b have a crescent and a dot at the center of the spiral. Figures 2c, e, and h share a simple hollow section, even though c is more crescentic and d and i are just spirals. Is this important or "much to do about nothing?" It is important if you're serious about rock art. If not, it's nothing. Note that both 2a and e come from the Ute Reservation while 2b and d come from the Black Rock, Utah area. Note that each different area and time frame has the same basic examples. This is an interesting point that may initially seem to mean there may not be a difference in meaning, but I would not bet on that quite yet.

Now consider the rampant aspect. Do 2h and i and the rest of the examples relate to these figures or not? Do they without the rampant aspect? Some may with additional aspects included and some may not.

Another important question is, do all of these very different examples of the same basic

graphic form say the same thing, but not particularly what Martineau says it means? Figure 2b from Black Rock, even though very similar, doubtfully portrays the idea of rolling over or passengers in a railroad car not being in any danger. For one thing, I believe it was probably made long before trains ever existed. There are other possibilities. What is the common denominator between 2a and 2w? Are there as many differences in meaning as there are differences in form? Both BD, and HT, agreed that just the slightest difference in form could reflect an equal difference in meaning and application no matter how small.

Some differences still may express the same thing in different words, or in this case, pictures, but that, as a dependent factor has to remain on the circumstances.

One of the major criticisms of the scientific community against Martineau's interpretations is he often only provides one example without any other supportive examples of the same symbols to be consistently the same in his interpretations. He also limits the meaning of any one symbol. If one really wants to know what these enigmatic symbols mean, one must consider as many applications of that symbol as possible and then study the similarities and their differences as explained. If one does that, it immediately becomes apparent that symbols have different meanings. Any meaning beyond a general concept and the area of its application is almost impossible. Each of these problems contain many, but not all of the similar and slightly different examples with enough variations that seriously challenge the ease of any interpretation that they many seem to imply.

According to BD and HT, any difference, no matter how slight, stressed a difference about the idea that it implied or shared and: would be different based on the degree of the differences they shared. That was a consideration based on such things as form, rather than such

things as detail, size, identity, and relationships. Form would imply the object while added detail only makes the form more or less complete and thus identifiable. That in part is the same as natural versus stylized or abstract.

Another problem is the frontward curving legs of 2c, which it partially shares with 2h, and no doubt i. All three, to various degrees, are rampant. They are no longer just the concept of whatever sheep plus the idea of standing mean. They are now sheep plus the idea of rampant and when we combine spiral, rampant and sheep they may, depending on the symbolism, express those ideas differently than they do individually. Combined, they possibly contain a suplicative aspect, not obviously extended to, from or implied in the other examples.

Consider the greater differences in the similar forms of 2v to x. In all of these, the spiral is a part of the animal. Are they even related to each other? Probably. Are they related to the previous examples? Probably. They seem to be within an acceptable LOV, but are not part of the same basic form of expression, but how much does this really matter? We don't know.

As long as we are dealing with products of the human mind, we must be willing to accept anything, within limits as possible.

All of these examples form one sub-category of Sun-Rams that stand on or over sun-like symbols or are partially formed out of various sun symbols. The problem is that a spiral among the numerous meanings that it can imply (at least 30), include the sun and several concepts associated with it.

Before we leave Figure 2, let me quote a scientific caution from *Reflections on Rock Art and Archaeoastronomy*. This is from an article by Von Del Chamberlain, a past Director of the Hansen Planetarium in Salt Lake City, Utah. He states:

The figure of a sheep with sunburst head stands over a zigzag line inspiring the concept that this solar-sheep might have been intended to march back and forth along a range of jagged mountains as the years passed. In the minds of those who began to think about this, the idea caught fire so that now other sheep with traditional heads, there are many around, might also represent the calendric sun. Before long, they suggest that any sheep figure might be considered to portray a calendar and the movement of the sun. A commendable idea has evolved into a ridiculous interpretation that can never be proven, yet which could become accepted by a large and ready-to-accept-nearly-anything-public (Chamberlain 1994).

It's too bad he never gave any illustrations since some that may be traditional, include other subtle symbolism that he has never seen (as in really seen) or considered. Many "normal" looking sheep use light and shadow to mark their placement on the cliffs at either solstice and key dates in between (Figure 2u is one example), as well as two headed (bipolar cephalic) sheep, kissing sheep or butt-joined sheep, that mark the sun's limit in ways he's never considered, and said couldn't be proven.

That will be expanded with numerous examples in a later paper. The use of terms like never and always will usually get one into real trouble eventually. I really wish people who are so critical would just look at the evidence.

With that in mind let's look at some more evidence.

Figures 3 and 4 take Figure 2a one step further and illustrate some other interesting possibilities. In asking what the LOV of these figures are, there is something else we can consider as a "monkey wrench" in the works of a smooth interpretation, if there is such a thing (not the

monkey wrench, the smooth interpretation). That was to illustrate that words like symbols can always be ambiguous and misunderstood.

The point to be taken is that we must always begin with the exceptions and here comes an exception. We have talked about the spiral, but notice the dot-centered circle with a little upwards-extending line at the back of the abstract sheep's neck, marked with an asterisk (Figure 3B). It is not that different from the ball-headed shaft (the supposed rider) of 3A. All of the above examples of this symbolism are abstract enough to be unidentifiable to the inexperienced observer, the closed or preconceived minded or noninitiated. These are those who we could say have a kind of symbol agnosia, a type of symbol blindness.

The term rider, an interpretive term may seem totally logical and appropriate. The following will illustrate how even what seems a sure thing in terms of a label, even at best, is still only a supposition. The term ball-headed shaft as a descriptive term may also be an inappropriate description because ball is interpretive and "headed" implies in some instances, a direction. Not all observers will know how the supposed rider or circular ended shaft was intended to be interpreted. To be factious, the object attached to the back of the left animal is not that different than the dot-centered circle and shaft to the right. The only real difference at this point is their orientation and point of contact or attachment.

Why is rider the assumed norm for the circular terminus on the shaft attached to the back of the animal in 3A? It is because that is our frame of reference. Are there any other frames of reference? There are probably several, especially to Native Americans.

Another assumed interpretive exception would be that both of these segments above the backs of their associated animals fall into a category of symbolism referred to as unincorporated

phalli with slight variations. Here they are incorporated, but not in what we see as their normal incorporation (i.e. as part of male anatomy - in the groin). One is pointing in and one is pointing out. Look at Figures 3C and D which are a few unincorporated phalli which will give an exposure to some variety. Figure 4 is only a few of hundreds assumed to be unincorporated phalli pointing to, attached to or next to animals. From those files, I have used a few pointing to or above the back of an animal. Some of which are attached. I have chosen a few which push the LOV of these examples. Notice 4p is more like 3B in its orientation.

The purpose of these attachments is really unimportant at the moment. What is important is determining if the unattached ones are just more understandable or identifiable symbolic representations of the attached ones below (bottom two rows of Figure 4). These are essentially analogous to one type of copulation scene when the phalli are inserted into the feminine form versus not quite. With these possibilities, can we really determine that one is a rider or another is a phallus? In the latter example, how does one tell when a possible phallus, like these, is really an atlatl dart (4x), or when is what was assumed to be an arrow or dart is a phallus? In addition, when is a rider a phallus? Look at the last example in Figure 3. This horseman is from near Taghit in the Atlas Mountains (Adams nd). Note that its abstractness takes it out of the realm of any naturalistic definition and places it in the realm of metaphorical mysticism.

If in trying to answer the questions of these two alternatives aren't difficult enough, consider now a third alternative. In many pre-columbian, pre-horse era panels there are animals and supposed riders, but according to science this can't be acceptable (see Figure 3E). There are others in the last two rows of Figure 4 that may not represent phalli. How

can we tell? Any suggestion can be countered with another example that can't be denied as being a possibility of one or the other as well.

Since many other assumed riders or phalli occur on, within, or emerging out of other kinds of animals from sheep to antlered animals, they may represent what many refer to as a "shamanic" transformation type of symbolism.

This same transformation type of symbolism or combinations occur from some of the earliest rock art well down into historic times. An example of this may be seen in Figure 1c4, involving much more symbolism than just a "horse and rider." There are also concepts of the bisected circle (or half circle) which are brought into play. That aspect, as mentioned, has previously been shown to be heavily involved with mystical, esoteric symbolism (Warner 1990, 1991, 1993 A, B).

Even though the bisected circle and inverted U-bracket are often interchangeable, do figures x and y, in 4 represent the same thing? It is unlikely in these cases, but don't bet on it. The one on the left seems to be an atlatl dart and the last one possibly relates to the transformation symbolism deduced from other more detailed examples. Besides, the latter one is less arrow-like, but remember that in numerable cases the inverted U-bracket and bisected circle are interchangeable. Is there still more involved than that?

In the Coso, area of California, there are many sheep that were superimposed over older anthropomorphs to create what may initially look like random superimpositions, but with the large numbers and care of placements, they relate to these supposed rider-like contexts with possible transformative or power symbolism. These harbor deeper areas of symbolism that very likely have a reference to the esoteric aspect of transformations instead.

That is rather, than also. These are just the beginning of many more concepts that will

confront the would-be interpreter for many years to come.

In Figure 5a-c we have three examples of stylized arms. The first two are from the Coso range in California, and the third is from Canyon De Chelly, Arizona. The rest are from the Great Basin. Some are identifiable on one extreme as partially humanoid. At the other end of the spectrum, they are only unidentifiable abstractions beyond the LOV of armed human beings. However, they may not be beyond other related concepts that they may imply. Do they all contain the same basic symbolism as far as identification (the arms) is concerned or are there other concepts or meanings present (i.e. what other symbolism is used to form the arms)?

Through the process of abstraction, some may be an extension of the previous or original symbolism. However, those in the last three rows would seem to represent four different concepts, coincidentally looking like the arms above in some cases. Those different concepts are contained in the simple form of an isolated, unincorporated A-like form. In one case it is a human form—a sheep head or body. In another, it is the main form with which these others are playing with, a vulviform. It is important to understand that bent arms, not unlike the upper examples, have been illustrated as vulviforms (Warner nd). It seems that we can also account for nearly all vulva variants as also representing phalli if a line is attached to them, as in 5n, o, q and dd with a few others left to wonder about. That is more identifiable when the attached line points to a vulviform like dd. These are the subject of a special treatment to be presented at the San Diego, Museum Of Man, 1999 Rock Art Symposium. Until then, consider the bottom row as very likely vulva variants.

The four Y-like extensions in Figure 6a to f are attached to a base line and repeat that form

with several variations yet maintain an affinity to other similar, but different, arrangements. Figure 6a and b have a horizontal orientation, while d and e have more vertical placements. What is absolutely amazing is the similarity between 6a and e, even though their orientation is different. Notice the left Y-shaped element is both bent and detached in both examples (a & e). These two come from the Black Rock area and no doubt represent the exact, may we suppose, same set of semantics beyond the level of concept, but only one is associated with a sheep. The fact that it was repeated so precisely implies that it seems to have a very specific meaning in the mind(s) of the one(s) who made them.

Even though the meaning for the moment is initially unimportant, does the number of Y's represent an important criteria for its definition? In the third row, there are possible variations with just two Ys. Is the same basic concept still within the LOV or is it beyond the limit and part of another symbol or application of these Y forms? There may be no more difference between those with four and those with two, than there is between sheep with four legs versus those with two, especially if they are reversed sheep without heads (compare those with the first and third sheep in 10D). Who knows, the last example in 6g (marked with an asterisk), is believed to be a sheep with a phallus to its back like those in Figure 4. If that is a sheep, what about the rest in 6g? Some are likely, and some aren't, but remember that not as likely by how we would view it doesn't mean that some seemingly unlikely aren't if viewed from a different perspective.

At the bottom of Figure 6 and at the top of Figure 7 there are similar forms that are incorporated into more complex arrangements. Notice that three or more Y's are attached to or above human heads or more complete, more abstract figures. Again, are they more com-

plete/complex forms of the more abbreviated forms that have four or just two Y's? Notice, for the sake of interest, the horns of the animals in the second row of Figure 7; two and three Y's. Are these extensions of that symbolism or are they inclusions (a combination) of that symbolism into an expanded or enlarged concept or statement, or are they simply coincidental look-a-likes? Look at the hooves of 7f and n. We may never know. If we think we do, how can we say for sure?

While photographing 6e, two deer ran from where they were bedded down to a bend in the cliffs and stopped to look back at me. The silhouette of their large ears formed two very distinctive Y's. Even though that was an impressive experience I seriously doubt that was the idea being portrayed here, but could it be related through another process, through symbol extension.

You may have already noticed that the horns of the last two animals in the second row of Figure 7, have suspiciously phallic looking objects pointing to the horns. This is a new portion of the symbol package, one where horns are equated with vulvas as difficult as that may seem. Remember that fact. We will deal with it again in Figure 9. Look below the animal in 7h. Is that another phallus and possible vulviform? It's easy to say no and just as easy to say yes, but whatever we say, we are again faced with the LOV and thus not either correctly or incorrectly interpreting rock art, or even approximating an understanding of its reality. Compare that forked phallus with the detached ones in Figures 6a and e. There are really two in 6e. The right one is very likely a phallus. Is the bent one on the left a phallus as well? The bent ones are good candidates for bent or hooked phalli like those in 6i for a few. Is that more obvious now? Moreover, we think we are going to figure all of this out? Not likely.

In a paper to be presented at The International Rock Art Congress, in 1999, (Warner ndc), I treat examples similar to some of those in Figure 6g, as phalli pointing to joined or bent arms. There is good evidence for that, but right now, that may seem absurd, like Chamberlain's statements.

The rest at the bottom of Figure 7 were just meant to tease you with other endless possibilities.

We may initially believe that the abstraction in Figure 8a doubtfully relates to 8b, c or the rest of the somewhat similar but more divergent looking forms. The question is, do any of these relate to each other? If this is the case, why consider them, one may think? However, one should ask, why not? Through exploring unlikely possibilities one can often find likely possibilities. We may not always find what we are looking for, but we often find things where we wouldn't normally look or be looking for that seem to help us better understand what we were originally looking for. That's like the Tao of Pooh.

The two bars on the extensions of f and g seem to beg for an affinity, but at this point it is a fruitless begging. A few of these were taken from a collection of possible unincorporated phalli. They include some that are within the LOV, some which were thought to be on the edge and a few that may be beyond the LOV. Look at the similarities and the differences and think, "If my reputation depended on a wrong answer which ones could be left out?" As a side note, Figure 8s and figures i and j and Appendix C were taken from the paper of hands and feet as phalli and vulviforms already mentioned. By association and form, bent arms, legs and armpits also fall into that symbolism. That means they may relate to some of the examples in 6g and 5a.

The left stem and ball of Figure 8y points out to Summer Solstice sunset and the right side points out to summer solstice sunrise in the other direction. If the lower dot-centered-rayed-football-like form is a graphic depiction of a "Sun womb" and it is penetrated and bracketed by an angle of light that came from a form like those on the top line, could the upper form in z then be a phallus and the phallus of the Sun God? Given that interaction what does that do for what was previously said about Figure 8?

Figure 9a is another odd, seemingly abstract form whose description or context doesn't readily tell us what it is. Figures 9a and b are isolated, unincorporated examples, while c to h all have one example placed within a composition. For the moment, some of those at the bottom of the page may be beyond the LOV, but maybe not. This is another area for problems with interpretations, where different unlike forms can mean the same thing or something similar, or still yet be different.

Figure 10, takes Figure 9y (last one in the 5th row) and provides two other possibilities for its abstract nature or its short-handedness. Note the double meaning of short handed. Again, words also have a LOV or meaning. If words as symbols change and have different meanings, why not graphic symbols? Language is no different than symbolism and writing is just the daughter of rock art. Above in 10B are some examples suggesting the two arcs are part of an abstract sheep or are unincorporated sheep horns. Figure 10C, is a similar line like 10A, but with many more curved attachments. The number of curved lines in this case seem to preclude it as a set of sheep horns and therefore are similar, but not part of or related to this symbolism. Therefore, they are likely beyond the LOV.

In the next four examples (Figure 10D), we have what I call Concrete Concept Associa-

tions (CCA - Warner 1983). They provide a context to illustrate one likely source of their seemingly more abstract and unincorporated form, but these four do not necessarily imply the meaning that has been applied to the isolated forms or those extended beyond the original source situation. Only their source and identity based on form are implied. This exemplifies the discovery process. Conclusions only come from a sufficient amount of the right kind of evidence, not the wrong kind.

The last three rows in Figure 10 are examples illustrating how horns in some instances that may be vulvae or vulva-like in their application. Remember Figures 2w, which we talked about, and 2x, which we didn't mention. Both have phalli marked with asterisks and 7 g and h. Now notice that the spiral-like phallus in 2x marked with an asterisk and pointing to the abstractions attached to that sheep's horns have an enclosed vulviform above it that may be a determinative for a fertility concept. In looking back to Figure 9c to h we also have suggestions of a vulva concept application. The possible phallus in 9c belongs to what was already mentioned as a bent or hooked variant. Figures 9d and f may belong to the group of hands as phalli complex. That still may seem a little bold, but read that paper before you make a judgment. In other words, "bias it" in the right direction.

The possible phallus in 9g is also described as phalli-like by Nal Morris found in the little cave at Parowan Gap, Utah (*personal communication*). That can be supported in Figure 9Z. The head of the human figure in 9h fills the same directional/ inserting action or context like the other phalli and falls into the category of heads as phalli. In previous papers, I have illustrated those types of overlapping relationships in symbolism. There is no such thing as face values. Under other circumstances any symbol, can and will be something else (War-

ner 1997). That's what's so exciting about this type of research. It all forms one great circle.

For a different example of horns as a vulviform look at the last example in Figure 10. This is the most convincing. It has the phallus of the upper figure descending down to the incorporated horns below it. It is a CCA for the vulviform concept. Five other phalli point to horns in the bottom of Figure 10, marked with asterisks. Some others have been given vulva-like forms, contexts or little associated inverted U brackets that may provide a determinative stance for the main symbol. Look closely at their variations and consider their possible LOV. It's amazing how a little more evidence clears up a lot of confusion and with more evidence, the saner things look.

It's not only the horn of the sheep that can represent a vulva, other parts of the body can as well. Besides hoof prints and rump markings (Eve Ewing *personal comm.*), the body itself can also be represented as a vulviform. In Figure 11o, like 11x, there are animals, possible abstract to more natural looking, containing negative U-brackets. Is that a logical assumption? That alone is very subjective, but when compared with what has been represented in Figure 12, it becomes very possible. This diversion illustrates how to take a lot of subjectivity out of our conclusions and make them, at least, a little more objective.

Now that we have gone through the back door of this illustration let's look at Figure 11a. It is obviously a man holding an enclosed negative U-bracket with a T-like element pointing to it. There is a file for the hand and U-bracket relationship? Look at Appendix A, take enough time to carefully look at it and compare them. The hand either holds a vulviform or is itself a vulva-like form? Look at them again if that possibility wasn't clear. If not, fast for three days don't move or go to sleep and it will be.

Always remember that we should consider (and begin with) the exceptions. Why? Because when early researchers made the rules they made them when they didn't have enough evidence or the right kind, to know what these ancient symbolists were really doing. Sadly, even today, with a lot more information, some researchers who haven't spent much time with the symbols (a lack of field time) who believe they know more, are still making rules that won't hold up and because of that giving inappropriate criticisms to symbolism that seems more likely than theirs. There is a moral here. One thing should be stressed repeatedly. Without enough evidence we will never know what the LOV are — especially if it isn't of the right kind. That is like the early effort of trying to define what the Barrier Canyon style was by using only a handful of the "Great Gallery," types of sites rather than considering all of the other types of sites and especially those made with another media such as pecking, scratching or abrading and those that are diminutive in size. Without an understanding of the LOV, we will never even have a basic comprehension of any type of symbol. That is what helps us to feel when one form stops being one thing and starts being something else or is also something else at the same time. This is a prime example of the fact we do not fully grasp everything involved within the symboling process.

The Native Americans loved ambiguity, which is probably the norm and not the exception. After comparing 11a with Appendix A, that alone should be convincing that the hand holding a vulva-like form or as a vulviform in Figure 11a was very likely. Remember the differences in attached versus just about or just slightly detached in the copulating concept and context. Here it is again. Hands can be and are phalli and are pointed to detached vulviforms as well. Do the examples in Appendix B, say the same thing as Appendix A,

except with just that little difference in the graphic representation? In Appendix B the hand has taken on a more phallic nature. Is it just a variation of A? What does this mean about 11a and the hands in Appendix A? Are they, or aren't they vulviforms at all? Are these copulation scenes with the phallic hand inserted into the vulviform more obvious than with the other examples? What does Appendix C do for that hypothesis?

No interpretation is the right interpretation if it is considered as the primary one or the only one. Any interpretation can only be a secondary or subordinate interpretation, depending on the situation. We can't take the first or an only interpretation and leave it at that. Often, in their creating the ambiguity that the ancient artists stressed, they often made the lesser of the two choices the most obvious, the exoteric one. The primary one, the more esoteric, is more often the less obvious. The next paragraph will reconcile those statements.

The first question to ask, is does orientation change what an element is? Look at Figures 2a and b and compare them with 2h and i (standing or rampant)? They are still sheep, but note that their application is different. In 3a and 3b did it change the identity of the possible phalli? It didn't change the identity of 7g and h either. Those aren't very good examples, but the only ones illustrated and usable up to this point (Warner 1984 A:16, B:21). Figure 11a is a better example of the orientation problem. The confusion lies in the fact that we see it as holding or attached to a U-Bracket/possible vulva-like form in its current vertical position. Is this its intended position for best understanding it? Was that done to place more meaning into one symbol than one could understand with just looking at one angle or position or the other alone? I expect a shaft of light to move down past the stem of the T and flow over the Negative U-bracket, which is probably the real reason for that ori-

entation. That T also belongs to a specific form of phalli as well.

The only aspect orientation really changes is the meaning of its form as in this case. Orientation generally only applies to its application, not the identity of the element. Like anything dealing with human nature, there are exceptions, but those statements were from Native American consultants. Let's see if this is an exception to that rule, or if a rule even applies, let alone still, or ever applies, or if there ever was a rule on their part.

If we rotate 11a we have 11b. What is it then? Does that help us understand what is going on any better? By comparison to figures that form other files of similarities, we can again examine the differences. Below are just two of many creatures with three forked muzzles (marked with Xs), amazingly similar in form. Two facts demonstrate that three forked muzzles are motifs; 1-the number of occurrences and 2-the areas over which they occur. Figures 11d and e are from the same panel as 11c.

These are three examples from the same panel having odd objects pointing to their hind ends like the T in 11a and b. This adds support or credence to the example in Figure 11b as belonging to the same symbol package even though it came from just south of Las Vegas, Nevada and is oriented 90 degrees to the others. What do they represent? Figure 11c may provide one possibility for understanding what is going on. Notice that c and possibly d are hand-like and in a phallic relationship like those below, especially 11i to k. These are not all of the animals that have hands at the end of their tails. Notice both the hand and phallus in 11y (bottom row), one is probably a determinative for the other. The T-form in 11b a variant of 11n, o and v, one category of unincorporated phalli. Figure 15c almost has a T-shaped genitalia. With light coming off of the tip of the stem of the T it would be somewhat

like the sheep in the next to the last row of Figure 10 and Figures 17G.

In line with our LOV, note that the same object attached to the posterior of 11e occurs pointing to the sun-like symbol in 11f from Oregon. Is its form just a coincidence? Figures 11g and h are just two other examples that echo that form and one with a U-bracket context. If 11f isn't a coincidence, does it represent the same thing, and or the same action? If 11f is just a coincidence, is it a possible abstract humanoid form with its head or body terminus pointing to the sun? If not, what is it doing and what is its relationship? It seems to fit within one of the LOV for this context.

Figures 13a and b are suns or rayed spirals (spiraled suns, spiral-like suns or sun-like spirals). The first one is very well made; aesthetic and symmetrical. The right one is seemingly cruder; less well made, or is it? Remember that according to BD, and HT, any diversion or anomaly from what is assumed to be normal emphasizes the intent or meaning of that application. It thus sets it a part to be considered differently. In this example what could that be? To find out create a file of similar forms and examine the differences. By the time we're through, that idea will be clearer. There are two rows to the right of 13b. The top row shows a possible line of stylization that becomes less so as it moves into the second row, but all seeming to represent the same basic idea. It has a sheep-like aspect in a circular form with a sun-ness to it. That's very simple. There is an analogy stating that something is either a boy or a girl thing, this is just a sun and a sheep thing.

In c to h and even with 13b there is actually a beginning of a sheepness being expressed. The bottom four rays of 13b are very leg-like, while a possible muzzle faces to the right in the appropriate place for it to be a sheep with rayed horns. Those horns would then touch or

join the tail. The spiral as a sun related symbol is probably no different than the red painted dot in the body of Figure 2u bracketed by an interesting form of shadow only on Summer Solstice. Are these then those infamous animals of Von Del Chamberlain's?

In 13c it looks as if it is a sheep's head, much like 13g but without occurring in a rayed sun like 13k. In 13h to j we have what may look like 13k but represented slightly different and more or less identifiable than the others in the figure.

The bottom two rows seem to illustrate that same basic idea in various forms without the rays associating it with the sun. These rely on the spiral to provide that solar association. Some of these would have never been recognized as a stylized sheep without the other examples. This is the reason for gathering a file and making the comparisons. It also shows the importance of a study of the LOV. There is more that needs to be considered here, like tinged horns on a sheep may make it a deer or elk, but ticked lines also relate to counting and probably time as do tines on antlers (Murray 1992:71).

Many of the spirals with an attached and extended line in Figure 14, point to a position on the horizon where a key sunrise or a sunset seems to be marked, but what is the source of the form? Based on a few examples at the bottom of the page, it too looks like it could be a very stylized sheep's head with its muzzle and horn like some of those in Figure 13. These are just a few of many that occur in that file. Are they another version of the infamous Sun Rams of Von Del's? And we have only scratched the surface of that file. In line 6, however, the 5th and 6th examples marked with asterisks look almost bird-like. On the bottom row there are a few very phallic bird-like expressions.

The assumed lesson of this illustration, I suppose, is not just that before one states emphatically that an element is say a side or front view of a sheep's head versus something like a camous bulb without gathering as many examples as possible one will no doubt misinterpret it. That would be an embarrassing situation. Some ancient artist will always take the norms that we create for them and mess it up. There's a clue there. They didn't play by our rules and we really don't know the rules to their game. If they had any rules, they were probably more in the form of a basic outline.

The real question is when is an element a sheep's head, or say a bird, not just a sheep's head, or just a bird, but a phallus? Maybe it's not a sheep- or bird-headed phallus, but maybe it's a phallic-headed sheep or bird (Figure 14, bottom section). There is more evidence for this as well.

This raises a question I'm not sure has ever been reviewed. What is an unincorporated phallus when it doesn't look like a phallus? In this case it's the form of the supposed phallus and the relationship suggested by the context that provides the necessary clues and then enough suitable examples to provide more convincing evidence that the various forms and contexts are related and are relevant (Warner ndb).

We've identified possible phalli in Figures 1b, e and f. There are two in Figure 2. We've identified phalli in Figures 3a-d. There are some in Figure 4. I've mentioned some in Figures 5 to 12 and 14 up to this point. This will also have a major part to play in understanding Figures 15 to 23. Figure 27 considers Figure 24a as being a phallus. That's all the figures in this paper except one or two that don't have a phallic symbolism included.

One can't accuse me of being preoccupied with phalli and vulviforms, because it's like

the psychiatrist showing a young fellow Rorschach ink blots and asking him what he saw.

After saying sex with each of the blots, the doctor said, "You're quite preoccupied with sex aren't you?" The answer, "No, not at all Doc. you're the one that's showing me all of the erotic pictures." The only reason I'm occupied with them is that the ancient as well as current Native Americans were and are. They occur everywhere, and with almost everything.

That this just happens to be a "coincidence", is too much to expect. It does, however, stress how important that aspect was to them, in extended formats of course.

Figure 15d has a female figure with a phallic like object pointing to her groin. That object in any other context would probably be identified as an unincorporated or detached arm and hand with five fingers. Remember what was said about hands and arms occurring as phalli.

In looking at the other three examples in the first row, we can identify what some phalli would look like if they were detached. In the last three rows, there are several pointing to groins, stars, un-incorporated vulvae and sun symbols. The point here is the LOV. The variety in both form and context is beyond what was more than likely previously identifiable. The examples that do not have an associated object of affection may point to the real sun or other objects when they are in a position beyond the tip of the phalli at the edge of the rock. The last two in the second row of Figure 15, from Rochester Creek, seem to be ejaculating to the sun when it is at the top of the rock above them (Warner ndb). That sets the stage for the next illustration.

Figures 16a and b were felt to point to the sun at its extreme on Summer Solstice, like the possible sheep-headed phalli in Figure 14, but 16b is just barely beyond the sun's limit. It does, however, seem to be within the limit of the moon's northern rise and needs a more accurate measurement.

In Figures 16c to e and many others like these, it is difficult to say whether they are phallic suns copulating with figures possibly representing someone like the Mother of the Hero Twins or are males copulating with the sun or whatever the rayed spiral or face represents. There will always be too many questions and not enough answers, but knowing more, we can ask more, making some questions and answers more appropriate. That means that the more we know the less we understand. The problem is that some questions can't even be formulated until others have been asked and answered first.

The form of 16a and b are interesting. The head of the phallus is rayed. Is it the phallus of the Sun God himself or does the rays represent the ejaculated semen or both? Remember the fertilizing aspect of suns rays. The little indentation into the negative U bracket representing the glans is very naturalistic in 16b/17a. The top three right figures in 17 illustrate that it is similar in form to human heads with rayed upraised and joined arms. Does that make them anthropomorphised phalli or are they just coincidental look-alikes?

The second row illustrates other similar, but more abstract examples without obvious testicles like 16a/b. Not all of these would be labeled as abstract phalli, but where is the LOV and do we have enough information to accurately draw the line if our lives or reputations depended on it? I'm being facetious of course, rock art isn't that important to everybody.

The third row illustrates other examples with a scissor-like expressions, a variant of the forked form of Figure 6, that would also, more than likely, not have been identified as a possible phalli by some before this exposure. That possibility is hard to deny after viewing the two Chumash examples from California in

17e that provide excellent Concrete Concept Associations.

The Example in 17f was pointed out as a possible phallus at one of Utah Rock Art Research Association's, Kanab Symposium field trips in 1993, and met with some skepticism. It was placed into two categories of unincorporated phalli, the most obvious is hooked or bent phalli.

It's a form of graphic poetry. The bend does not imply anything kinky. That is to remind the reader that the pun - is on our side not the Native Americans. They had their own puns which made the man into this phallus, as is illustrated to the right. There it is easier to identify if it is straightened out. The phallicness of the shaft can't be denied and the testicles are more obvious. It is the best example I've seen of an anthropomorphised phallus, the second category it was placed into. As an expression of ithyphallicness, he would have been envied by the Egyptian God Min, the Greek Pan, and the Roman Priapus because he is his own erection.

Notice the little round head-like form above the shoulders, which could be analogous to the ejaculate from the tip of the phallus. The central interior body line as urethra, descends down like the spinal column through the next two inside lines, darkened in between to provide the form of the man's body. The two outside lines are the man's exaggerated arms that descend down and around the legs and join at the tip of his phallus. The poetry of it all seems to be that he is ejaculating himself, the essence of himself, his own soul or spirit, if you will, out of the top of his head in an out-of-body, or ecstatic experience. This is probably related to the concept of itz in the Mayan sense, where bodily fluids like semen were offered to the sun, moon, or other stellar bodies. Here it is expected to point to the sun when it rises on a nipple of rock above the

cliff to which it points. That is not a calendrical marker, but will no doubt occur on an important date. Figures 15i and j simulate what we view as a seminal offering to the sun, or by the sun (like 17 A), may be represented graphically with the seminal rays of light in 17g. More information often only presents us with more questions and fewer answers. So, as described we just know less and less. By the time we finish, we will know literally nothing. If one really wants to understand this concept, get a good understanding of the Mayan concept of Itz. You could say itz important (sorry).

Figures 18 and 19 are possible phallic sun-like figures, like some in Figure 16. According to the Maya and the Navajo, an essence has to be given for an increase of essence. Itz travels in both directions. It's like the law of compensation, you get what you give, but you have to give it first to get it. If any of you have spent any real serious time around any Native Americans one thing you'll learn is that when they teach something sacred they often take you through the profane of it first. That is their way, from the absurd to the sublime. Their reasoning is that it helps you to place it in a better perspective, helping you to remember it longer. In addition, it creates the mental sanctuary for the sacred to be understood. My somewhat seemingly humorless diversions are in a way, a reflection of that principle.

Figure 20A takes the lobed pendent symbols (Figure 20B), one step farther. Many of them have been represented as major elements with the attached pendent line as thick and stubby. However, notice that, by a general definition, they are acceptable unincorporated phalli. The little humpbacked anthropomorph standing on the crack holding two of these objects (20A), is only a little different from the Capital Reef-like figure that has two similar objects below his hand. The N-like symbol

means to compare the pervious with the following.

What is interesting, is that two researchers who did an in depth study of the lobed pendent complex never made these comparisons, yet both made their own contributions (c.f. Warner 1993C). However, insignificant one might feel these little objects to be, they do in some respects also fit into the LOV problem. Compare 20A, with Appendix D. If both the aforementioned authors were "in court" both would have a difficult time proving that 20A was related more to 20B than to Appendix D. That's not a negative on those authors; it only proves that no one can do all of the research on any particular subject. Someone will always come along and point out something that wasn't considered before.

Figure 21, illustrates additional problems when these same symbols are identified as decapitated heads, or necklaces (for which flayed heads have been used) and also hands and feet and who knows what else.

Fringed phalli is the theme of Figure 22. Is it possible, logical or even slightly reasonable? Yes. The bottom row illustrates that fact. The meanings or reasons in some cases still elude us. One suggestion is that they are a different expression of the phallus of the sun or sun headed phalli. These are sun-rayed phalli (rayed along the shaft instead of just the glans or testicles). Definitely more work is needed and a lot of that may come from Symbolic Solar Interactions like the ones at the bottom of Figure 17 or the end of the second row of Figure 21. The last bottom right example points out to Summer Solstice Sunrise and also interacts with light in two different places.

The point that needs to be remembered, that has been illustrated throughout this paper, is that the LOV is usually always beyond our experience and expertise to presently identify.

If this is true, how can we honestly and accurately interpret these or any of the other panels with which we work? When we realize we do not have a complete understanding, how can we know the extent of our knowledge here, or anywhere else? That is embarrassing since we have been working with these symbols for over 200 years.

Figure 23, shows a wide variety of copulation scenes within the limits of possible expressions using mostly unincorporated phalli and vulviforms that are either joined or close to being joined. Examine the LOV and visualize the possibilities of that concept(ion). I couldn't help that one either.

Your first impression about that pun was that I was probably trying to be amusing. You're right, but only partially. Because of the nature of this presentation, I feel that any point I can use to get my point across is worth using. And just as I have shown that many of these elements can have more than one meaning or extension let me illustrate that using this last pun.

This pun helps exemplify the fact that we conceive concepts in our mind as an extension of the fertility aspect of the word, the verbal symbolism of conceive, just like the ancient symbolists use fertility symbolism extended to other things with which genitalia would not normally be associated. The genitals in association with an ear to symbolize enlightenment would not be much different than the Inca belief that one must first hear then he can see (Classen 1993:38). The ear is the feminine dark fluid side of man, (Classen 1993:6, 24) and the refusal to hear can be like refusing to be fertilized, as hear and obey - being a hearer then a doer of the word. To speak is to give life, to create, to give birth, through the ear, by hearing (Classen 1993:37). The piercing of the ear in male puberty rites is analogous to a girls first menstruation and thus an

inauguration of fertility. The fact that the ear was made to bleed rather than the penis was to imply that men were to control their sexuality by listening to and obey oral traditions. That was the opening of the ear to be fertilized by the sounds of sacred communications (Classen 1993:70). See how complicated belief systems and their associated symbols can be, and how lost we are without any ethnography.

Now consider whether or not you would have visualized some, or any of the examples in Figure 23 to be thus described before this or now, and if not, why? If you do not accept this possibility, what does that mean? Is it a lack of exposure to enough of the right information or a lack of faith in unknown possibilities of their expression of myths and ritual metaphors.

One attitude that is totally inappropriate, is that these were intended in any way to be vulgar. Even Castleton has been accused of calling these "pornographic" (Dr. Dorman *personal Communication*). Another Doctor from Price, Utah, on a Jeep Safari at Rochester Creek on Summer Solstice referred to the copulation scenes as "paleoporn" and the terms the F----- Indians were also used to the members of that group. These are examples of a blatant ignorance of their sacred myths and symbolic expressions, and is inexcusable on our part. Even though more realistic, identifiable copulation scenes represent the Divine Conubium, these stylized to very abstract versions have been taken out of the field of naturalism and placed into the field of the abstract to provide that very sacred nature (Campbell 1988:93,97,150). If this is the case then do they represent that Divine Conubium just as well? This is no different than Enunciation scenes in Christian art.

The reason the probable copulation scenes in 23 have been taken out of the "normal," more identifiable types of representations and have

been stylized according to Native consultants is to place them in a more sacred realm (Warner 1997:19). Do they all, most, many or any of them represent the Divine Conubium? At the moment, in my mind, they are all very likely to various degrees.

One rock art interpreter says that two joined triangles means conflict or war with no possible room for exceptions or discussion (Martineau 1976:4, 28, 101, 106, 134, 138, 152). He does not mention that it is the name glyph of one of the Hero Twins (his bitsiiyill or hair wrapping). He would probably argue that he was one of the War Twins, but the Navajo stress that he was the passive one. It was also one unusual and old variant of a Hopi Butterfly Clan signature and a vulviform, implying a sacred coupling.

Does this mean that the two in 23a are kicking them selves to death? Or could they be making love instead of war, based on the examples in Appendix E. In that appendix, notice two of the five in the top row have phallic objects pointing at them and two are along the side. If the vulva-like form in Appendix Ee isn't a variant of the previous four there is still evidence that it is still a variant of a vulviform. In Appendix Ef, there is a SSI. Notice the light bracketing the tip of what is likely one variant of a forked phallus it also simultaneously cups the dot centered circle. The next interaction is also one of those very precise ones that brackets the lower triangle with shadow and the upper triangle with light seeming to represent a solar conception if it is a vulviform. Follow the logic, from tip of phallus to vulviform.

In Appendix Eg, two couples are joined at the hips with the symbol, suggesting copulation. In the next example (h), an abstract human form has a forked hand (a variant of forked phalli) pointing to the groin of an abstract double triangular human body form, the femi-

nine equation. To the right of them are a few unincorporated forked phalli illustrating that they can be forked on either end or point towards or away from vulviforms. Below those are two incorporated forked phalli (Appendix E, example n).

I believe the example in j may represent a copulation scene and no doubt the conception of the Hero Twins. Both feet (moccasin-like tracks) and open concentric U-brackets have been represented as vulviforms. There are many paired feet like this that represent the female aspect. The hand below the feet with index finger extended toward the open slot at the base of the feet may be part of the hand/phalli complex. The concentric circle, a good sun/vulva form among other things is directionally oriented to the top of the slot between the feet. That much seems obvious. The presence of the joined triangles could be an identifier or determinative of either the concept or identity of the one who is conceiving or one conceived. This then may be nothing more than just a graphic depiction of what example f in Appendix E tries to depict in the graphics, but completes it with the SSI.

To the right in Appendix E, k and l are two anthropomorphised vulviforms to support the likelihood of those suggestions. One figure has his foot attached to the base of the female "hourglass"/vulviformed body as the phallic aspect which is not much different than Figure 23a.

This should suffice to illustrate we can't take any one person's interpretation as fact until we have looked at all of the evidence and at least some of the best evidence. How many times does that need to be said? Notice that Martineau never included any of these examples, never mentioned any concept but war or conflict and never illustrated any in a composition that suggested one thing versus another. However, there may be some truth in Martineau's idea of conflict. That may be the idea

that in both cases, in war or copulation, there is the concept of penetration. That may relate back to the extension resulting in anthropomorphised weapons.

Figure 24a and a few others were found at stylistically related sites and in the immediate proximity of drive sites. How they relate to that symbolism isn't certain, but it was also felt to have a relationship to other symbolism at another site near by. Take a moment and review the LOV and any possible meanings that might come to mind. Figures 24b-d illustrate several other examples that may relate to this form with a few that are just similar. The location of 24a is represented by an A to the right in 24e. The rest (b-d) come from the Hill with the X, to the east (left) of A.

Notice the quartered circle in Figure 24b. It is to the left of an abstract figure that could incorporate an anthropomorph. One undulation from the man's arm contains a dot like the dots in the loops of the snake below. Because of the similarity of the undulations combined within the anthropomorph (upper part of 24 b), to the undulations of the snake, the little dots and the quartered circle, I felt they might be equatable to the four pendent lines of the comb-like element with the quartered square in 24a. Notice how closely 24c looks like the configurations of the hills in the map below (Figure 24e). If the four lines of the comb and the four undulations with dots could also be the same four hills in 24e then the quartered circle and square would be synonymous and occur to the left in an area representing an extremely large and ancient sluff-out where wet ground slid out forming a cul-de-sac.

Superimposing these elements over the topography as seen in Figures 25 illustrate how each may represent a portion of that topography within their forms. Is this just a coincidence? It may not seem to be, especially since the snake-like line in 24c and 25 C matches the

topography so nicely. The reason for such a conformation in 25c isn't obvious at the moment, and for it to be purposeful and to go through this kind of effort there needs to be a reason.

If the snake-like undulations of 24b are superimposed over the hills it provides two hills and two valleys with dots (25e). In 1968, I wondered if they may represent anything physical that may have remained. So, I examined those areas and found two rock cairns in the locations of two of the dots much like what Nal Morris found at Parowan Gap. Were there two others? It's difficult to determine because there has been farming and other activity in those areas. It would be interesting to think that those cairns marked observation points like they do at Parowan Gap. They need to be checked out. I believe equinox sunrise can be viewed over the sluff-out from the area of hill number 1.

The reason for including these at the end of this presentation is to point out one more extreme case of the problems of LOV. None of the examples in Figure 24 were obviously relatable to each other before and may not even be now. However, once the topographic possibility was introduced they all seem to become immediate variables of the same form (the topography) and thus all fall within the LOV of the main concept. There should be an obvious lesson there. If the common denominator can be found then the variability lessens.

Let us now ask, does this have anything to do with a phallic representation. Don't be too quick to think not again. One of the statements I sometimes get is "Everything you see has a phallus, a vulva or a shadow in it that does something." What can I say? For a moment have an open mind and look at some other examples in Figure 26 and see how far this can be legitimately taken without stretching it. Remember, in this presentation I am

pushing the limits of what is acceptable to identify when that limit has been trespassed.

If the quartered square marked with an asterisk in Figure 27a is the answer to an equation in a formula, does the \* in 27b to d also represent the same answer. And what would that answer be? Does it depend on what a quartered square means? To some it represents a community, a cultivated field, an enclosed area, water, some special place, the fertile earth but does it always? When does it represent each of those ideas and when can it represent something else? And, can that something else simultaneously contain one or more of the previous suggestions? The answer to that is real simple. Whatever their authors wanted it to mean, it means, in situations of extended symbolism.

This can be answered or identified, in part, by the context, other repeated examples and the LOV. What is amazing is that those who say it means "this," always show the examples where it is only the "this" they talk about. They seldom include the other side of those examples. I have done this to an extent here as well, but I have a file full of examples of every quartered form I know that simply awaits analysis and illustrates many different things it may represent.

In cases like this, like BD, I like to create a mold, model or what I call a form(ula) for a context and then any possible interpretation(s) would have to fit within that formula. In 26b the quartered square seems to be the object of or connected by a verb created in the context formed by the phalli-like noun above it. That is comparable to the + (the forked line on rake) in 26a. In 26c the X is a sun/testicle-like aspect or form. The + is a set of phalli-like lines or extended sun-like rays like a solar flair. The two together could fit within the LOV of a phallic sun symbol (i.e. phallus of the sun), comet, or whatever else seems to

logically fit the into the mold or model (c.f. Figures 18 and 19). In that case the \*-like elements in Figures 26a to d could then be vulvae. To some it may seem that this is really stretching it, while to others it doesn't. However, there is a large category of fringed testicles, as well as fringed phalli, and notice the forked tip on the possible phallus of rays in 26c is like the fork in 26a. Is that bothersome?

Notice below there are several forked phalli on incorporated and unincorporated examples like those described earlier. Above the dividing line are several unincorporated possible fringed testicles. Are these possible? It seems to be. Is it likely? If it is, then you'll have to admit that all three at the top of the page are within the LOV of this concept (each within their own format, and each fitting into the mold or model for that concept). In addition, there is a lot of evidence that anything can be used as a vulviform and anything can be used as a phallus. Are you willing to accept that? If not, you probably just haven't seen enough of the right kind of evidence. Whether you will or not simply depends on how open minded and ambitious you are willing to be until that evidence finds itself in print in the near future. For those who want the quartered square to be a field or fertile earth, you now have the hierogamic solution for that solution. I would be interested in how many other alternative solutions in its meaning are imaginable within reason.

I hope this lengthy presentation has helped you understand one thing at least. When we try to interpret something, we will always be wrong unless we are patient enough to get enough facts, which was the mistake many early rock art researchers made. We should also obtain Native American sanctions and make as many observations for archaeoastronomical and Symbolic Solar Interactions as possible to determine what they can tell us.

We should also never use exclusives and always look for as many other possibilities as possible. This is the real fun of this type of research, but, remember anything said here is not factual. These suggestions are only educated guesses, if that.

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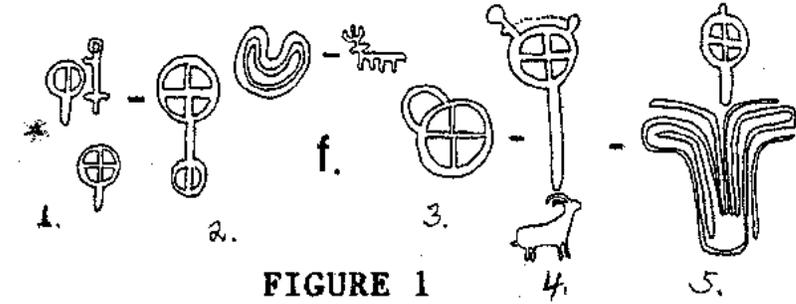
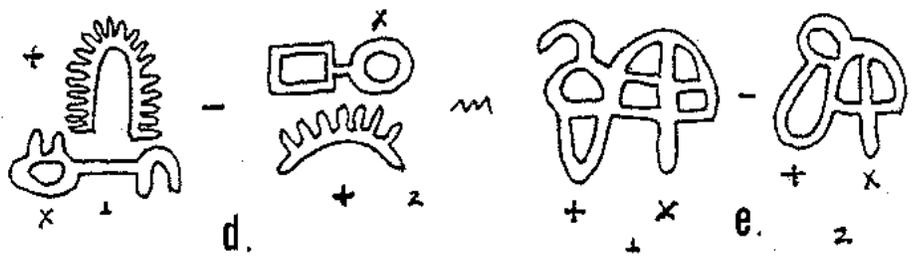
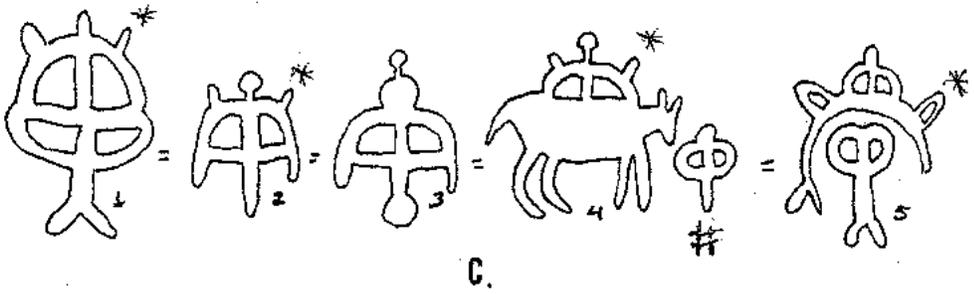
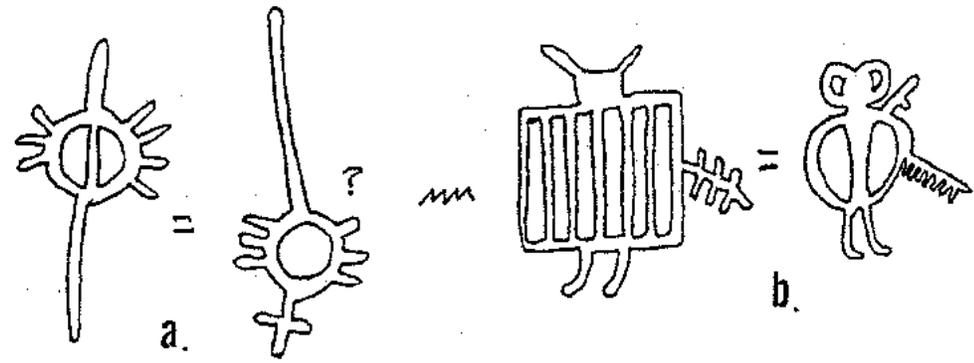
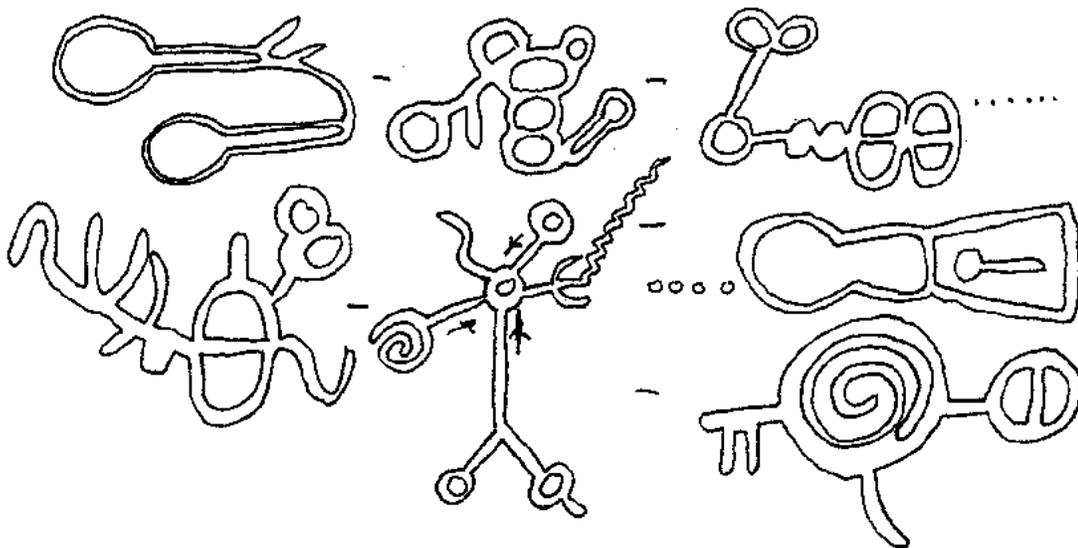
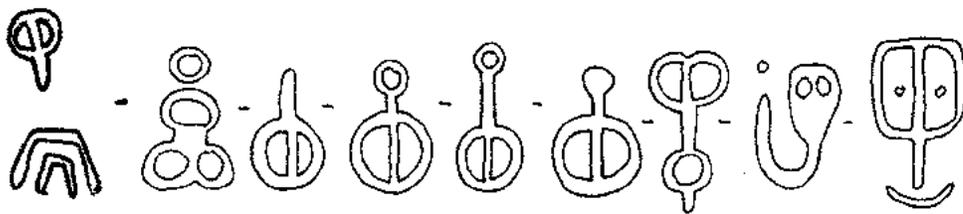
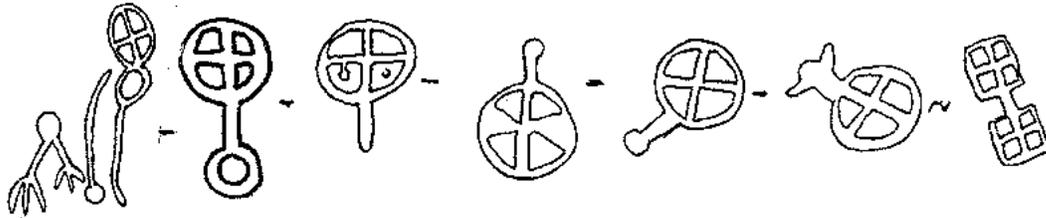
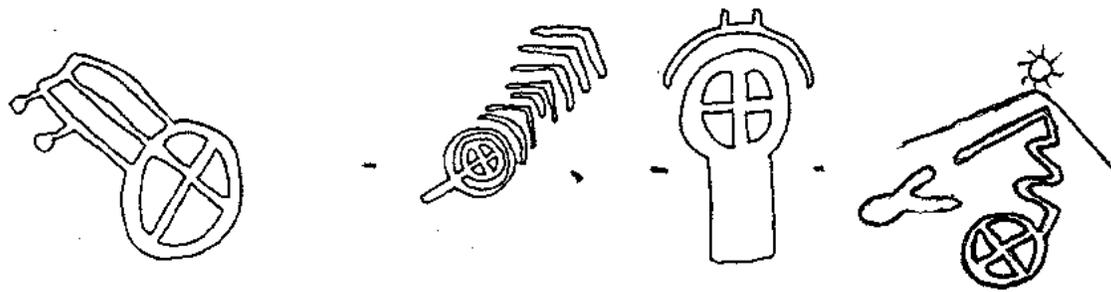


FIGURE 1



A FEW MORE MULTIPLE JOINED PARTS

FIGURE 1 CONT.

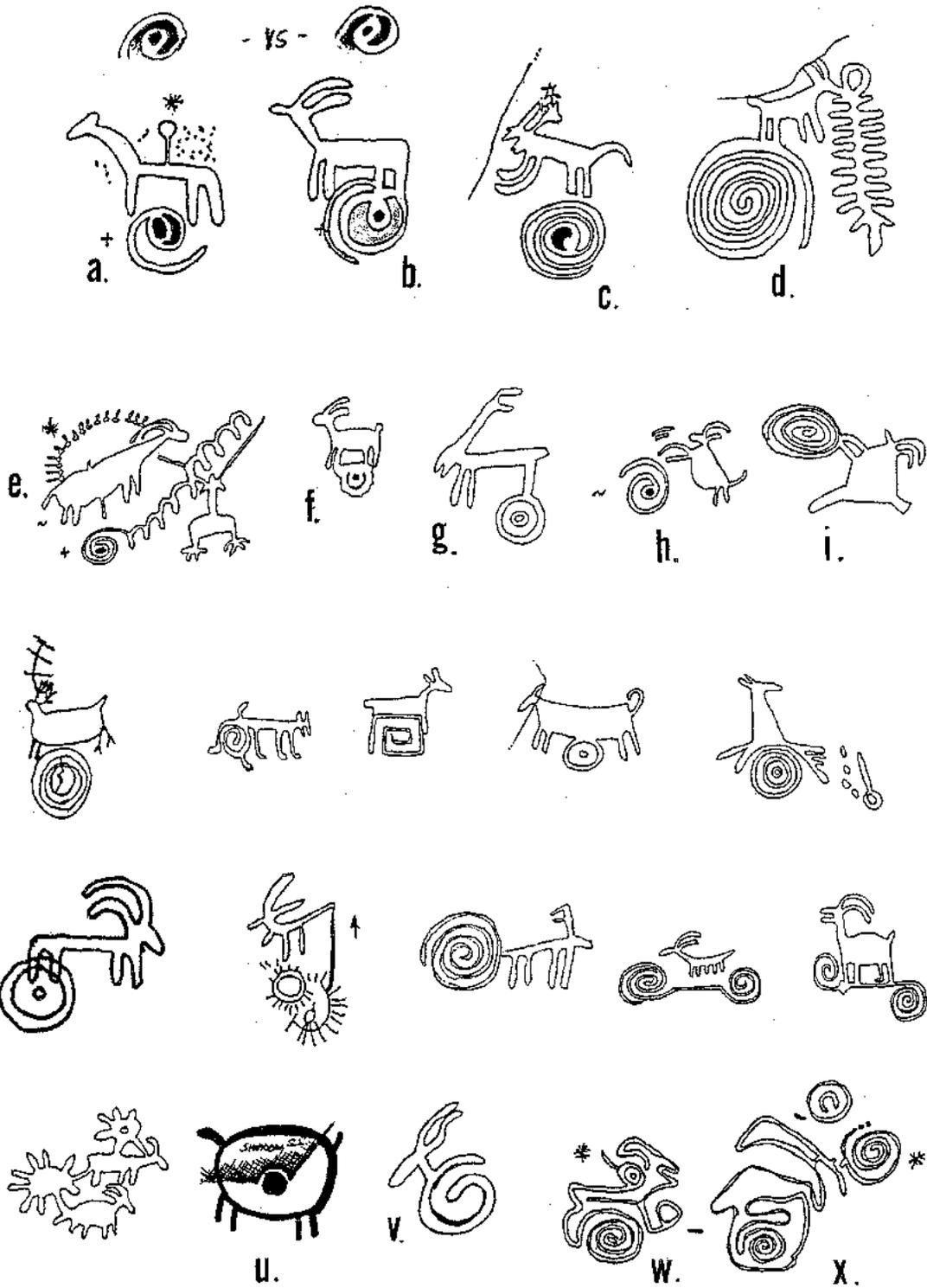


FIGURE 2

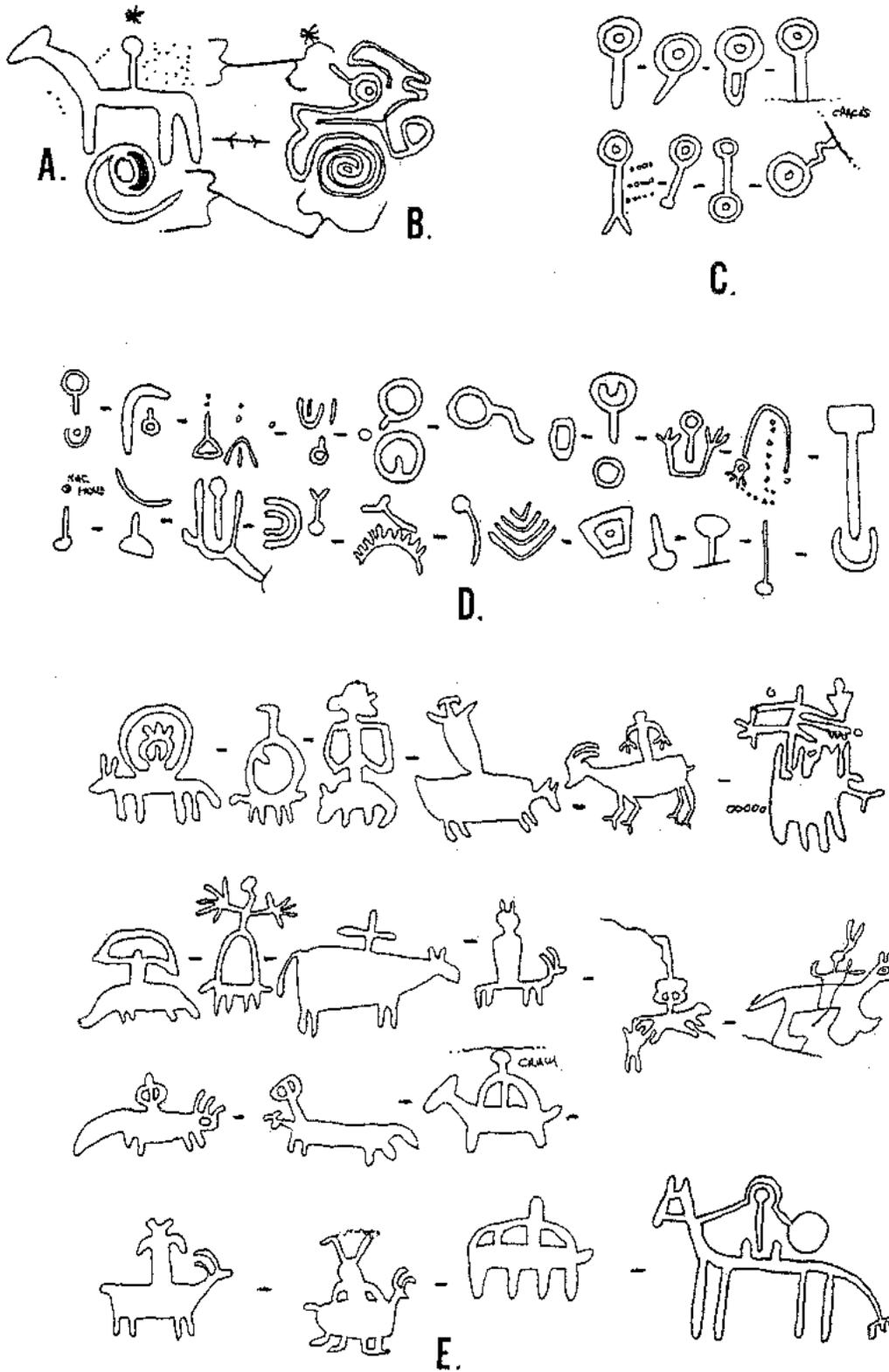


FIGURE 3

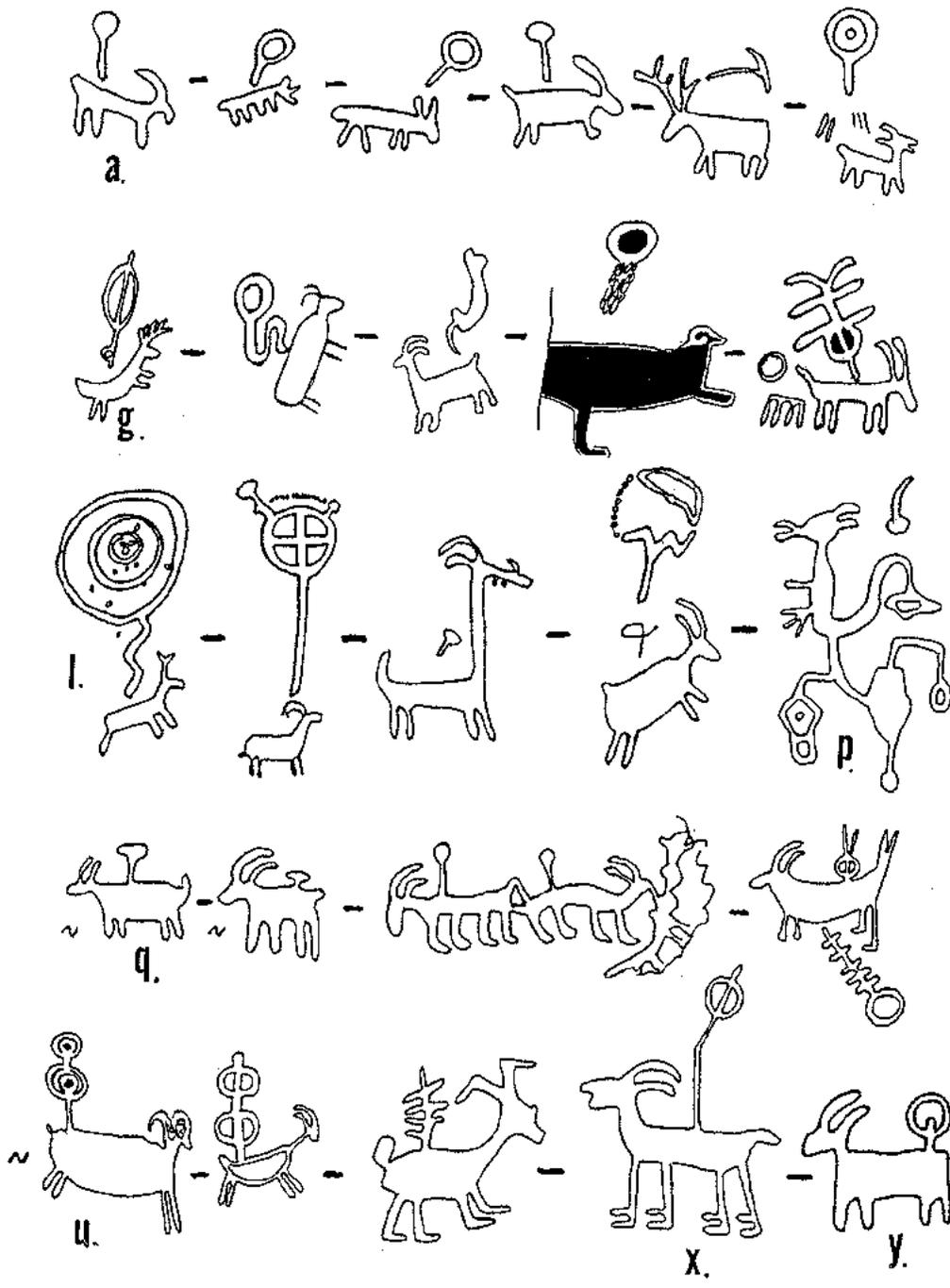


FIGURE 4

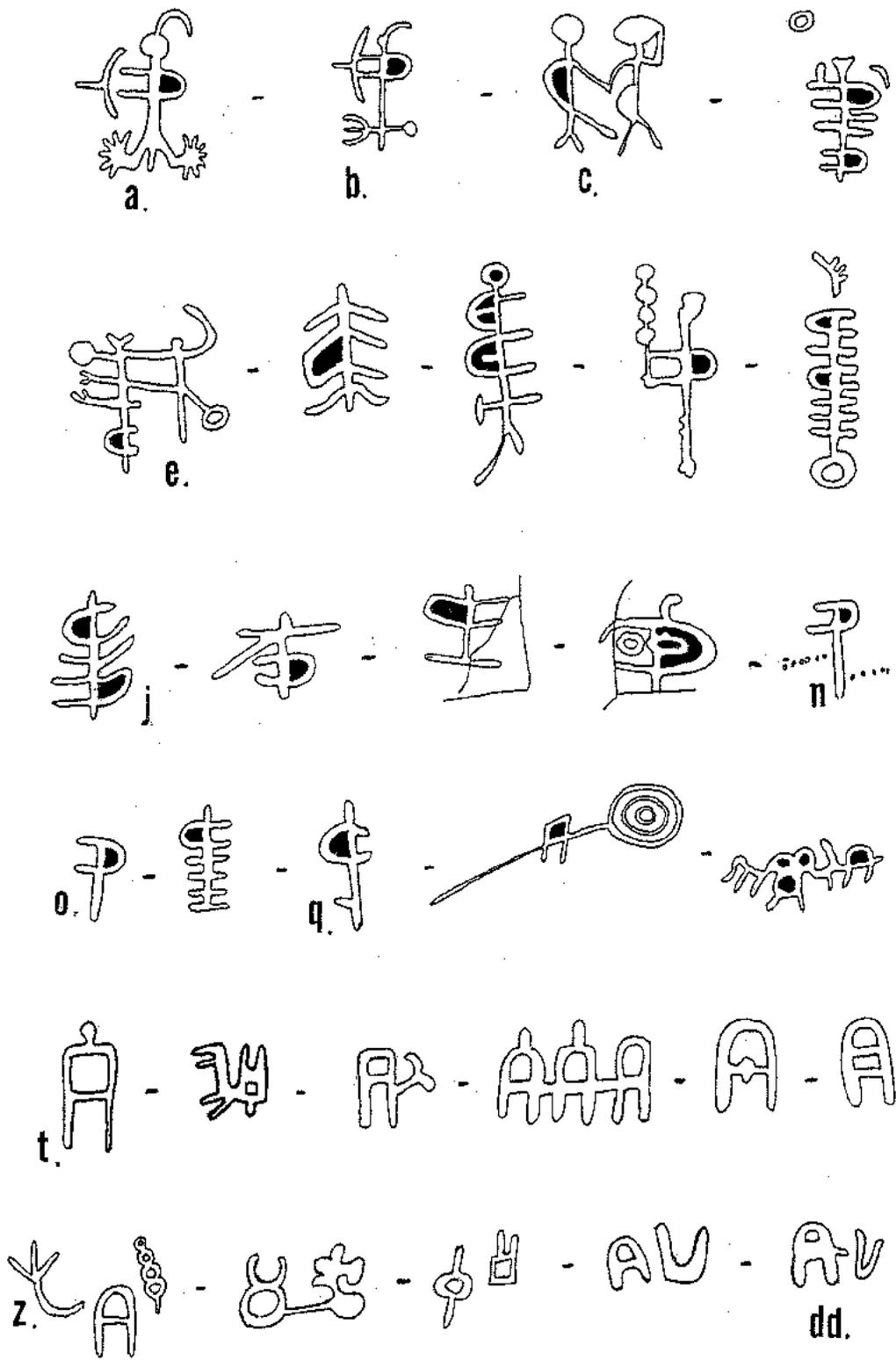


FIGURE 5

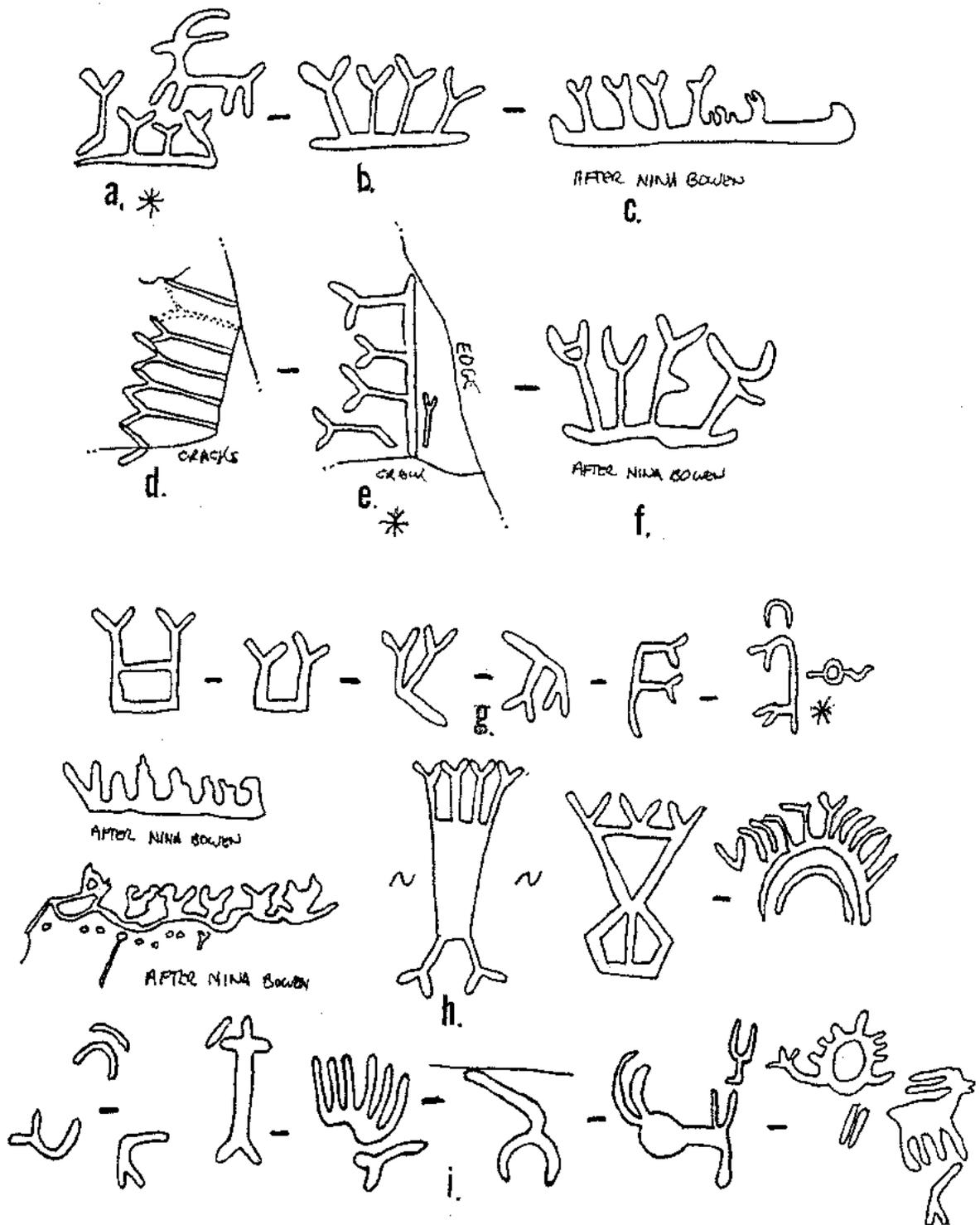


FIGURE 6

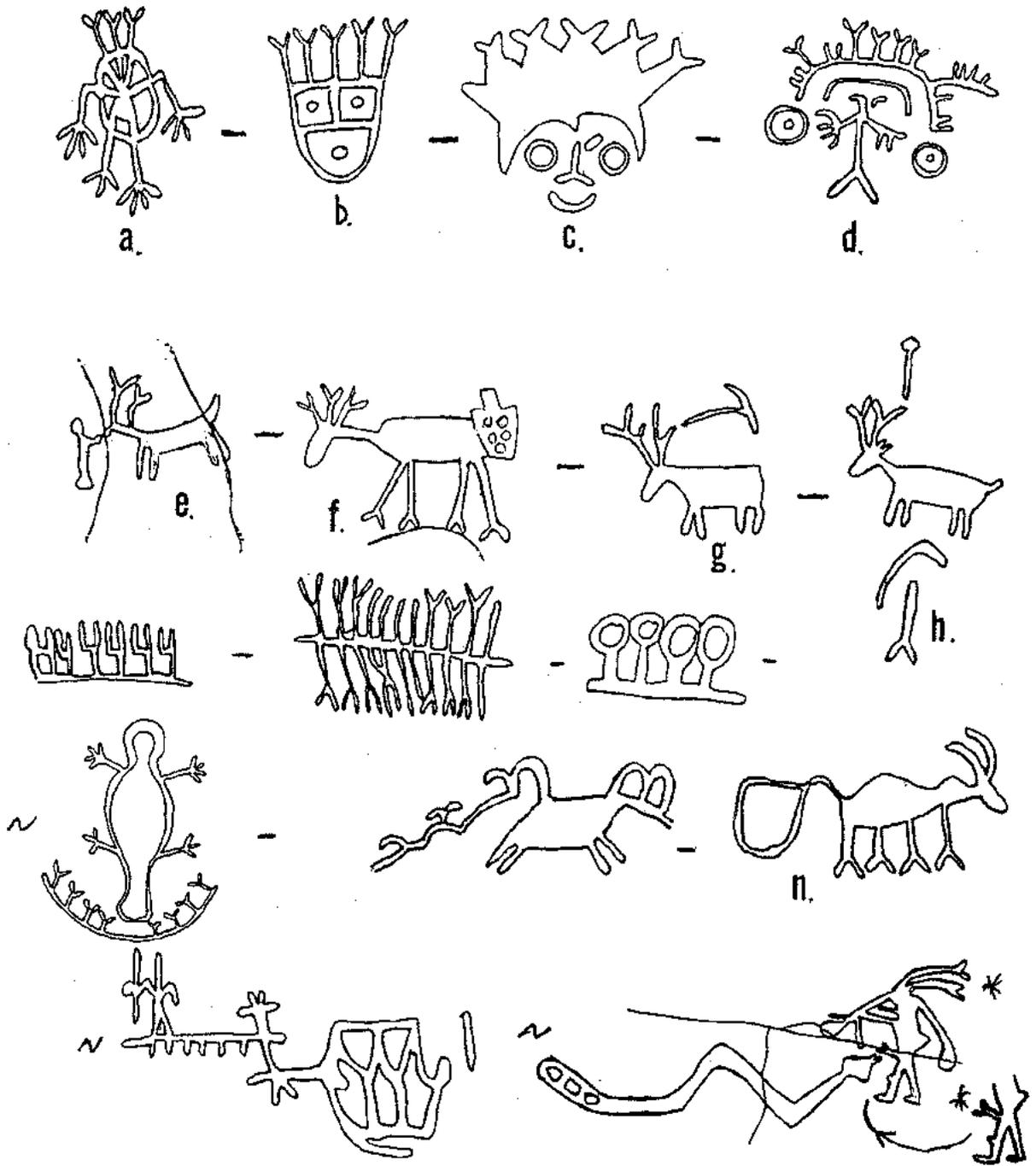


FIGURE 7

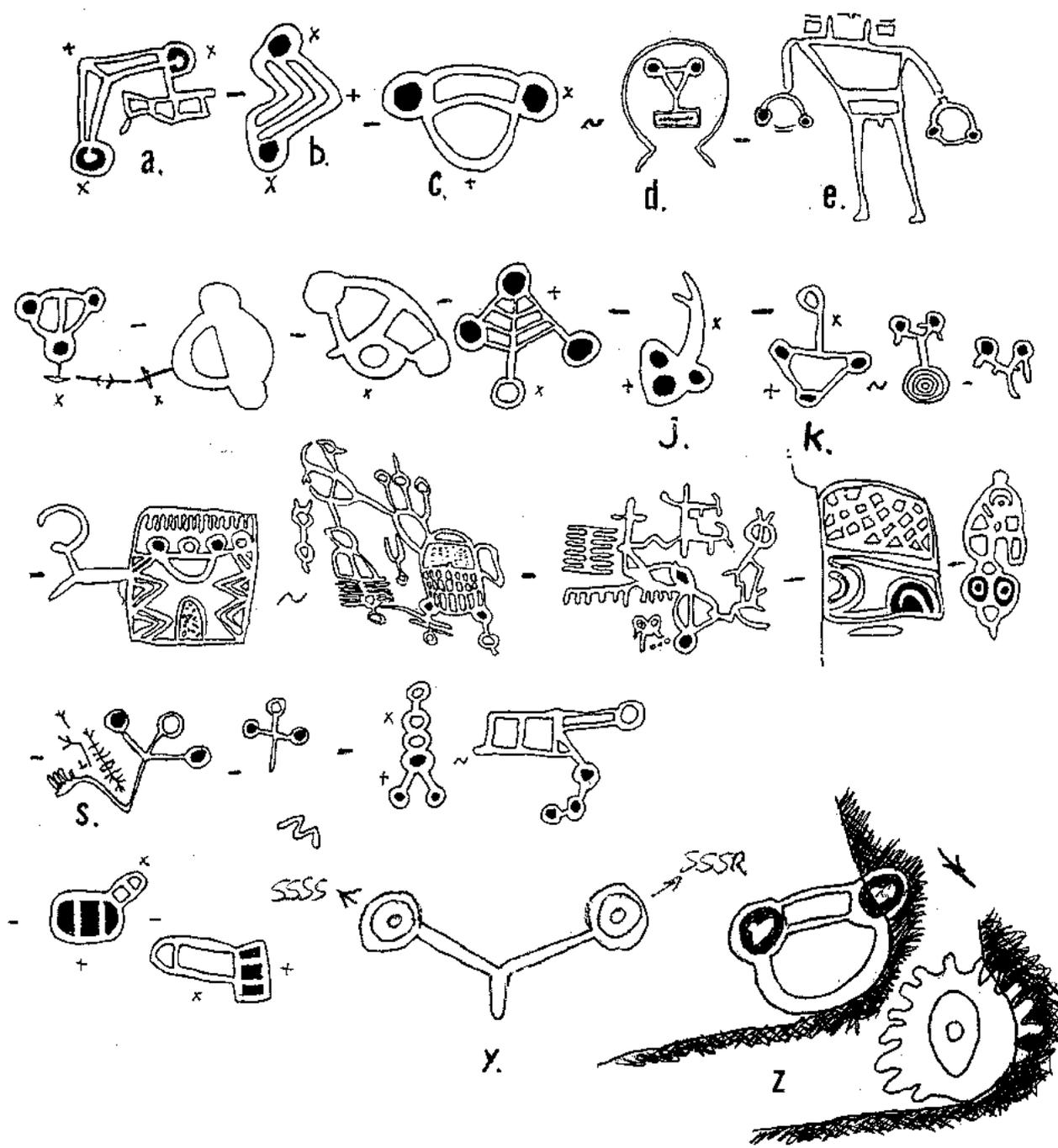


FIGURE 8

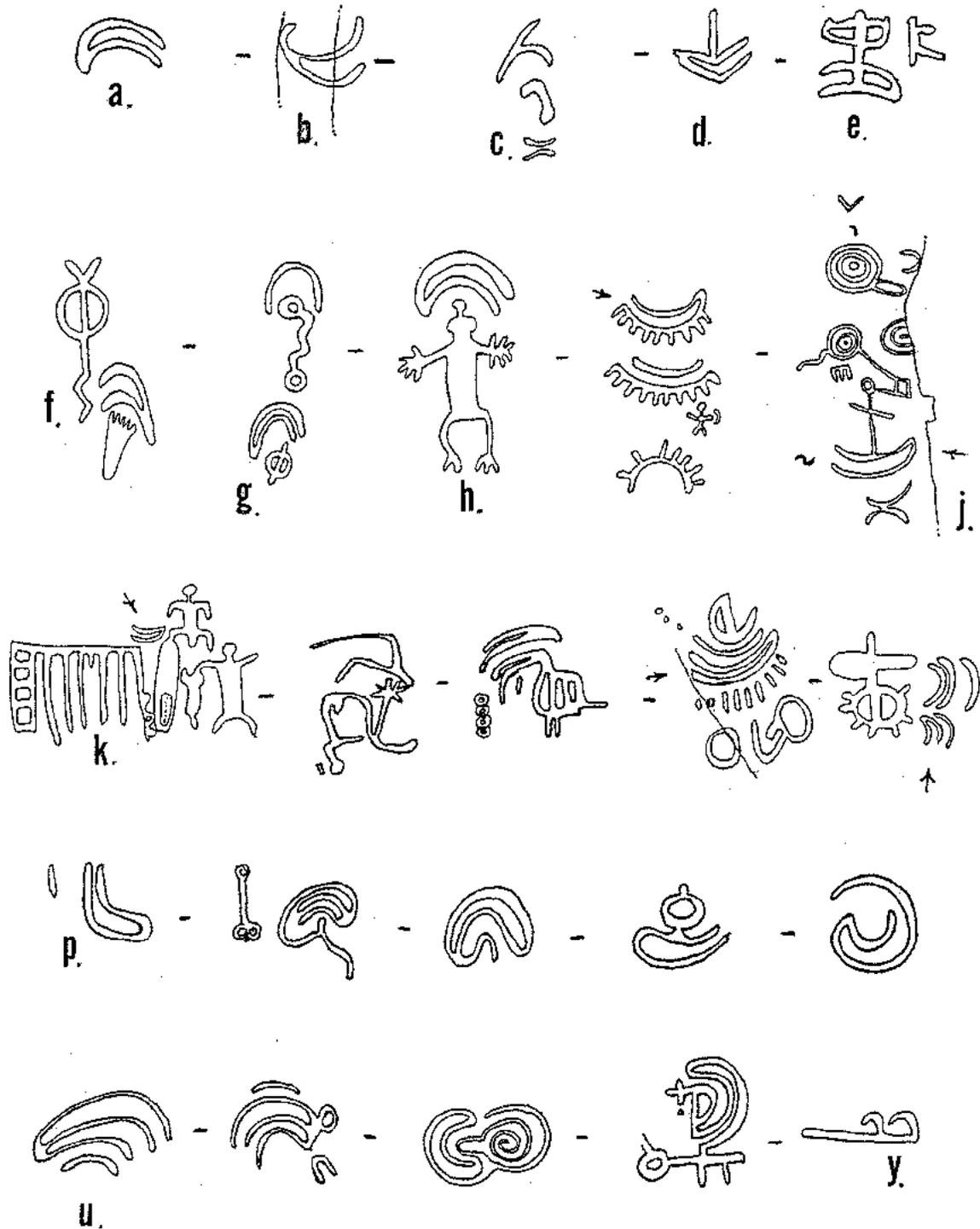


FIGURE 9

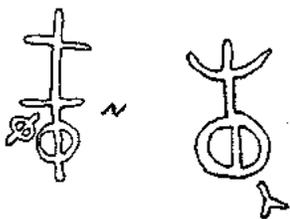
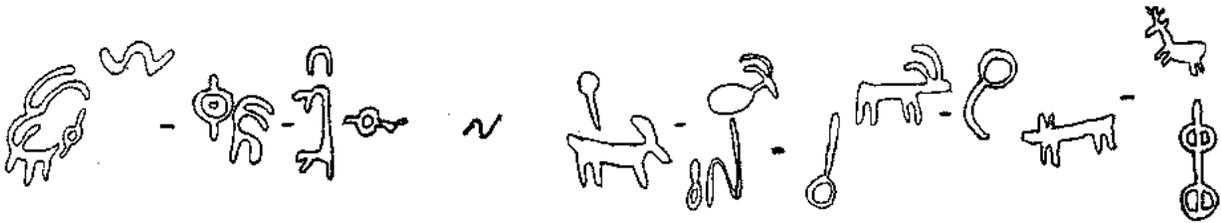
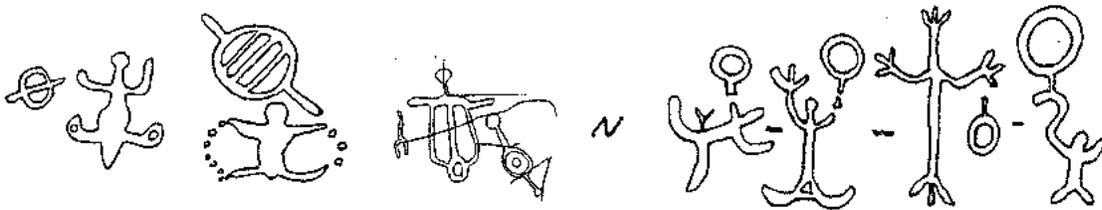
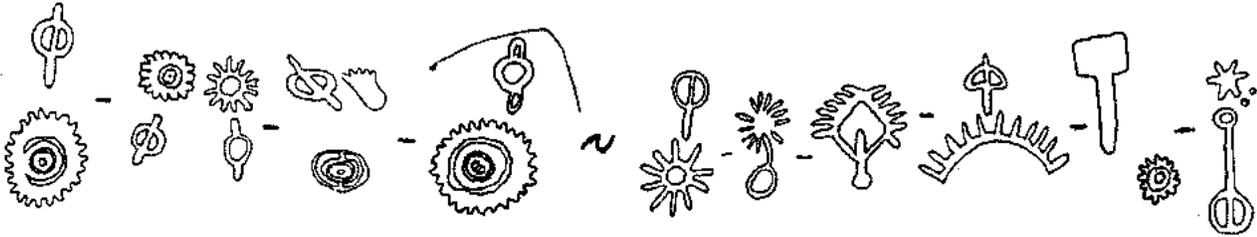
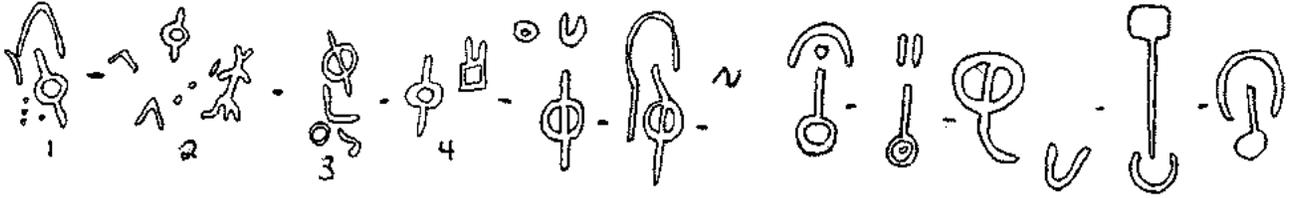
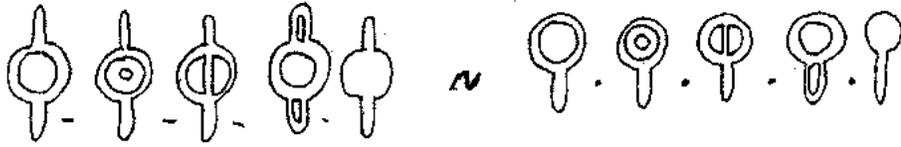


FIGURE 92

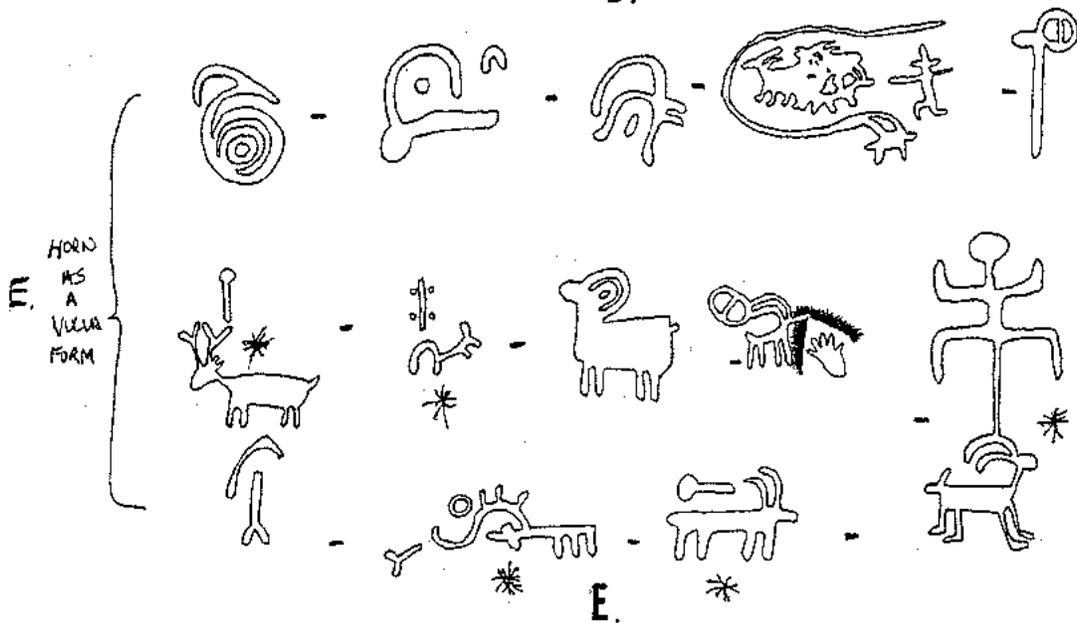
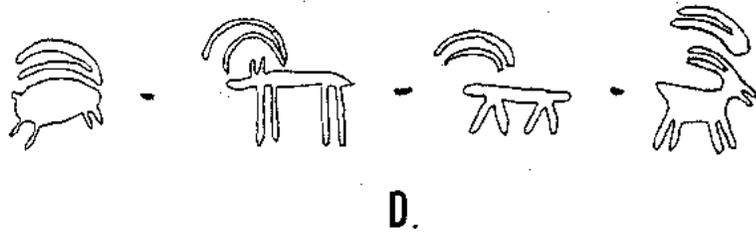
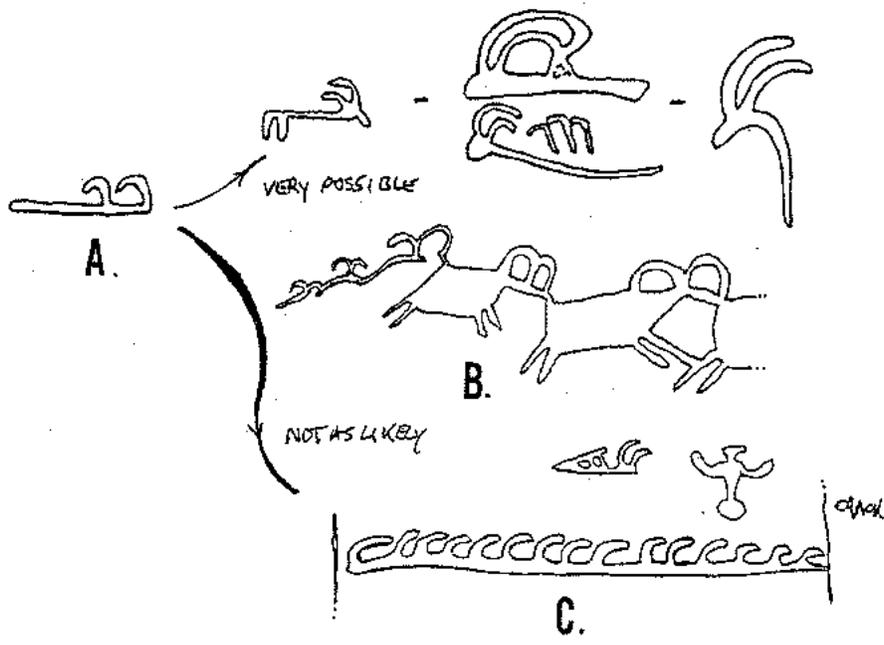
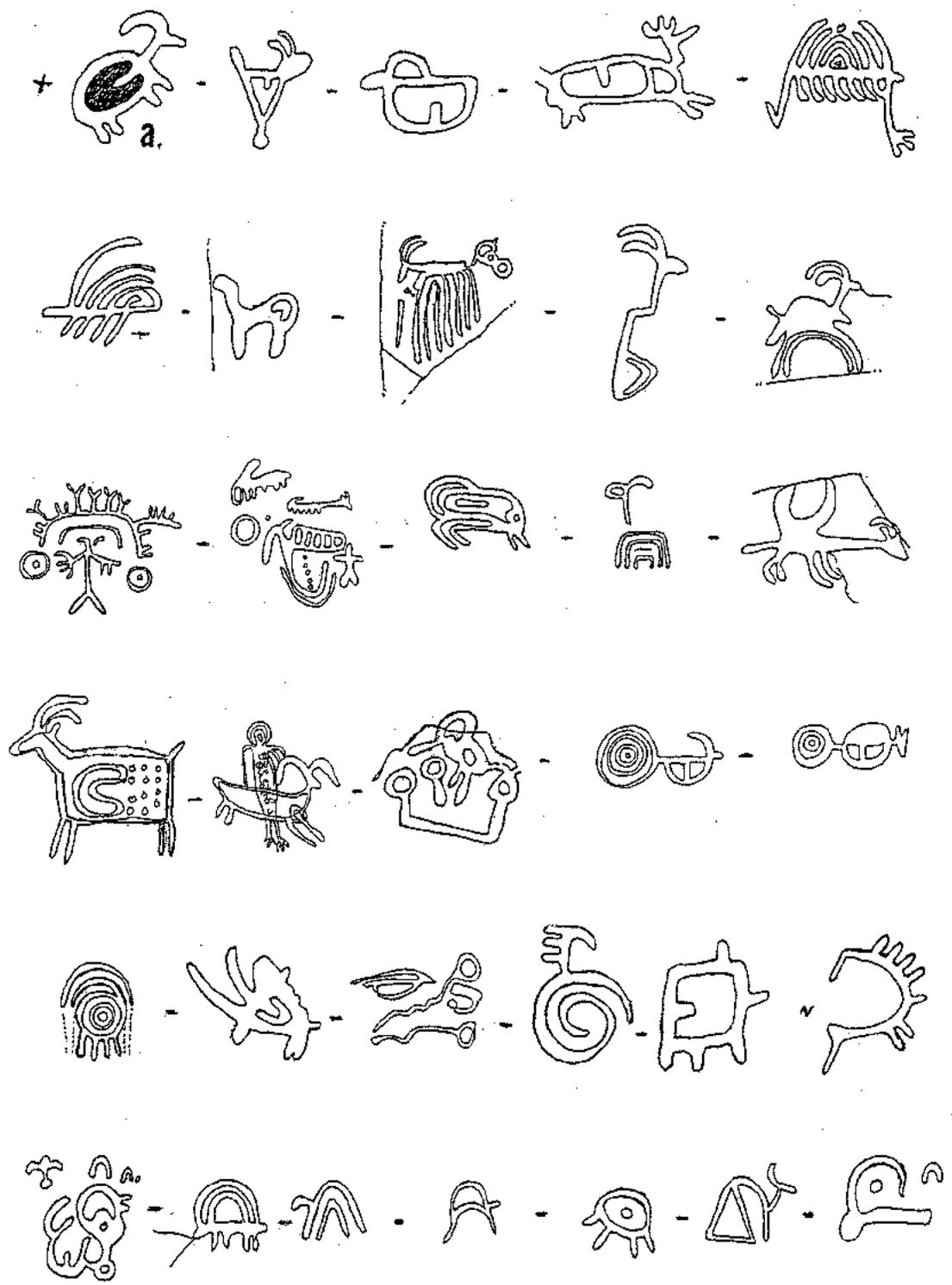


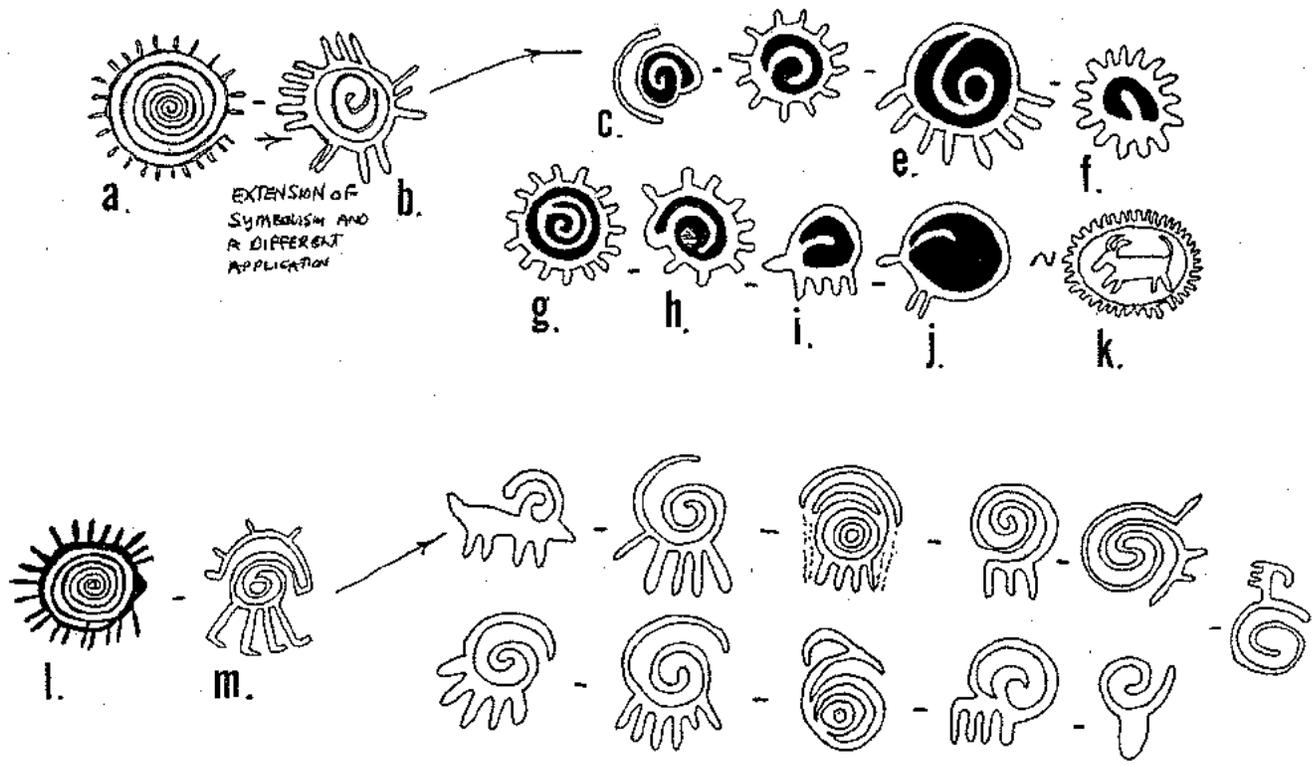
FIGURE 10



FIGURE 11



**FIGURE 12**



EXTENSION OF  
SYMBOLISM AND  
A DIFFERENT  
APPLICATION

THE SAME BASIC SYMBOL WITH A DIFFERENT FORM

**FIGURE 13**

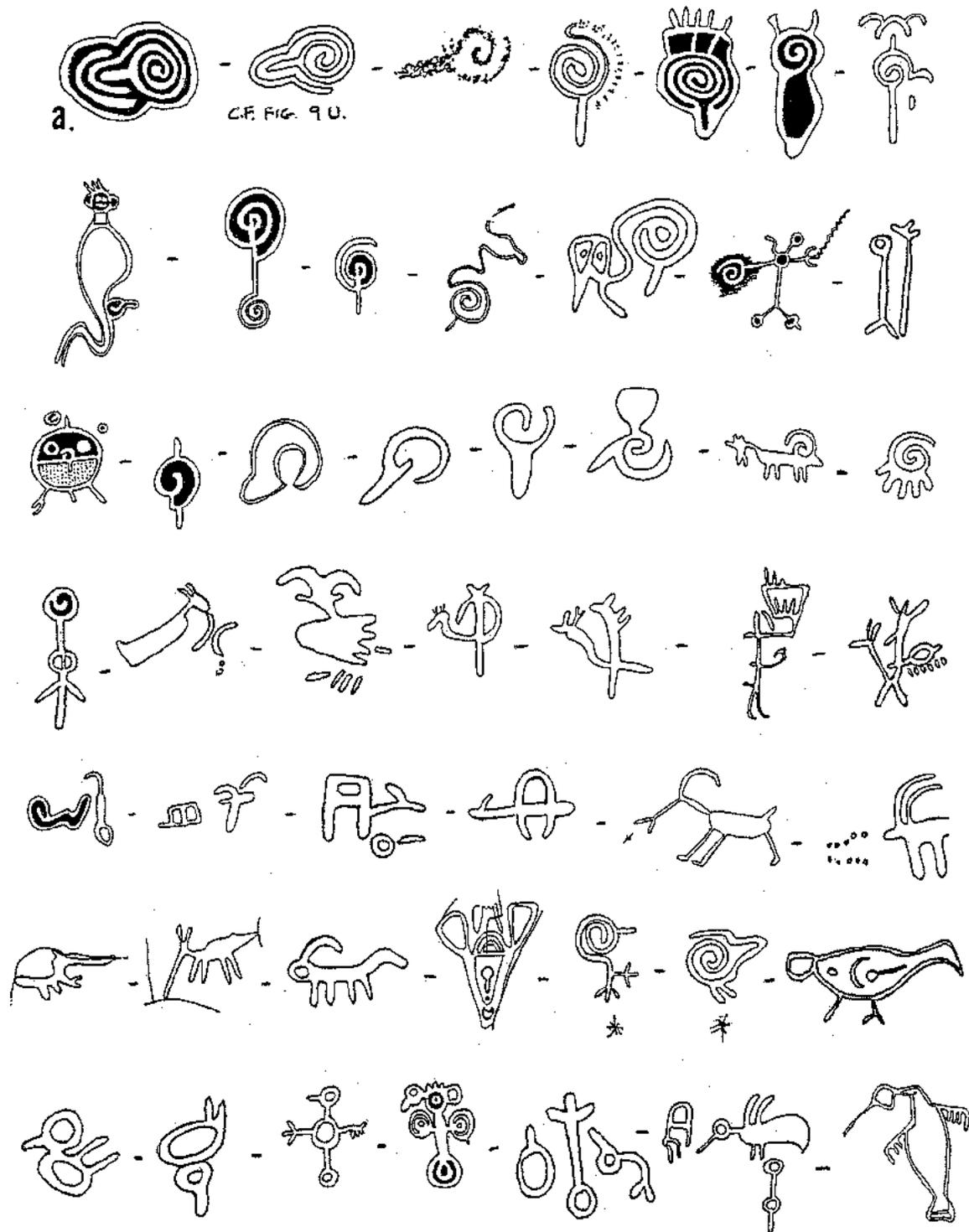


FIGURE 14

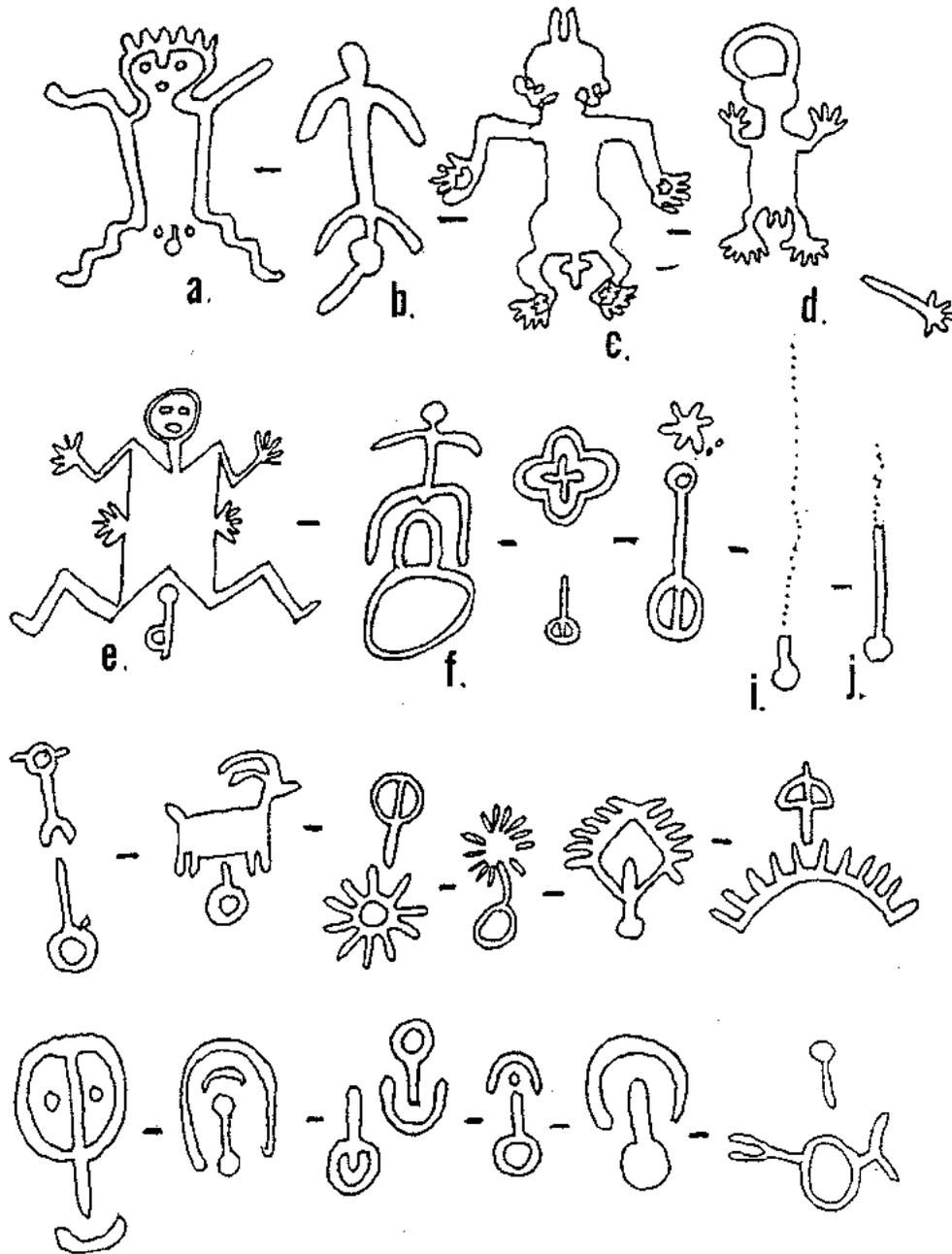


FIGURE 15

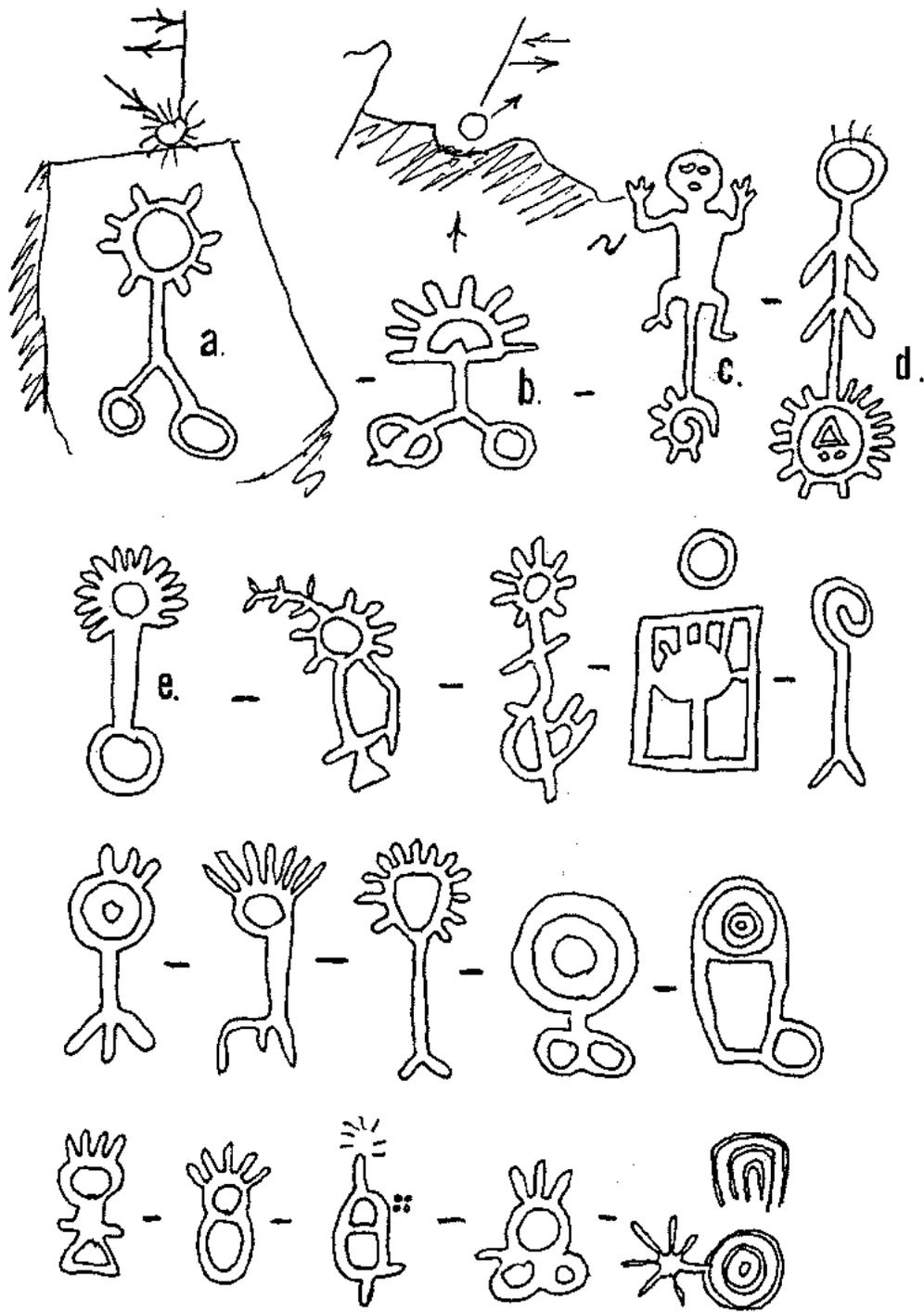


FIGURE 16

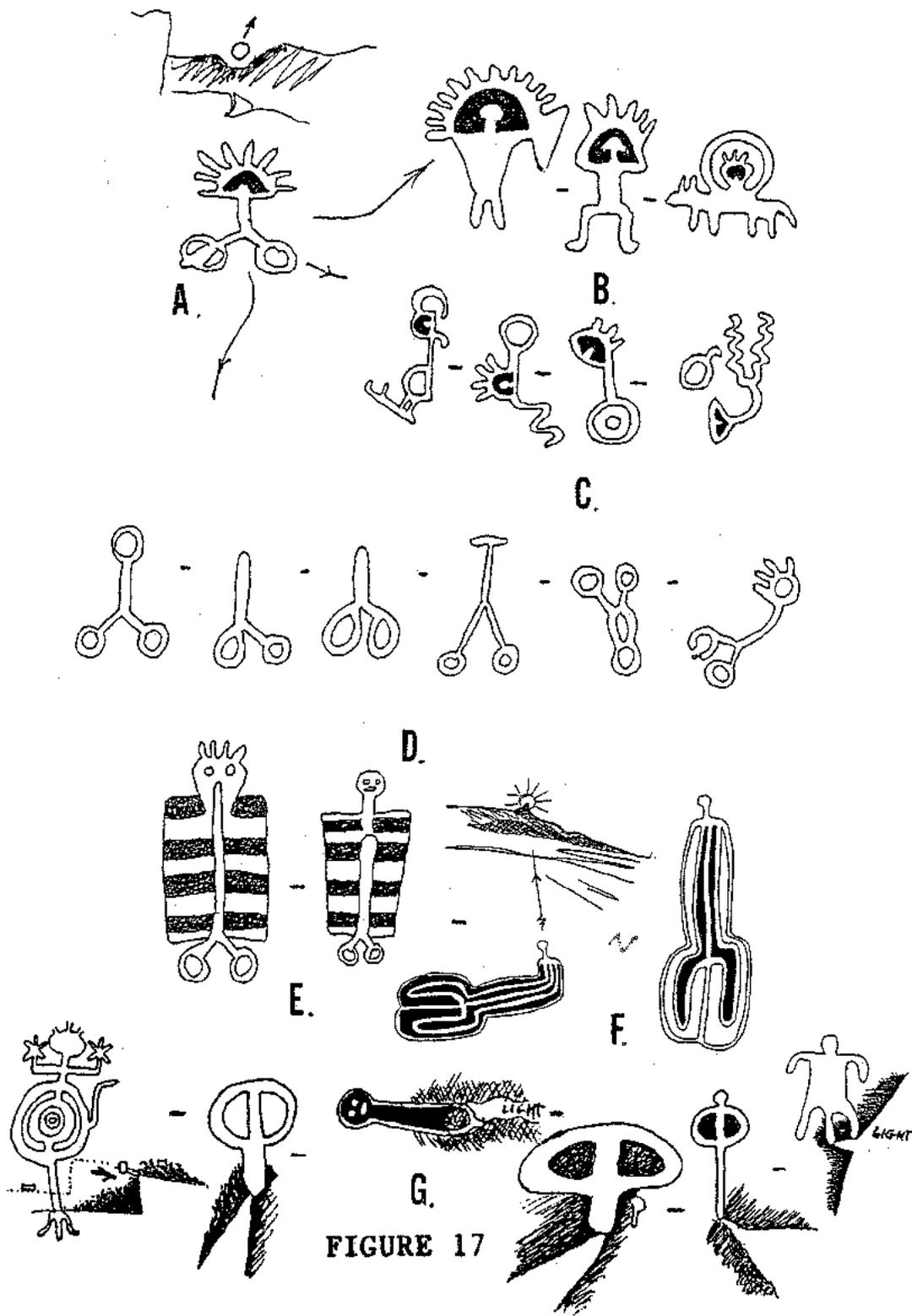


FIGURE 17

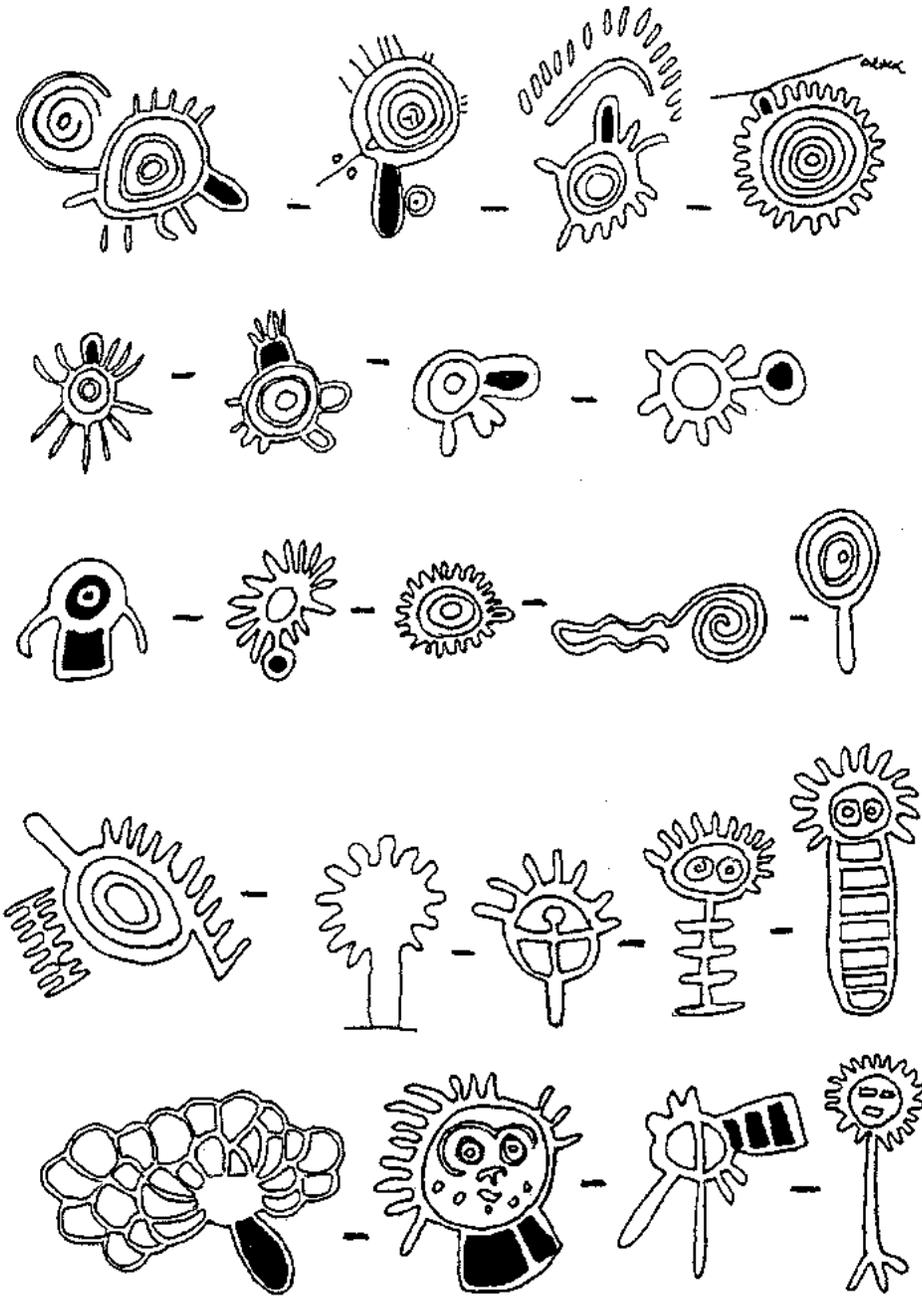


FIGURE 18

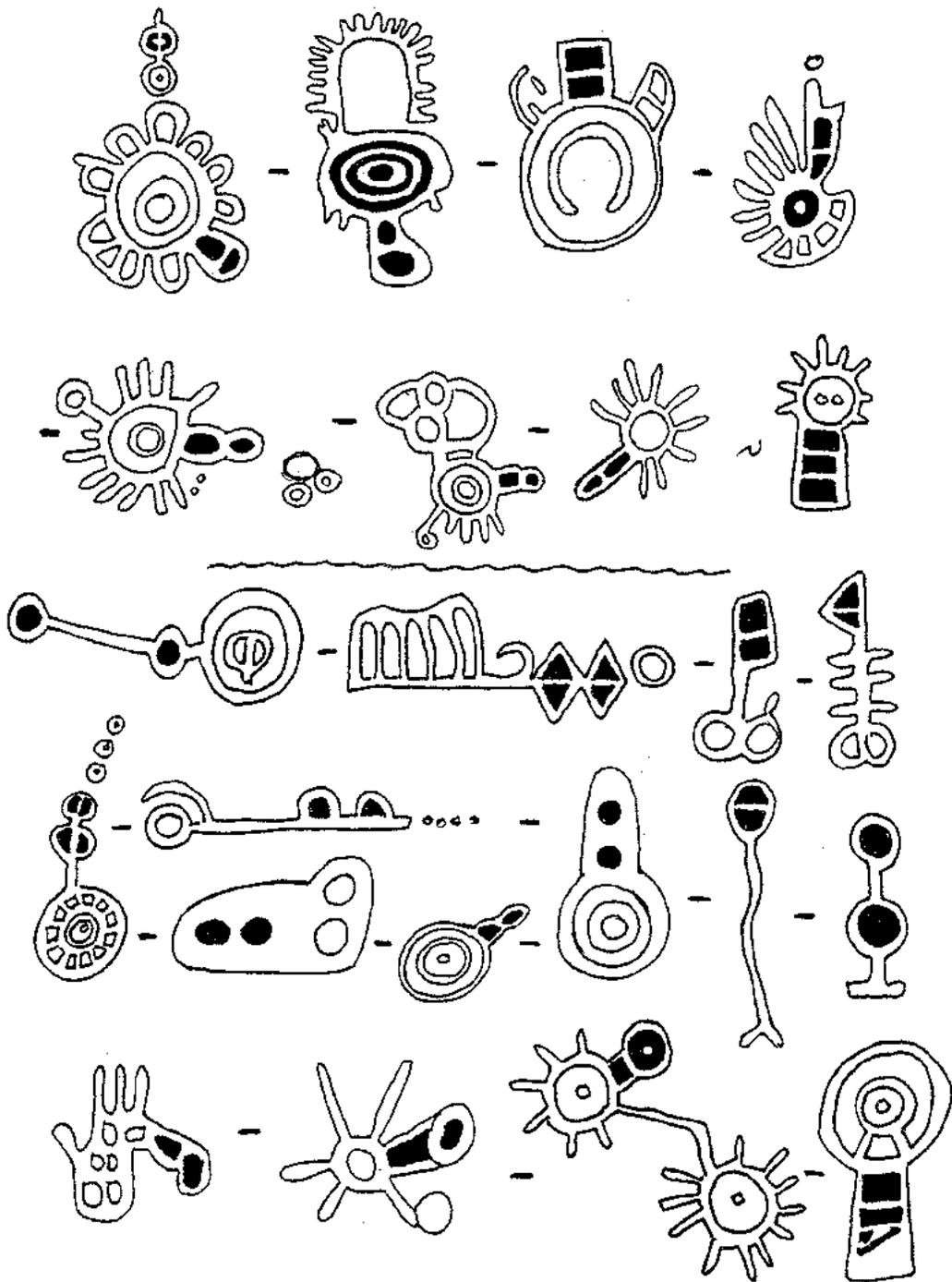


FIGURE 19

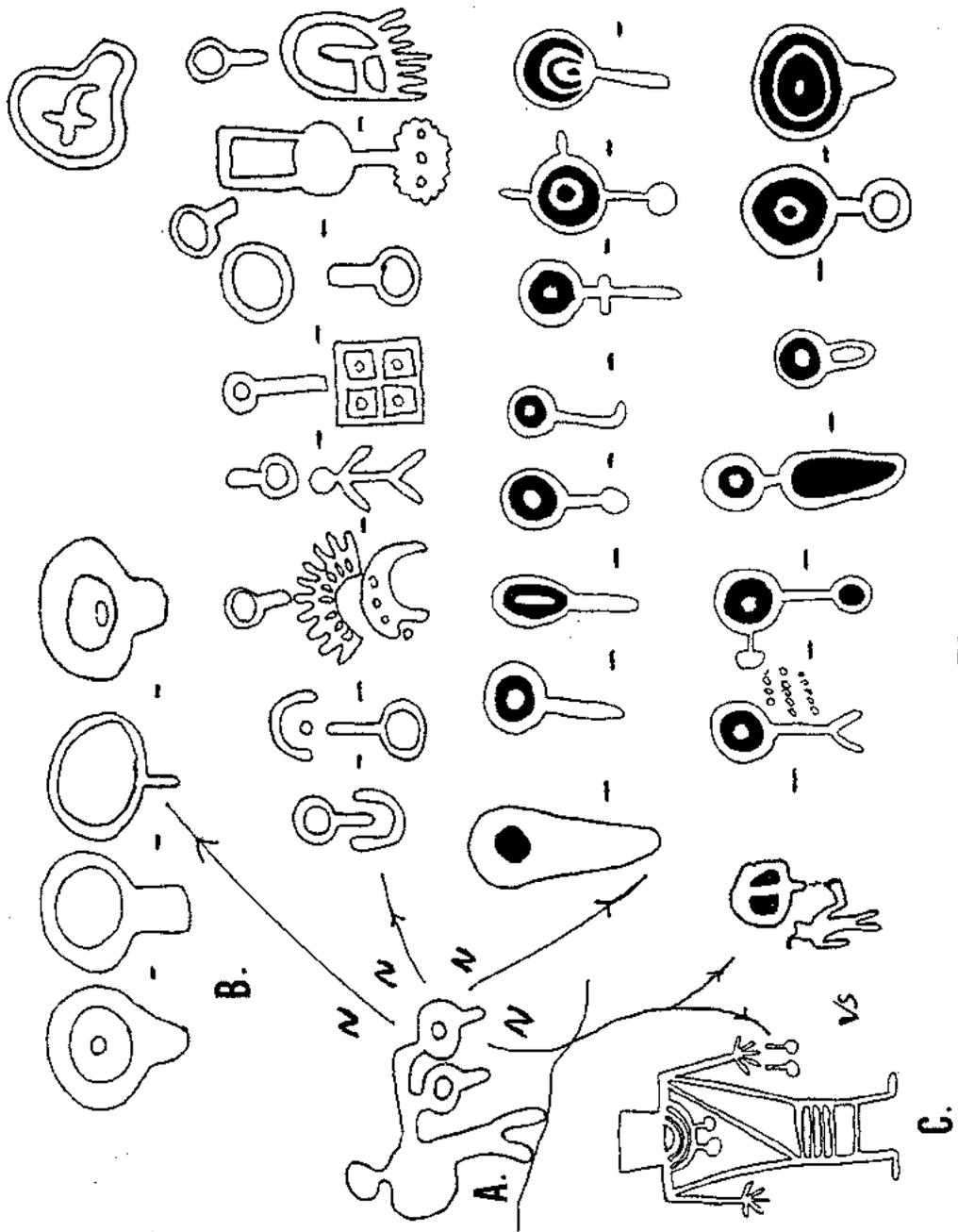


FIGURE 20

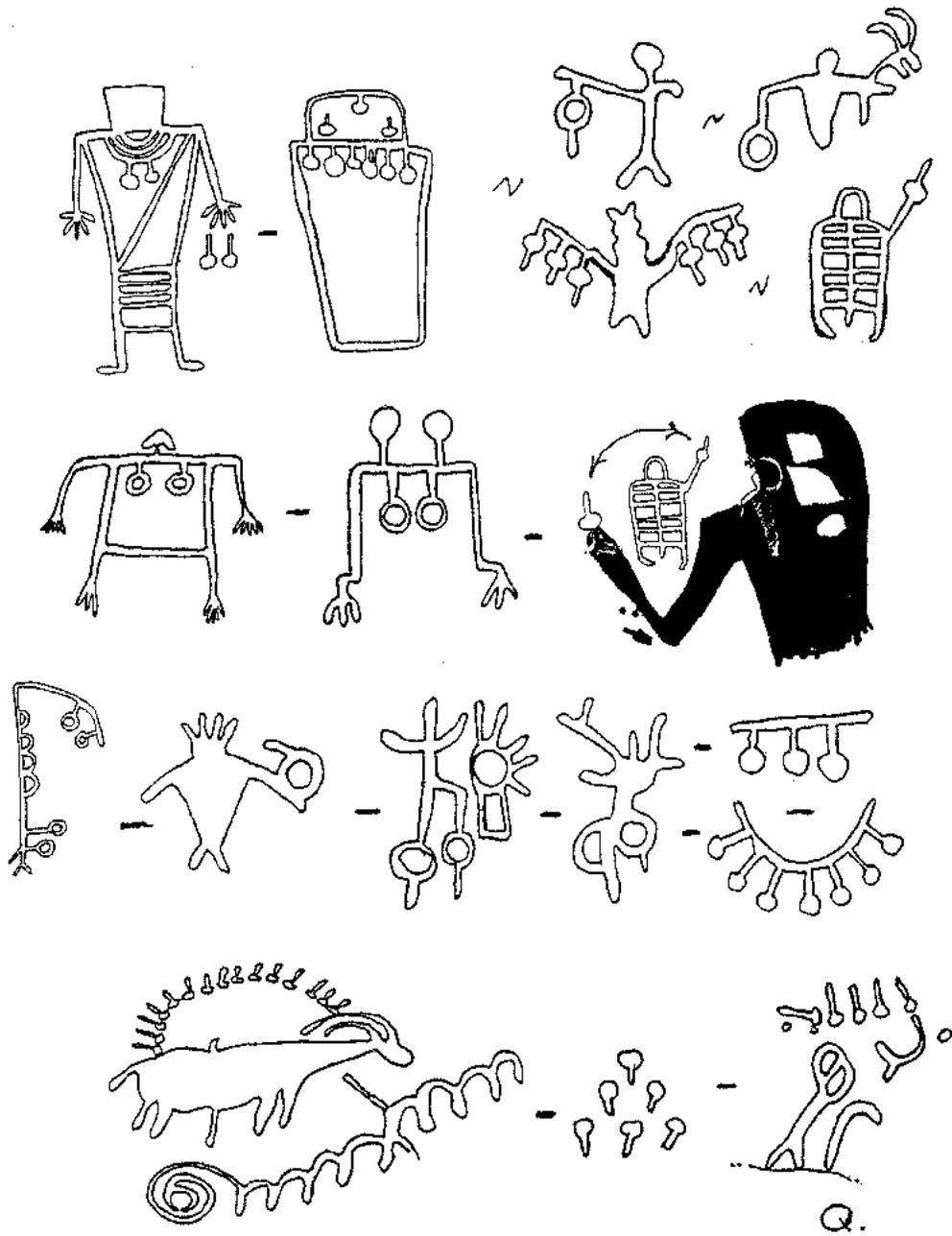


FIGURE 21

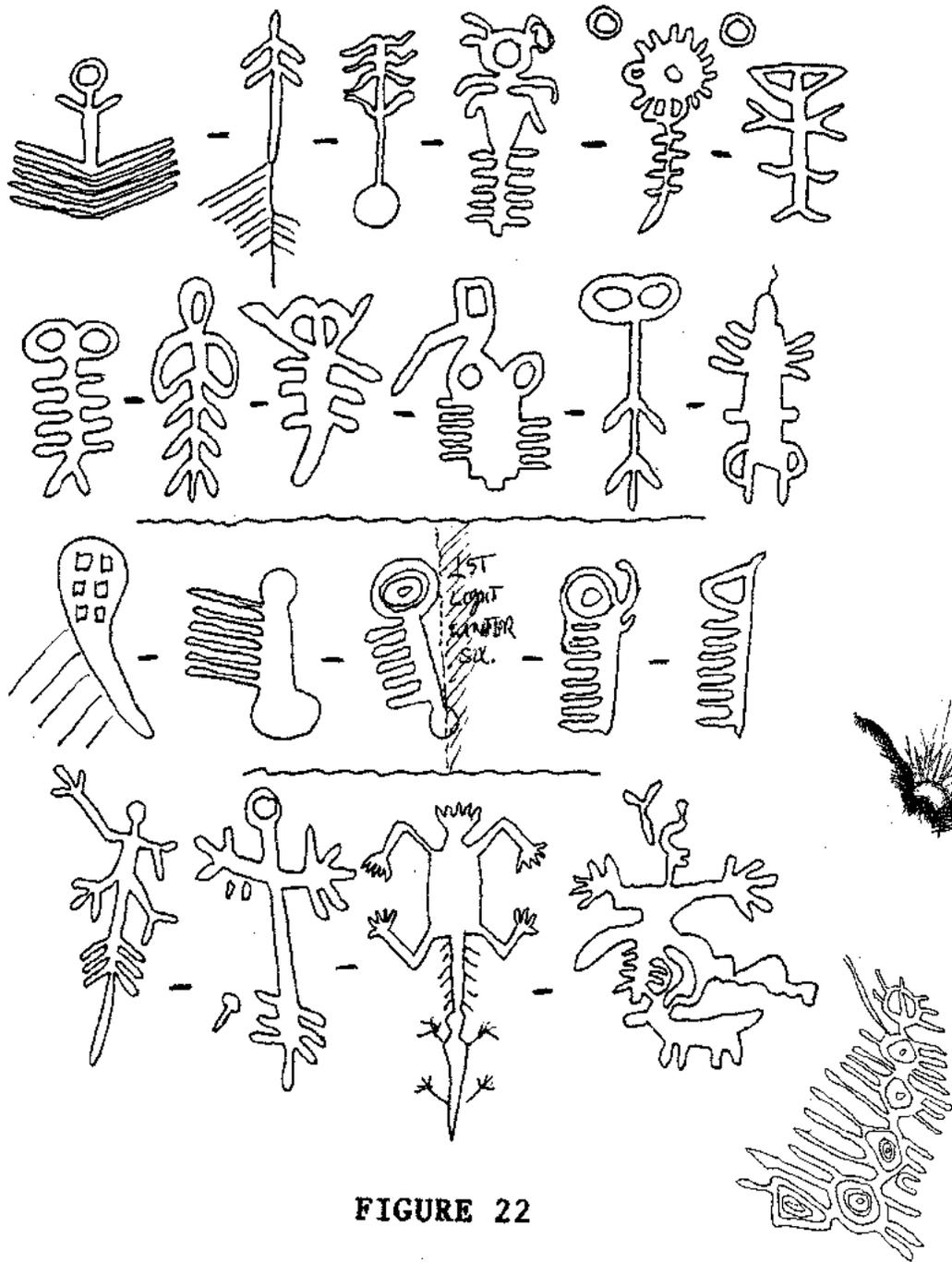


FIGURE 22

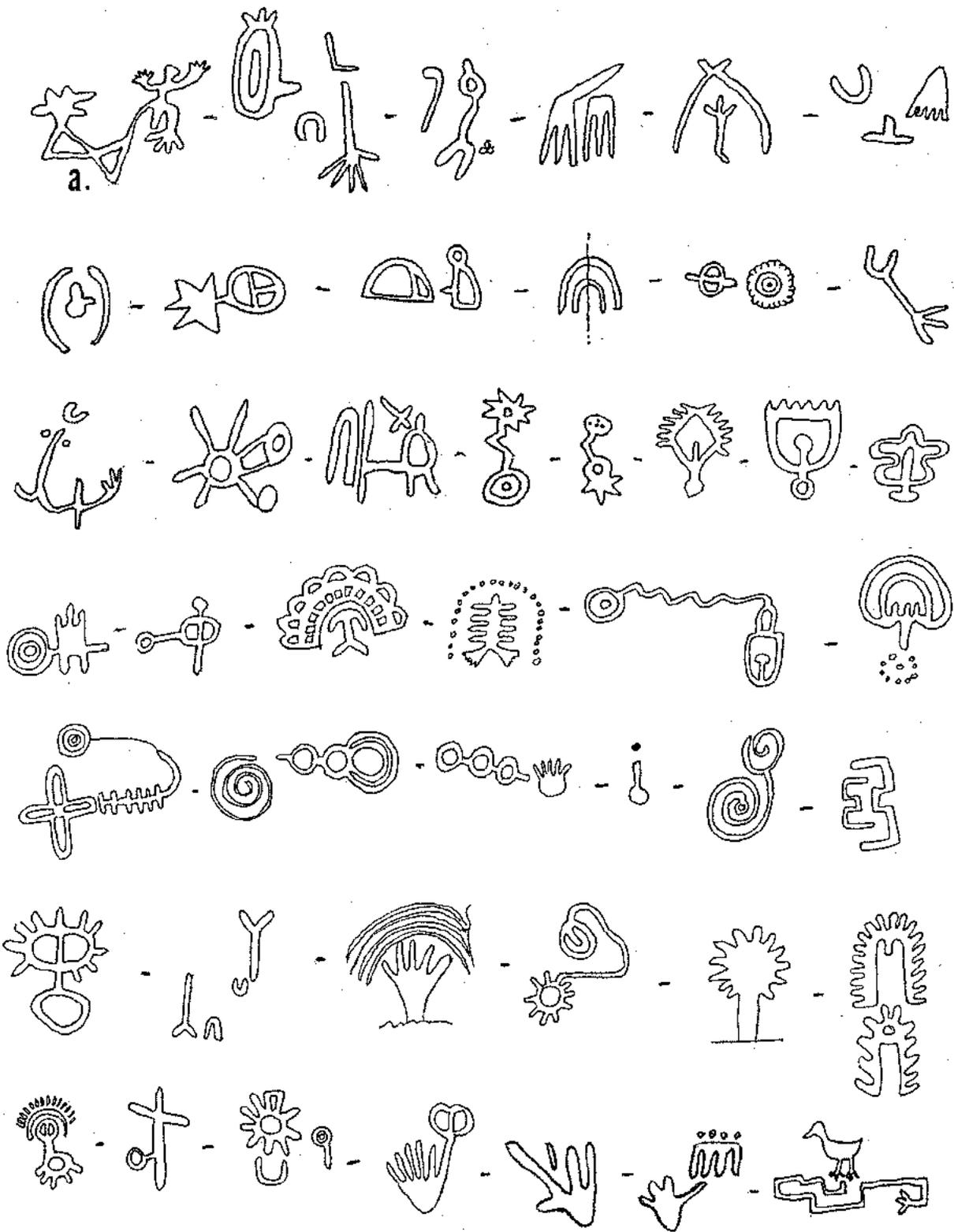


FIGURE 23

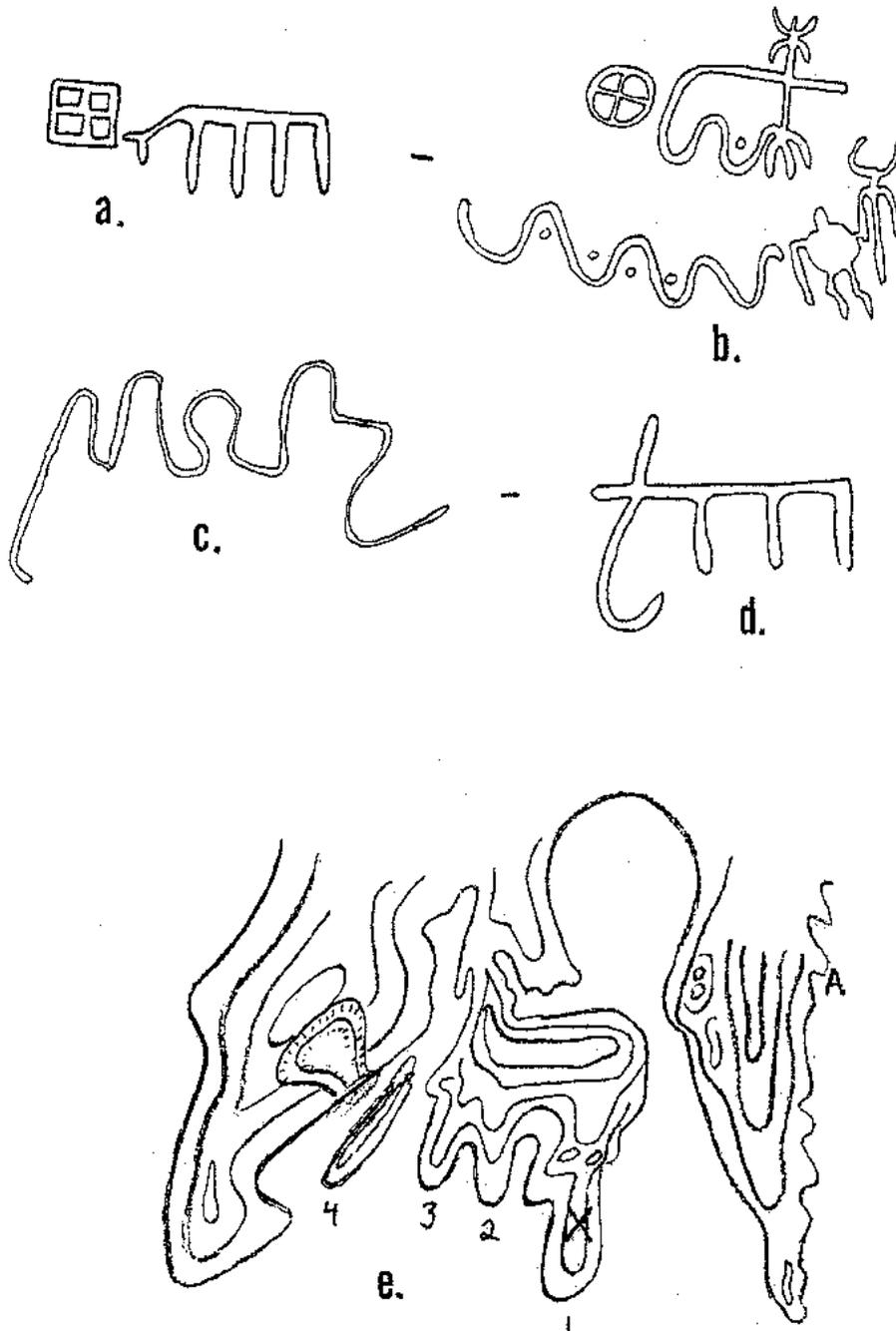


FIGURE 24

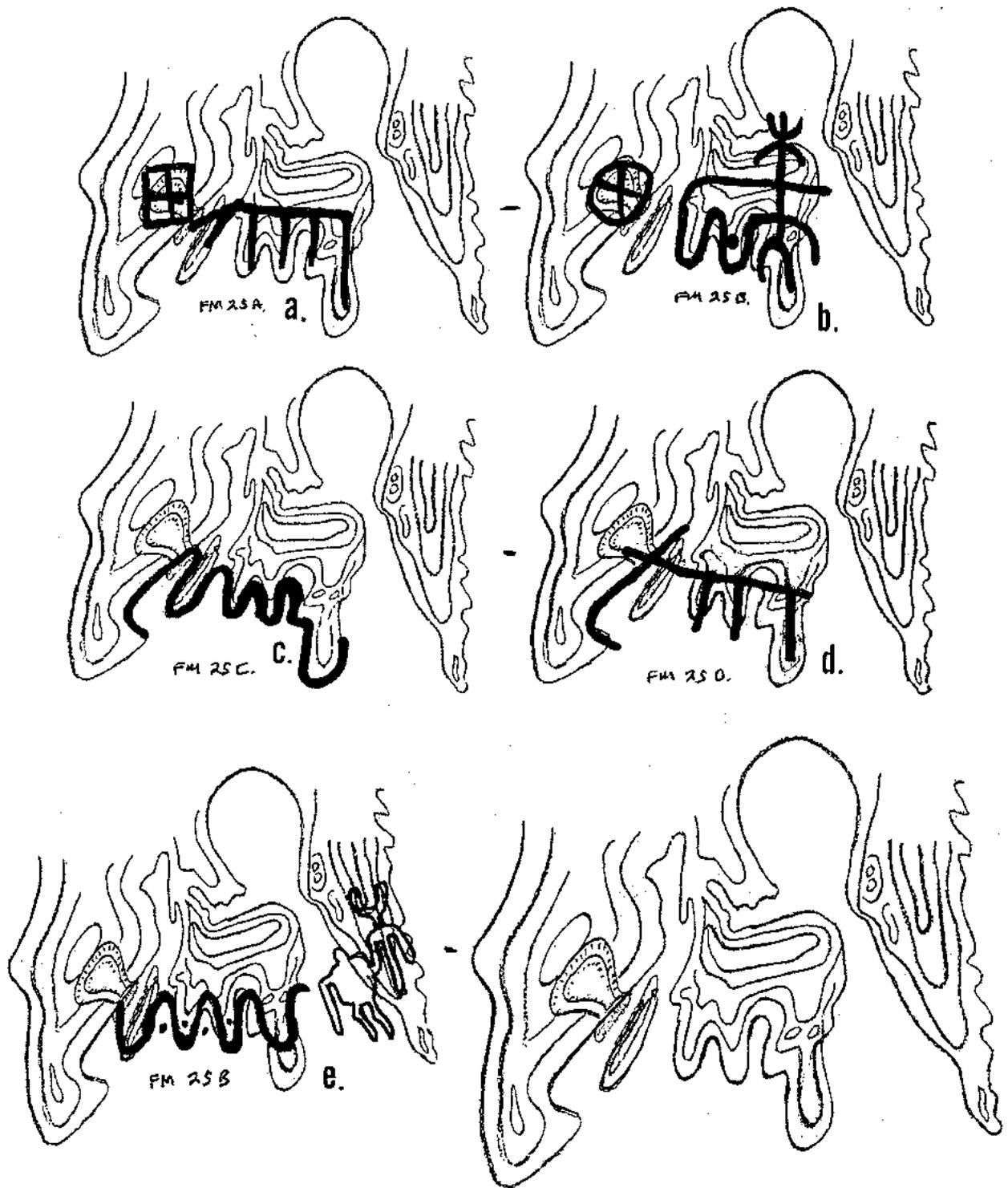
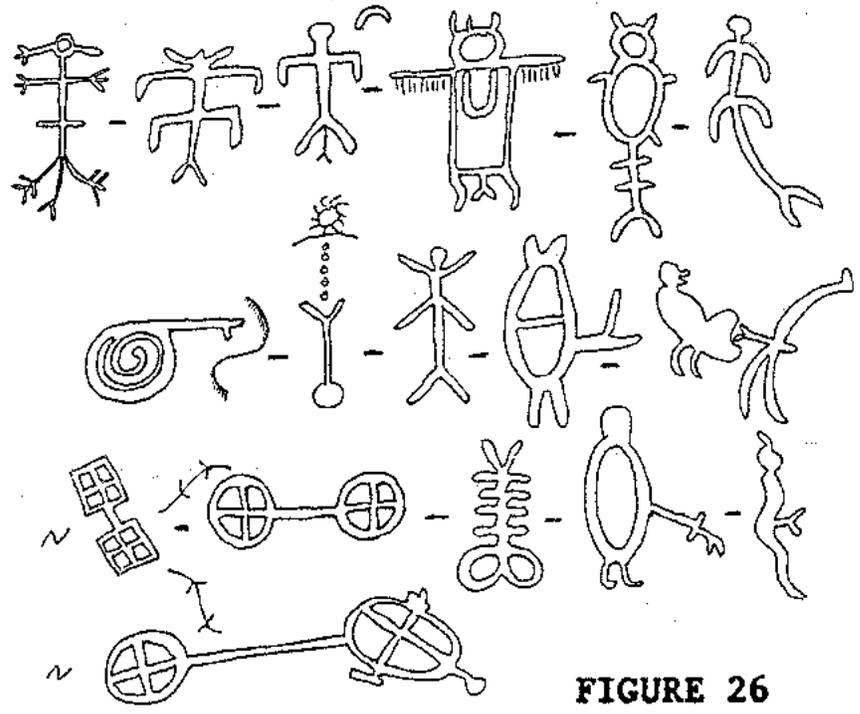
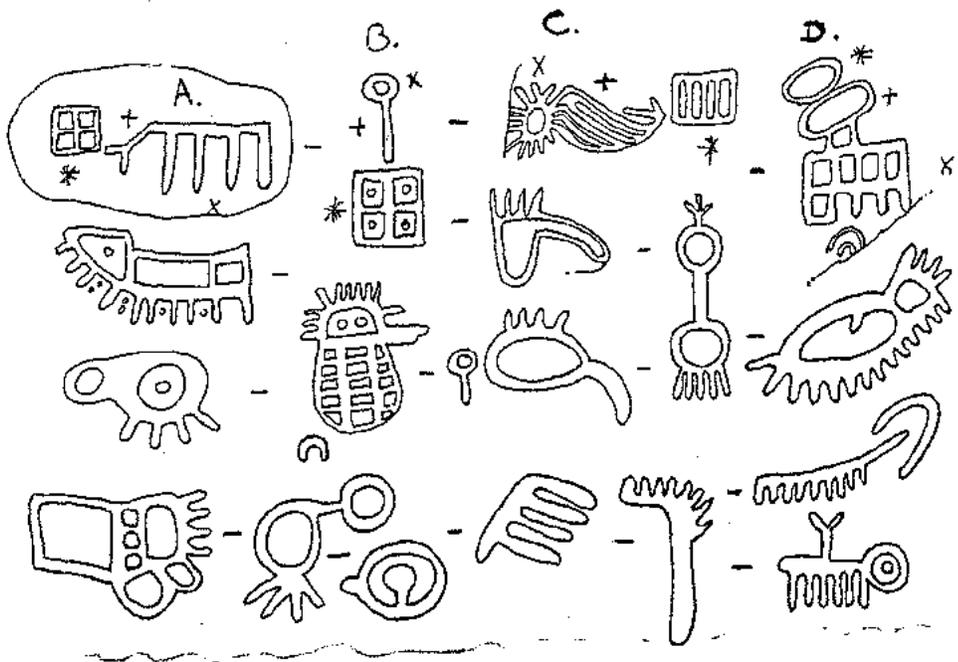


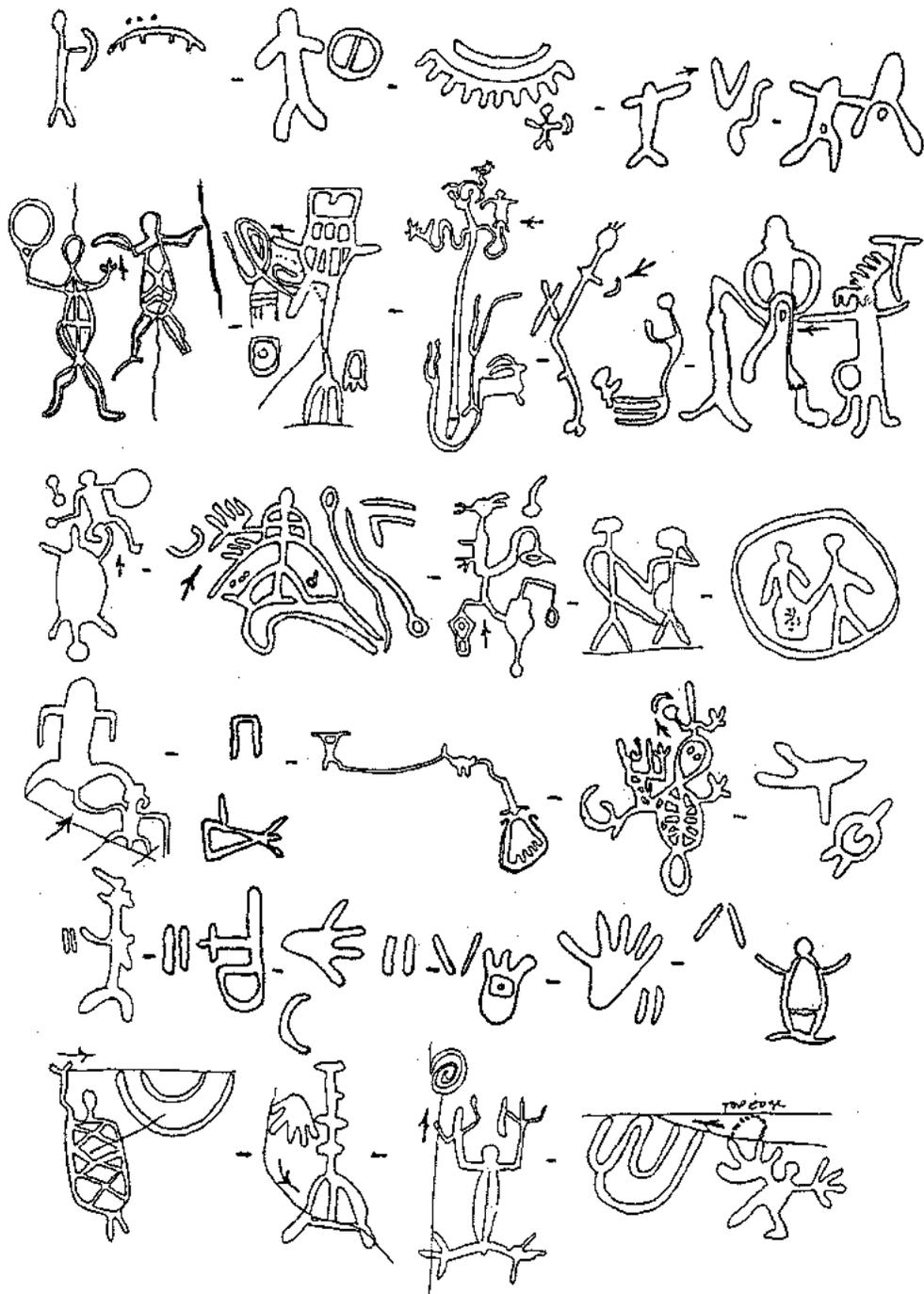
FIGURE 25

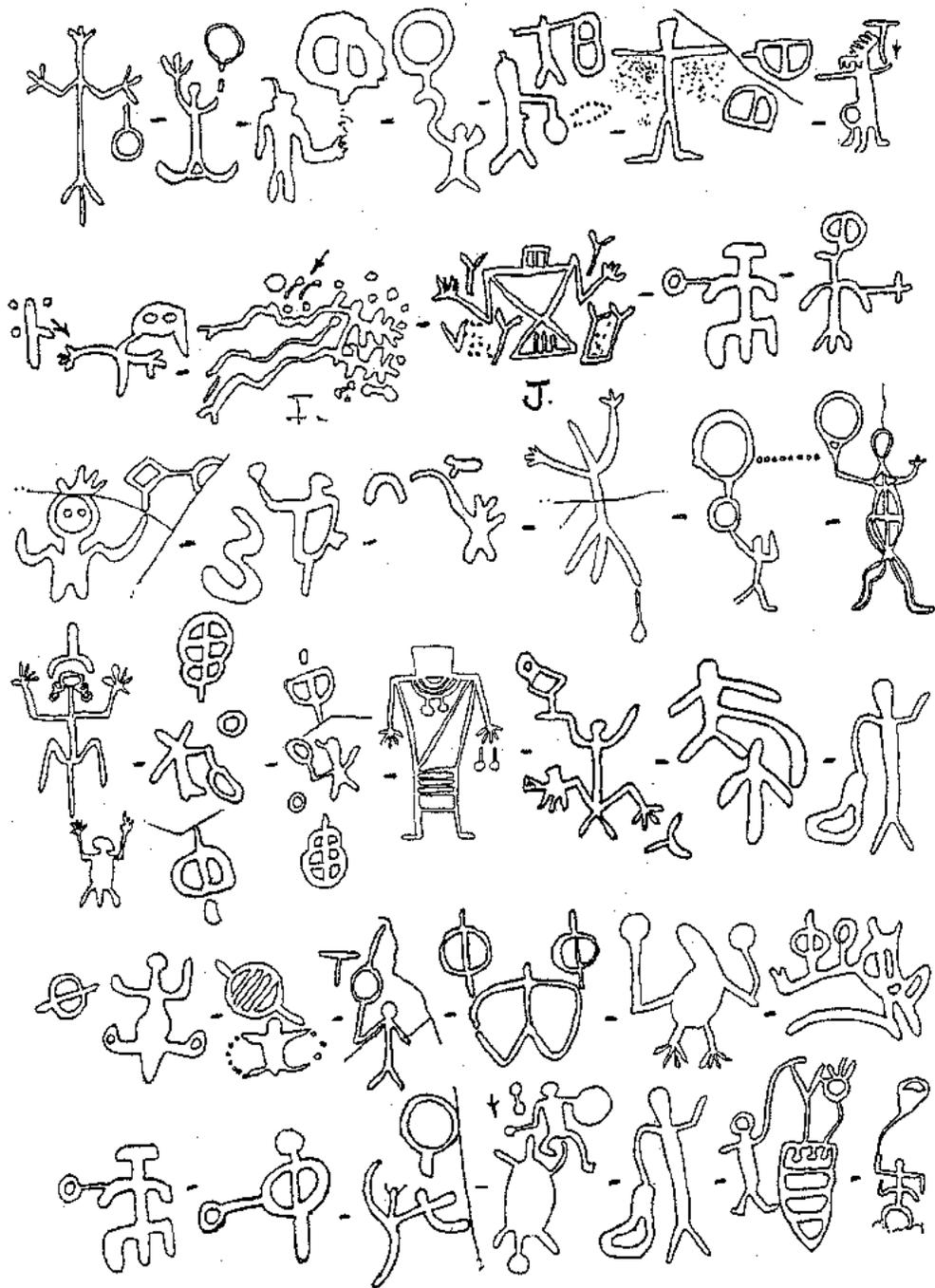


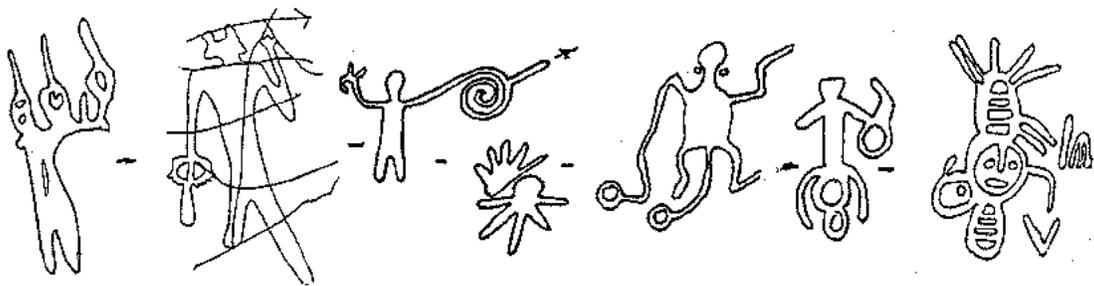
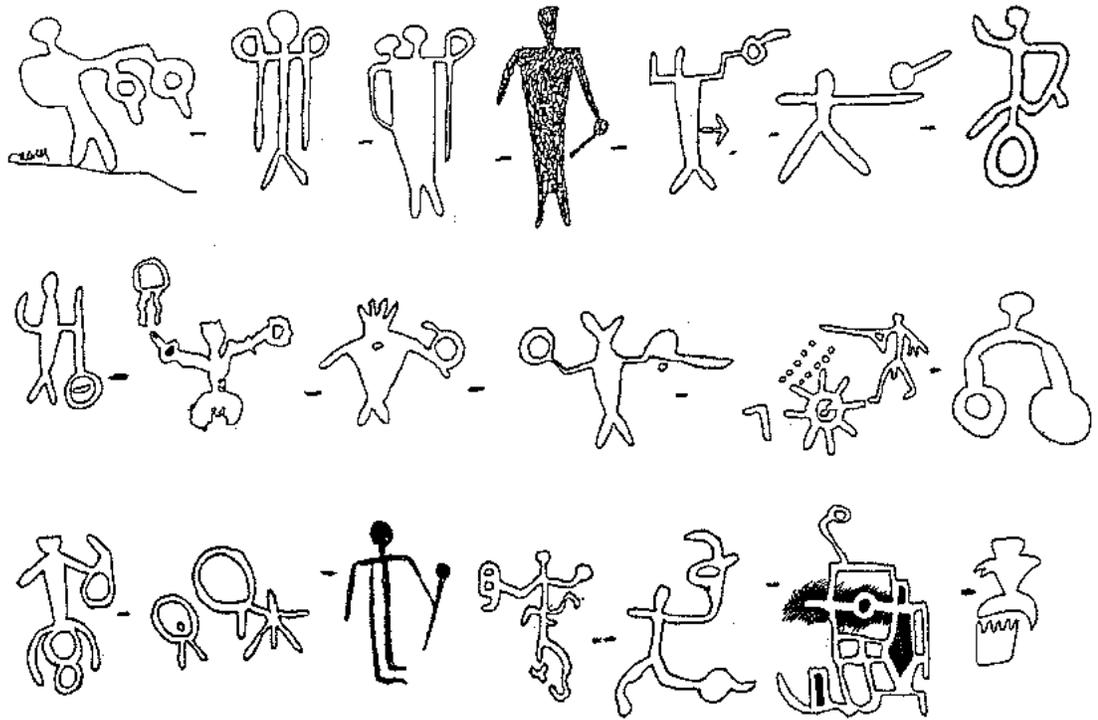
**FIGURE 26**



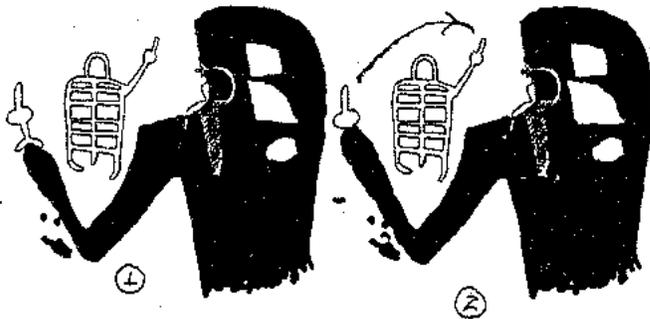








THE COMPOSITION  
 WHITE IS SHADOW, AND BLACK IS  
 LIGHT.



ANTHROPOMORPH OF LIGHT  
 WITH HANDS OF LIGHT IN GRASP OF  
 LITTLE FIGURES LIKE THESE IN  
 FIG. 8.

OR, IS OBJECT IN THE HANDS OF  
 LIGHT IN FIGURES LIKE THESE ABOVE?