

42EM65, The Temple Mountain Pictograph Panel

The Temple Mountain rock art panel, as it is called locally, is a group of large and striking darkred pictographs (Figure 1). They are located on the north side of South Temple Mountain Wash, roughly one mile west of the turnoff to Goblin Valley State Park, which is in the San Rafael Reef area of central Utah.

Because the site can easily be seen from the paved road it is well known and heavily visited. The Bureau of Land Management (BLM) ranger in an information trailer at the turnoff to Goblin Valley said that he personally had over 10,000 visitor contacts the previous year (2001). These contacts are with people requesting information about the San Rafael Reef area as they drive in from State highway 24. I noticed, during the hour I spent visiting with the ranger one morning, that only about one out of every ten cars stopped as they passed the trailer; so 10,000 people is certainly an underestimate of the number of people visiting the area.

Perhaps a more accurate picture of visitation may be obtained from visitor statistics at Goblin Valley State Park. In 2001, 75,702 people visited Goblin Valley (Utah Division of State Parks statistics). April had the highest visitation with 13,000 people. Many of the people who visit Goblin Valley, and stay overnight, camp in and along the San Rafael Reef where there are no camping fees. Additionally, there are people who come to the area specifically to visit the San Rafael Reef and the San Rafael Swell. The area is a popular off-road vehicle recreation destination. The road that passes the panel provides vehicular access to the Swell, and it continues northwest to Interstate 70. Given this information, visitation to the area surrounding the pictographs is probably more like 100,000 people annually.

The location of the Temple Mountain panel has been discussed in several "guide books" (Barnes 1982:136, Castleton 1984:160, Slifer 2000:126). The content of the panel has also been discussed in the rock art literature on several occasions (Gunnerson 1957, Manning 1990, Schaafsma 1970, 1971 and Siegrist 1972).

The Temple Mountain pictographs are exceptional—more exceptional than is generally appreciated, especially considering the apparent poor condition of the panel. The cliff face is marred by large areas of exfoliated sandstone (Figure 1). It appears that most of the pictographs have been destroyed, and the ones that remain are severely damaged. Despite this deterioration, the panel contains a great deal of extremely valuable information, and the remaining images are unique and obviously irreplaceable.

One reason that the site is exceptional is that it appears to contain both Barrier Canyon Style and Fremont type images. Of particular significance is the apparent superimposition¹ of Fremont over the Barrier Canyon Style (Schaafsma 1971:49, 73, her Figures 71 and 130). The definitiveness of this conclusion, however, and its resulting influence on the Barrier Canyon Style and Fremont relationships has been previously questioned (Manning 1990:61) and is further discussed below.

The Temple Mountain panel provided one of the principal evidences used by Schaafsma to place the Barrier Canyon Style in the Archaic period, thus preceding the later Fremont Culture (Schaafsma 1971:128-135). This superimposition, if it indeed exists, has the potential to determine the relative placement of Fremont and Barrier Canyon Style images in this panel and

consequently provide information on their relative age. The Fremont culture is believed to have existed in this area from about A.D. 650-700 to about 1200-1250 (Madsen 1989). The Barrier Canyon Style is generally believed to have been created by Archaic peoples between about 6,000 B.C. to A.D. 500 (Kelen and Sucec 1996:13). Schaafsma, however, later suggested that the date during which the Barrier Canyon Style was being constructed is more likely limited to a shorter period, i.e., 500 B.C. to A.D. 500 (Schaafsma 1980:70).

I believe that the Barrier Canyon Style continued to be created long past A.D. 500 and cite as supporting evidence the existence of panels that fit the current definition of the Barrier Canyon Style, but that contain characteristics and images of objects associated with later periods, such as, for example, the bow and arrow (Manning 1990). Additionally, Barrier Canyon Style petroglyph panels exist with very little patination, indicating that they are of recent origin (Manning, this volume).

Undoubtedly, some of the incongruities and polemics on the age of the Barrier Canyon Style exist because of problems intrinsic to the definition and use of the concept of style in ordering prehistoric rock art (Manning 1993) and because no reliable dating techniques currently exist for Barrier Canyon Style images.

The Temple Mountain pictograph panel is also significant because it contains some of the largest prehistoric painted figures in Utah. Their large size (one anthropomorph² is about six feet tall) suggests that the creators of these paintings wanted their images to be easily seen. Their large size also seems to suggest that these images were of some exceptional significance to their creators.

HISTORY OF OBSERVATIONS AND PREVIOUS DESCRIPTIONS

I first visited the panel in the spring of 1971 on a trip to the Maze area of Canyonlands National

Park. Unfortunately, I have no photographs of the panel on that date because of a malfunctioning camera (or more likely a malfunctioning camera operator). The oldest photographs I have were taken at a later visit in 1979 (Figure 1). Since that date, I have visited the panel on many occasions, and I have made some interesting observations and discoveries, most of which have not been discussed previously. The purpose of this paper is to present this information.

Since that first visit, I have observed changes occurring to the images within the panel, as well as major changes occurring to the environment surrounding the panel. For example, the State of Utah allowed an oil and gas exploratory well to be drilled directly in front of the panel, i.e., between the cliff face and the main road. This resulted in the destruction of the vegetation and natural environment surrounding the panel. The area was left looking much like a giant dusty parking lot. Down stream (east of the panel) and on the opposite side of the paved road a large area was filled with dirt, leveled, and then abandoned. No reclamation of either area was done. These appalling scars stand as monuments to the indifference and negligence of the State of Utah in managing our public lands.

Also damaging the landscape are large numbers of off-road vehicles using the area. Four wheelers, often with children and teenagers driving them, have driven over much of the area creating a maze of trails. While I was recently visiting the panel, two off-road motorcyclists raced up the small drainage east of the site, drove directly beneath the panel and continued up the canyon oblivious to the rock art, the vegetation they had crushed and the deep furrows they left behind.

Recently the site was on the television news and in the newspapers (Joe Bauman, *Deseret News*, March 29-30, 2000). On or about March 16, 2000, the panel was vandalized. Charcoal was used to place drawings beneath the main portion of the panel and on part of the panel itself

(Figure 2). The source of the charcoal was undoubtedly from campfires at the site. This is one reason why camping should be prohibited in the area around the panel.

Becoming thus aware of changes to the panel and its environment, I became interested in how the panel was surviving the ravages of time and the ravages of people, which are certainly the most destructive. I have tried, therefore, to locate old photographs of the panel for further evaluation of these changes. These photographs, and the changes they illustrate, are discussed below.

Obtaining old photographs of the panel has proven difficult. Certainly, there must be older photographs than those discussed here. Perhaps publication of this article will lead to the discovery of older photographs that will yield additional information about the panel.

The site was first recorded by James H. Gunnerson, an archaeologist from the University of Utah, on August 24, 1955 and assigned Smithsonian site number 42Em65. Gunnerson described the panel as follows:

Pictographs are above a ledge ca. 40 ft. above canyon floor and under a slight overhang. Much of the panel has scaled off, but the figures left are bright and at least life size. Older faded figures are also evident and would seem to be a little more typical of Fremont. The brighter ones tend to be a little more square but still of the same motif, even though in one case an animal looks like an out of proportion dog rather than the more common quadruped (Site form 42Em65, Utah State Historical Society, Antiquities Division).

The panel was similarly described in a subsequent report (Gunnerson 1957:80). Gunnerson's photographs of the site from 1955 were not included with the site form at the Antiquities Division of the Utah State Historical Society, but were archived at the University of Utah (Figures 3 and 4).

Kenneth Castleton first visited and photographed the site on August 6, 1970, and according to his notes, he visited it again in April of 1973 (Castleton 1978:160161). Castleton described the panel as follows:

Unfortunately, part of the cliff face has chipped away, thus damaging the figures. The upper parts of two large red anthropomorphic figures have been damaged by this weathering. One is a Fremont style figure with very broad shoulders, a tapered trunk, and no extremities. It largely obscures another slender figure with "bug eyes". The other, a Barrier Canyon Style figure, has a short right arm and is holding a snake, much in the same manner as figures in the Head of Sinbad and Horseshoe Canyon. To the left are two animals, one with a rectangular body decorated by a single white horizontal stripe through it. The second larger animal has a small head without horns, a curved tail, and a vertical white stripe through the fore part of the body. It resembles a quadruped in Barrier Canyon. Farther left are the head and upper torso of an anthropomorph; to the right is part of a long, slender trunk with short legs and small feet. At the far right are several faint figures that are barely discernable (Castleton 1978:160).

Polly Schaafsma also first visited the site in 1970. Interestingly, she was there on July 30, missing Castleton by only few days. She notes:

This is an important site because it helps unwind the relative positions of the styles in the region. There are both Fremont and Barrier Canyon Styles present, with the Fremont clearly superimposed over the Barrier Canyon Style. The site needs protection as it is in full view of a well-traveled road. At present, it is in danger of vandalism by gunmen. The flaking that has already occurred may be partly due to gunfire. It is currently receiving no protection from the BLM since it is on State land (Schaafsma 1970).

(Note: It has been over 30 years since this was written and never during this time, has there been any protection provided for this site.)

Schaafsma described the panel further:

The Barrier Canyon Style figures include a number of elements common in that art. There is a large dog with finely drawn hairs on its tail and a white sash through the middle. There is a triangular head with earrings and a white face. A huge rectangular-bodied anthropomorph with a white sash holds a snake in stubby outstretched arms. A spectral "bug-eyed man" peaks over the shoulder of the superimposed Fremont man, and his narrow, tapering torso is clear beneath the younger figure. At the bottom of the panel are the remains of a large, red quadruped, very similar to the animals at Fish Creek Cove. There are many details on the figures and scattered over the panel. A long thin anthropomorph is on the right side with short feet under a long smock. The panel is about 60 feet long by about 8 feet high (Schaafsma 1970:86).

Schaafsma also discussed the site in 1971.

Six miles west of Utah Highway 24 at the mouth of Temple Mountain Wash in the San Rafael Reef are paintings of Fremont and Barrier Canyon Style origin. One of the two Fremont figures here is a vividly painted anthropomorph with short horns and a thin line extending diagonally across the torso.... Encountered here for the first time is the depiction of a low, curved chin. This method of chin representation occurs sporadically among Fremont figures of the Southern San Rafael Zone. The other figure of Fremont origin is a heroic broad-shouldered anthropomorphic form superimposed on the Barrier Canyon Style paintings.... (Schaafsma 1971:49).

Along with the above description, Schaafsma included a sketch of the panel but unfortunately not a photograph (Schaafsma 1971:73). She listed the source of the sketch as: "DeHarport photo". Somewhere in Utah, then, there exists an earlier photograph.

Another photograph of the Temple Mountain Panel appeared in an exhibit at the University of

Utah's Museum of Fine Arts in 1972 (which I attended). The published catalog from the exhibit (Siegrist 1972:57) contains copies of the large photographs in the exhibit. Figure 5, showing the Temple Mountain Panel, is one of these photographs. Roland Siegrist apparently took this photograph in the latter part of 1971 as part of an interdisciplinary art class at the University of Utah (Siegrist 1972:5). Dean Brimhall acted as guide and informant to this project and also provided me with site information. A description of the panel as it currently exists is given below.

CURRENT CONDITION AND EXFOLIATION

A person viewing the Temple Mountain pictograph panel for the first time readily reaches the conclusion that the majority of the panel has been lost. The cliff face surrounding the pictographs contains massive scars from exfoliation (Figures 15). For a distance of about 23 meters (75 feet) across the face of the cliff, much of the surface that existed when the paintings were made is obviously missing. The presence of thin layers of light-colored sandstone in the scars surrounding the remaining paintings shows that the surface has simply broken up and fallen off. The panel once may have been nearly 30.5 meters (100 feet) long.

Schaafsma suggests that gunfire has contributed to the exfoliation of the cliff face. There is no evidence, however, to support this idea. The absence of freshly fallen white sandstone beneath the exfoliated areas indicates that the exfoliation is not recent and that it likely occurred over a period of many years.

The apparent loss of much of the surface, unfortunately suggests to some that the panel has little value. That is certainly not true, as will be explained below.

The right half of the panel contains an area where the cliff face has exfoliated for a distance of about 15.25 meters (50 feet). This exfolia-

tion almost certainly eliminated many figures, as well as the upper and lower portions of the best remaining images in the panel. There were at least two large figures below the remaining images, as evidenced by the presence of the upper back of two animals, each apparently having horns. There was also at least one large image above the remaining figures, as evidenced by the presence of the lower portion of a large roughly rectangular area of dark reddish pigment beneath some of the heads and shoulders of the figures. Traces of pigment in this area of the panel, both in and below the scar, suggest that at one time there were other probably large paintings along the cliff face.

On the left half of the panel, exfoliation is also extensive. About 12 meters (40 feet) of cliff face has been lost in this area. The bottom of the horned anthropomorph is missing and so is most of what appears to have been a large concentric circle that surrounds what may have been a small anthropomorph. To the left of these two figures is an area 4.5 meters (16 feet) long and about 1.8 meters (6 feet) high that has completely exfoliated. Traces of pigment beneath this area suggest that it also contained painted images.

After looking at the size, complexity and detail of the remaining images, one can only look with despair at the large blank areas and wonder what remarkable images once existed along this cliff face. Likely, there were quite a few. Although most of the panel may be gone, there is still a lot that remains, and there are images that were created long ago that are still there, but we cannot see them today. This will be explained below.

DIFFERENCES IN PHOTOGRAPHS

Examination of Gunnerson's 1957 photographs, Castleton's 1970 photograph and Siegrist's 1972 photograph show changes during this short period of time. Perhaps the most obvious is the conspicuous absence of a group of large boulders below the Barrier Canyon Style figures

(compare Figures 2 and 4). Evidently, vandals pushed these boulders from the ledge. In the photographs taken around 1970 only some of the rocks had been removed. This indicates that people have pushed boulders from the ledge on more than one occasion. Note also the changed condition of the tree in the photographs. Campers have broken off the limbs for firewood. (Should this also be considered vandalism since it occurred at an archaeological site?)

Charcoal Vandalism

Another significant difference in the photographs is evident in Siegrist's 1972 photograph. Major vandalism is shown on the right side of the panel (Figure 5). In this location there are several crude images, which appear to be recently constructed. The Utah's Museum of Fine Arts catalog states that the, "...fourth and fifth figure from the right are added later (vandalism)". These images were made with charcoal, although this is not necessarily evident from the black-and-white photographs.

The vandalism appears to mimic two of the pictographs in the panel. The charcoal drawing on the left is a human image with horns, which is somewhat like the anthropomorph at the far left of the panel. The charcoal drawing on the right appears to be a dog(?) with a vertical stripe that is standing on the back of what may have been meant to be an animal, again mimicking figures to the left.

Further to the right of these drawings, is another charcoal drawing of an oval figure, perhaps representing a bird. Farthest to the right is a charcoal drawing of a second figure that holds two "fringed" linear objects. These charcoal drawings again mimic other images in the panel.

On the left side of the panel, Siegrist's photograph shows a second concentric circle to the right of the horned anthropomorph. This is more vandalism, and it was also done with charcoal. Note that once again this mimics an image in the panel.

With the aid of these photographs it is possible to determine approximately when this vandalism was done. Castleton's photograph, taken in August of 1970, does not show the vandalism. Therefore, it was done between Castleton's visit in 1970 and Siegrist's visit sometime in 1971. As mentioned above, I visited the panel in the spring of 1971 and I do not remember seeing any vandalism, however, without photographs it is not possible to conclusively verify its absence. During my trip into Horseshoe Canyon and the Maze, the scaffolding used by Siegrist and Brimhall to photograph the High Gallery in Horseshoe Canyon was still in place, and I climbed it to photograph the panel. I was, therefore, in the area about the same time as Siegrist. Based on this information, the vandalism was done sometime late in 1970 or early in 1971.

After attending the Fine Arts Museum exhibit and learning of the vandalism, I was surprised the next time I visited the site, which was in October 1979, because the vandalism was not immediately evident from below the panel (Figure 1). However, the charcoal figures were located after a close examination of the cliff face. They were considerably fainter than in Siegrist's 1971 photograph. A remnant of the charcoal concentric circle is visible in Figure 1 at the left of the horned anthropomorph, and a trace of the charcoal horned anthropomorph can still be seen.

Removal of Charcoal from the Surface of the Cliff

While these photographs might be believed to provide evidence showing the rate of charcoal erosion from the cliff face, it is not that straightforward. Three factors appear to be responsible for its lessening intensity. The first is that some of the soft and friable charcoal was removed by the erosion of wind and rain, as would be expected. The second is that someone tried to rub off some of the charcoal figures. The main result of this action was mostly just a smearing of

the charcoal and more abrasive damage to the panel, as I observed it in 1979. The third factor responsible for the indistinctness of the charcoal images, at least on the right side of the panel, is that they were covered over with streaks or rivulets of mud.

The mud is deposited when water from rain (and perhaps snowmelt) flows down the cliff face picking up silt and dust as it moves, then, as the volume of water slows and stops as it soaks into the dry sandstone, the silt is left on the cliff face. All of the photographs above clearly show the streaks of mud. The streaks start far above the images, then continue down over the section of the panel containing the major elements of vandalism and then, in some areas, onto the exfoliated area beneath the panel. Covering by mud is, therefore, a major factor in the apparent disappearance of images from this panel.

The deposition of mud on the panel seems to occur mostly during a heavy rain, perhaps more so when there is a lot of wind. In October 1981, I visited the site during a period of major thunderstorms. The cliff face above the panel was wet and a few streaks of water came down toward the panel. One particular streak came all the way down the cliff face to the ledge. I have a picture with the water streak in it. In January 1999, I observed that several streaks of mud had recently appeared along the side of one anthropomorph. In October 2001, I noted more new streaks of mud on the panel. It is obvious from these observations that the deposition of mud is a continuing process.

While the removal of charcoal by non-natural processes on the right side of the panel negates information concerning the natural rate of erosion, the vandalism on the left side of the panel does provide that information. Mud is not being deposited on the cliff face in this location, and this charcoal (the second concentric circle below and to the right of the horned anthropomorph) was apparently not disturbed by people, probably because it is in a more difficult place

to reach. The difference between Siegrist's 1971 photograph and my photograph from October 1979 suggests that it took eight years to erode to the extent pictured in Figure 1. This information may be useful to people involved in considering the removal of charcoal vandalism from rock art panels and sandstone surfaces.

BURIED IMAGES

Near the right side of the main panel, as shown in the photographs above, is a sloping narrow band of reddish pigment. It shows up in the black-and-white photographs as a dark band. It is located just to the right of the long streaks of mud that come all the way down to the bottom of the ledge, and just above the right side of the two large boulders on the ledge, but left of the smaller figure with upraised arms (Figure 5). It is obvious when this area is viewed from the ledge directly in front of the panel that this is part of a panted image; the rest of it is buried beneath the long streaks of mud. As of this date (2002), it is also obvious, because of erosion of the mud that the band of pigment is the right side of a Barrier Canyon Style anthropomorph. The majority of the image still lies hidden beneath the mud.

In June of 1982, I discovered that there were several other prehistoric images beneath the mud. Farther to the right beyond the edge of the photographs (except for Figure 3), I discovered traces of yellow and reddish-brown pigment appearing where a few small flakes of mud were exfoliating from the cliff face. The pigments were in an area about 0.76 meters (2.5 feet) wide by 1.54 meters (5 feet) high. Above these revealed bits of color, and out of reach, I discovered two large adjacent round circles cut into the cliff face. Even though they were completely covered with layers and streaks of mud, they were still visible. Each circle had a cross inside of it. Each cross consisted of a roughly vertical and horizontal line.

On another visit to the site a few years later, and following a period of especially heavy

summer thunderstorms, I discovered, surprisingly, that more mud was missing from the image. (Major floods came down several of the canyons in the San Rafael Reef that summer. One flood coming down Old Woman Wash almost washed out Highway 24, which is about a mile from the mouth of the canyon. The torrent made the interior of the small canyon nearly unrecognizable. The floods eliminated most of the road and completely washed away an area of sand dunes, which was one of my favorite camping sites.) Why the mud was missing from the image is somewhat of a mystery. Perhaps rain being blown against the panel by the fierce winds accompanying those unusually large thunderstorms washed away some of the mud, or perhaps it was just removed by the force of the wind or wind blown sand. It is unlikely that someone removed the mud, since it is beyond reach and above a particularly narrow part of the ledge. Whatever the cause, this removal was a marked change from the usual deposition. The removal of the mud, by what appears to be a natural process, explains why mud has not built up to several inches thick over the panel since it was created.

The partial elimination of the mud revealed a large abraded horizontal oval that enclosed the two circles (Figure 6, photograph taken in September 2000). The interior of the abraded oval, except for the circles, was painted with a dark reddish-brown pigment. It was now obvious that the two circles were eyes inside of a very large oval head—the head of a Barrier Canyon Style anthropomorph. The diameter of the head is about 45 centimeters (18 inches) and the anthropomorph is about 1.65 meters (65 inches) tall. The shape of the head of this figure is characteristic of a particular and distinguishing type of Barrier Canyon Style anthropomorph. This head shape is found in Barrier Canyon Style images as far south as Kanab and as far north as Vernal, Utah.

On subsequent visits to the site, beginning in 1993, I observed that mud is still being progressively removed from the cliff face. It is now

possible to see that the eyes and head are clearly part of a tall painted and abraded Barrier Canyon Style anthropomorph.

People passing by the image on the narrow ledge and brushing against it and the cliff face have recently removed a substantial amount of the mud covering the lower part of the image. Unfortunately, they have also removed some of the pigment. The anthropomorph is much more visible now than it was previously.

Like other images in the panel, the body of the figure is painted with a reddish-brown pigment. Running vertically through the torso are four yellow, narrow bands of pigment. It is also possible to now see that the lightly abraded line around the head continues down both sides of the neck and across the top of the torso and down its side. This line is more visible on the figure's left side than on the right side where the mud is thicker. Also visible is part of a red, upward extending arc coming from the shoulder on the figure's right side. This arc appears to be an upraised right arm; a hand, or fingers, is not visible. Apparently they are still buried beneath the mud. The conclusion that this arc represents an upraised arm is based upon the shape of the arc, the shoulder and the torso in comparison with other figures. There does not appear to be an arm on the opposite side (the anthropomorph's left arm). The basic form of this anthropomorph is shown in Figure 7. It is similar to another Barrier Canyon Style anthropomorph in a panel near Castle Dale, Utah (Figure 8). Note that this figure's left arm is upraised, while in the Temple Mountain Panel the figure's right arm is upraised. As more mud is removed from the image, other features may become clearer and more information may be revealed.

The presence of bright yellow pigment in the panel is significant. Its occurrence in the Barrier Canyon Style is rare. One site near Moab, Utah that also contains yellow pigment is similarly covered with mud and badly exfoliated. The presence of this bright yellow pigment at two sites where images have been covered with

mud suggests that covering the pigment with mud led to its preservation. It appears that yellow pigments are less able to resist erosional forces than red pigments. The presence of yellow pigment in these figures suggests that yellow pigment may have been used in the creation of other figures in this panel, but erosion has removed it.

The discovery of this image created many questions. Some are listed below. Eyes with crosses inside have also been found in Nine Mile Canyon, presumably on Fremont or Ute figures. (URARA members will recognize one of these as appearing on the URARA logo, i.e., the "Cross-eyed Owl".) The cultural affiliation of this particular image is still being debated; some people believe that it is Fremont; others believe that it is Ute. Are eyes like these found on any other Barrier Canyon Style figures, which would support a Barrier Canyon Style origin? Which group originated the unique eyes: the Barrier Canyon Style artists, the Fremont or the Ute? Did the Fremont or Ute modify the Barrier Canyon Style anthropomorph at Temple Mountain Wash and add eyes with crosses? Does the presence of these peculiar eyes in other rock art types indicate that the Barrier Canyon Style and the Fremont (or Ute) were contemporaneous? Could the presence of these eyes on figures of different styles be explained by some naturally occurring feature that would have influenced the people of both cultures? Is there a consistent meaning for eyes such as these that would cross cultural and temporal boundaries? Do these eyes symbolize owls or some characteristic of owls? Was the Barrier Canyon Style figure painted on the mud or was the mud scraped off first, or was there mud on the cliff face when the figures were painted? Obviously there are many unanswered questions.

If the mud was removed from this section of the panel to reveal the underlying figures, there might be more information to answer these (and other) questions. However, there are some important considerations that must be made if and

when this event ever takes place; these are discussed below.

Another Discovery, Exfoliation Continues

In July 1981, I discovered that the top of a figure near the center of the Barrier Canyon Style section had begun to separate from the cliff face. Fearing that the small section would break off sometime in the future and be lost, I was determined to photograph it before it was gone. This was not an easy task. It was high on the cliff face and beyond reach, and I needed a ladder. I constructed a rickety substitute from some mining debris that was located further up the road. On close examination, I discovered that the part of the cliff face that was pulling away contained the upper part of a Barrier Canyon Style anthropomorph's head. No one, apparently, has mentioned the existence of this figure before.

The head has several distinctive and unusual features. The first is exceptional and one not previously encountered in the Barrier Canyon Style. The anthropomorph's face is composed of four painted rectangular areas (Figure 9). These four areas are outlined in white paint. There is also an arc of white paint across the top of the anthropomorph's head just above the four rectangular areas. Note that there are also bands of white paint in several other figures in this panel.

The second distinctive feature is the presence of two parallel lines extending upwards at about 45 degrees from the upper right corner of the figure's head. They are connected to an image composed of a wavy vertical line, which has a split end, and there are four small downward curving lines attached to the curved top. This image is snakelike, but with unusual features.

On a later visit to the site (October 1993), I was dismayed to find that some of the sandstone on the anthropomorph's head had fallen from the cliff face. No longer is the top of the "snake" present, and more of the anthropomorph's head

is missing. I did not realize that this would happen so quickly. Wondering if the piece had broken off or if someone had removed it, I searched beneath the panel for the fallen piece. There I found its remains. All that was left was a scattered quantity of light yellow-colored sand. The section was completely pulverized, either from its fall or by people walking on it. Nothing could be salvaged.

Faces Divided into Four Areas

The discovery of a face divided into four roughly rectangular areas has the potential to provide significant information about the Barrier Canyon Style. Painting a face into four sections, without any indication of normal facial features, is such a considerable departure from the natural or ordinary that it must be considered a uniquely determinative characteristic. Peculiar and extraordinary characteristics like these are so exceptional that they provide a means of identifying a commonality or link between analogous ideologies and cultures.

The interpretation of what this image represents is uncertain. Do these rectangular areas represent a mask, face painting or some intangible symbol? A full discussion of masks verses face painting verses symbolism would be too lengthy for this paper and still would not likely provide a definitive answer for exactly what this feature represents. For simplicity then, this element will be referred to here simply as a "feature", with an understanding that it might well be any of these.

Rock art types and styles in other locations contain faces that are divided into four areas. The presence of these images in the rock art of the various cultures that created them suggests that they all shared the same ideologies that resulted in their creation. Four of these are listed and discussed below.

1. The large well-known Basketmaker panel at Sand Island along the San Juan River near Bluff, Utah contains Basketmaker heads whose

faces are also divided into four areas (Figure 10). This example is just one of several that are known to exist in the Basketmaker Culture. These images are likely representations of the decorated, detached skins of human heads that may or may not have been used as masks (Manning 1987, Cole 1989). Note the presence of loops at the tops of the heads that may have been used for carrying them.

2. The images shown in Figures 11 and 12 are found in a tributary of the Colorado River south of Kanab, Utah in Northern Arizona. (On the right side of the anthropomorph in Figure 11 is another anthropomorph with similar features. It is in bright sunlight and not visible in the photograph. This figure is discussed below.) These images, which are part of an unusual cluster of pictographs, appear to share characteristics of both Anasazi Basketmaker and Fremont rock art; however, they appear to be in a class by themselves. The cultural affiliation of these figures has not been satisfactorily determined. At last report, very little archaeological work has been done in the location where they appear to be concentrated, so associative dates are lacking.

3. In Nine Mile Canyon there are several panels where rectangular painted sections appear on the faces of anthropomorphs. The panel known locally as "The Family" (Figure 13) contains an excellent example. This panel is recognized as having Fremont cultural affiliation.

4. Surprisingly, two anthropomorphs, nearly identical to those in Figure 11, were discovered in Utah (Figure 14A). Both of these painted anthropomorphs, which were adjacent to each other, have their faces divided into four areas. The images were found in 1877 by Fredrick S. Dellenbaugh. They were adjacent to a group of ruins situated along the Colorado River a short distance below the mouth of the Dirty Devil River in southeastern Utah (Dellenbaugh 1877), which is an unexpected and significant location. Presumably, and unfortunately, the area is now beneath Lake Powell. The location of the fig-

ures adjacent to a group of ruins suggests that they date from a period where masonry structures were used, which further suggests that they were of late Fremont or possibly Anasazi Pueblo cultural affiliation.

Figure 14B is a drawing of the two anthropomorphs found in Northern Arizona in a tributary of the Colorado River, one of which is shown in Figure 11. These two images are also side-by-side. The nearly identical form of these two sets of figures is striking. Rarely are two panels of pictographs with complex images so nearly identical. Their similarity suggests that the same person made both of them, and therefore, suggests that the same person was in both of these two widely separated locations.

The presence of both sets of images near the Colorado River suggests that the river could have been a landmark that was followed between the two sites. Carrying this idea further, a person can reach the mouth of the Dirty Devil River from the Temple Mountain panel by following well-defined stream courses. All one has to do is follow Wild Horse Creek (not a creek, but a dry wash), which is only a few hundred feet southeast of the Temple Mountain Pictograph panel, until it reaches Muddy Creek, which at its confluence with the Fremont River near Hanksville, becomes the Dirty Devil River.

All Existed at the Same Time?

The existence of these extraordinary facial features and their distribution indicates that the creators of the Barrier Canyon Style, the Anasazi Basketmaker Culture, the Fremont and the creators of these pictographs in Northern Arizona, share an exceptionally unusual ideology characterized by the distinctive and extraordinary faces that are divided into four areas. The sharing of this feature, suggests further that the creators of these images all existed during the same period.

These images argue further for the proposition that images of the Barrier Canyon Style exist in

time later than the Archaic (Manning 1990). The face being divided into four areas is so unusual that it is unlikely that it could have developed independently in each of these cultures. It is equally as unlikely that both the Basketmaker and the Fremont cultures could have acquired the ideology, that resulted in the creation of these images, from the Barrier Canyon Style artists and not created any of them until hundreds or thousands of years later. Furthermore, it is unlikely that both the Basketmaker and the Fremont could have acquired this ideology from just the Barrier Canyon Style images when they are so rare. To this date, the Temple Mountain Panel is the only known example of this unusual feature in the Barrier Canyon Style. If there were many examples of it in the Barrier Canyon Style rock art, then the possibility might exist that the Fremont and Basketmaker cultures could have acquired it by seeing Barrier Canyon Style images, but so far, there is only one known image. With more examples existing during the Basketmaker period, it is much more likely that the Fremont and the creators of this Barrier Canyon Style panel obtained the concepts from the Basketmaker.

This type of comparative approach to age determination has been used to suggest that the Barrier Canyon Style dates to the archaic period (Coulam and Schroedl 1995, Smith 1980). In these studies, similarities were noted between the figurines found in Cowboy Cave in contexts dating to 7430-5260 B.C. and Barrier Canyon Style anthropomorphic images. These similarities consist of rows of dots along the torso and the shape of the body. These features, however, are common and they are found in many prehistoric and historic cultures, even in other countries, so they are not such a unique entity as faces that are divided into four areas. Therefore, when determining age by comparative associations, if more weight or reliability is placed on unique features rather than on common features, the conclusion that some of the Barrier Canyon Style artists existed later than the Archaic period would be more correct.

The rarity and distribution of this facial feature suggests that whatever ideology spawned it; it was confined to a limited geographic area and likely existed for only a short period of time. Thus, it is more likely that the ideologies responsible for the unique face painting existed contemporaneously among the creators of the images: the Anasazi Basketmaker, Fremont and Barrier Canyon Style artisans.

ADDITIONAL FEATURES AND DETAILS

The Temple Mountain Pictograph panel contains other images that have not been discussed previously in the literature. These images are important because some of them have details that appear to be unique to this panel. Furthermore, these features provide additional insights into the ideologies of their creators and into their temporal relationships and areal distributions. Because of these values, it is deemed worthwhile to discuss these images along with a more precise description of the panel. The panel is described starting from the far left and moving to the right.

The Left Side of the Panel

Beginning at the left side of the large scar that is left of the Fremont anthropomorph, i.e., the far left side of Figure 4, there are traces of red pigment below the scar at 2.13 meters (84 inches), 2.36 meters (93 inches), 2.64 meters (104 inches) and 3.6 meters (142 inches). At 4.52 meters (178 inches), in about the center of the scar, are the remains of a segment of the original panel that still adheres to the cliff face. This small area contains both thick dark red pigment and thin lighter red pigment. It is not, however, of sufficient size to determine what the image or images may have been. Its complexity and rich color suggests that it was part of an impressive figure, and may have been part of superimposed images. This area of pigment fully substantiates the existence of figures on this part of the cliff face. These images may have been comparable to the others that are farther to

the right, but this will probably never be known. This segment and all the traces of pigment below the scar suggest that the panel extended perhaps 7.62 meters (25 feet) to the left of the horned anthropomorph.

About 5.86 meters (231 inches) farther to the right is the center of the red painted concentric circle and at 70.6 meters (282 inches) is the center of the horned anthropomorph. This anthropomorph, which is believed to be Fremont, was painted with dark reddish-brown pigment (Figure 15). It has a roughly square head with a short "horn" on each side. Arms are indicated by simple straight narrow lines. Five short lines at the end of the arm are added to depict hands. The Fremont anthropomorph and the concentric circle appear to be contemporaneous. The two images also appear together at a few other locations in Utah. The diagonal line across the anthropomorph's torso, the line across the face and the single-line "necklace" or "chin line" were made by abrading away the pigment. The abraded lines on this image seem to be the same as the abraded lines in the "cross-eyed" Barrier Canyon Style anthropomorph that was covered with mud. Perhaps the abrasion on both figures was done at the same time. Figure 15 is a current photograph of the anthropomorph. It was chosen to show the current state of vandalism.

There is also a lightly abraded area across the top of the shoulders, along both sides of the head and between each arm and the corresponding sides of the body. The abrasion along the body of the anthropomorph is particularly interesting. Several anthropomorphs attributed to the Fremont Culture, apparently especially in eastern central Utah, have features on the sides of the body, or on the outside of the body. On petroglyphs these features often take the form of a line or long narrow area parallel to the side, or sides of the body, see Figure 13 for example. On pictographs, there is often an area painted along the side, or sides of the body that is a different color. Fremont figurines have also been found where paint was applied just along the edges of the body. Perhaps the abraded areas

along the sides of the body of the anthropomorph in this panel are part of a feature indicative of some unknown important characteristic or symbolic feature.

The Right Side of the Panel

The Barrier Canyon Style section of the panel begins 5.03 meters (16.5 feet) farther to the right with another large exfoliated area (Figure 5). Beginning on the left side of this area and for about 0.36 meters (14 inches) there are again traces of dark reddish-brown pigment below the scar, suggesting that the panel was once much larger.

First Large Quadruped

1.9 meters (75 inches) from the beginning of the exfoliated scar are two horns, apparently of a large quadruped (Figure 2), but this is not certain; they may belong to another animal. The length of the quadruped is difficult to determine accurately because much of it is missing, but the remnants are about 2.38 meters (94 inches) long, suggesting the animal was at least 2.43 meters (8 feet) long. This appears to be one of the largest, if not the largest, animal in the Barrier Canyon Style. Only the large quadruped's back, which consists of two large humps, a short wavy neck and the top of what appears to be the two horns are visible. The rest has been lost to exfoliation. There is a small pecked vertical line through the center of the quadruped's back. There is also a broad pecked line that begins near the front of the animal and follows its back. Pigment was applied over this line, so it is not readily apparent. This suggests that there may have been petroglyphs in this area before the large animal was painted, or the creator of the panel changed his or her mind. The animal faces to the left (west). Were it not for the presence of what appear to be horns, the size, the humps on the animals back and the general shape of the body would suggest that this was a depiction of a large bear, not a mountain sheep. Perhaps the horns are part of a different animal.

Anthropomorph with Prickly Pear Ear Pendants

Above the large quadruped are three smaller images. The two on the left are shown in Figure 16. The image at the far left is an anthropomorph with some interesting features. This figure has been called "Cactus Woman". Where the face should have been there is only a large open oval area with five thin horizontal lines across it. Only the upper torso of the figure is present; the bottom, if there was one, has been lost to exfoliation. The pigment comprising the central portion of the torso is missing, having been removed by pecking. This pecking forms a broad gently sloping line across the chest. There are several fine lines of pigment that extend downward from the painted area onto the pecked out area, suggesting that the pecking was done at the time the image was created, or that the image was later repainted.

Perhaps at one time the image depicted an entire person, but this is difficult to ascertain, since so much of it is lost. The figure's left side seems to be indicated by a pecked out line, but the large animal is superimposed over it, so only a small amount of it can be seen. Also below the broad pecked line across the torso, and in the small space above the edge of the exfoliation, there are traces of pigment, suggesting that perhaps the image had a full body.

On each side of the anthropomorph's head, there appears to be a representation of an ear pendant. Each pendant appears as an outward-sloping oval joined to the head with a short broad line, giving the appearance of an ornament at the end of a braid of hair. Each oval has three rows of small vertical dots in the interior and short lines radiating outward from the bottom and sides of the oval. This gives the appearance that the objects are either prickly pear fruit (the pulpy pear-shaped edible fruit of various varieties of prickly pear cactus) or the prickly pear cactus pads themselves. Either one would certainly be uncomfortable to wear.

Prickly pear cactus fruits are covered with both long and short spines. The short, barbed, bristle-like spines (glochids) are the most irritating and most difficult to remove before the pads or fruits can be consumed. Colyer (1962-1963) found these prickly pear bristles in ninety percent of the human feces examined in research studies at Mesa Verde National Park, suggesting that prickly pear cactus fruits were part of most peoples diet in that region. This image suggests that the prickly pear was also an important part of the lives of the Barrier Canyon Style people, and may possibly have had symbolic significance.

This anthropomorphic image and other figures to the right of it share an interesting feature. They are all outlined with a densely painted, broad line. Since the interior pigment overlaps the broad outline, it appears that the images were created by first outlining the image and then filling it in with pigment. The pigment in the interior of the images seems to have been applied with fingers since there are denser streaks of finger-width pigment present.

Quadruped with Broad Vertical Stripe

To the right of the anthropomorph is a large quadruped with two upward-pointing ears. It faces west. On the snout of the quadruped are two white painted lines which go from the tip of the nose to the base of the ears. There is a large vertical stripe through the front of the torso, which was painted with off-white pigment. The quadruped has a long bushy tail arcing forward over its back. Its feet are illustrated by round smooth protuberances. The rear feet of the animal are superimposed over the back of the large animal beneath it. Quadrupeds similar to this, with curved tails arcing over the back, round or oval paws and sometimes even claws, exist in many Barrier Canyon Style panels, usually, however, without the stripe. Schaafsma called this figure a dog, however, the long curving tail and round paws suggest that this figure could also represent a mountain lion. Notice that this figure is also outlined, and that the

broad dark line does not follow the complete outline of the figure. Instead, it traces two rectangles in and around the body. These dark lines ignore the head and vertical stripe of the animal. This indicates that the rectangular shape of the body and the stripe were envisioned before the figure was constructed and before the head and tail were added. This figure was also constructed by outlining it first and then filling in the body with pigment.

Quadruped with Horizontal Stripe

To the right of the quadruped is another smaller figure, which appears to be another quadruped (Figure 17). Like the other animals, it also faces to the left (west). It has a horizontal white line through the body. This figure, like the one to the left, also has a heavy outline that does not trace the head. There is also a darker line surrounding the horizontal white line in the body of the figure, suggesting that here too, the outline was part of the planned construction.

This quadruped is more abstract or symbolic than the one on the left. The figure does not appear to have a head; there is only a thick neck or broad protuberance from the body. If this represents a head, it is not in proportion to the rest of the body. A more likely conclusion is that the head is missing. At the end of the neck are two long downward-sloping wavy lines. These wavy lines suggest or portray flowing liquid. Since these lines are in a location where a head should be, and they are red, they may well represent blood. If this explanation is correct, the image may represent a slaughtered animal with a decapitated head.

At the end of the short neck are two curved parallel lines that face forward. These suggest mountain sheep horns, but they are facing in the wrong direction. This may also symbolize that the head is no longer attached to the animal.

At the front and back of the animal where legs should be there are two sets of two parallel thick lines separated by a wide space containing four parallel thin red lines. The legs of this

quadruped extend to the back of the large animal beneath it. Notice that one of the back legs of the figure was extended downward so it would also touch it. The line had to be bent so it would touch the back of the large quadruped indicating that there was some necessity and thus significance to this feature. A broad stripe of paint was applied along the top of the back of the large quadruped at some point in the creation of the figure, perhaps to cover up the pecking. It also covered over the ends of the lines extending downward from the body of the headless quadruped.

Red lines extending downward beneath black painted animals was found in a panel in Dinosaur National Park (Manning 1995:109-116). It was proposed that these red lines and red cross-hatched areas were representations of blood that was being collected and stored in ceramic vessels, which were also depicted in the panel. This supports the idea that the red lines beneath this anthropomorph in the Temple Mountain panel also depict blood.

Large Figure Holding a Snake

Touching the quadruped's back are five or six vertical wavy lines that extend downward from the tail of what appears to be a snake. It is held in the hand of a large anthropomorph with a nearly rectangular body (Figure 17). The following parts of these images have been lost to exfoliation: the top edge of the snake, the top of the anthropomorph's head, its left shoulder and arm (if there was one) and the bottom of the torso.

The red wavy lines descending from the snake's tail again seem to symbolize a flowing liquid — possibly blood. Perhaps the snake has been killed. Some small spots of dark red paint are present in front of and below the head of the snake (Figure 18). These again seem to be a depiction of blood or perhaps this is venom.

The large anthropomorph that is holding the snake in its right hand is similar in size, appearance and adornment to the images in the Great

Gallery in Horseshoe Canyon, except that it has a more rectangular body (Figure 18). The edge of the head slopes outward above a straight neck at about 45 degrees, which suggests that the head is similar in shape to images in the Great Gallery. This anthropomorph, like the other figures to the left, has a wide dark line outlining the body and head.

The complexity of the designs on the torso of the anthropomorph is also analogous to those on Great Gallery anthropomorphs. This figure appears to have been modified many times in the past. Across the lower portion of the anthropomorph's face, and just above the neck, are four thin horizontal white lines. These are painted over the pigment comprising the body and also over the dark outline. On the anthropomorph's upper body is a dark-outlined, complex, roughly diamond-shaped pattern that is difficult to see. This appears to have been the initial design. This seems to have been followed by a horizontal pattern of white dots and white outlined long horizontal rectangles that are below the diamond patterns. The white dot patterns consist of four or five dots in horizontal rows, both to the left and to the right of outlined horizontal rectangles. They stretch from one edge of the figure to the other edge. There are three sets of these patterns. This was apparently followed by the placement of a single row of white dots painted in a horizontal wavy line across the chest. There is also a horizontal row of small reddish-brown dots just below the top of the shoulders. They also go all the way across the figure. Above the shoulders on both sides of the anthropomorph's head is another horizontal line of smaller dots that are a different color than the anthropomorph, suggesting that they are from a different period of painting. At the bottom of the anthropomorph are two broad horizontal white stripes that seem to echo those on other figures (Figure 2). They may have been painted in white pigment at one time but now they appear to have been lightly abraded. Above them are faint indications of two other broad white lines across the torso with

opposing crescents between them, but this is not well defined.

There are also traces of a reddish-brown pigment on the torso (which appears to be the last pigment applied to the panel), and there is a white paint splatter near the center of the chest. Perhaps some of the reddish-brown blotches may have formed a diagonal line across the torso, but this also is not well defined. In addition, there has been some mud smeared across the body of the figure. Most of this has eroded away.

Large Anthropomorph with Broad Shoulders

To the right of this large rectangular figure is another large anthropomorph with a broad-shouldered tapering body (Figure 19). The right side of this image is about 1.5 meters (59 inches) from the right side of the large animal's back. The top of the head and the bottom of the torso have been lost to exfoliation. This is the figure that Schaafsma (1970) refers to as being Fremont. It is a different color than the other surrounding images (it contains more red) and it appears newer. This may, however, be due to the greater thickness and different color of the pigment.

The large anthropomorph also has a wide dark outline around its body and head, which is easily seen in Figure 19. Short stripes of dark pigment show where paint was applied by fingertips to fill in the body. The density of the pigment in the body seems to be eroding. It is not as thick as I remember it being about thirty years ago.

The large anthropomorph was painted over the body of a tall slender anthropomorph that was created using a dark purplish pigment. The shape of the slender anthropomorph's head and the presence of eyes is similar in form to the anthropomorph with the crosses in the eyes that was discussed above. The remnants of a smear of orange-brown pigment are located in the

chest area of the slender anthropomorph, covering both figures with this pigment.

The large anthropomorph's right side coincides with the slender anthropomorph's right side except at the top. The slender anthropomorph's head and right hand are not covered by large anthropomorph. The slender anthropomorph's hand is open; the fingers are spread wide. Below the open hand is a broad pattern of faint vertical thin lines. This arrangement gives the appearance that the hand has just opened and dropped something that appears to be a liquid.

The slender anthropomorph's left hand is beneath the large anthropomorph, but its form and position can still be discerned. It is holding what appears to be a snake in its hand as evidenced by the presence of a wavy line that is partly above and descending from the end of the arm (Figure 19A). The slender anthropomorph has a vertical row of three white dots on its face between its eyes. The row of dots apparently continues farther down beneath the overlying pigment of the larger anthropomorph. This suggests that the slender anthropomorph body was decorated with a few white dots, some can be seen beneath the large anthropomorph. There are also about a dozen small vertical scratches on the face of the slender anthropomorph.

The large anthropomorph is also superimposed over two other images. The first is also painted with the same color pigment as the tall slender anthropomorph. It is visible as a broad area of pigment running diagonally beneath the head and top left side of the large anthropomorph (Figure 19). This figure is also outlined with a broad dark line. The pigment is clearly visible above the figure's left shoulder. An edge is just visible outside the junction of the figures head and right shoulder. The painted area exits the body beneath the shoulder and continues to the right where it enters an area of extensive obliteration and disappears. The upper part of the figure has been lost to exfoliation. No features are preset in this image to suggest what it was.

It may have been a large anthropomorph that was bent or turned at an angle.

The second image that the large anthropomorph is placed over is what appears to be a large mountain sheep. The bottom of the figure was painted over the back of the sheep (Figure 19). The head of the sheep is visible on the left side of the large anthropomorph. About half of the body of the sheep is covered with the anthropomorph and half is exposed on the right side. On the back of the sheep's body there is a series of short vertical lines extending upwards. There is also a series of scratched vertical lines all along the sheep's body. The sheep's body ends abruptly near the tail because it has been removed by abrasion (Figure 20). This must have been a very large figure at one time.

A horizontal pecked line was added through the bottom of the torso of the large figure. The pecking apparently continued outside the body just to the left. Someone tried to remove the head of the mountain sheep creating a deeply pecked line that curves downward from the pecked line to the exfoliated area.

Above the sheep's body and on the right side of the large anthropomorph, is a small figure, or group of abstract lines, that appears to be something different every time I look at it (Figure 19).

Extensively Modified Area

Immediately to the right of the large anthropomorph and the large mountain sheep is an area that has been extensively modified (Figure 20). This area is about 1.74 meters (5 feet) wide and it extends from near the lower exfoliated area to beyond the upper exfoliated area. It appears to extend to just beyond the left side of the head of the large trapezoidal image (Figure 19). Most of the surface of this area has been heavily abraded with what appears to have been a flat stone, likely a mono. In addition to the abrasion, the surface has also been scratched, chiseled and hammered.

Remnants of figures, traces of dark reddish-brown and grayish-red pigment and various stains in several different colors suggest that several images were created and then removed in this area. Much of the surface is covered in a light "wash" of moderate red pigment (5R4/6) of varying intensity, which appears to have come from the various figures that were destroyed. Late in time, petroglyphs and dark-brown pictographs were added at the bottom (Figure 20).

It is difficult, if not impossible, to determine an accurate sequence to the creation and removal of all these images. The surface has been modified too many times.

The very top of this modified area, and the figures it contained, has unfortunately been lost to exfoliation. The upper portion of what remains is especially difficult to see unless the lighting is just right. The best time to view these images seems to be in the early afternoon when sunlight is shining on the ledge but not on the paintings. Even then, they are not easy to see.

The large dark image that was beneath the upper part of the large anthropomorph described above extends into this area. Some of it can still be seen beneath and adjacent to the upper right side of the large figure. A large part of this unknown image was apparently removed. At the bottom of the modified area the rear of the second large animal described above has been completely removed by abrasion.

There may have been two large anthropomorphic figures in this modified area. Perhaps the principal one was a large tapering and slanted Barrier Canyon Style anthropomorph. The lower portion of the figure's tapered body is visible at the edge of the lower exfoliation. It is just to the left of the names "Aria '95" and "Adam". It seems to have two colors: a grayish red-purple and a moderate red, although the red may have come from the later addition of pigment to enhance or cover up the figure. As this figure is followed upward, it disappears, having been nearly completely abraded from the cliff

face. Minute traces of it can still be seen in a few small depressions in the sandstone that were present when the figure was painted. Higher up, evidences of the figure become more numerous, because abrasion was not as complete.

The upper part of this section, where the head of the anthropomorph would have been, contains so many different colors and parts of images that it is difficult if not impossible to establish what was there. Complicating the situation is that it appears that this area and the various figures that were in it were covered over with pigment or mud at least three different times.

From below, it appeared that the head and shoulders of the large anthropomorph were visible at the top of the modified area. However, a close up inspection revealed that the line that appeared to be the top of the shoulders was actually a row of small mountain sheep; two were facing right and two were facing left (Figure 20).

The actual top of the torso of the anthropomorph appears to be below the line of mountain sheep, and it appears as a spotty horizontal band of pigment that is slanted to the left. Below it are random blotches of the anthropomorph's body. No head or distinct sides of this image are visible. Left of the anthropomorph and extending downward, are a broad wavy line and two broad straight lines. These appear to have been associated with the anthropomorph, but this is not certain. They could also have been part of another figure that has been removed.

Above the line of mountain sheep is the head of a large trapezoidal anthropomorph. It does not appear to be the head of the anthropomorph whose body is partly visible below because is a different color. Further suggesting that the head is part of another anthropomorph, are the observations that the head does not connect to the top of the torso of the other large anthropomorph, and the sides of the head would have to go through the bodies of the sheep. However,

again, this is not entirely clear. These features are more readily seen in Figure 21, which was obtained by digitally enhancing a close-up photograph. The remains of the top of the apparent torso are visible at the bottom of the photograph. Two of the sheep are easily seen directly above it. The head of the large anthropomorph is visible above and to the right of the sheep. Figures 22A and 22B provide a suggestion of what the images may have looked like. This Figure was produced by replacing the red pigment with black and filling in the missing parts.

Obscuring part of the face of this figure is a group of dark brown lines that may be the fingers of a handprint (Figure 21, 22). The same color pigment or mud used to make the "handprint" was smeared over the top of this section along with several groups of parallel lines of pigment, which also appear to have been placed with fingers. Later in time, portions of the top of the area were covered again with a light orange-brown pigment.

Lastly, several petroglyphs and pictographs were added near the bottom of the abraded area (Figure 20). These figures consist of a pecked wavy line or snake with possibly two heads, a pecked two-headed mountain sheep and a small pecked anthropomorph with upraised arms. Three footprints in a dark brown/orange pigment were also added. These are probably the last images placed on the panel, since the pigment covers parts of the petroglyphs.

Also present in this area are the various names of some thoughtless and apparently unintelligent people. Janae, Aria and Adam were here in 1995, David Addley was here in 1974, and at some time so were Ray Figieroa and Gary Hakson, and they carved their names in the panel. This is further evidence that vandalism is not only occurring but also increasing at this heavily visited site.

Tall Narrow Anthropomorph

To the right of the extensively modified area is a tall figure that apparently is an anthropo-

morph (Figure 20 and 23). It is located about 1.55 meters (61 inches) to the right of the large dark anthropomorph. This figure again has a dark outline. Unfortunately, the top of the anthropomorph has been lost to erosion. What apparently is an arm extends downward from the anthropomorph's right side into the upper edge of the abraded area. It is barely visible at the top center of Figure 20. The arm is represented by two curving parallel groups of short line segments. In the upper part of the anthropomorph's chest, there are two rectangular areas without pigment. The upper one is divided into a grid pattern by four horizontal lines and two inclined vertical lines. In about the center of the image, there is another area without pigment that is divided into thirds by two upward-arching horizontal lines.

At the bottom of the figure, there are what appear to be four legs, two on each side of the body. Each one has toes(?) that are composed of a flaring pattern of 3 or 4 lines that extend down from the end of each leg (Figure 20).

On the right side of the tall figure is a row of five small animals placed vertically (Figure 23). They alternate, each is placed in an opposite position. Half of the topmost animal has been lost to exfoliation. Below them is a long vertical narrow line split at each end. This image is also found in several Barrier Canyon Style panels in Utah.

Anthropomorph with Pendant on the Chest

To the right of the row of sheep is another unique figure. It is an anthropomorph that has a long neck, a horizontal oval head and two large oval, almost D-shaped, eyes (Figure 23). What appears to be an arm extends outward from the anthropomorph's right shoulder, and it goes beneath the second animal in the vertical row of animals that was discussed above. The arm is composed of three occasionally dashed parallel lines. It is similar to the arm of the anthropomorph described previously. The figure's left arm(?) is indicated by a small loop. This an-

thropomorph also appears to have been constructed by outlining. This is most visible on the figure's right side (Figure 23). This figure at one time was apparently covered over by mud, as traces of it still cover parts of the image. The mud can be seen in Figure 23 on the face and chest.

On the top corner of each side of the head are two upward-arching parallel lines. Extending upward from the center of the head is a single wide wavy line that seems to have two rectangular areas missing from it. These missing areas appear to have contained something (fugitive pigment?) that prevented the paint from adhering to the rock face. Then when the substance weathered away it took the paint with it, leaving an unpainted area.

On the center of the chest, there is a rectangular to oval area of faint white pigment. This suggests the depiction of an ornament, like a pendant necklace. Below this element are four wide lines, also apparently of faint white paint that run vertically through the torso of the figure. Pendants, or chest ornaments, of this form are rare in the Barrier Canyon Style.

Just to the figures left is a horizontal thick line that ends with two small parallel lines next to the face (Figure 23). This appears to be a snake, however most of the snake's head is missing because a small section of the cliff face has been lost to exfoliation. The anthropomorph's body is inclined away from the snake, as though it is trying to avoid it. The body of the snake passes close to the anthropomorph with the four-sectioned face, which was discussed above, and it travels down along the side of its body.

Other Figures to the Right

The next figure to the right is the anthropomorph with the face that is composed of four sections that was discussed above (Figure 9). It located about 1.22 meters (48 inches) from the right side of the anthropomorph with four feet. The arms of this figure were not discussed

above, so they will be described as follows. The anthropomorph's left arm is represented by a short curving arc, which is shown in Figure 9. The anthropomorph's right arm is represented by a longer arcing line that ends above the shoulder of the anthropomorph with the pendant on the chest (Figure 23).

0.82 meters (32 inches) from the right edge of the anthropomorph's lower body are more streaks of pigment buried beneath the mud on the cliff face. 1.24 meters (49 inches) to the right of this point is the body of the large anthropomorph that has the right side exposed as discussed above. Along the cliff about 0.96 meters (38 inches) farther to the right is a single small anthropomorph with upraised arms (Figure 24). Descending from each hand are two long parallel wavy lines that have numerous small lines attached to the outside of each parallel line.

Farther to the right a distance of 0.96 meters (38 inches) is an area that contains more red pigment buried beneath the mud. 0.76 meters (30 inches) beyond that is yet another area that contains red pigment buried beneath the mud. There is not enough pigment showing in either area to give any indication of what is buried beneath the mud.

1.5 meters (59 inches) farther to the right is the right side of the Barrier Canyon Style anthropomorph with crosses in the eyes that was discussed above (Figures 6 and 7). 0.76 to 1.06 meters (30 to 42 inches) farther to the right are more evidences of red and yellow pigment and abrasions beneath the mud. Finally, 1.62 meters (64 inches) farther to the right is one more trace of red pigment that visible beneath the mud. The total extent where images may be hidden beneath the mud is greater than 9 meters (30 feet)!

Farther to the right is a simply executed composition of an anthropomorph and an animal (Figure 25). The color of these images is a faded red. Note that the animal has a vertical line through the torso like the other animal in the

panel. In addition, the horned anthropomorph has a wavy line (perhaps a snake) in its left hand like other figures in the panel. Because these images are so rudimentary in comparison to the other images in the panel, they appear to have been created in historic times. However, I was surprised to discover that simplistic paintings like these are also present southeast of Kanab, Utah in the same canyon as the Fremont-like pictographs that have their faces divided into four areas (Figure 26). This suggests that these images are prehistoric. Their presence in both areas seems to again demonstrate the presence of the same people in both locations. Whether these images represent two different groups of people or just two different people with different artistic abilities from the same group is a matter of conjecture. It appears that is much happening here of which we are not aware.

WHAT IS FREMONT AND WHAT IS BARRIER CANYON STYLE?

As noted above, because of Schaafsma publications many people believe that the large tapering anthropomorph that is superimposed over the slender Barrier Canyon Style anthropomorph is Fremont, and that this proves unequivocally that the Barrier Canyon Style is much older than the Fremont. However, the definitiveness of this conclusion has been previously questioned (Manning 1990:61). A complete discussion of this subject is beyond the scope of this paper, however, comments relating to the images in the Temple Mountain panel in this respect are warranted.

While the large tapering anthropomorph does superimpose the slender Barrier Canyon Style figure and the pigment does appear to be darker and newer, a close examination of this supposed Fremont image shows that it is precisely the same shape and in the same proportions as other Barrier Canyon Style images. Figure 27 shows a tracing of the large "Fremont" anthropomorph in the Temple Mountain pictograph panel and an anthropomorph from the Great Gallery in

Horseshoe Canyon. The head and bottom of the anthropomorph from the Great Gallery has been "exfoliated" so that it corresponds to the anthropomorph from the Temple Mountain pictograph panel. Which anthropomorph in Figure 27 is from Temple Mountain and which one is from Barrier Canyon?

As is easily seen from this example, there is no difference between the two. It is only the absence of the top of the head and the bottom of the body of the anthropomorph and the different color of paint that make the Temple Mountain image appear to be Fremont. It could just as easily be Barrier Canyon Style.

Furthermore, the technique by which the large anthropomorph was created is identical to other Barrier Canyon Style images in the panel. The images both left and right of the large "Fremont" anthropomorph, i.e., Prickly Pear Woman, the animal with the white vertical line through its body, the headless animal, the large rectangular Barrier Canyon Style anthropomorph holding the snake in its right hand, the tall anthropomorph with rectangular designed areas on the torso, etc., all have the same dark outline and the same apparent subsequent filling in of the body with pigment. This suggests that all of these figures were created by the Barrier Canyon Style artists, albeit at different times. A comparative study of both Fremont and Barrier Canyon Style painting techniques to determine how often and in what style this outlined painting technique occurs would certainly be interesting.

The large "Fremont" anthropomorph also occurs next to, or part of an area that was extensively modified. It is not unexpected, therefore, to find another figure here that was added to the panel at a later date. Perhaps the creation of the large anthropomorph was done by the Barrier Canyon Style artists late in the period when there was so much remodeling and restructuring of this section of the panel.

In summary: these findings suggest that the large anthropomorph is not a Fremont style, it is

Barrier Canyon Style, and thus its superimposition over another Barrier Canyon Style anthropomorph does not support the conclusion that the Barrier Canyon Style is older than the Fremont. This superimposition, the newer appearance of the large anthropomorph and the similarity in pigment color to the horned Fremont anthropomorph, support the assessment that the ideologies that resulted in the creation of the Barrier Canyon Style existed for many years, and is not just confined to the Archaic period.

DATING CONSIDERATIONS

One aspect of this panel has singular importance. One of the problems with radiocarbon dating pigment from a pictograph is that of contamination. A painted image, open to the atmosphere since it was created, has been exposed constantly to multiple sources of microscopic carbon contamination. Mold, mildew, bacteria, lichens, insects, lizards, bird droppings, wind-blown dust containing decomposing plant and animal material, radioactive fallout and contamination from a myriad of combustion sources are but a few of the possible sources of contamination that could adversely affect radiocarbon dating. However, if a pictograph panel was covered over with mud shortly after it was painted, it would have been protected from these contaminants. Additionally, if the surface was cleaned of mud before the image was painted, contamination (from old material) would even be further reduced.

Dating pigments that were covered over with mud may provide a far more accurate date for the creation of a Barrier Canyon Style image than dating pigment that has been exposed for hundreds of years. The Temple Mountain pictograph panel has pigment that appears to have been buried shortly after it was created. Some of this pigment is being exposed now because of visitation to the site and perhaps the current drought. People are rubbing up against the cliff face, and thus also the pictographs, when they

move along the narrow ledge, removing mud and also some of the pigment from the images. In addition, some of the pigment has been further exposed because the thin coating of mud is flaking naturally from the cliff face. These conditions present perhaps the first opportunity to obtain a more accurate date for the Barrier Canyon Style, providing, of course, that an organic binder was used in the pigment.

Those who "clean up" this panel (and other pictograph panels) must consider the possibility that cleaning up images will destroy dating possibilities. Dating possibilities may have been lost or limited when the Sego Canyon and Buckhorn Wash panels were cleaned. During the cleaning, mud was removed from images that may have been covered shortly after they were created. No dating efforts were undertaken. Care should be taken so this will not happen in the future.

CONTINUING IMPACTS

Unfortunately, the Temple Mountain pictograph panel is in a location where it is heavily visited and the area surrounding it is heavily damaged. The State of Utah was negligent in managing this particular archaeological site, since it permitted a drilling rig to operate right in front of the panel.

As discussed above, nearby Goblin Valley State Park attracts many people to the area who camp along the San Rafael Reef to avoid paying the camping fees at the State Park. The Reef itself attracts many visitors, principally because of its publicity. Governor Mike Levitt recently attempted to make the San Rafael Reef a National Monument. Two large areas of the San Rafael Reef have been designated a wilderness study area. This has not helped either. The easiest way to make a wilderness area not a wilderness area is to designate it a wilderness area or a wilderness study area. The designation itself attracts multitudes of people into areas that were previously seldom visited. The San Rafael Reef is a perfect example. As mentioned

above, likely 100,000 people visited the area in 2001.

The authors of popular guidebooks and articles in newspapers and magazines contribute greatly to the overuse of the area. The proximity to a paved road makes access to the Temple Mountain Panel easy. At the present time, there is no information about the panel at the site, nor are there any regulations governing visitation. People camp right at the base of the panel and routinely build campfires below it.

In the past few years there has been an escalation of names being carved everywhere along the cliff face, including over some of the figures. I am amazed at the proliferation of names carved in the cliff face along the ledge leading to the panel. In Siegrist's 1971 photograph there are no names carved in the back of the large animal in the right side of the panel. Now there are several. There are also names carved in the Barrier Canyon Style section of the panel.

Continuing vandalism to the panel in the form of bullet holes is also apparent. In Siegrist's 1971 photograph there appear to be one or two holes present in the horned anthropomorphic figure at the left of the panel. Today there are 14 bullet holes, and more in the rest of the panel. Given these circumstances, continued vandalism to the panel is inevitable and it continues unabated.

This continued vandalism, despite the panel being visible from a well-traveled paved road, contradicts the belief that increased visitation protects rock art. In a recent publication Dennis Slifer states:

...public lands contain many natural, scenic, and cultural resources, including rock art sites, and although most of them have always been accessible to the public, visitation of them has usually not been promoted in order to protect them from damage or looting. However, many archaeologists and resource managers now believe that some of these sites are best protected and managed by encouraging in-

formed and responsible visitation. Since sites in remote locations are more vulnerable to damage from vandals and looters because these people think they are not likely to be observed, a public presence can act as a deterrent (Slifer 2000).

The vandalism to the well known and heavily visited Temple Mountain rock art panel is not unique. It is occurring all over Utah. The majority of it goes unreported and unpublicized. Another example of vandalism to a well known rock art site, that is next to a major highway, is the Courthouse Wash panel near Moab, Utah. It was damaged by someone trying to remove it with abrasive household cleanser. These two examples, and many others that could be cited, prove that a public presence alone will not deter vandalism.

Encouraging visitation, even informed and responsible visitation, as a means of protecting rock art sites is a fallacy. It is simply not possible to educate everyone, as much as we would like that to happen, but we must still make the effort, because it is possible to educate some people.

People camping at the Temple Mountain rock art panel likely have done most of the vandalism. Camping at the site should be ended as soon as possible.

There is one feature that is lacking at most, if not all of the vandalized sites mentioned above. There is no physical evidence to suggest to the uninformed public that this rock art site has any value. Signs, fences, interpretative exhibits, etc., suggest, indicate, prove, demonstrate, state, that the rock art here is something that has value, that someone cares about it. Physical evidence of the importance of rock art must become part of rock art sites that are easily accessible to the public if rock art is to be preserved.

The patrolling of sites is also a major deterrent to vandalism. Signs should also be placed at rock art sites informing visitors that the site is

being monitored. Clearly, multiple approaches must be taken to deter vandalism.

The Utah Rock Art Research Association's preservation committee is working to obtain funds to build fences and install signs and interpretative exhibits at the Temple Mountain site. Additionally, the BLM contact person at the junction to Goblin Valley has agreed to patrol the site, however last week the trailer was gone, presumably due to budget constraints. Hopefully, something can be done to eliminate the continued vandalism to this very important panel.

CONCLUSION

Clearly, the Temple Mountain pictograph panel is an important site. It contains unique images of the Barrier Canyon Style that are found nowhere else.

There is a great potential for obtaining dates from pigment that likely was covered with mud not long after it was created, effectively "sealing" it from contaminants that affect the dating potential of other pictographs. It is likely that several additional Barrier Canyon Style images, and perhaps images from other cultures, lie buried beneath the mud.

The images, both visible and obscured, have the potential to provide important information about the Barrier Canyon Style and its temporal relationships to the various cultures that surround it. It is apparent that the Temple Mountain pictograph panel has much to offer, despite the severe damage it has suffered. This site deserves to be protected.

NOTES

1. It is important to note that when superimposition occurs in pictographs, it is generally difficult to determine the length of the interval between the creations of the two images. Pictographs do not, as a rule, have levels of patination, as do petroglyphs. Where superimposition occurs with petroglyphs, it is usually possible to make an estimate of the time difference between the creation of the images because of the differences in the relative degrees of

patination. The superimposition of pictographs could have occurred any time after the first image was placed on the rock surface – even the very same day. Thus, just because an apparent Fremont painted figure has been placed over a Barrier Canyon Style painted figure there is no assurance that this event occurred thousands of years apart. Other factors need to be considered and investigated when considering age differences by superimposition.

2. Anthropomorph (or anthropomorphic) has two definitions: 1 Described or thought of as having a human form or human attributes, "anthropomorphic deities" 2 Ascribing human characteristics to non-human things "anthropomorphic supernaturalism" *Merriam-Websters Collegiate Dictionary, 2001*. The definition used here is definition number one.

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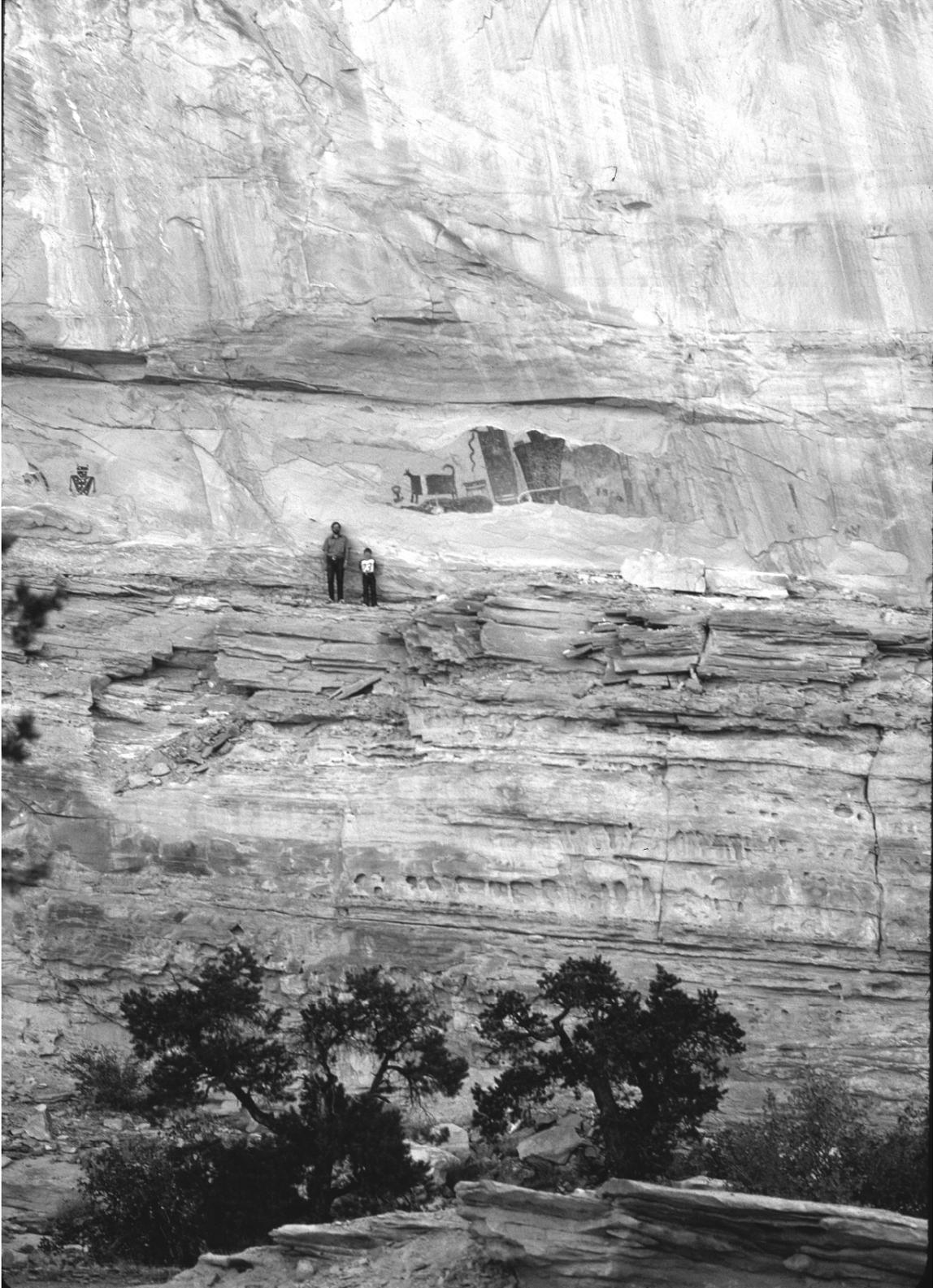


Figure 1. The Temple Mountain pictograph panel. Photograph taken by Elna Elizabeth Manning, October 1979. Author and son David are on the ledge. Note the size of the images.



Figure 2. Recent vandalism to the Temple Mountain pictograph panel, which occurred on or about March 16, 2000.



Figure 3. One of Gunnerson's 1957 photographs. Special Collections, J. Willard Marriott Library, University of Utah.



Figure 4. Another of Gunnerson's 1957 photographs. Special Collections, J. Willard Marriott Library, University of Utah.



Figure 5. Siegrist's 1972 photograph. Utah State Historical Society, Utah Museum of Fine Arts.



Figure 6. Barrier Canyon Style anthropomorph buried beneath the mud. The figure has a cross in each eye and vertical bands of yellow pigment on the torso.



Figure 7. Sketch of anthropomorph beneath mud.



Figure 8. Anthropomorph near Castle Dale, Utah with similar features.



Figure 9. Barrier Canyon Style anthropomorph with the face divided into four sections. Note that each eye is outlined in white paint and there is a band of white paint in an arc across the top of the head. Since this photograph was taken, the top of the snake and more of the anthropomorph's head has fallen from the panel.



Figure 10. Anasazi Basketmaker heads or masks with faces divided into four areas, Sand Island, San Juan River, San Juan County, Utah.



Figure 11 (left) and Figure 12 (above). These images, located in a tributary of the Colorado River in Northern Arizona, also have their faces divided into four sections.



Figure 13. “The Family” from Nine Mile Canyon. The face of the anthropomorph on the right side of the panel contains four rectangular areas. This photograph was taken on April 28, 2002. It was chosen to show the current condition of the panel. Note the damage to the rock surface, i.e., *all* the lighter marks. Like the heavily visited Temple Mountain panel, this also is being continually vandalized. It is located next to a road.

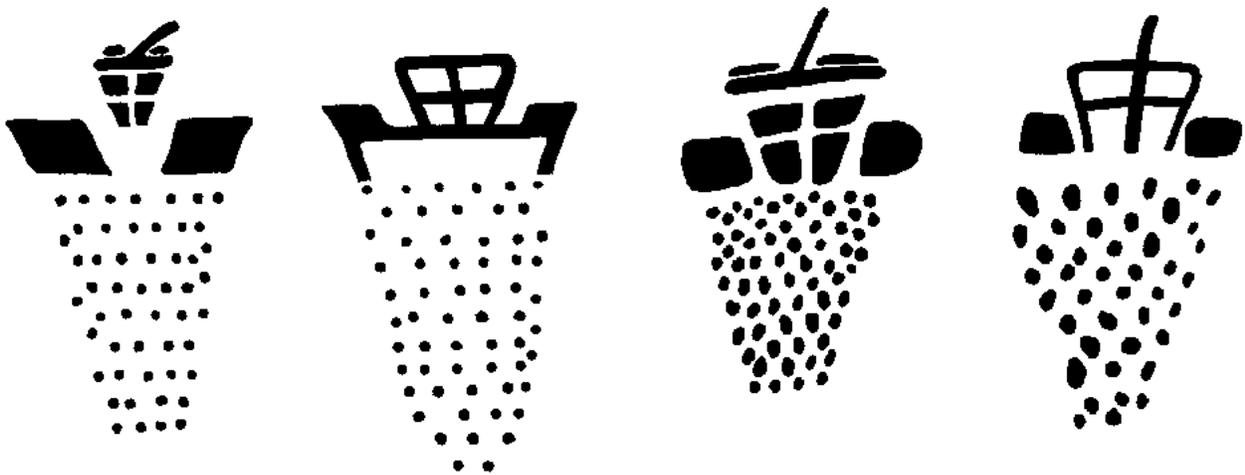


Figure 14A (left). Drawing of two anthropomorphs found along the Colorado River a short distance below the mouth of the Dirty Devil River (after Dellenbaugh 1877).

Figure 14B (right). Drawing of two anthropomorphs found in Northern Arizona in a tributary of the Colorado River. Note the similarity between the two sets of images.



Figure 15. This anthropomorph, which is on the right side of the left section of the panel, is believed to be Fremont. It was painted with dark reddish-brown pigment.



Figure 16. Barrier Canyon Style figures from the far left side of the panel.

Figure 17 (right). The small figure beneath the snake may represent a headless, perhaps slaughtered animal. The image is above the back of a very large animal with two large humps.

Figure 18 (below). The anthropomorph appears to have been modified many times in the past. The complexity of designs on the torso is comparable to those on Great Gallery figures.

Notice that the images in Figures 17 and 18 both have a dark outline.

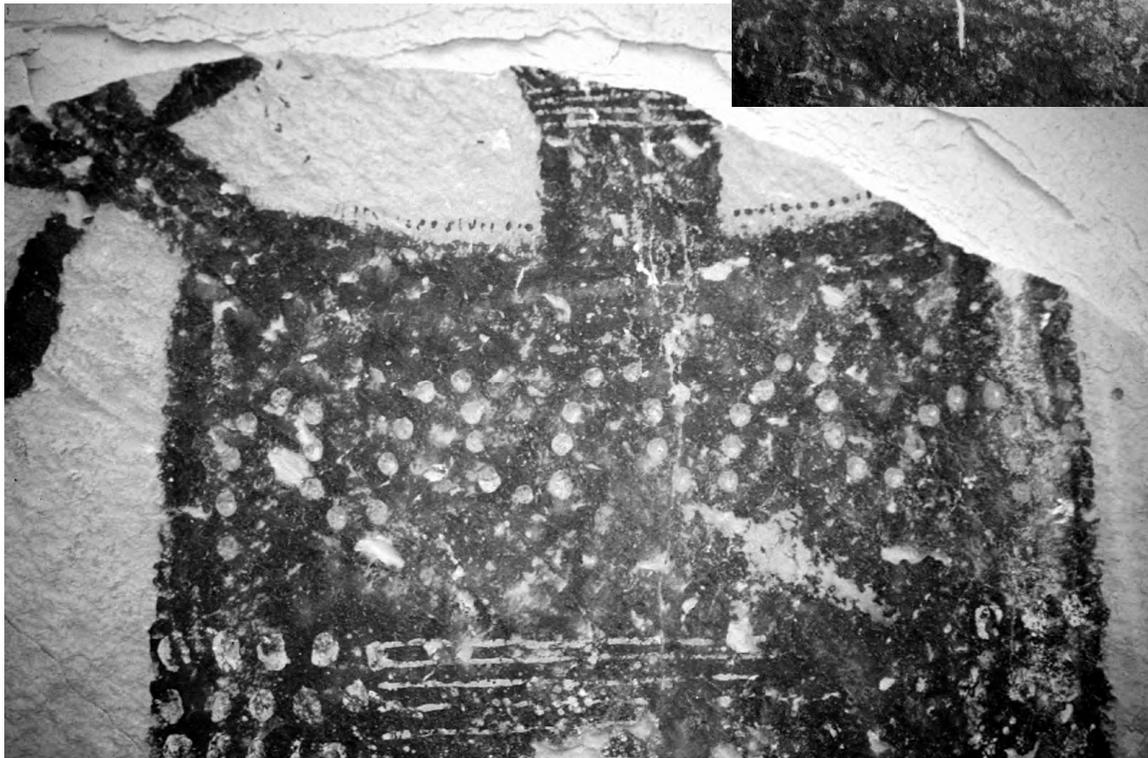




Figure 19 (left). The large broad-shouldered anthropomorph is superimposed over a tall slender anthropomorph. Notice the broad dark outline around the large anthropomorph and around the small anthropomorph. The large anthropomorph is the figure that Schaafsma refers to as being Fremont.

Figure 19A (below) is a graphic representation of the top of the small anthropomorph.

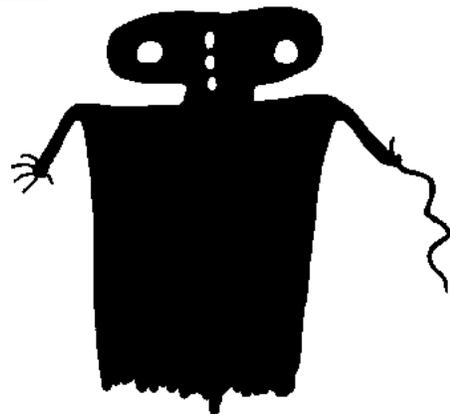




Figure 20. This area of the panel has been extensively modified.

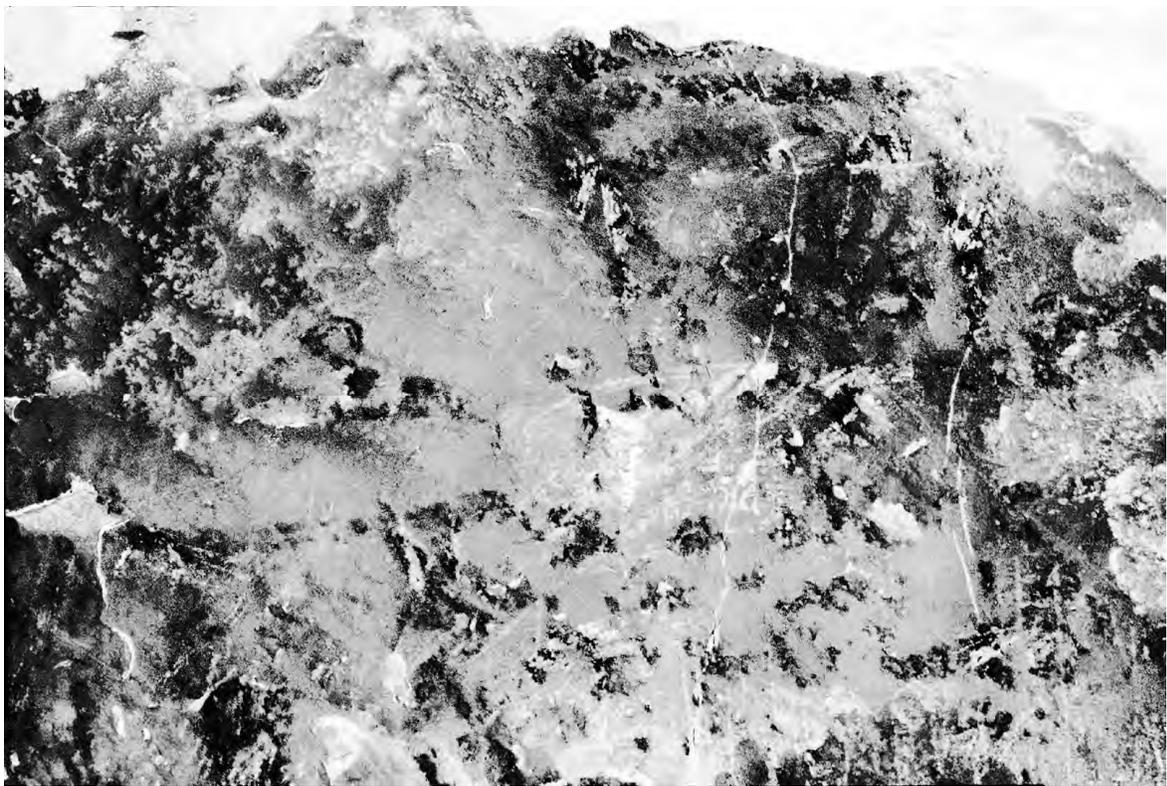


Figure 21. Digitally enhanced detail of upper right side of the modified part of the panel.



Figure 22A (left) and 22B (right). Digitally enhanced images with missing areas filled in. This is a suggestion of some of the features at the top of the modified area of the panel.



Figure 23. Digitally enhanced photograph showing a tall narrow anthropomorph with a vertical row of small animals along its side, and an anthropomorph with two large eyes and a decorated torso; note the "pedant" on its chest.

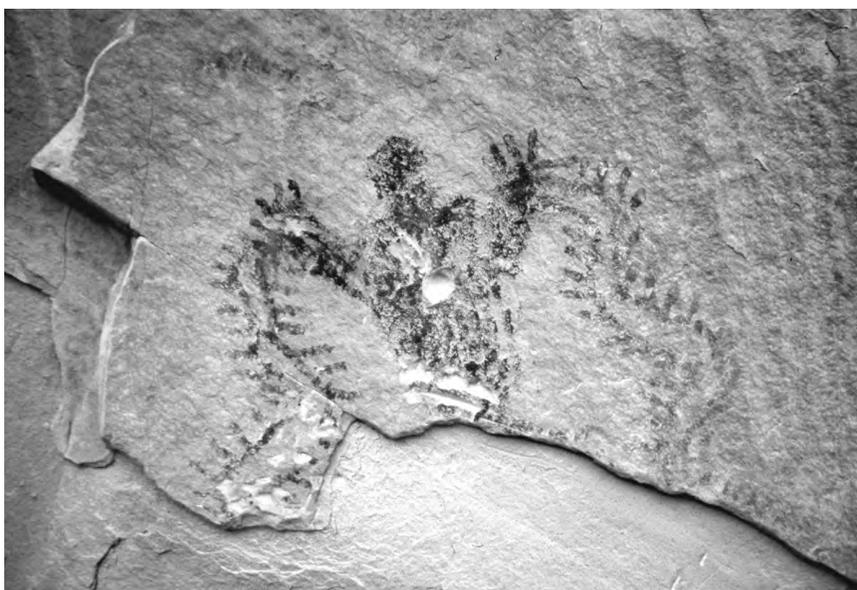


Figure 24. Small anthropomorph holding or waving fringed objects.
Note the recent vandalism.



Figure 25. Simplistically painted image at the far right side of the panel.
Note the presence of the vertical white line through the small quadruped.



Figure 26. These simplistic paintings are located southeast of Kanab, Utah in Northeastern Arizona. Compare them to those in Figure 25.

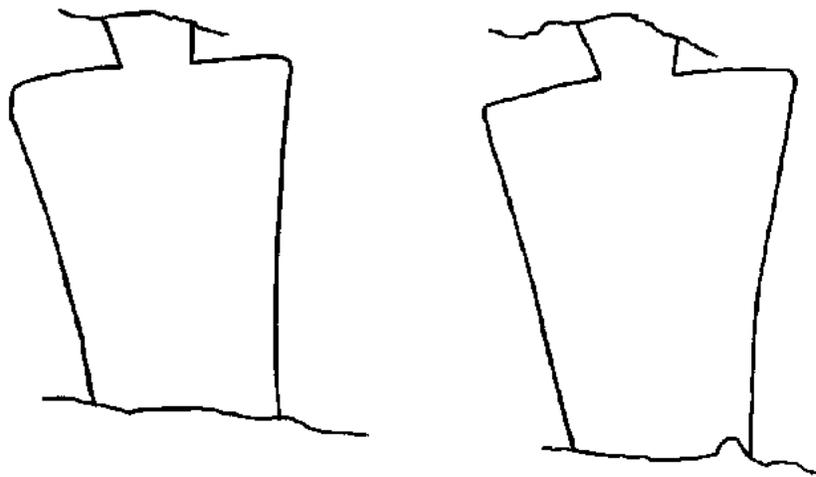


Figure 27. This is a comparison of the large anthropomorph from Temple Mountain, which is believed by some to be Fremont, and a Barrier Canyon figure from the Great Gallery in Horseshoe Canyon. The head and lower torso of the anthropomorph from the Great Gallery have been “removed by erosion” to correspond with the figure from Temple Mountain. Which one is from Temple Mountain?

