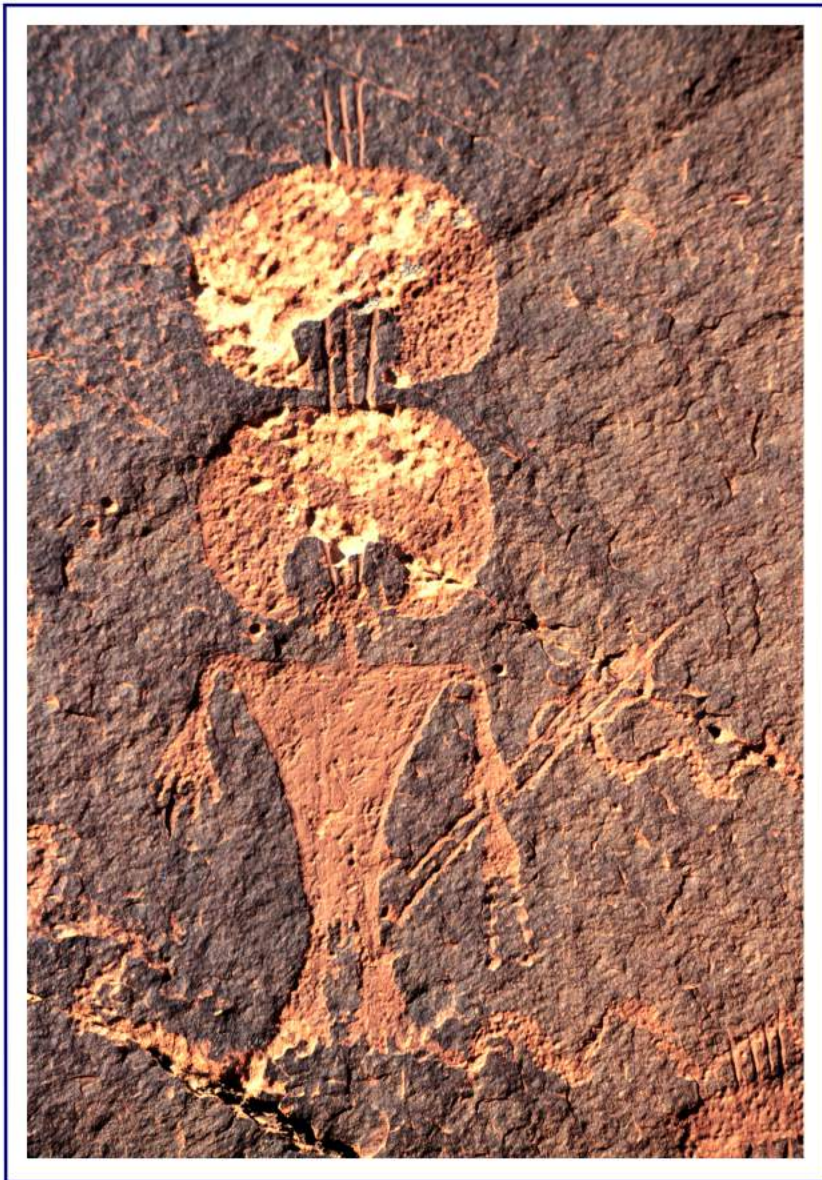


# UTAH ROCK ART



## Volume XXI and Volume XXII

Papers of the  
Utah Rock Art  
Research Association's  
Twenty First  
Annual Symposium  
October 6-8, 2001  
Moab, Utah  
and the  
Twenty Second  
Annual Symposium  
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St. George, Utah

Edited by  
Steven J. Manning  
and  
Nina Bowen

# **UTAH ROCK ART**

## **VOLUME XXI**

**Papers Presented at the Twenty-first Annual Symposium  
of the Utah Rock Art Research Association (URARA)**

**Moab, Utah  
October 6-8, 2001**

**Edited by Steven J. Manning and Nina Bowen**

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## Barrier Canyon Style Petroglyphs, Part II

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At the URARA symposium in Price, Utah in 1988, I presented a paper that for the first time established the existence of Barrier Canyon Style petroglyphs (Manning 1991). The existence of Barrier Canyon Style petroglyphs was demonstrated by comparing them with examples of Barrier Canyon Style pictographs.

Before this paper was presented, it was believed that the Barrier Canyon Style existed only as paintings. Polly Schaafsma, who, in 1970, named and designated these images as a style, stated, "Within the San Rafael Fremont region there is a *group of panels of rock paintings* in which life-sized anthropomorphic forms are dominant, but which are stylistically distinct from the Fremont tradition" (Schaafsma 1970:65), italics added. In 1979 Klaus Wellman stated, "In contrast to the Fremont style in which petroglyphs predominate, the *Barrier Canyon Style is one of paintings exclusively*. Red is the dominant color while white was often been used to fill in decorative details" (Wellman 1979:107), italics added. In 1980 Schaafsma wrote, "*Rock paintings* believed to be the production of pre-Fremont hunting-and-gathering peoples in northern Southwest are the Barrier Canyon Anthropomorph Style *paintings* of eastern Utah" (Schaafsma 1980:61), italics added.

The concept that the Barrier Canyon Style is composed only of paintings continues to be accepted as true. Julie E. Francis in the newly published *Handbook of Rock Art Research* states, "...the major difference between the Barrier Canyon Style and the Classic Vernal style is that *Barrier Canyon Style figures are painted*" (Francis 2001:230), italics added.

The initial intention of presenting this paper was to provide additional examples of Barrier

Canyon Style petroglyphs that have been discovered since the last paper was presented and to discuss what has been learned from these images. I became aware of the existence of these petroglyphs in 1971 and each year I discover additional examples. As of this date, the total number of panels containing Barrier Canyon Style petroglyphs is about 30 to 50, depending, of course, on how the Barrier Canyon Style is defined. In this lies the first problem.

Determining the exact number of Barrier Canyon Style petroglyphs, as it turns out, is more difficult than it appears. An accurate number cannot be determined unless there is an accurate definition for the Barrier Canyon Style. The problem is that there is not an accurate definition. Schaafsma defined the Barrier Canyon Style from the knowledge of only a few panels. Today hundreds of Barrier Canyon Style panels are known to exist. Many of these contain characteristics that Schaafsma never discovered, as well as panels that are not Barrier Canyon Style that contain Barrier Canyon Style characteristics.

Thus determining what is or is not Barrier Canyon Style has become controversial and is, at best, an inexact discipline with lots of personal opinion. For example, Francis in the quote above stated that the major difference between the Barrier Canyon Style and the Classic Vernal style was that one was painted and the other was not. Many people familiar with both types would certainly disagree with this statement, but that is her opinion. Furthermore, since the Barrier Canyon Style contains large and impressive paintings which incite the imagination, and Barrier Canyon itself, or rather Horseshoe Canyon, has been added to the National Park System, they have become the object of much

interest, and thus there is more controversy surrounding them than any other type or style of rock art in Utah.

Because of these controversies this paper turned out to be as much of a discussion about the problems encountered in classifying what people call the Barrier Canyon Style as it did a description and discussion of recently discovered Barrier Canyon Style panels. Additionally there are other problems with defining Barrier Canyon Style petroglyphs, and these are also discussed here.

### **THE SIGNIFICANCE OF BARRIER CANYON STYLE PETROGLYPHS.**

Why are Barrier Canyon Style petroglyphs so important? One principal reason is that they provide us the opportunity to examine levels of patination on Barrier Canyon Style images. Patination is important because it provides information about age.

This is significant because the age of the Barrier Canyon Style is still a matter of debate. Some people are firmly convinced that the Barrier Canyon Style is entirely confined to the Archaic period, with the majority of the panels dating at least 6,000 years ago, and some even older. Others believe that the Barrier Canyon Style covers a broad period of time, extending as far forward as 1300 AD and perhaps even later. Still others think that the Barrier Canyon Style cannot possibly be thousands of years old because they believe that paint on exposed vertical rock surfaces could not possibly last that long. Thus, if these paintings are not thousands of years old, then they must have been constructed by the Fremont and not by people of the Archaic Period.

These differences of opinion exist because at present there is no reliable method of obtaining an absolute date for the Barrier Canyon Style. There are however other ways in which rock art can be placed in time. There are three different basic determinational categories for rock art

dating. These are: absolute, indirect and relative. Absolute dates come from directly dating the rock art itself. They would be the most reliable. Indirect or associative dates come from, (1) dating materials associated with the rock art, such as a layer of charcoal covering a panel or the depiction in the rock art of an object recovered from a dated archaeological site, and (2) situations where a particular rock art type is found only in a locality where a particular culture exists. These dates are obviously not as reliable as direct dating, but some of them may be close. Relative dating occurs when a rock art panel or other classifiable group is placed within a sequence. Information on relative sequences come principally from superimposition and differences in levels of repatination. Usually the rock art type itself or types prior to or following it in time can be associated with a specific period. The rock art type then can be placed in a cultural sequence with an approximate time period for its construction.

As stated above, usually relative dates are obtained when one or more images of a class of rock art are superimposed over one or more images of another class of rock art. Often, however, superimposition does not occur; two different ages are present at the same panel but none of the figures overlap. When two different pictographs occur in the same panel, it may be difficult, if not impossible to determine if there is any age difference between them, because pictographs, of course, rarely have patination.

An advantage that petroglyphs have over pictographs is that petroglyphs only have to be adjacent to each other, and if the time difference between them has been sufficient for them to acquire different levels of patination, a relative age difference is readily apparent. The continuing discovery of more and more Barrier Canyon Style petroglyphs provides ever-increasing information for determining relative dates for the Barrier Canyon Style.

### **PROBLEMS WITH DATING PIGMENT**

Considerable age for the Barrier Canyon Style has been suggested from some dates that have been obtained from a Barrier Canyon Style pictograph panel and from some dateable charcoal found in association with a Barrier Canyon Style site. However, direct dates using pigment are far from reliable and should be regarded with considerable skepticism. Not many sites have been dated because of concerns about contamination of the pigment. Furthermore, for each Barrier Canyon Style site that contains material of considerable antiquity, I have found ten Barrier Canyon Style sites that have ceramic associations, which suggests that the Barrier Canyon Style sites are post AD 500 - the date of the introduction of ceramics in central Utah.

One of the principal problems with dating pigment from a pictograph is that of contamination. A prehistoric painted image has been open to the atmosphere since it was created. It has then been exposed to multiple sources of microscopic carbon contamination – and some sources that are not so microscopic. A few of the possible sources of contamination that would adversely affect radiocarbon dating are: pollen, mold, mildew, bacteria, lichens, insects, lizards, bird droppings, wind blown dust containing decomposing plant and animal material, and lately, radioactive fallout and contamination from combustion sources (including large western, coal-fired power plants). Microscopic or molecular amounts of some or even all of these contaminants could have been nearly continuously deposited on the surface of the pigment since it was painted on the cliff face. Thus radiocarbon dating of pictographs is expectedly unreliable.

Moreover, if the person(s) who created the panel moved the pigment around on the cliff face in the process of painting the image, then the pigment could have become mixed with contaminants that had already accumulated on the cliff surface. These contaminants could have been accumulating since the cliff face itself was cre-

ated, which could have taken place many thousands of years ago. The possible presence of these earlier contaminants in the pigment would also negate placing any value on radiocarbon dating of exposed Barrier Canyon Style pigments because they would give unreliably old dates.

The existence of Barrier Canyon Style petroglyphs offers the possibility of providing more conclusive evidence about their origins than dating exposed pigment.

### **PROBLEMS WITH PATINATION/DESERT VARNISH**

Like nearly everything else, approximate or relative dating by examining patination levels has its own pitfalls, as will be shown in the illustrations and in the discussions below.

First, however, there is a problem with terminology. The terms patination and desert or rock varnish are often used interchangeably, and this sometimes causes confusion. The usual accepted definition for patina is a surface appearance (usually darkening) of something grown beautiful with age or use. In the case of rocks, patina can be formed by a variety of processes that result in the darkening of exposed stone surfaces. This can be water runoff, lichen growth, mineral leaching, people touching a rock, or many other things, including desert varnish. Desert varnish is formed from the accretion of clay and manganese on rock surfaces, which is sandstone in much of southern Utah. Over time, desert varnish builds up on exposed sandstone in successive layers, culminating in a dark black shiny surface. Desert varnish then, is one of the constituents of patina.

Levels of desert varnish and patination vary depending upon localized environmental conditions. These conditions include: chemical composition of the rock, movement of groundwater through the rock, surrounding environment, degree of exposure, etc. Figures 1 and 2 illustrate an excellent example of these varia-



Figure 1. Large boulder with various levels of petroglyph repatination.

tions on a petroglyph panel. The photographs show a panel from Indian Creek, San Juan County, Utah that is partly beneath a large boulder. The panel has four distinct levels of patination. This suggests that the images were created at four different times. However, most of the figures were pecked into the rock surface at, or nearly at, the same time. Notice that some individual figures have two or more different levels of patination.

The larger boulder provides four separate and distinct environments for the panel. The far left portion of the panel (1) is in a sheltered location because it is beneath the large boulder. The images have little patination and appear to be relatively new. Next to it (2) is a section of the panel where water flows over it as rain is directed downward by the large boulder above it. The images appear to be old and highly, even totally, repatinated. Next is a fully exposed portion of the panel (3) that faces south, so it is

exposed to a high degree of sunlight. While the images are not repatinated, they appear old because they are highly eroded. Extreme temperature changes and freeze-thaw cycles have a deleterious effect on these images. The next section (4) is the face of the boulder. It is also exposed, but it faces east, so it receives less sunlight. The images here appear to be old, but not very old. They have a moderate degree of patination. These images offer the best possibility for comparative age determinations because of the absence of impacting agents.

If there was one small panel in each of the four areas, each would appear to have been constructed at a different time, even though they could have been made at the same time. Environmental conditions that produce variations in patination must be carefully considered when proposing relative dates for petroglyphs, even in the presence of images from different ages.



Figure 2. Detail of boulder showing different levels of petroglyph repatination due to different environmental conditions.

### **PROBLEMS WITH TERMINOLOGY**

In determining the number of Barrier Canyon Style petroglyphs, there are additional problems with the terms that are in common use among researchers, i.e. petroglyph and pictograph, and their variations. There are times when it becomes difficult to determine if an image should be classified as a petroglyph or a pictograph. Sometimes the surface of the rock (often sandstone) was first abraded, and thus removed, to create an image. Then the abraded image was painted with a variety of “decorations” and features. Would this be a petroglyph or a pictograph?

Similarly, there are instances where a pictograph was created using semi-hard materials that abraded the rock surface. Pigment once entirely covered these abraded images so they looked totally like a pictograph. Today, however, the pigment has entirely eroded, leaving

nothing but the original abrasion. An image so constructed appears to be a petroglyph, but should not it be classified as a pictograph? Someone not familiar with these images would classify them as petroglyphs, when, in reality, they were originally pictographs.

In still other instances, an entirely painted image was “decorated” with pecked, abraded, incised or scratched lines. Now, however, the pigment has entirely eroded away leaving no visible trace. The only things visible now are pecked, abraded, incised or scratched lines. If we classify them as petroglyphs, are we not completely mistaken?

To make classification slightly more complicated, there are occasionally instances where a pictograph may look like a petroglyph. This is well illustrated by Figure 3. This photograph is from Hole-n”-the-Rock south of Moab. Here it appears, at least at first glance, that some of the lettering and the arrow were made by removing



Figure 3. An example where paint removed patination.

the surface of the rock; thus also the patination (or is it desert varnish?) from the cliff face. These images may look like petroglyphs, but they are not. They were originally painted. The paint destroyed the patination that had turned the cliff black and apparently destroyed the desert varnish as well. When the paint eroded away, all that was left was the “shadow” of the image. Being unaware of this situation, rare as it may be, could result in the classification of Barrier Canyon Style images as petroglyphs, when they were actually pictographs. This could also occur in classifying images from other styles.

Another problem with current terminology is there is no classification for images that are both pictographs and petroglyphs. We may call them painted petroglyphs or pecked pictographs, but who will agree with us when we classify an image as a pictograph when there is no paint present?

### PROBLEMS WITH CLASSIFICATION

Probably, the most difficult part of determining the existence of Barrier Canyon Style petroglyphs and quantifying them is creating a definition of what is and is not Barrier Canyon Style. Whenever we deal with the subject of classifying rock art in Utah, we are forced to grapple with that classificatory contrivance with which we are burdened. This nearly unworkable system originated principally from the belief that these images on rocks were art. This was further reinforced by art historians studying archaeology. This classification scheme is also laden with paradigms, which severely limit classification and further research. The name of this scheme is well known; it is called *Style*. (See Manning 1991 for a discussion of problems with style, and an alternate classification strategy.)

Jesse Warner once suggested a classification design in which he placed images into the fol-

lowing Barrier Canyon Style categories: ‘not’, ‘perhaps’, ‘possibly’, ‘probably’, ‘most likely’, ‘certainly’ and ‘I do not know what this is’. (At least that is how I remember it!) Often something like this is appropriate, because sometimes it is the only scheme that provides a workable solution.

Something else that makes classification difficult is trying to please everyone. Decisions on what is or is not Barrier Canyon Style are frequently, if not always, controversial. Sometimes it seems that there are nearly as many opinions for what constitutes Barrier Canyon Style as there are people creating those opinions. Part of this is just human nature. People often use intuition to guide their decision-making process, although they often call it something else.

Without any evidence of rational thought and inference, images are classified as Barrier Canyon Style or something else. There is a statement on an Internet site that says something like: “You will know one when you see one”. That is not exactly analytical, but it accurately sums up some people’s approach to classification. Scientific investigation, however, requires a methodical and systematic approach to classification.

Another aspect of human nature that often causes conflicts is what individuals do when it comes to classification. When categorizing things, there seems to be two different types of individuals. There are *lumpers*, and there are *splitters*. Lumpers are, “one who classifies things into large often variable taxonomic groups based on major characters”. Splitters are “one who classifies organisms into numerous named groups based on relatively minor variations or characteristics” (Merriam-Webster’s Collegiate Dictionary). These definitions obviously originated from the biological sciences, however, it is the same with classifying rock art. There are people who *lump* nearly everything that is remotely like Barrier Canyon Style into that category. Then there are the

*splitters* who have a tight, narrowly defined concept of what constitutes Barrier Canyon Style, and everything else is something else – like Fremont, Ute, Glen Canyon 5 or some stylistic category that they invent, which categories seem to be recently proliferating.

By its very nature and definition the style methodology requires that only “one or a limited number of styles exist in each culture”. Because of this paradigm, most of the people who see “styles” in rock art, out of necessity, must be lumpers, since there are so few categories, i.e., prehistoric cultures, in which to place any particular style. The concept or possibility of ethnicity is ignored. Thus, there is a great variety of forms and types of images present in what many people consider to be the Barrier Canyon Style.

## BARRIER CANYON STYLE PICTOGRAPHS

Before discussing specific examples of Barrier Canyon Style petroglyphs, a commonly accepted belief regarding the Barrier Canyon Style in general should be discussed.

Many people are familiar with the existence of the Barrier Canyon Style painted panel in Horseshoe Canyon called the *Great Gallery* with its large and imposing images (Figure 4). Some people believe that this panel is typical of the Barrier Canyon Style, i.e., that the sites are all composed of large and impressive figures, as Schaafsma in stated in 1965 when she defined and described the style: “...life-sized anthropomorphic forms are dominant...” (1970:65). This, however, is incorrect. While there are other large sites with large figures, for example: the Buckhorn Wash and Thompson Wash (Sego Canyon) sites, most of the Barrier Canyon Style panels are much smaller, both in the size of the figures and in the quantity of figures they contain. Some of the Barrier Canyon Style panels are composed of only one or two figures, and some of the panels are so small they could fit on a sheet of type paper. The symposium presen-



Figure 4. The Great Gallery with its large and imposing images is not typical of the Barrier Canyon Style. Typical sites are much smaller with less imposing figures.

tation included about 30 photographs to illustrate these observations.

Since Barrier Canyon Style petroglyphs are apparently more uncommon than pictographs, it would be expected that there would be very few large panels of petroglyphs, and that is indeed the situation. I have discovered very few large panels, only a few medium size panels, but lots of small panels. Barrier Canyon Style petroglyphs also occur in pictograph panels, and sometimes they are near pictograph panels.

One of the unique features of the Barrier Canyon Style pictographs is that in addition to life-sized anthropomorphic forms, they contain amazingly small and detailed images. They contain the smallest pictographs of any style in Utah. Several pictograph panels exist that contain figures that are so small they would fit on a person's thumbnail. It is nearly the same with petroglyphs. Certainly, the medium of pecking on stones would make the creation of very

small images difficult; yet, amazingly they still exist. Several examples of Barrier Canyon Style diminutive petroglyphs are illustrated below.

### **SPECIFIC EXAMPLES**

It would seem that the best way to approach Barrier Canyon Style petroglyphs is to examine various panels and discuss what can be learned from each of them. Unfortunately, a complete discussion of all the images is beyond the length of this paper, therefore out of necessity, only some examples will be discussed.

Please note that the following sketches were made from photographs. They have not been field checked; therefore, they are only approximations of the images.

#### **Example One, The Great Gallery**

Many examples of Barrier Canyon Style petroglyphs can be found in Horseshoe Canyon. In

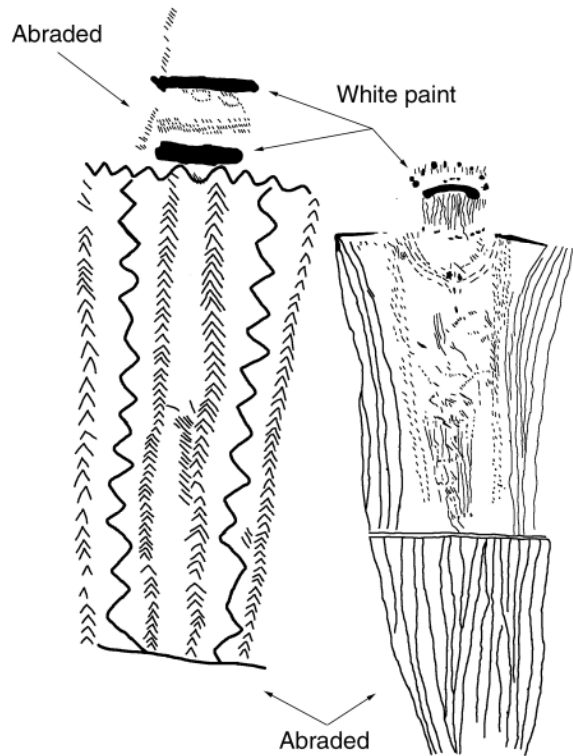
the panel called the Great Gallery (42WN416), there are two images made up nearly entirely of pecked and abraded features (Figure 5 and 6). These images are seldom discussed. Perhaps that is because not many people notice them or because not many people know what they are. Are they petroglyphs or pictographs? Are they Barrier Canyon Style or something else? Since some believe that the Barrier Canyon Style consists only of paintings, these must be something else; therefore, they are puzzlingly disregarded.

These two anthropomorphic figures exhibit some interesting features. The anthropomorph that is on the left side (designated anthropomorph A) has two white painted broad lines across the face. The anthropomorph on the right side (designated anthropomorph B) has an arc of white paint and a pattern of white dots that have short vertical lines on each side that are painted. The surface of the rock surrounding the images has been abraded. The abrasions

correspond very closely with the outline of the anthropomorphs. Anthropomorph A also has traces of red pigment on the torso.

In this discussion, these figures present the first dilemma. Are they to be classified as pictographs or petroglyphs, or is it appropriate to designate them as painted petroglyphs? Clearly, they exist today as petroglyphs, with some white paint on them. However, it is likely that they were originally entirely pictographs. This is evident because on the torso of anthropomorph A there are traces of the same type of dark red paint that was used in the adjacent figures in small depressions or dints that were below the level of the abrasion. It is thus evident that the original paint was removed by abrasion.

It appears that this abrasion was done with a flat rough stone like a mono. A few lines of abrasion are visible near the top of the anthropomorph and on the right side that extend above and out from the area where the abrasion is con-



Figures 5 and 6. Barrier Canyon Style petroglyphs from the Great Gallery

tinuous. These lines are broad, flat, and smooth, and are abrasions expected from a flat smooth stone.

There are other indications that the figures were initially pictographs. Some of the abraded vertical chevron patterns on the torso of the anthropomorph A were nearly completely obliterated during the abrasive process, and all of them were abraded to some extent. This would not have occurred if the image was first abraded and then decorated with the chevrons. Furthermore, the abrasions surrounding the figures do not conform exactly to the expected shape of the anthropomorph but are “outside the lines” so to speak. Figure 6 shows only the abraded and pecked marks. It does not show the abrasions that removed the pigment. The bottom of anthropomorph A is rounded, not flat as depicted in this drawing.

The conclusion derived from these observations is that these apparent petroglyphs were in reality originally pictographs. This example illustrates the potential difficulty in determining whether figures are petroglyphs or pictographs. If there were not clear evidences that the images were originally painted, would not these figures have been classified as Barrier Canyon Style petroglyphs?

The other question is whether these images are Barrier Canyon Style or not. These images have some characteristics that define the Barrier Canyon Style, but they also have others that are rare or not readily known, so their classification is problematical to some people.

### **Example Two**

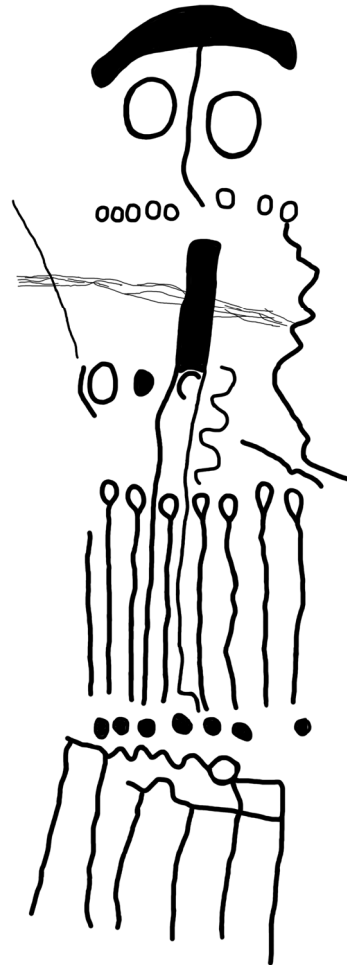
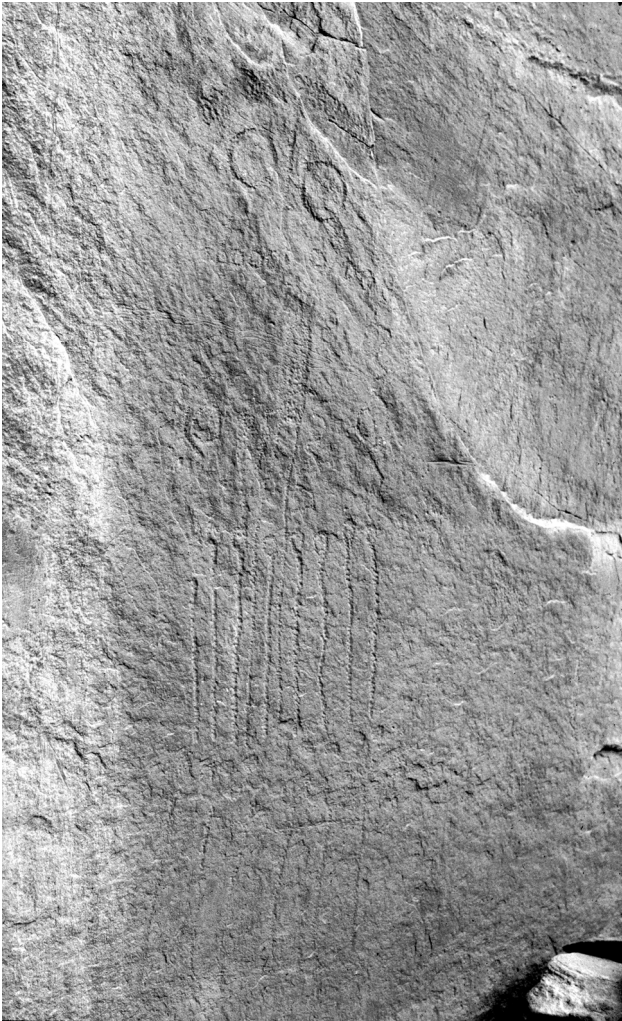
The second and several of the following examples are also from Horseshoe Canyon. These images come from a large site containing principally, or perhaps all, Barrier Canyon Style petroglyphs. The site is just upstream from the Great Gallery. The image shown in Figures 7 and 8 has two circles near the top. There is a wide arc above the circles and there are various geometric patterns below the circles. There are

no traces of obliteration, no traces of any pigment and the various features appear to be 100% repatinated. These features appear to be very old; however, notice that water run-off covers them, the same as in section (2) from the Indian Creek boulder. Is this a group of abstract pecked lines or is it a single figure? Is it a petroglyph or a pictograph? Is it Barrier Canyon Style or something else?

In consideration of the previous example, it should be apparent that this is, or was, a Barrier Canyon Style anthropomorph, and it was at one time painted. It is not a petroglyph. The circles are, of course, eyes. The wide arc above the eyes also existed on the head of anthropomorph B in the example above, except that in that figure, it is painted.

The paint was removed from this anthropomorph, not by intentional abrasion but by natural weathering. The panel is located at the base of a tall, somewhat south facing cliff with very little overhanging protection, so it is exposed to all the deleterious effects of weathering, especially water runoff.

It may not be obvious from an examination of the various pecked lines that decorate the torso of this anthropomorph that the image was first painted, then the designs were cut through the paint. This technique is apparent on several of the anthropomorphs in the Great Gallery. Two examples are illustrated here. Figures 9 and 10, clearly show that (what will here be called decorative designs) have been cut or incised through the paint. Figure 9 has multiple sets of decorative marks that are so indicative of some Barrier Canyon Style images that it is appropriate to discuss them in detail. Note that there is an abraded area on the right side of the figure's head. Going from top to bottom, there is first a series of short wavy lines cut in the center of five of the eight, mostly vertical, painted lines above the eyes. The eyes are represented by deeply pecked out holes. Then there is a slanted horizontal line of pecked marks near the base of the neck. Below this and on the top of the



Figures 7 and 8. A Barrier Canyon Style pictograph where all that remains today are pecked features.

chest of the anthropomorph there is a pattern of eight sets of two vertical, somewhat parallel, wavy lines (except that one set near the center has three lines). They are centered between two sets of short vertical lines – 9 on the left side and 12 or 13 on the right side.

Below them, in a lightly abraded area and in a horizontal row, are four sets of two short horizontal parallel line segments. Then below a painted pattern of vertical lines and dots is a long horizontal row of short vertical lines that extend all the way across the chest. There are about 75 of these lines. The seven or eight lines on the right have about 10 horizontal lines cut

across them that slope to a point to the left. Below this is another long line of vertical incised marks, but these are thick and more widely spaced. There are 33 of these lines and all but a few of them have an interesting characteristic. They were cut with a flat tool with a sharp edge that had a notch, or a small piece missing from the center of it. It therefore produced a sharp broad line that has a raised groove in the center. This must have been a hard stone tool to create so many and such deep lines without breaking or showing signs of wear. It must have been sharp yet not thin, because all the lines were created with just one pass.



Figure 9. Decorative designs have been cut through the paint.

Next is a long horizontal line of three wavy lines that are sometimes parallel and sometimes they cross each other. This area was also lightly abraded. Next, is a pattern consisting of six vertical sets of two parallel wavy lines. This section is deeply cut with a broad horizontal slightly wavy line that is composed of numerous, closely spaced and angled short lines. Below this is a line of diagonal scratched marks that have been covered over with a lighter color and thinner pigment than was used for the rest of the image. Finally, below this is another section of consisting of seven vertical sets of two parallel wavy lines and one stray wavy line. These wavy lines extend all the way to the bottom of the anthropomorph.

The central anthropomorph in Figure 10 was originally named the Great Ghost by the ranchers who first discovered it. A. C. Ekker used that name thirty-five years ago in reference to it. Although not as extensive as the modification in the anthropomorph discussed above, this figure also has incised modifications on the torso that were done after it was painted. These lines were cut using



Figure 10. The large anthropomorph in the Great Ghost panel has numerous lines scratched through the pigment.

a thin sharp tool, so some of the pigment has washed into the cut grooves. Patterns of scratched vertical lines exist on each side of the figure, and some of them run nearly the full length of the torso. These lines appear to be divided into two sections by two sloping horizontal pecked lines. On the left side of the anthropomorph, there is a pattern of two parallel wavy lines similar to those on the figure discussed above. In addition, within the body, there are traces of lightly abraded vertical lines

and two crudely pecked wavy lines, one of which is the lower center of the image. At the bottom of the figure is a pattern of easily seen vertical lines. This is a common feature of what appear to be Barrier Canyon Style anthropomorphs, as will be seen in the examples that follow (see also Figure 6).

This anthropomorph has some puzzling features, one of which is that there appears to be two outlines for the shoulder on the anthropomorph's left side. They start at the neck and then curve around the shoulder, but then one ends while the other continues down and goes inside of the body for a short distance. On the opposite side of the body is an abraded line that nearly corresponds to the painted line on the other side. In addition, there is a faint greenish vertical line along the left side of the anthropomorph that turns inwards for a short distance in about the center of the body. There are also traces of this same green pigment on the right side of the body. These features suggest that the anthropomorph was modified in the past, perhaps more than once. There are several other evidences of modification in this group of images. An obvious one is the area on the lower right side of the Great Ghost. It was extensively abraded, then a tall slender anthropomorph was

painted over the abrasions. Abraded areas are more common in Barrier Canyon Style than is widely known.

This evidence, and others in the Great Gallery that are not discussed here, show that incising and pecking "decorative" features through the paint is a characteristic of Barrier Canyon Style images. When the paint weathers from these images, all that remains are the pecked marks, which may be mistaken for petroglyphs.

### **Example Three**

Example 3 is also from Horseshoe Canyon, and it is in the same panel as example two. In this location of the panel, there are four anthropomorphic images clustered together that appear to be Barrier Canyon Style (Figures 11 12 and 13). They were created by scratching, incising, abrading and pecking, thus they are petroglyphs. Unlike the abrasions from example 1, the abrasion here was not as pronounced, nor was it from an entirely smooth stone. This appears evident because the edges of the abrasions are often sharp and relatively deep when compared to those of a mono, whose edges are sloped.

It appears evident that these images are petroglyphs and that they are examples of various techniques of manufacture. Anthropomorph 1 is an example of Barrier Canyon Style scratched or incised. Anthropomorph 2 appears to have been reworked at a later date, perhaps historically. Anthropomorphs 3 and 4 were created using both incising and abrasion. Anthropomorph 3 has a deeply incised pattern of crosshatched lines on its chest.

### **Example Four**

Example 4 is from the same panel, see Figure 14. Is this image a pictograph or a petroglyph? This seems like a rather strange question, considering that this Barrier Canyon Style image obviously appears to be a pictograph; however, there is no pigment present on this panel. Since there is no pigment, by definition, it must be a petroglyph. (Note that there is part of a scratched image at the bottom of the anthropomorph.)

When this panel was created, it was apparently painted, perhaps with the typical reddish-brown pigment found on nearby Barrier Canyon Style figures. The paint has since eroded away. This happened because the panel is on a large, exposed, vertical cliff face, and it is sometimes very windy at this location because it is at a sharp bend in the canyon. Like the paint at

Hole-n"-the-Rock (Figure 2), the paint here also removed the patination from the cliff face. All that remains now is a lighter section of the cliff face to show where there once was a pictograph. There are also several other examples in Barrier Canyon Style rock art where this has happened.

### **Example Five**

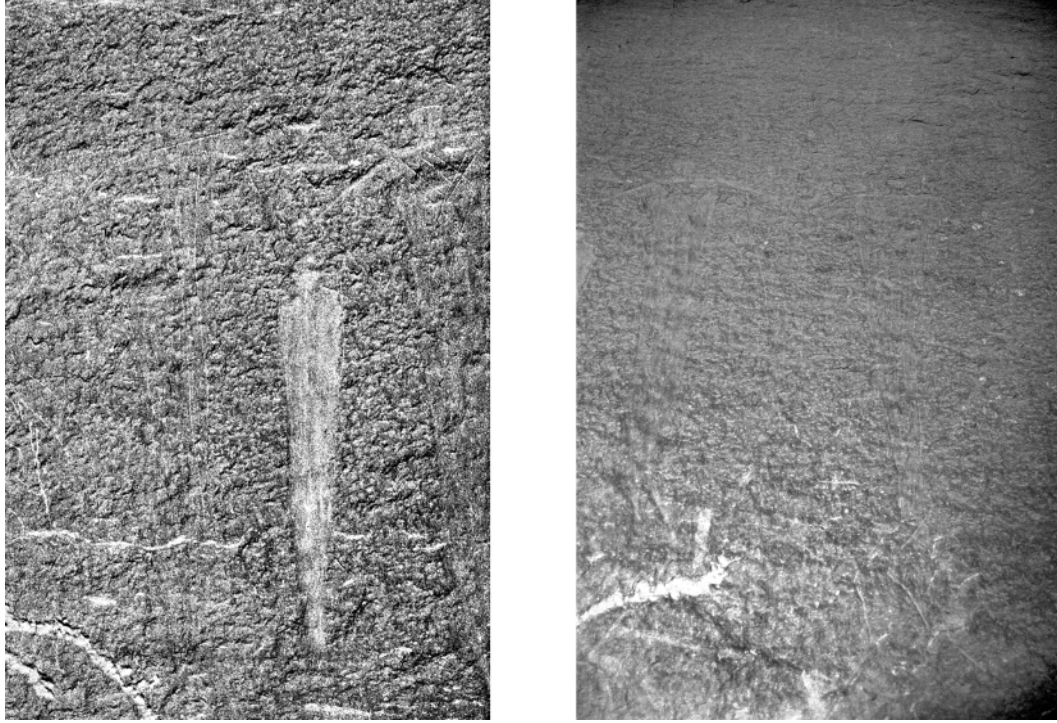
The photograph in Figure 15 was taken in August 1979. (The two children in the photograph are Carolyn and David Manning. Today David is married and has two children. Carolyn is married and has three children.) This is part of the same panel discussed above. Notice that here also the surface surrounding the petroglyphs has been heavily abraded. Are these petroglyphs or is this a large Barrier Canyon Style anthropomorph with pecked out interior "decorations"? Notice that there are also at least four painted anthropomorphs in the picture. They are in the upper left corner.

### **Example Six**

Figure 16 is a photograph showing two images that were created by both abrasion and incising. Note that the large figure on the right has a vertical line on its left side. Is this petroglyph Barrier Canyon Style? Compare it with Figure 17, which is from the Great Gallery. Note that this figure also has a line on its left side. Evidently, both pictograph and petroglyph of this same form exist. Note that these are better and clearer examples of Barrier Canyon Style figures that were constructed by both abrasion and incising than those in Figures 11-13. Notice also that the pictograph in Figure 16 has a series of parallel vertical lines on the lower portion of the torso like those in Figures 5, 6, 7, 8, 10, etc.

### **Example Seven**

Figure 18 is another example from the Great Gallery. This anthropomorph presents an interesting dilemma. Is it a petroglyph or a pictograph?



Figures 11 (top left), 12 (top right) and 13 (bottom). These Barrier Canyon Style images were created by scratching, incising, abrading and pecking.

This simple anthropomorph was created by abrading away the surface of the cliff. At some point after was created, it was covered over with a reddish-tan layer of mud. Traces of the mud still cling to the head and the upper torso. This figure should certainly be classified as a Barrier Canyon Style petroglyph, but there is

one uncertainty in this classification, and that concerns the mud. Would the mud, which apparently covered the entire figure, make it a pictograph? The answer to this question is dependant on whether the mud was considered paint, i.e., part of the creation of the figure, or just mud that was used to cover it up. Likely,



Figure 14. Barrier Canyon Style image that appears to be a pictograph; however, there is no pigment present on this panel.

the question can only be answered by the creators of the figure. This existence of this figure necessitates the creation of another category, that of muddled-over Barrier Canyon Style petroglyphs.

#### **Example Eight**

Another example where Barrier Canyon Style pictographs and petroglyphs exist in close proximity in a single panel is illustrated in Figure 19. A sketch of some of the petroglyphs is shown in Figure 20. Please note that there is a lot of random pecking in and around these images, which makes accurate drawing from a

photograph very difficult, therefore the sketch may not be an entirely accurate representation of the images.

These images certainly qualify as Barrier Canyon Style pictographs and petroglyphs. This would be more evident if the rest of the panel was shown in the photograph. The anthropomorph on the far right is intriguing. It appears to be a Barrier Canyon Style anthropomorph, yet on its torso are broad horizontal parallel lines. This feature is a characteristic of Turner's Glen Canyon Style 5 (Turner 1963). Indeed, the presence of horizontal and vertical lines on the interior of anthropomorphs and animals is generally accepted as being the principal defining characteristic of Glen Canyon Style 5. It is such a distinctive trait that Schaafsma (1980) renamed it the Glen Canyon Linear Style.

In addition to this example, there are other images in Barrier Canyon Style panels, both in paintings and in petroglyphs, that have horizontal interior lines. There are also similar images that are near Barrier Canyon Style panels. Since these characteristics apparently have not been discussed in the literature, it is appropriate to present some examples to illustrate the difficulty that this feature creates in classifying images. These examples, and descriptions of them, are given below.

#### **Example Nine**

Figure 21 shows two anthropomorphs with horizontal interior lines. At first glance, these images may appear to be Glen Canyon Style 5, however, both of these figures are in the Barrier Canyon Style panel in Horseshoe Canyon that was discussed in examples 2 through 6 above. Their presence in this panel and their identical features (level of patination, pecking form, integration, etc.) indicates that these are Barrier Canyon Style images. This is further demonstrated by the images discussed below.

Figure 22 is a petroglyph panel containing five figures that are adjacent to the well-known



Figure 15. Is this a large Barrier Canyon Style anthropomorph with pecked out interior “decorations” or an abstract?

Rochester Creek Site. One of the three largest anthropomorphs in this panel is partly buried beneath the soil. Individuals have expressed the belief that these images are Glen Canyon Style 5. So the question is: are these figures Glen Canyon Style 5 or are they Barrier Canyon Style?

Figure 23 is an anthropomorph that is both abraded and painted. It is located near Moab, Utah on a very exposed cliff face. It has painted interior horizontal lines and the body is lightly abraded except at the top where the abrasions are more pronounced. The head, shoulders and long neck are especially abraded. The head has a vertical sloping line incised into each side. The broad line that forms the neck continues downward into the body almost one-third the way to the bottom. The figure also has a short right upraised arm. Notice the dark eyes. This figure is part of a Barrier Canyon Style panel and it is located next to other figures that all have Barrier Canyon Style characteristics.

Figure 24 is a panel of very faded Barrier Canyon Style pictographs. This panel is important because, it further demonstrates the existence of horizontal interior lines in the Barrier Canyon Style. The figure on the left has two dark eyes, a white head with a slanting line on each upper corner, an upraised right arm, like Figure 23. These are all typical Barrier Canyon Style features. The small image on the right has both light and dark alternating bands. This suggests that perhaps some of the pecked Barrier Canyon Style images that have wide alternating bands of pecked and non-pecked areas are intended to portray this “decorative” feature of alternating, wide, light and dark bands.

Figure 25 is an anthropomorph that is divided into three sections and outlined with pecking. Arms are illustrated by short downward sloping lines. The head is shown by a single vertical line that has random pecked marks along both sides of it. The body has scratched lines in all three sections. In the top section, which has the

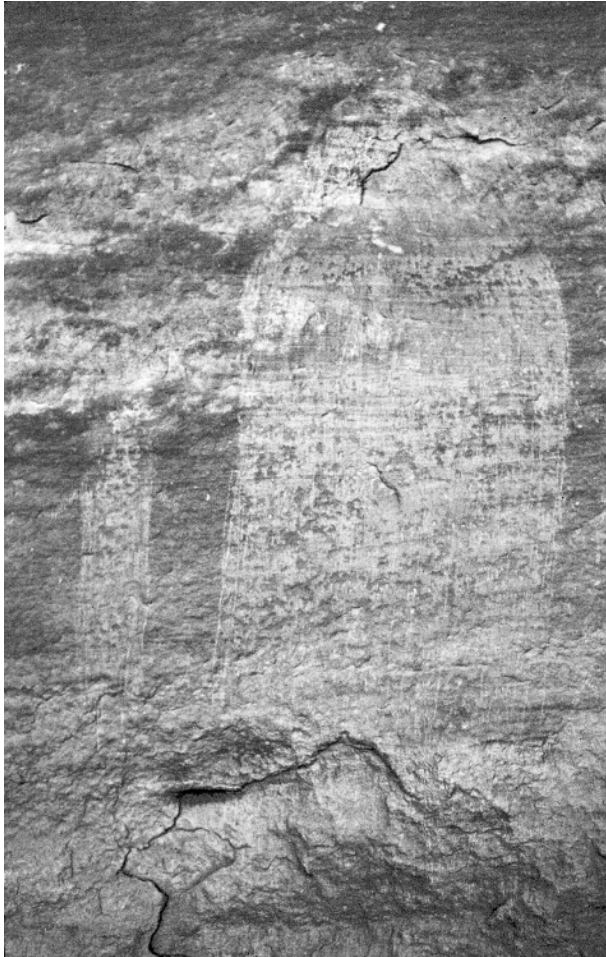


Figure 16. Scratched Barrier Canyon Style petroglyph created by both abrasion and incising.

most and deepest lines, the scratched lines slope to the right. In the center section they slope to the left and in the bottom section, where there are just a few lines, they slope in various directions.

Figure 26 is a petroglyph panel that contains four anthropomorphs that have broad horizontal interior lines. Are these figures Glen Canyon Style 5 or Barrier Canyon Style? The answer should be reasonably obvious. Note the vertical lines at the bottom of some of the anthropomorphs. There is also a petroglyph of an owl in the panel, but it is not shown in the photograph.

Figures 27 through 31 are examples of Barrier Canyon Style petroglyphs that are all from the

same panel. Figure 27 shows four Barrier Canyon Style anthropomorphs with horizontal interior lines. Note that the figure at the far left has two lines attached to the head and a wavy line, which appears to be a snake, just to the right. The figure on the far right has the classic Barrier Canyon Style body type and an interesting pattern on the chest.

Five Barrier Canyon Style anthropomorph are shown in Figure 28. Note that the head is different on each one. There are several Barrier Canyon Style panels with this characteristic. This panel also illustrates some of the variety of



Figure 17. Painted image from the Great Gallery. Compare with Figure 16.

head treatments on Barrier Canyon Style figures.

Figure 29 shows a deeply pecked anthropomorph with wavy lines across the upper chest in addition to the broad interior lines on the torso. Note the rapid erosion of the rock surface. Fig-



Figure 18. This anthropomorph was created by abrading and then it was covered over with a reddish-tan layer of mud.

Figure 30 is a photograph of a broad rectangular figure with the rows of dots pecked across the face. Figure 31 shows another part of the panel that has three anthropomorphs, two of which are unusual because of their long length and deep abrasion.

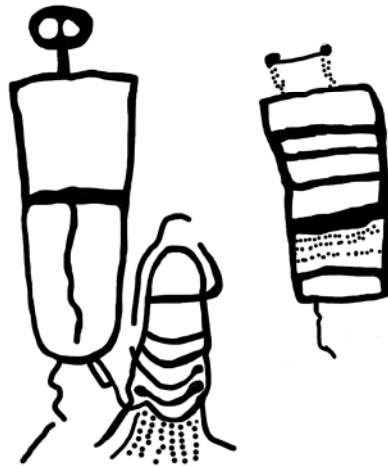
In summary, many of these anthropomorphs have broad interior lines, or narrow lines that define broad interior areas. They all have other characteristics that commonly occur in Barrier Canyon Style images. These photographs above have hopefully served to illustrate enough basic features to differentiate between Barrier Canyon Style and Glen Canyon Style 5 petroglyphs and to demonstrate that Barrier Canyon Style figures have horizontal interior

lines. A detailed discussion of all the differences between Glen Canyon Style 5 and Barrier Canyon Style is too lengthy for this paper. A question remaining is: were all of these images originally petroglyphs? Most likely they were however; there are other images in this panel that were originally painted. These are shown below.

### Example Ten

Based upon the previous discussions, Figure 32, which is from the same site as those above, would be identified as two anthropomorphs that are pictographs with pecked interior lines. There is, however, one significant difference. It is apparent that the pecked lines on the bodies of these anthropomorphs are covered with pigment, as opposed to the lines on the examples given above which were cut through the pigment. Does this example indicate that both techniques were used on these large anthropomorphic figures? No, it does not. There is an explanation for this belief. It is obvious that the pigment used on these images is different from that used in the creation of other Barrier Canyon Style images, for example, the Great Gallery anthropomorphs. The pigment shown in Figure 32 is different in that it is all the same color, and it is uniformly applied over the entire figure; there are no distinct bands, stripes or other features present. The most obvious difference is that the pigment is washing off the figures.

These anthropomorphs were not originally painted this color. The color they are today is a brighter, light-red color, around a 5R 5/6. The original paint completely eroded off the images, leaving only the pecking. This happened because the images are on a vertical cliff face that is exposed, for the most part, to the elements. Note also that the sandstone is nearly white, and it appears to be very soft and it apparently erodes easily, as can be seen by white badly-eroded edges in Figures 27-31, especially 29. Sometime later, likely much later, the pigment that existed today was applied. As can be readi-



Figures 19 and 20. Barrier Canyon Style pictographs and petroglyphs in a single panel.

ly seen in Figure 32, the material was apparently a thin wash that readily soaked into the sandstone, but which was easily eroded, as shown by the extreme streaks below the figures.

It is evident that these figures were originally painted with the typical thick, reddish-brown-purplish paint used at many sites like the Great Gallery, because traces of the original paint can still be seen in two or three figures that are at the far left side of the panel, which is somewhat protected from the weather. These are shown in

Figure 33. It will not be very evident from the black-and-white photograph that there are two colors of pigment. The image on the left is all composed of the typical Barrier Canyon Style pigment. The image on the right, which is more exposed than the one on the left, was at one time apparently covered with the thin red pigment, but some of it, like the original pigment, has eroded away. The traditional Barrier Canyon Style pigment is easily visible on this anthropomorph as a broad outline around the body and as the narrow stripe across the top of the

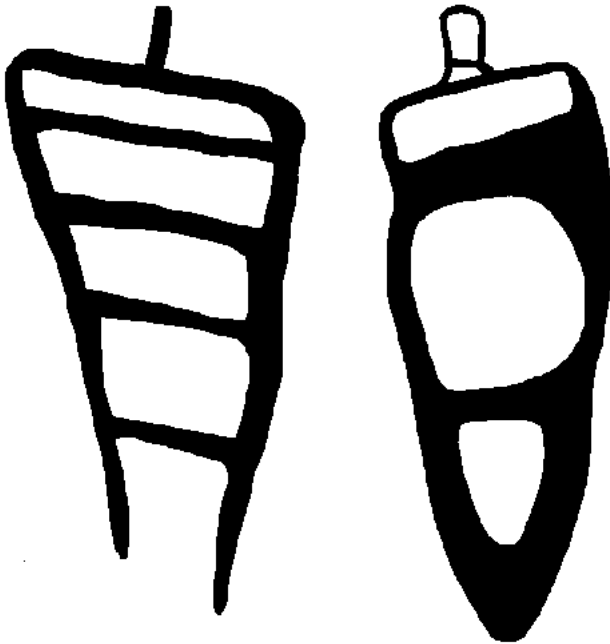


Figure 21. Two anthropomorphs with horizontal interior lines in a Barrier Canyon Style panel.

body. It is also somewhat visible on the head, but the head is covered with the later pigment. The later pigment extends above the head, and

this is visible in the black and white photograph. (Note the erosion of the cliff surface, and the mud covering the head of the anthropomorph on the left.)

Several things about this panel are quite puzzling. First, why was the thin red pigment applied to the figure on the left and not to the figure on the right? Was it because the original pigment was still clearly visible? Interestingly, there is a small mountain sheep to the right of the leftmost anthropomorph, and it was covered with the thin red pigment. There is a large smear of the red pigment all around the mountain sheep. Many other images in the panel were also covered with the thin red pigment (Figure 34). Second, what was the purpose in applying light red pigment to so many figures? Third, was pigment applied to any of the other Barrier Canyon Style petroglyphs that were in the same panel i.e., Figures 26-31? When and by whom was the light red pigment applied? Perhaps only this last question can be answered.



Figure 22. Anthropomorphs with interior horizontal lines at the Rochester Creek site.



Figure 23. A Barrier Canyon Style painted and abraded anthropomorph with interior horizontal lines.

One interesting observation is that the anthropomorph from the Great Gallery, shown in Figure 9, also has some of the light red pigment on it. The pigment covers the long horizontal row of slanted scratched marks that are on the lower part of the body. This shows that the light red pigment was applied to more than one Barrier Canyon Style panel, which suggests that a definite rationale for doing it existed in the mind of the person(s) who did it. The fact that the light red pigment was applied to the images in the panel discussed above after the original pigment had been removed by erosion suggests that a long period of time had elapsed since they were created.

It seems logical to assume that the same period of time also passed before the red paint was applied to the anthropomorph in the Great Gallery. These observations indicate that the people applying the light red pigment existed at a much later date, and thus were not the people who created the Barrier Canyon Style images. (This further suggests that other modifications may have been made to other images in the Great Gallery by later people of whom we are not aware.) The remaining question is: who were the people. Likely, they were the Fremont. This conclusion is based on the presence of what may be Fremont images at the far right side of the panel that were painted in the same color as the light red wash, and the observation that apparently whoever applied the thin red pigment was somewhat familiar with what the Barrier Canyon Style images looked like.

#### Example 10

To this point, the emphasis has been mostly on anthropomorphs with horizontal interior lines.

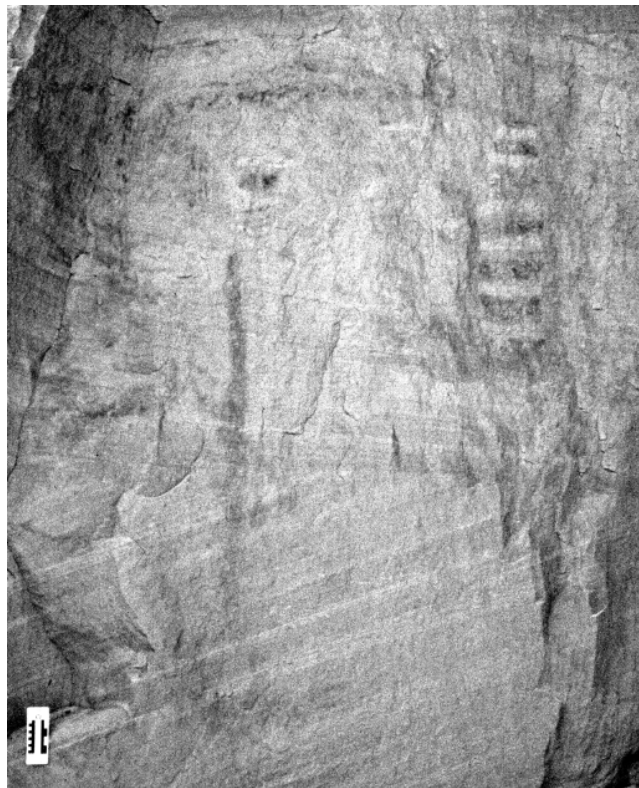


Figure 24. Barrier Canyon Style figures.



Figure 25. A Barrier Canyon Style anthropomorph that was painted then pecked and scratched.

While horizontal lines are somewhat uncommon, many Barrier Canyon Style images have vertical lines, as illustrated above on many of the images. Figure 35 is a Barrier Canyon Style petroglyph with vertical interior lines superposed over a Barrier Canyon Style pictograph. This is a rare occurrence. If there was any doubt about the existence of Barrier Canyon Style petroglyphs, this image should resolve the uncertainty.

Figure 36 is another example of a Barrier Canyon Style petroglyph superimposed over a Barrier Canyon Style pictograph.

### Miscellaneous Examples

There are also a few examples placed here into a miscellaneous category, mostly because they are interesting. Figure 37 shows four Barrier Canyon Style images that are almost entirely constructed by scratching or incising. Each figure has a different type head. Figure 38 shows that the “decorative” scratching in the torso was not confined to the large Barrier Canyon Style images in the Great Gallery. The images here are only a few inches tall, yet they have the same decorative scratching. In the photograph, there is a mosquito that inadvertently posed for scale. It is indicated by the arrow. The round eyes of the figures are just a little larger than the length of the mosquito! The decorations on these torsos consist of wavy lines, vertical patterns of circles with long descending lines (see figures 7 & 8), short slanted lines and rows of dots. Figure 39 shows a Barrier Canyon Style anthropomorph whose body is composed of long wavy lines; compare with Figures 5 & 6. This figure is also only a few inches tall.

As with nearly all studies of petroglyphs, research uncovers examples that seem to defy classification. One of these is in Figure 40.

### DATING CONSIDERATIONS

Most of the above examples of Barrier Canyon Style petroglyphs have not provided much useful information about dating because they are in exposed locations where water runs over the figures. The panel shown in Figure 41 is an exception. It is in a location open to the weather, but where there is no extreme runoff or sun exposure. First, notice the small size of the panel. It should be noted that its size is about the only thing protecting it. It is in a location passed daily by at least a thousand people and they do not discover it because it is so small. If anyone were thoughtless or unintelligent



Figure 26. A Barrier Canyon Style petroglyph panel that contains four anthropomorphs that have broad horizontal interior lines.

enough to publicize its location, it would not be very long before it would be damaged or destroyed.

As can be seen from the level of repatination, the panel was not constructed very long ago.

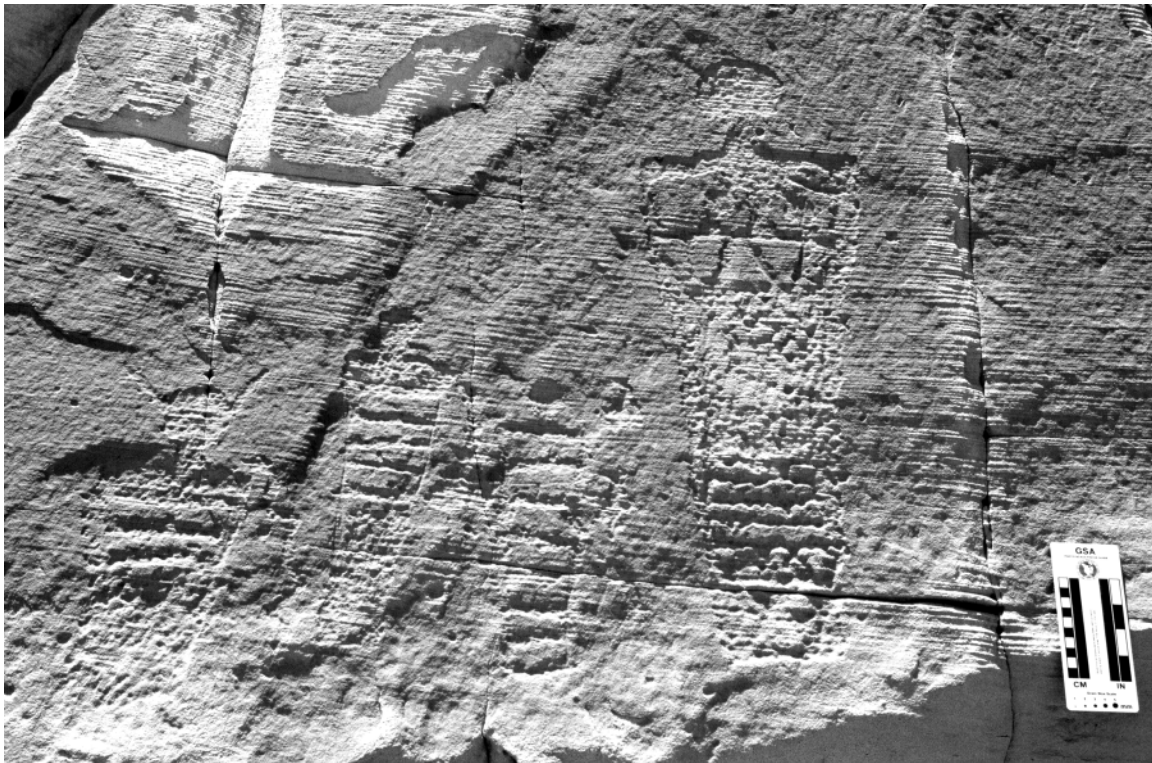
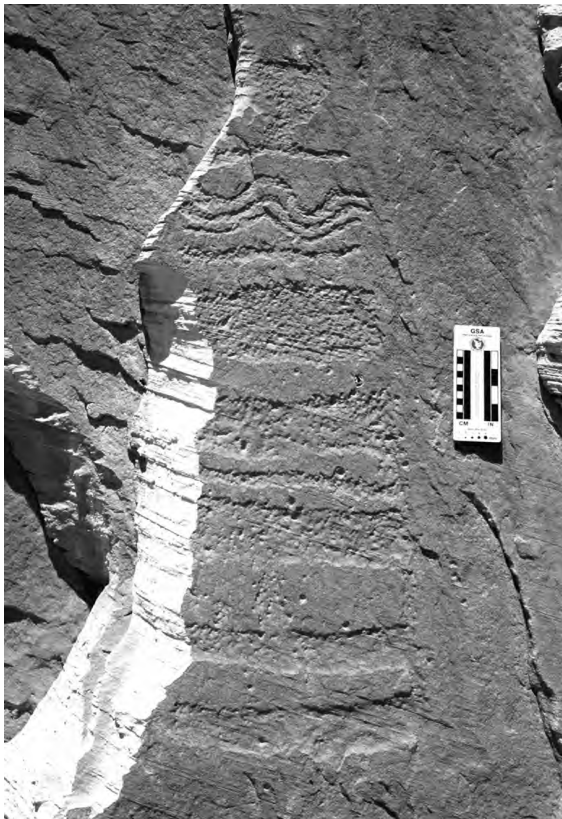
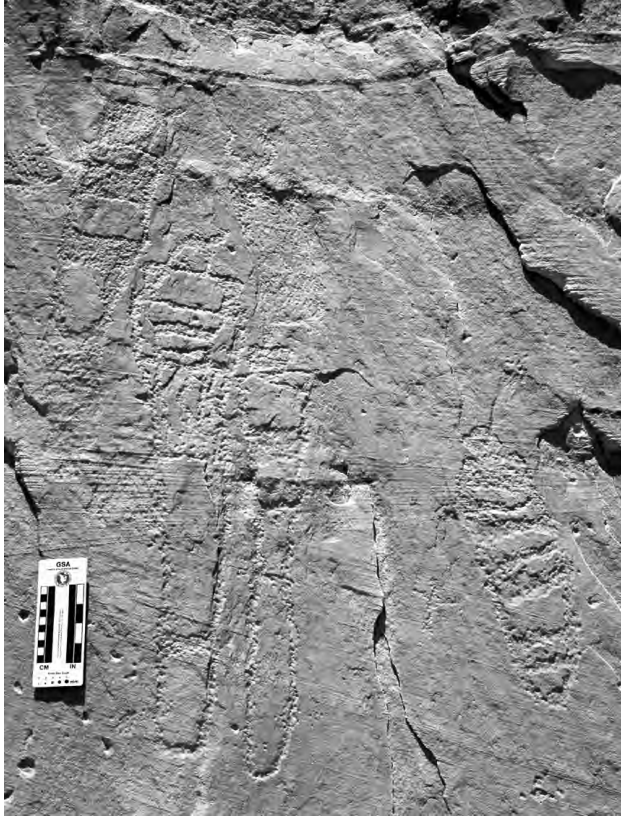


Figure 27. Barrier Canyon Style petroglyphs with interior horizontal lines.



Figures 28-29. Barrier Canyon Style images.

Figures 30-31. Barrier Canyon Style images.

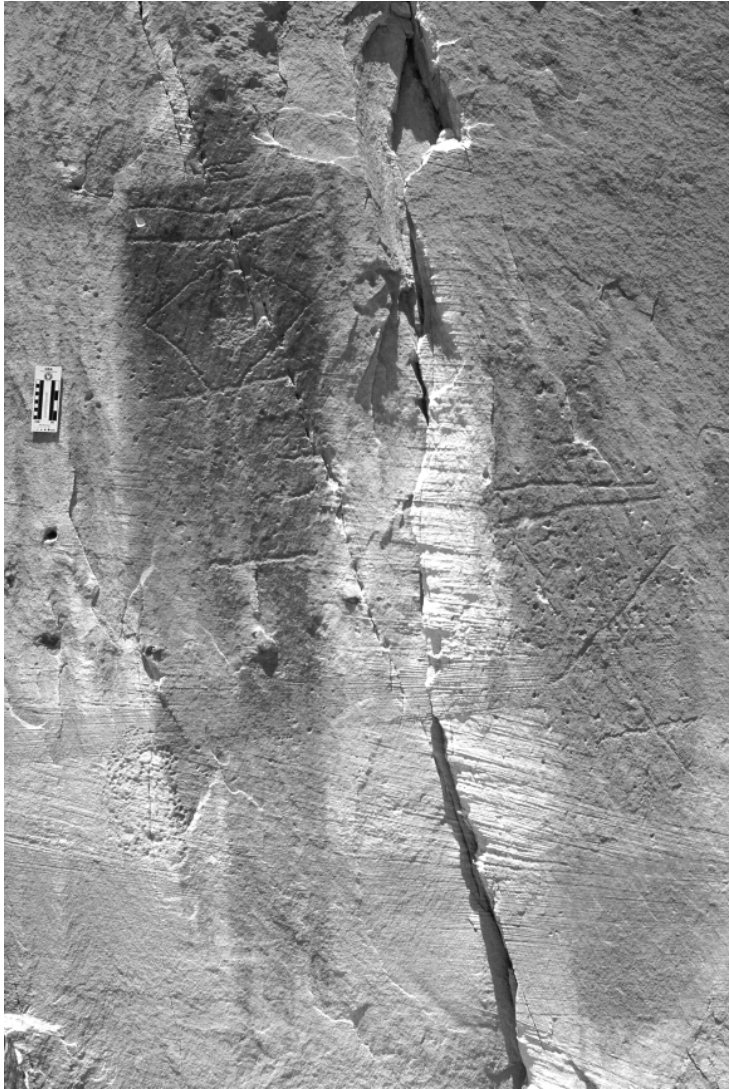


Figure 32. Barrier Canyon Style anthropomorphs that have been repainted.

The level of repatination is easy to see, because there is a small piece of rock missing from the chest of the largest anthropomorph. The rock is unquestionably lighter in color than the images. The low level of repatination indicates that this panel is probably only a few hundred years old, but not a thousand years and certainly not from the Archaic period.

The environmental context of this panel and the one shown in Figure 42 are nearly identical. Figure 42 is a photograph of two Glen Canyon Style 5 quadrupeds, which are most likely about 6,000 years old, and are most certainly from the

Archaic period. Notice that they are 100% repatinated. Compare the levels of repatination between these two panels.

This is not the only Barrier Canyon Style panel that has very little repatination. Figure 43 for example, is also in a location where the panel would be expected to have a high degree of repatination if it was very old. However, as is easily seen, there is very little repatination on the images in this panel.

These two petroglyph panels alone provide sufficient evidence to conclude that all Barrier Canyon Style panels are not 6,000 years old, nor are they from the Archaic period. The Barrier Canyon Style, as defined today, and as our understanding of repatination exists, establishes that the Barrier Canyon Style includes panels that are not over a few hundreds of years old.

### CONCLUSIONS

The previous paper established the existence of Barrier Canyon Style pecked images. This paper establishes the existence of Barrier Canyon Style scratched and Barrier Canyon Style abraded figures. There is also one additional category of Barrier Canyon Style petroglyphs that has not been discussed in detail here, and that is the scratched outlined type. These images are so faint, and they consist of no more than a scratched outline of an anthropomorph, that they are easily overlooked. They also do not show up in photographs (Figures 11 and 13).

Some of the difficulties in classifying Barrier Canyon Style petroglyphs have also been discussed. I hope that this has been beneficial in understanding not only the difficulties in classifying Barrier Canyon Style images, but also in increasing an awareness of the great variety and complexity of these images.



Figure 33. Barrier Canyon Style anthropomorphs with traces of the original pigment that were later covered over with a thin, light-red pigment.



Figure 34. View of the left side of the panel showing the “repainting” of many images.

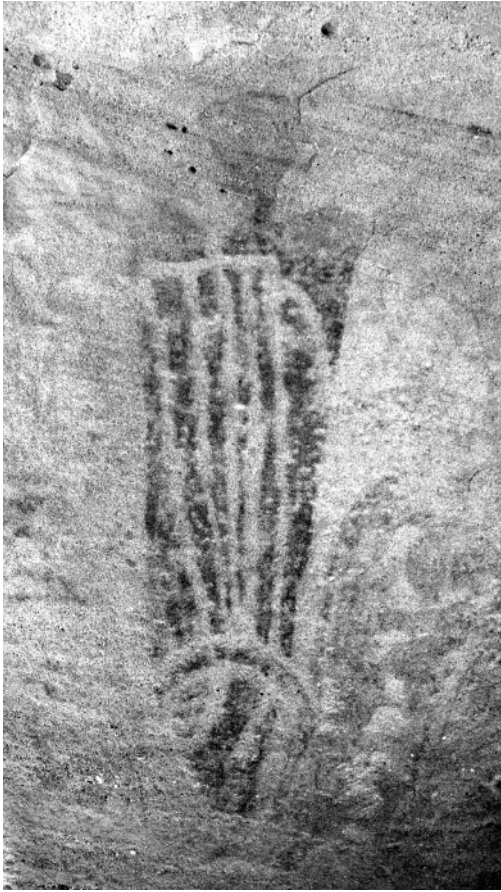


Figure 35 (left) and 36 (right). Two examples of a Barrier Canyon Style petroglyph over Barrier Canyon Style pictograph.

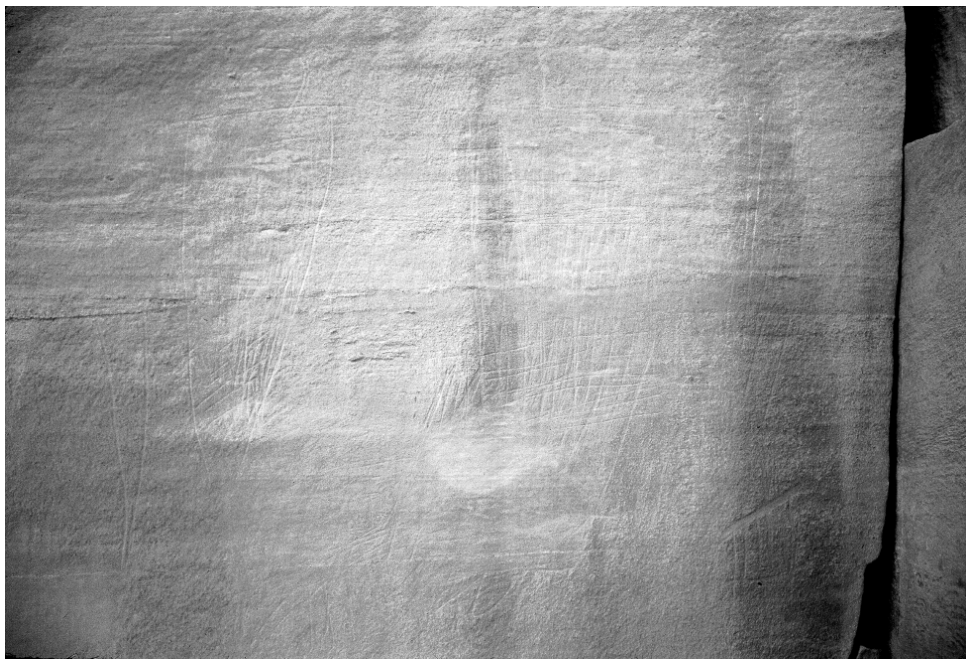


Figure 37. Barrier Canyon Style panel constructed almost entirely by scratching.



Figure 38. Small Barrier Canyon Style anthropomorphs. Note mosquito for scale.



Figure 39. Vertical wavy lines on a Barrier Canyon Style anthropomorph.

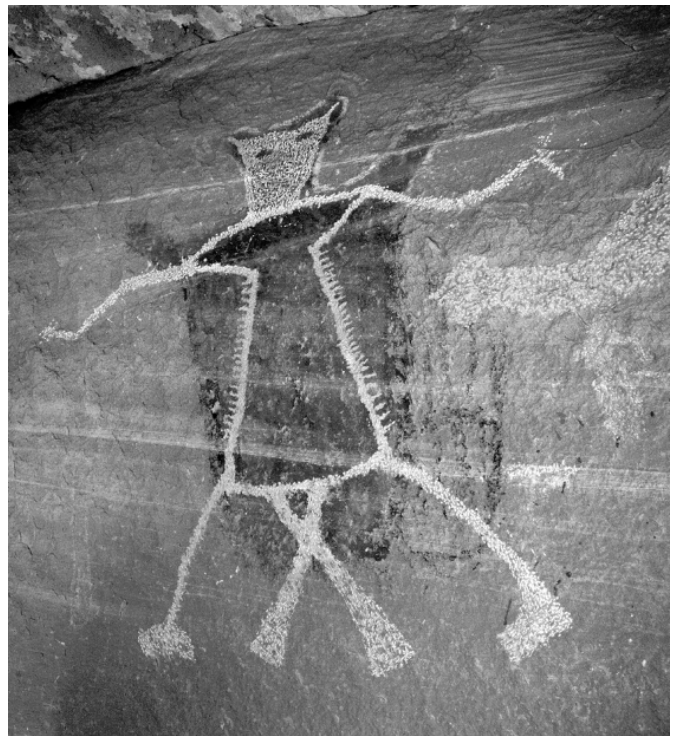


Figure 40. ? over Barrier Canyon Style.

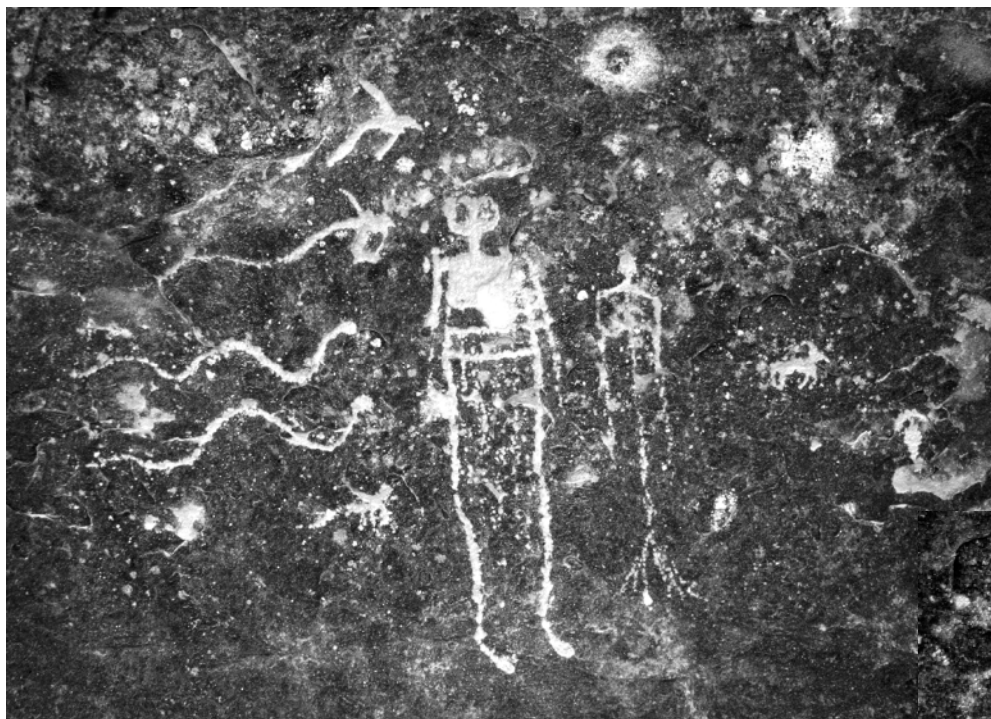


Figure 41. Barrier Canyon Style petroglyphs with little repatination.

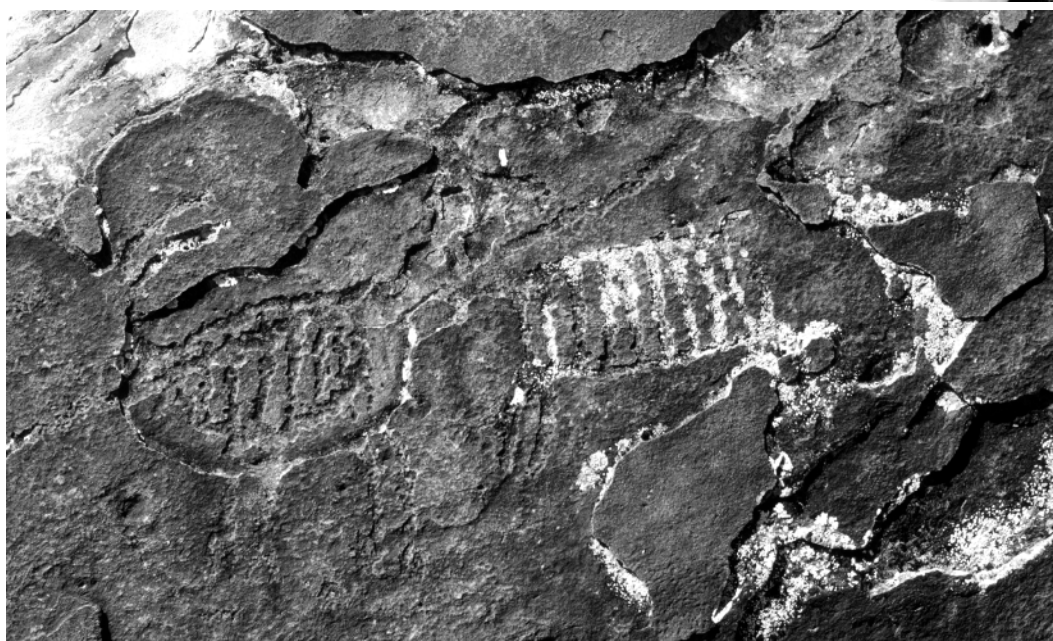
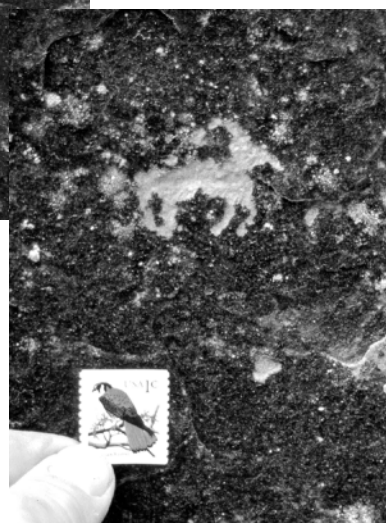


Figure 42. Glen Canyon Style 5 quadrupeds that are totally repatinated.



Figure 43 (right). Detail of a Barrier Canyon Style panel that would be expected to be completely repatinated, but it is not. This lack of repatination indicates that this Barrier Canyon Style panel is only a few hundred years old.

Figure 44 (bottom). Two different types of construction in one Barrier Canyon Style petroglyph panel.



It has not been possible to discuss here all of the known examples of Barrier Canyon Style petroglyphs. There are many more. The panel shown in Figure 44 above contains one final example of both methods of construction in one panel, and it raises one final question: how many of the images discussed here should really be classified as Barrier Canyon Style? Are too many panels being lumped together? Is there a difference between "old" and "new" Barrier Canyon Style panels? There appears to be a difference, but a discussion of this will have to wait until more information is assembled. The problem of classifying Utah's prehistoric images is obviously too large to solve here, but work to do just that is in progress.

The Barrier Canyon Style petroglyphs found to this date have established that the Barrier Canyon Style is not confined exclusively to the Archaic period, but may have continued to be created up until just a few hundred years ago. Furthermore, no Barrier Canyon Style petroglyphs have yet to be found that have repatination levels nearly as extensive as Glen Canyon Style 5. This specific repatination being referred to is when they are covered with black shiny desert varnish, not where the images are exposed to sheets of water.

Barrier Canyon Style petroglyphs, therefore, seem nearly to suggest that the Barrier Canyon Style did not exist in the Archaic period at all. Many panels appear to have the same repatination levels as many Basketmaker petroglyphs. This suggests that many of the images from both cultures were created during the same time period.

One final note; all of these images are in danger of destruction. As word of their existence spreads, more and more people seek them out. This often leads to the creation of roads and trails directly to them, which are then followed

by people who have no appreciation of the values of these prehistoric images, and who collect every artifact they find at the site. The panels, and the archaeological information surrounding them, are then damaged or lost forever. It behooves all of us to keep the location of these sites confidential and share their location only with people who likewise appreciate their value.

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## Bows and Arrows

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The perplexing enigmas in our research are those things that seem to stay just beyond the grasp of our understanding. In determining the limits of our ability to retrieve certain information, we have come to assume there are certain aspects associated with any symbol that will always remain just beyond the reach of our fingertips. That is a fact of working with rock art we need to learn to accept. There are certain parts of a glyph, however, where we often feel we can gain some kind of a meaning, which seems to emerge through that cloudy mist separating their worldview from ours. Then, it seems, there are a few aspects where we are sure we know what is going on. However, I believe, that knowing is never a real knowing, a knowing of what they were really thinking and doing. It is a false security, a flaw in our thinking of what we think we know, but how can we tell?

If that is the case, what is there in the thinking that we understand something we think we know? That question *first* of all relates to what that knowing, or lack of, makes or allows us to see within just the graphics themselves and thus record about a panel. *Second*, it is what makes or allows us to see in it that is beyond the images themselves. Those subliminalities, however accurate, simply translate out in our mind as the values or affinities we have with it.

Let me take you through a certain set of signs, if one only sees them as signs and at face value or if one has a broader vision, the symbolism believed to be associated with them. Illustrating some of the problems of working with rock art is the purpose for this presentation. Bows and arrows and the act of shooting is just the vehicle to transmit those ideas. It isn't the validity of the information I have chosen as the vehicle to pur-

sue this point, but the idea that if we are not more diligent we can miss the possibilities of what this information has the potential to contribute, beyond what a closed mind or a dogmatically objective approach would have discovered and then recorded.

Let us begin by asking, "What is there in knowing that an isolated bow and arrow was placed on a panel (Figure 1)? The immediate answer is nothing. What is there to know? That nothing, is not just a simple meaningless nothing, it's a profound nothing, but not based on the absence of any other facts, but on the inability of observers to use their imagination, to see any valid potentialities.

The presence, form and location of that element are all that most recorders would note. Is there anything more that we could or should record about this situation? It is obvious, I believe, that there must be more or I would not have belabored the point, but what is there we have the potential to know if we just thought about it a little longer and a little deeper. If we did, what could we notice and record about it to help us understand more about what is not immediately obvious? What facts could they be and what could they suggest, with any real objectively acceptable certainty? The answer to that could provide additional clues that would eventually increase the nothing we know or what we do not know that we do not know. After all not knowing is just a false security for thinking that we know there is nothing more to know and thus what possible meanings or intents they may possibly suggest, relate to or at least be allowed as likely considerations to enlighten us about what we think we don't know.

Even though that element may be interesting to some it may not be to others. Should an interest

in a particular element make any difference in what that may influence different recorders to note about it? Selective interest, I have been told, may lead to an emotional partiality that assumes subjectivity. What has been emphasized in the recordation of elements has mainly been their form and position or relationships to other elements. That is a short sightedness in that that type of attitude fails to really look at what is going on in the panels and to look beyond the elements themselves, the panels and the confines of their compositions.

It would seem to only be those who find it interesting who may sit down at the side of that flat, horizontal rock and look out along its horizontal surface, who may see that the arrow is pointing out across the canyon (Figure 2). If a recorder was open minded, considered all of the possibilities of why elements were placed where they were and really wanted to record everything possible about a panel, he or she might realize that it would be pointing out in the general direction for Winter Solstice sunset (Figure 3).

The astute may also note that other elements on that rock also seem to point out to positions on key date sunsets. What does all that tell us or add to what we did not know we did not know before? For one thing, it implies they may have marked various dates with different kinds of figures than archaeoastronomers usually note. Let me reiterate that again a little more bluntly. Most recorders would never have noticed those facts. How can I say that so profoundly? Simple, no one has ever suggested what that bow and arrow or the other figures point out to before (Figure 4a, b, c); and how many of those that would have thought about it would believe that could have been intentional since these seem so unusual. Would they really consider these seriously, or just figure that the position is a coincidence, but is it; and how can we ever know for sure? The answer to that is significant repetition, but how will any one know or even

remember if there is any repetition unless it was first recorded?

That knowledge comes from not just asking questions, but testing them. We would not ask a plumber about brain surgery, but that is not that different with what we expect to learn from just any of the many Native Americans whom we ask, "What does this mean?" and automatically assume they know everything.

Two other panels express a concept relating to this bow, its arrow and the sun. Two Ute warriors (Figure 5) considered as possible supplicators with arms reaching out to the sun also have rifles pointing out in that direction. This may not have seemed to relate to this if I had not mentioned the sun (Figure 6). How many would have even considered the sun in these two cases like the bow and arrow in Figure 1?

Those who do not prepare themselves to see or believe that there is something out there to see are *made*, or even constrained, not to see what they look at. In other words, they have been programmed not to see what they are looking at.

Chance favors the prepared mind. Those who allow themselves to see more are thus *allowed* to see more by their attitude. Their minds let them have the ability or permission to really see (not just look at) what they would not have otherwise seen. I believe these warriors relate to much of the same concepts behind the bow and arrow. Notice that they are crouched over at 90 degrees like many supplicators (Figure 7). They have one hand reaching out to where the sun will rise on equinox. In their other hands are rifles pointing up in the exact same direction. Rifles and bows are both weapons which shoot and are pointing out to the sun. Notice how the two warriors duplicate each other. Figure 1 is probably also a Ute production. The precision of the repeated details of these two warriors stresses the fact that they are a duplication of the same intent and meaning. How many budding scholars or even just the curious neophytes to this higher level of learning ever noticed this on Freestone's Ute Reservation Field trip in

1994 or on the bow first shown? Why are there so many who just look but do not see, instead of the few who really are seeing more. Why are not more people noticing these repetitions? Why are not more questioning contexts and relationships? That is the real purpose for URARA and our field trips, to increase public awareness to what is really going on. Our hope is to stimulate enough curiosity so that more will begin to not only start questioning, but stir up the courage to try to find answers. Why are so few making any connections? I know that it is hard to do and hard to know where to start, but there are so many simple questions that have never been tackled. Is URARA failing in its mission or should we accept and be satisfied with the status quo? If so or even if not how can we better stimulate real interest and learning? And how much time is there before another panel hiding the clues to break into another new idea will be destroyed by another ignorant vandal, development or just natural causes before one who would have seen a connection wont be able to because its gone?

It seems that by not attempting to record or just photograph or notice anything beyond the image itself, we're thwarting our efforts to make this area of research more definitive and thus more understandable. Dr. Jennings' argument for not wanting me to waste my time with rock art as a Masters Thesis prior to Schaafsma's *Rock Art Of Utah* was that he didn't consider rock art to be definitive, not assignable to a culture, not datable, not understandable or interpretable. To him it was no more than doodling or sympathetic magic. This is still the basic attitude of many of those who do not look beyond the elements themselves. In reality, it seems a majority of panels have some kind of directional implications implied by the presence of specific and repeated numbers as indicated by Nal Morris and actual elements pointing out to a position beyond the panel as indicated by Warner 2003a, b.

After all, it is only what we can "see" that predicates what we record, no more and no less. According to what those who would refuse to record even what they see, and there are some like that, especially one who said she didn't believe they would do something like that (meaning use light and shadows and have directional implications); this type of effort, they believe, is too subjective to pursue, and thus we have no access to a wider world of viable possibilities.

Is that a form of racial prejudice, a form of ethnocentric superiority? Such attitudes speak to Native Americans that we believe they were to stupid to have been able to see the kinds of things that a few others have had the vision to see. That is sobering and there is a message there. Then what is our real duty and responsibility in recording rock art?

Is what lies out beyond the edge of the rock those elements were placed on worth recording?

That was the theme of another paper I presented at ARARA summarizing current research by some of the greatest and well-accepted minds in rock art research (not all of the greatest minds are that well accepted by all).

Because that paper was over 10 pages, the one I submitted it to requested that I cut it down since ten pages was felt to adequately cover a fifteen minute presentation. Rather than sacrifice information I felt too important to cut, which would have decreased the value of that work, it was withdrawn from their publication to be published elsewhere. Is that type of restrictive attitude similar to just recording and reporting a bow and arrow or two Ute warriors on the rock and nothing more? It sure seems to be. Both are limiting potentially valuable information.

What is it we need to know about a site? What do we have a right to know? What is there we can objectively know? Is there a limit to what we should even attempt to determine, record or print? If there is someone, who is it that has the authority to say where those limits are to be drawn? It is my belief that we should attempt to

record everything possible under the circumstances. Who knows what will be important in the future, based on what we could have recorded, especially in areas where vandalism and removal will prevent our ability to gather any more information.

That seems to imply that our inability to record rock art because of vandalism is no different than our inability to record rock art because of having a closed mind or a fear to try to do something new or different, especially something which may rock a well established boat (such as the idea that rock art is more than some want it to be, because if it is then they would have to do something with it or even more than note its presence, and even try to protect it). I have come to believe that the only limits on what we can do with rock art depends on the limits of what we are able to see in it, which directly relates to what we call it and thus record about it.

Is it important to even try to understand any meaning behind these symbols? It seems to be or IFRAO, ARARA, the San Diego Museum of Man and URARA would not have gatherings like this. If that is the case, where should we draw the line on what we record or do not record? We would normally think that it should be that if some want to record more than another, let them. However, there is an undercurrent that believes that any subjectively oriented data, not quantifiable by their definitions, should not pollute site reports. In that case, this paper and many others here are not acceptable. There are some extremists who do not feel any interpretation, what so ever, is valid. If so, where do we draw the line as to what is acceptable for us to record and for the general public to know by their standards as well as according to many Native Americans who object to our interference and then, what if anything isn't objectionable?

Beyond the different camps of Native Americans who are watching what we are doing (some of which are more militant than others),

that has been a contention between different camps of those who just record these remains versus those who go one step farther and do additional research. This is becoming an ever-constant and important issue.

I personally believe there are areas in which we should not trespass. I have been told by different Native Americans that there are areas that if we can determine and earn that knowing, it is our right. But, in certain situations, that knowing should not be shared with the public. That is the privileged information of the initiate. Then there are areas that are welcomed since they educate the public to the intelligence and spiritual nature of these ancient so called artists who are more often than not, enlightened mystics. With our research, we not only have a stewardship but also need to consider the ethics of what we do. That has been considered with reproducing rock art in various art forms, but hardly in the area of research. Is just presenting more sacred information that permeates our proceedings too sacred to present in that format? We could use the excuse that it only has a limited circulation. That is an area that will always be a sore spot to traditional Natives, and one that the cold researcher never considers. In many of my previous papers I have been told that I have trespassed that line by some Native Americans, but I often point out that I only consider those things that are at the lower levels and do not consider what, in my mind, are the more sacred levels of that information that could be considered. That is what I believe is the real privileged information.

For those who believe there is more we can objectively know, what is there we need to know, to understand what we think we know, to make that knowing acceptable to others? For one thing, it's repetition. It is the repetition of any element and its context that needs consideration if they are to ever be considered important; but how many times and with what types of variations does it take to be acceptable, to confirm or validate that knowing?

Naturally, one would assume the more an element or context repeats, the better. A sizable number of repetitions not only implies the significance of that element and its context, but that significance in an aerial and statistical conventionality. That is equal to its percentage of repetition within various areas of its total area of distribution. What is so surprising is the numbers who seem to have never considered the ramifications involved in element repetition beyond simply mapping out element distribution. Some time ago, I began to consider certain contexts as motifs as well. Within those repetitions, there will also be a good range of the limits of their variations. These limits of variation provide the boundaries of a symbol. They illustrate the areas where any symbol ceases to be one object or idea and begins to become something else. Compare the limits of the variations of examples of bow-like figures in Figure 8.

What is there then, in the knowing of the fact that not far from the bow and arrow just mentioned, there is a bow and anthropomorph-like combination pecked on an edge of a cliff (Figure 9)? What is there in knowing that the tip of the arrow touching the very edge of the cliff also touches the sun on one day during equinox at sunset (Figure 10a). That is so precise, that only on one day, will the tip of the arrow touch the center of the sun when it is in the junction of a vertical and horizontal wall across the canyon (Figure 10b). I'm sure that its relationship with the edge would not have been noted and I know its interaction with the sun would not have been recorded on a site form, but because it doesn't have an arrow that crosses the bow and is attached to the string-like body, would it have even been identified and recorded as an archer?

It is abstract enough that some I have shown it to have not been able to identify it as such until that possibility was suggested and other evidence at the site considered. There was still one person that disagreed with that possibility. Situations like this teach us there is something here from which we can learn.

That lesson comes in the answer to the question of, why does it have such an abstract nature? Another archer just down the cliff is more natural and provides a probable concept association for the abstract archer being an archer, but it shoots a sheep in the neck (Figure 11a, b). There are several reasons for its abstract nature, but for now, note that Figure 10a is the first supportive example of the first bow seeming to shoot a celestial body. How many other supportive examples would one suppose could be found to add additional support and details of meaning in their variations? Are these the only ones or are there others? Finally, how many similar examples will it take to be convincing that these all repeat the same basic symbolism and that they suggest something special and unusual.

The examples in Figures 12-14 help to suggest that this is not just a simple random occurrence.

The idea of shooting the sun is only the tip of symbolic iceberg. The concept will eventually be part of what a select group of researchers on a major project has begun to consider. Evidence from all around the world will be searched for answers to the question of what is the significance of this act of shooting. Concepts that are being discovered to be associated with this is its use in the pursuit of spiritual enlightenment, sending the soul to the land of the dead, mythical reenactments, marking the 52 year cycle and the binding of the years, the New Fire Ceremony and possibly, even the procession of the equinoxes.

With these thoughts in mind, I now lay down a challenge to those of you who have never presented a paper, but who have made a discovery, no matter how small; to pursue your idea(s) where you are sure you know what is going on with something somewhere. The main motto of URARA is that everybody knows something, nobody knows everything, so let us share what we know and we will all be better off for it. The next motto is that we all agree to disagree. In a subsequent presentation, the event involv-

ing the bow and arrow in Figure 1 will be explained in more detail.

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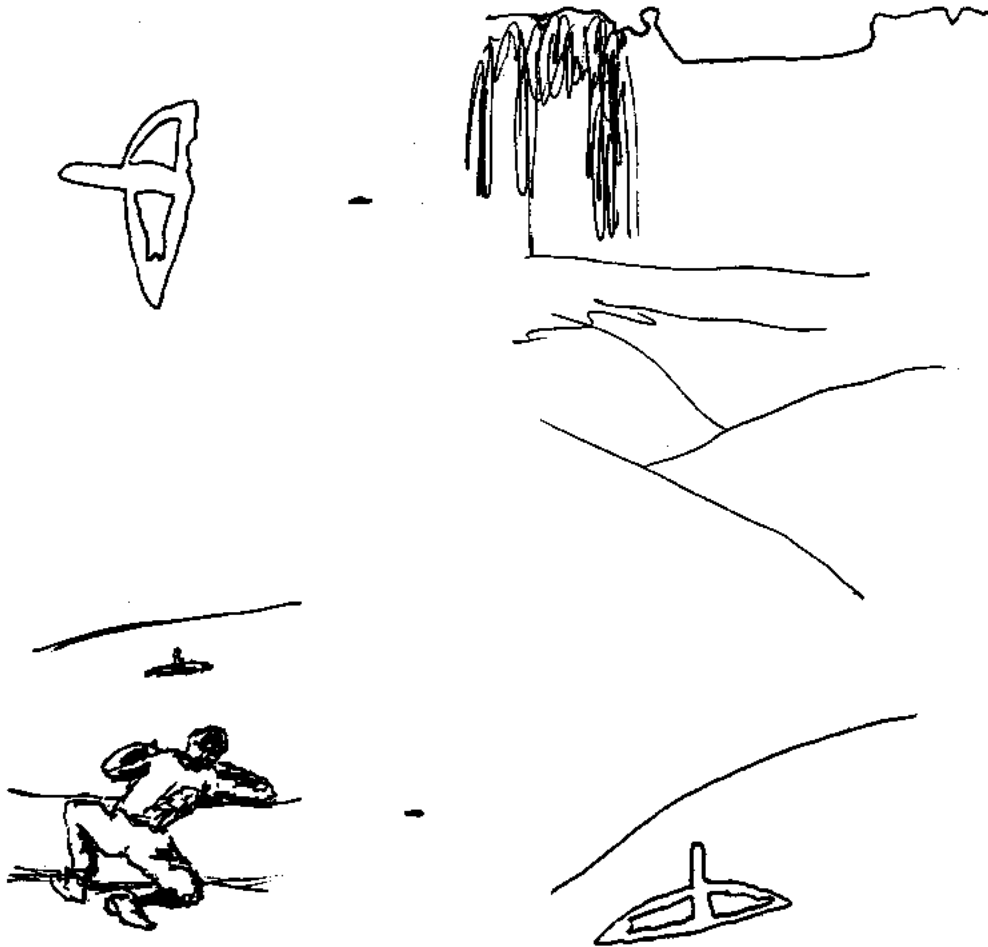


Figure 1 (top), Figure 2 (lower left), Figure 3 (lower right).

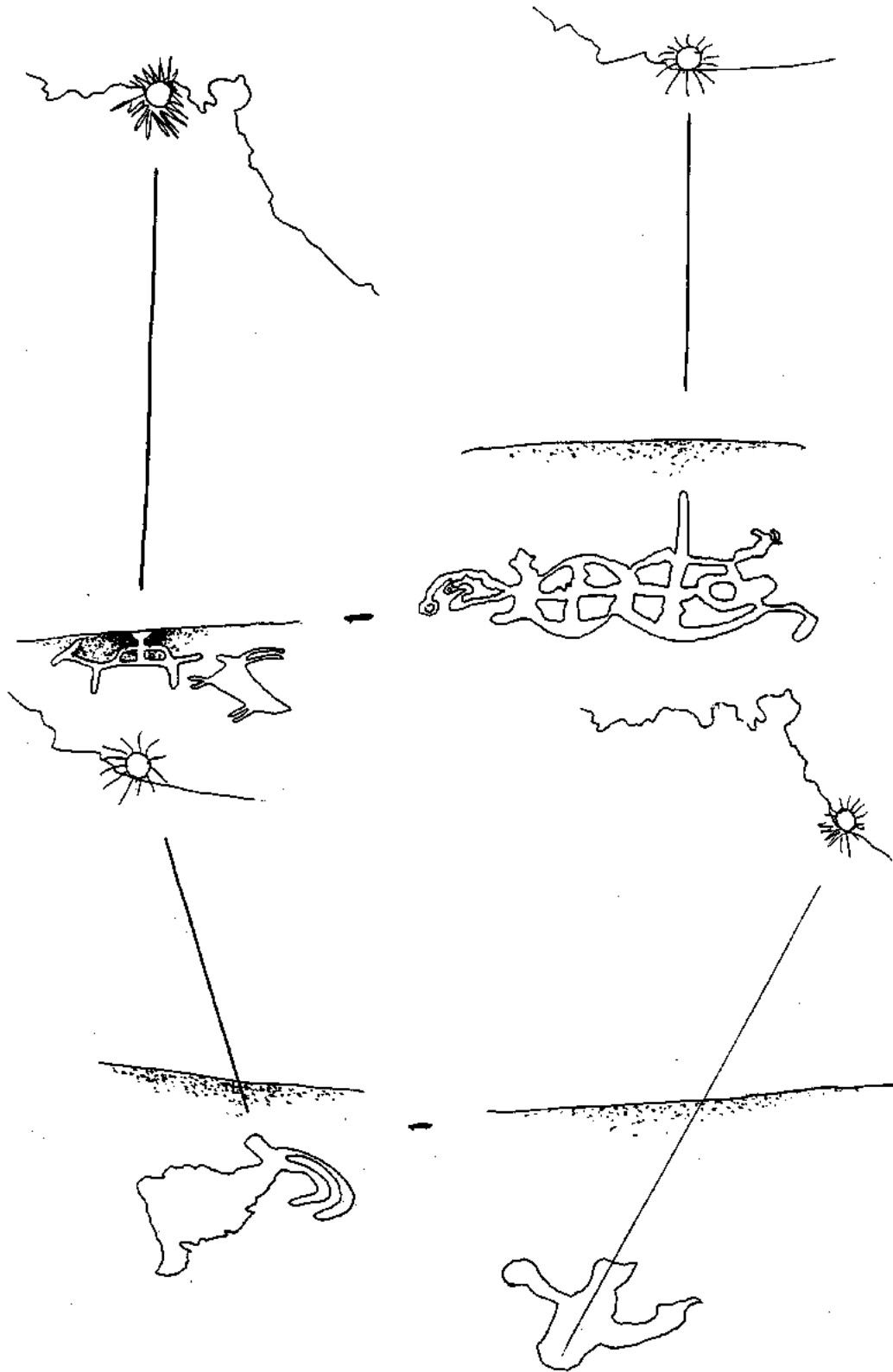


Figure 4.

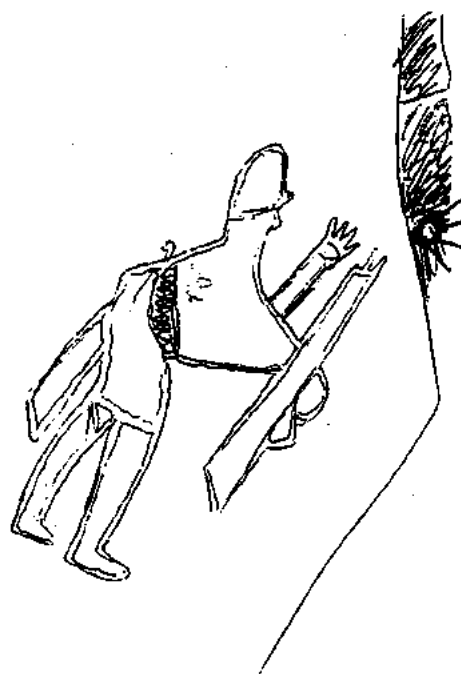
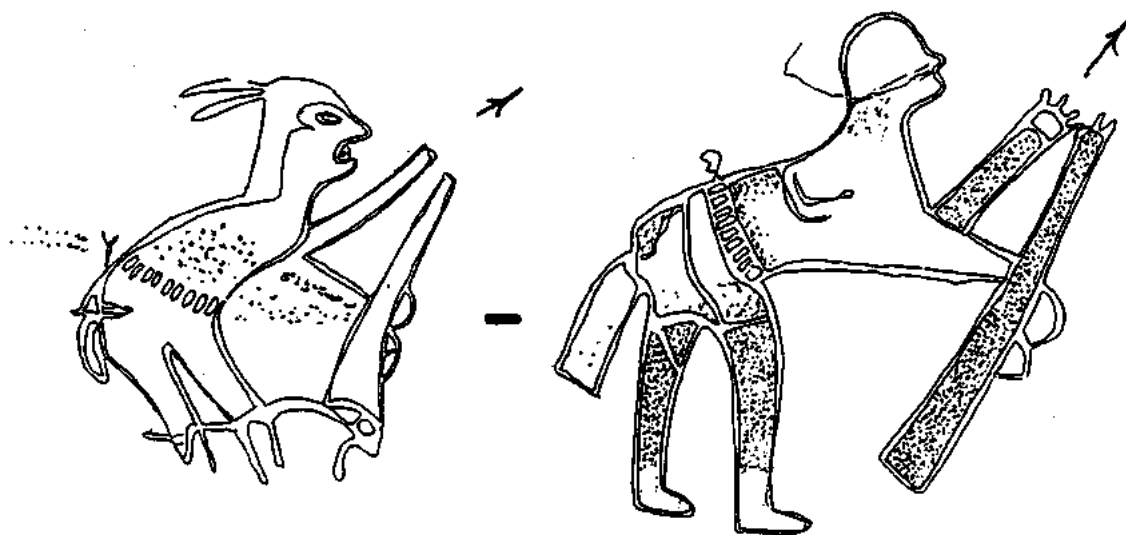


Figure 5 (top) Figure 6 (bottom)



Figure 7

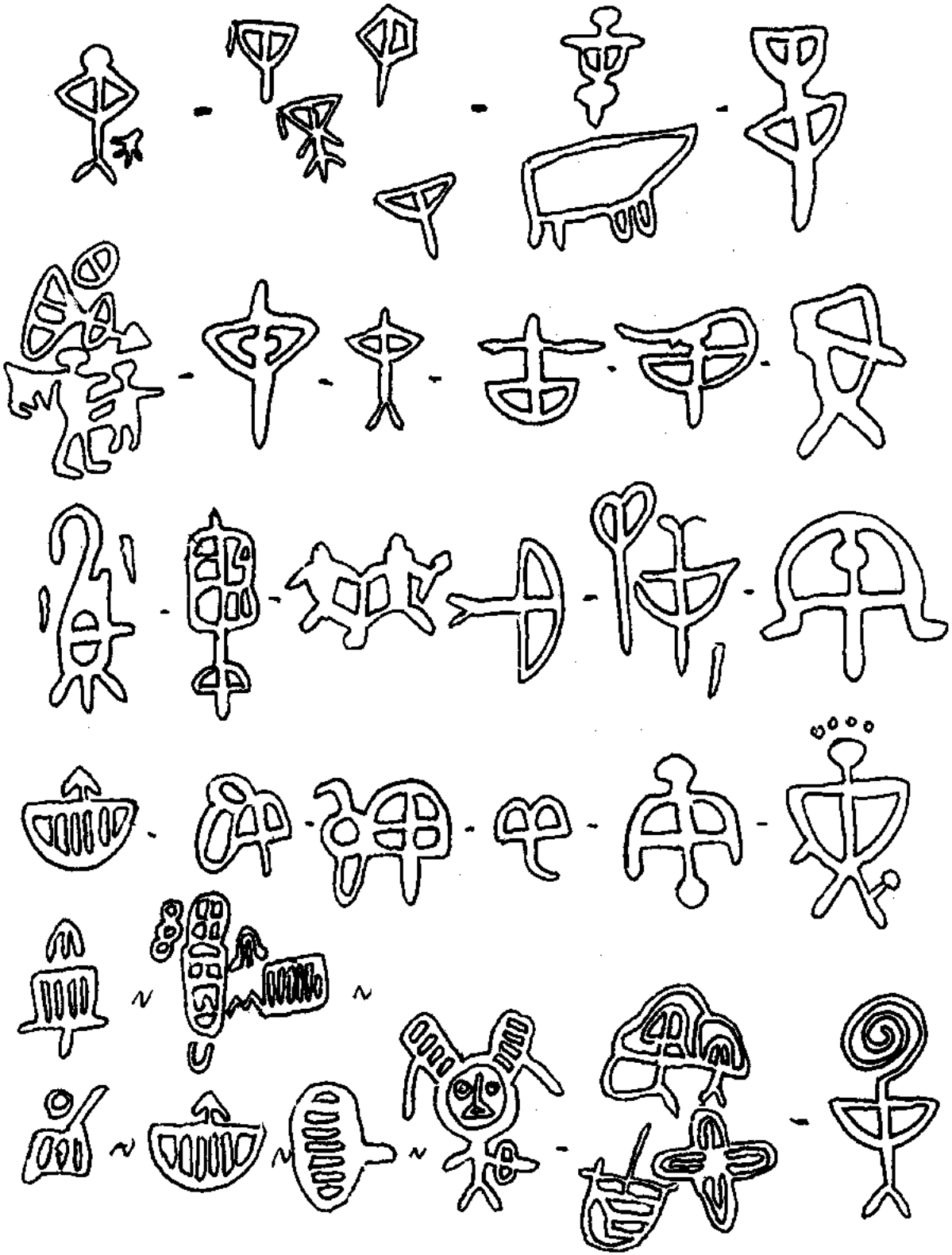


Figure 8.

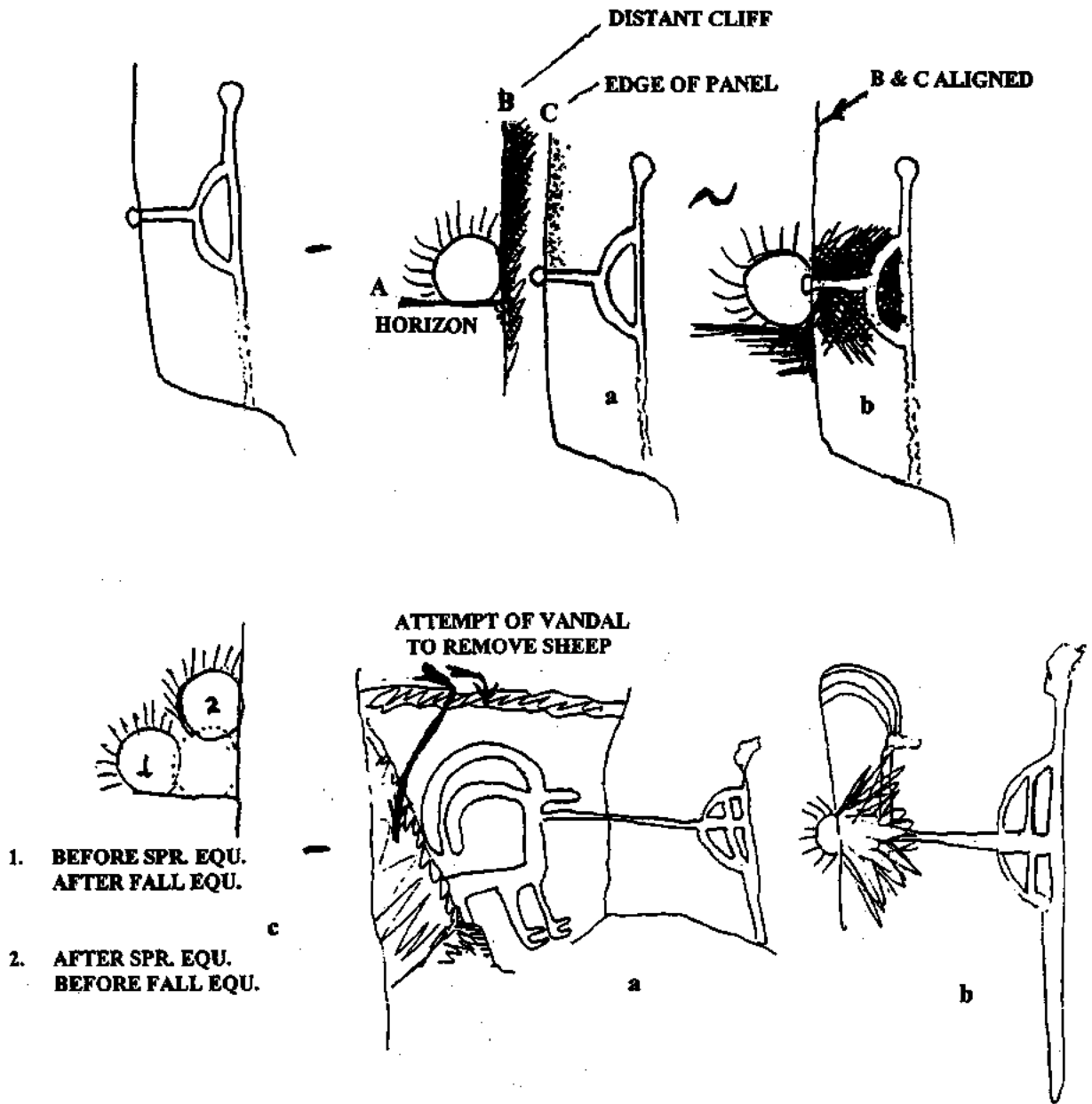


Figure 9 (top left), Figure 10 (top right and lower left) Figure 11 (lower right).



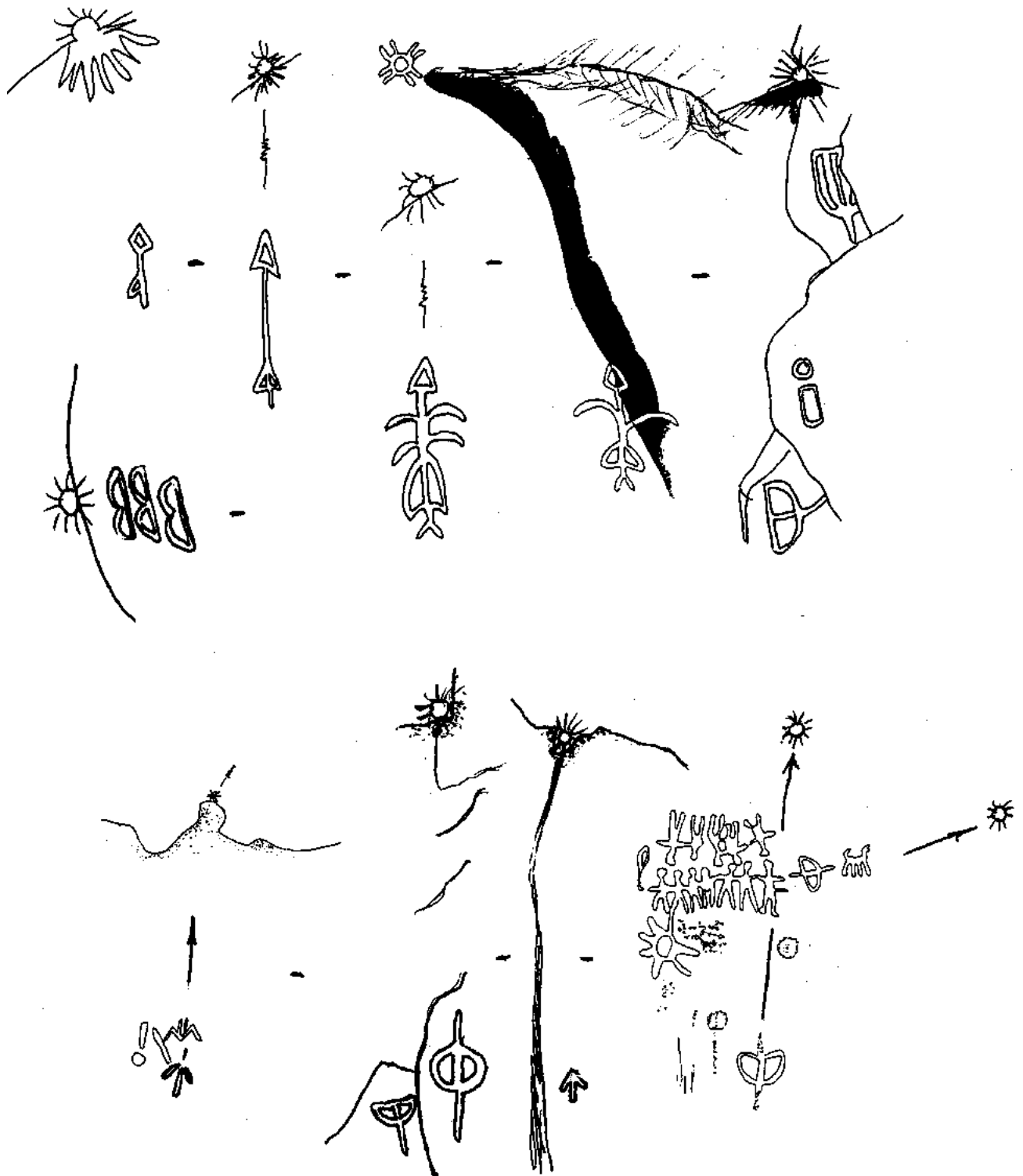
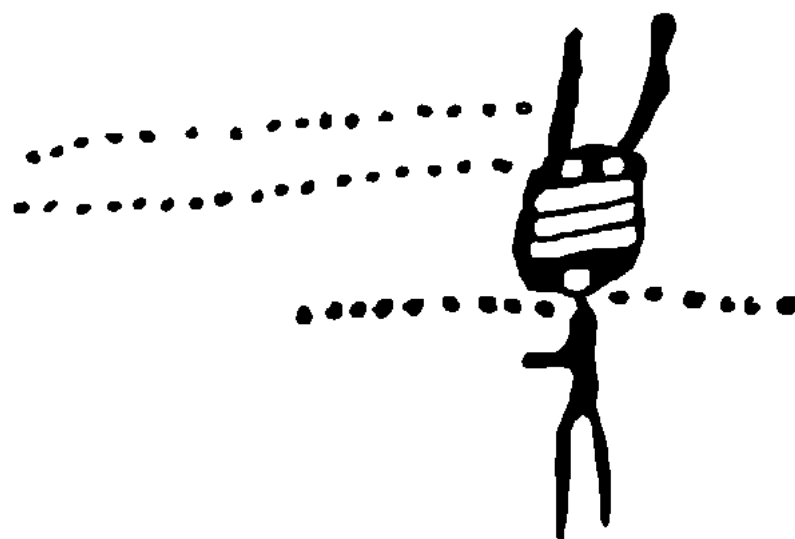
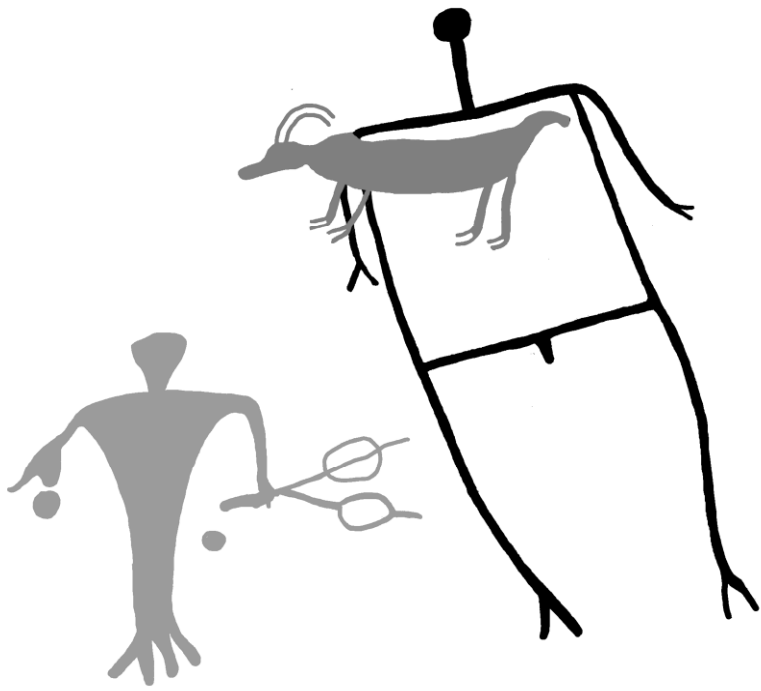


Figure 13.







## 42EM65, The Temple Mountain Pictograph Panel

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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 superimposition<sup>1</sup> 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 anthropomorph<sup>2</sup> 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 versus face painting versus 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 figures 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 of 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.

### ACKNOWLEDGEMENTS

I would like to thank Jennifer Graves of the Archaeological Center at the University of Utah for her help in locating Gunnerson's photographs and in obtaining copies of them for use in this paper.

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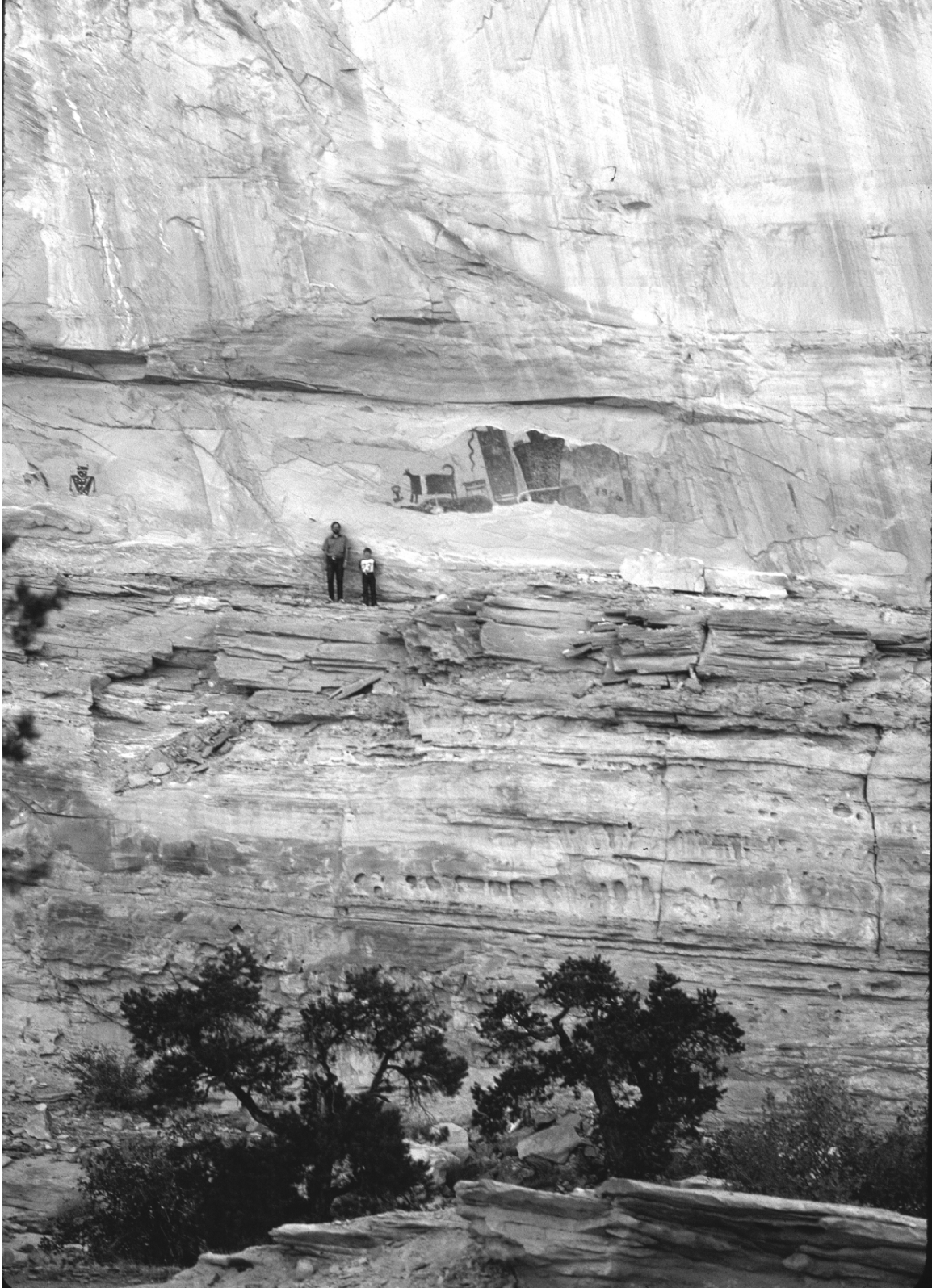


Figure 1. The Temple Mountain pictograph panel. Photograph taken by Elna Elizabeth Manning, October 1979. Author and son David are on the ledge. Note the size of the images.



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.

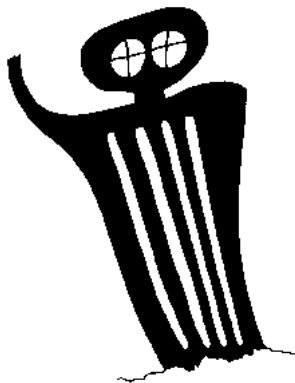


Figure 7. Sketch of anthropomorph beneath mud.



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.

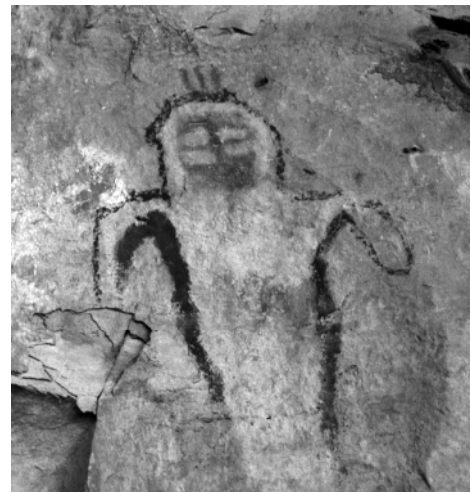


Figure 11 (left) and Figure 12 (above). These images, located in a tributary of the Colorado River in Northern Arizona, also have their faces divided into four sections.



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.

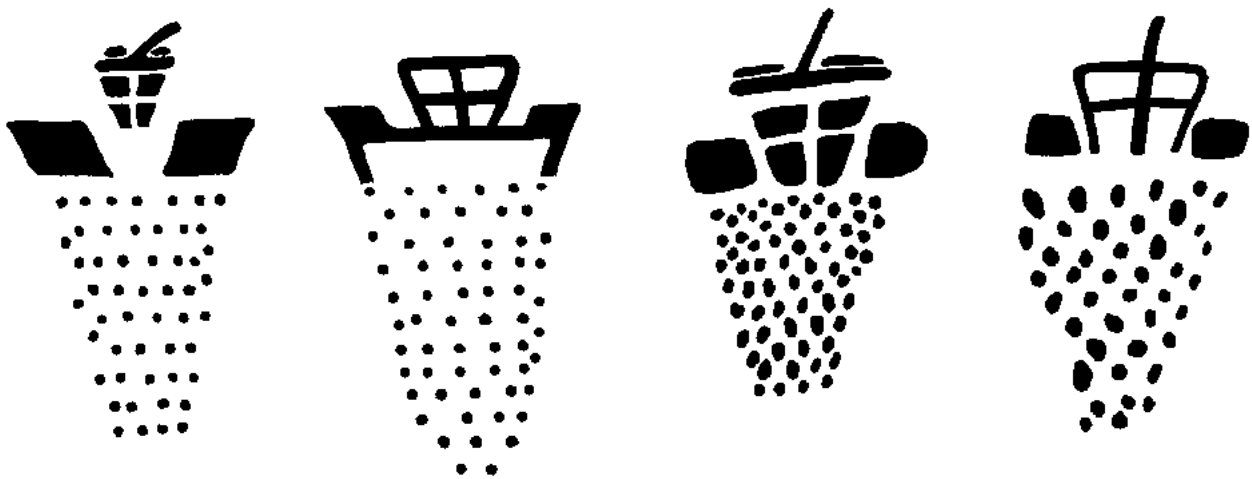


Figure 14A (left). Drawing of two anthropomorphs found along the Colorado River a short distance below the mouth of the Dirty Devil River (after Dellenbaugh 1877).

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.

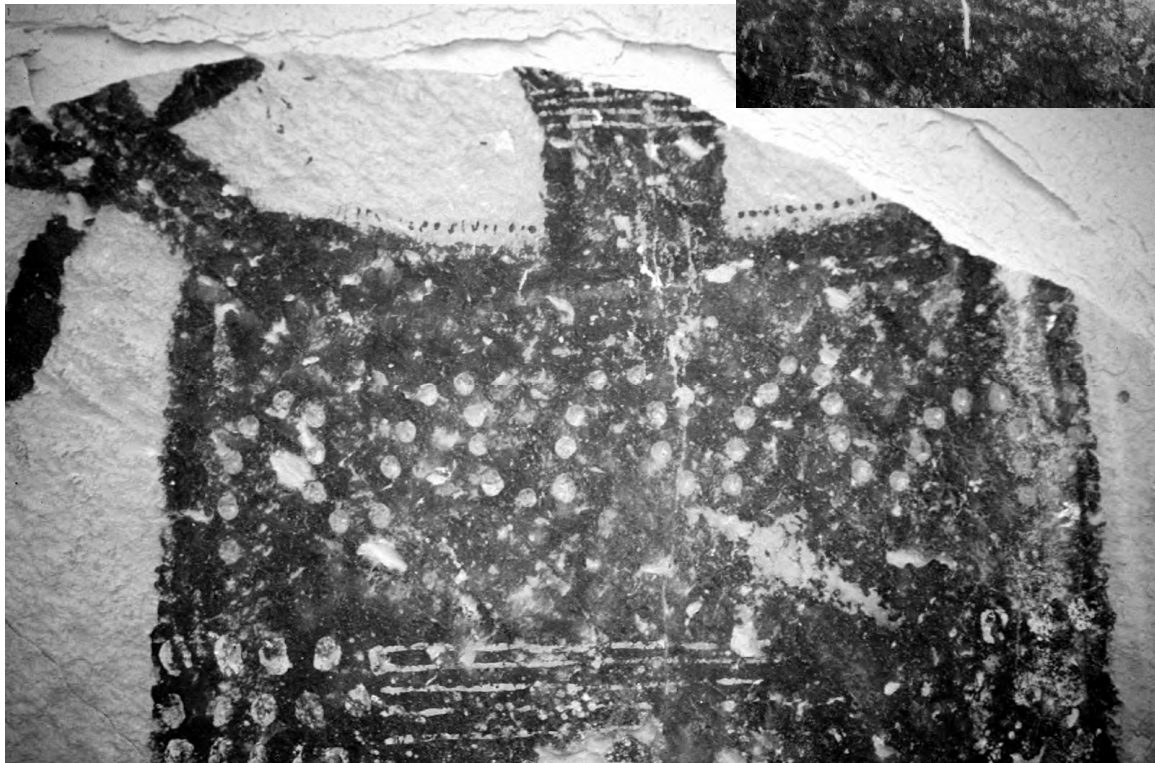




Figure 19 (left). The large broad-shouldered anthropomorph is superimposed over a tall slender anthropomorph. Notice the broad dark outline around the large anthropomorph and around the small anthropomorph. The large anthropomorph is the figure that Schaafsma refers to as being Fremont.

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

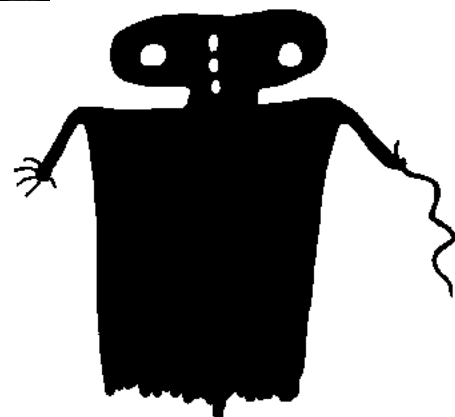




Figure 20. This area of the panel has been extensively modified.

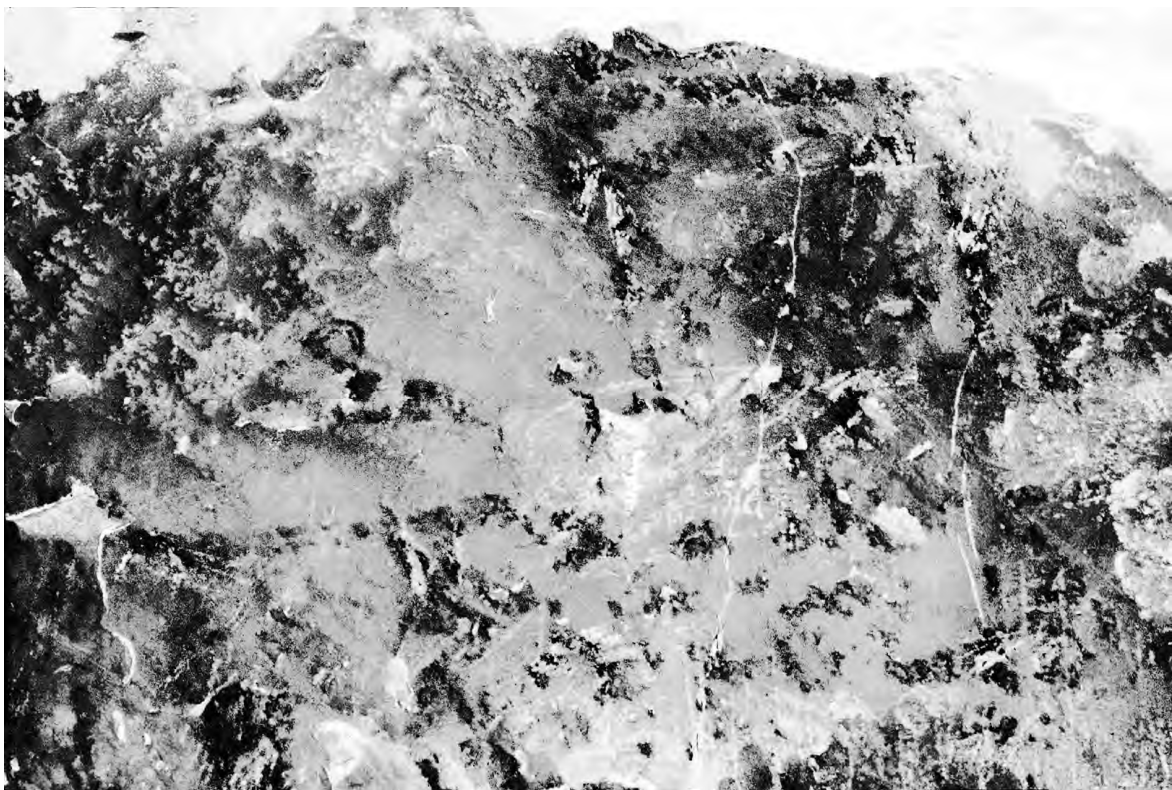


Figure 21. Digitally enhanced detail of upper right side of the modified part of the panel.



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.

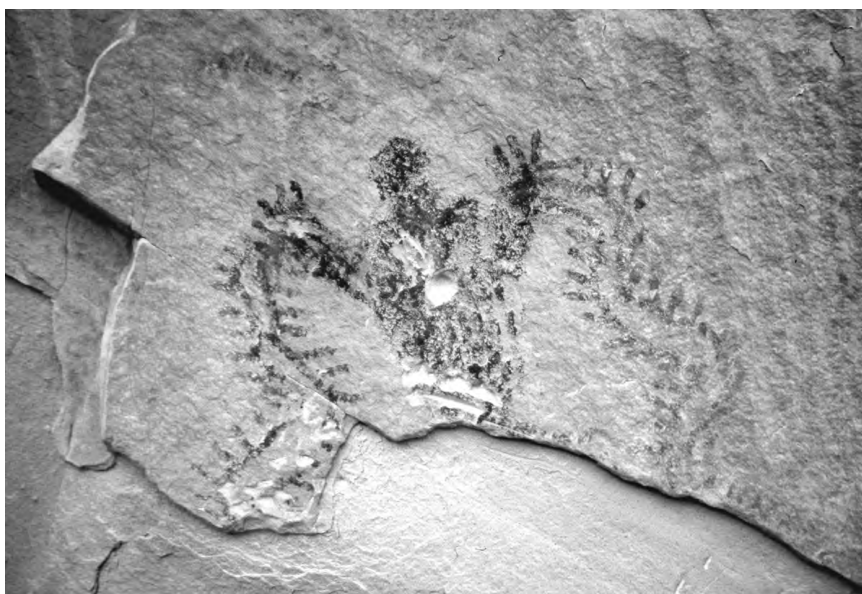


Figure 24. Small anthropomorph holding or waving fringed objects.  
Note the recent vandalism.



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.

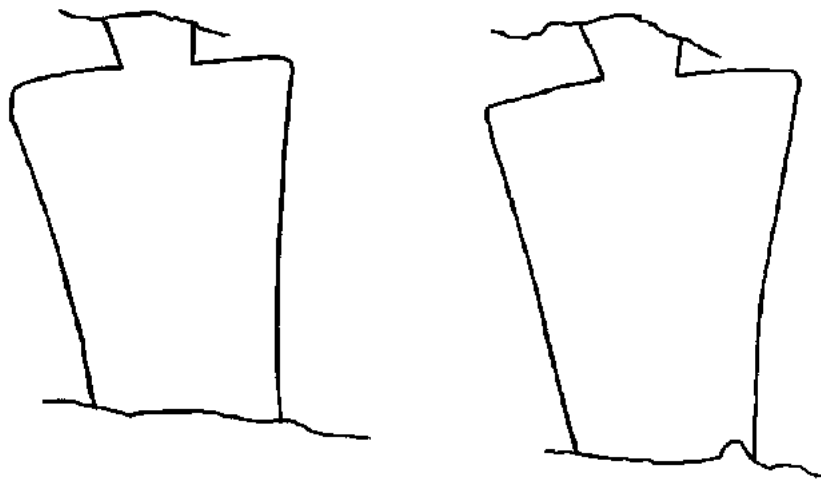
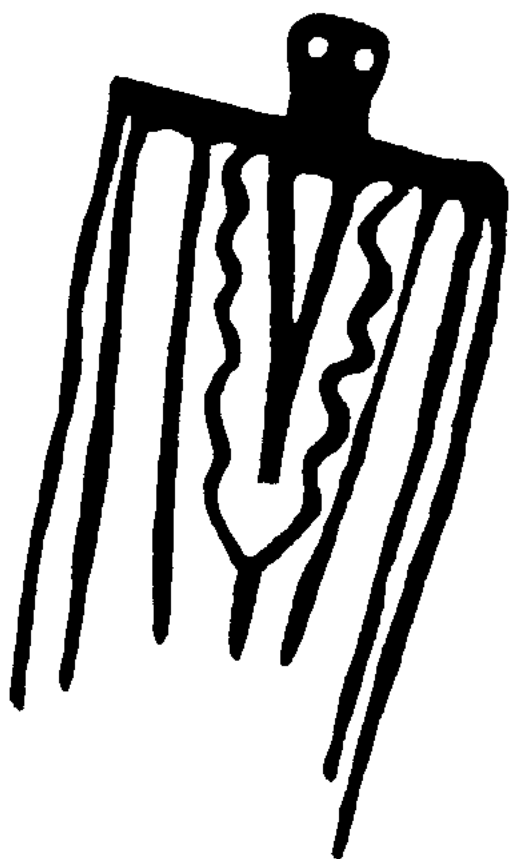


Figure 27. This is a comparison of the large anthropomorph from Temple Mountain, which is believed by some to be Fremont, and a Barrier Canyon figure from the Great Gallery in Horseshoe Canyon. The head and lower torso of the anthropomorph from the Great Gallery have been “removed by erosion” to correspond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



## **ABSTRACTS**

From the 21st Annual URARA Symposium

The following individuals did not submit their papers for publishing. These abstracts were furnished by the presenters before the symposium.

**Ekkehart Malotki: *Evidence for the Use of Hallucinogenic Datura by the Rock Art Creators of the Archaic Palavayu Anthropomorphic Style (PASTYLE) in East-Central Arizona.***

The Archaic Basketmaker rock art tradition of the Palavayu Anthropomorphic Style (PASTYLE) in northeastern Arizona has all the hallmarks of shamanistically created visionary imagery. Much of its iconographic repertoire displays entoptic and iconic elements that fit the neuropsychological model proposed by David Lewis-Williams and Thomas Dowson (1988). Central to this model is the assumption that hunter-gatherer shamanism is anchored in institutionalized altered states of consciousness sought by shamans for the benefit of the people they serve. To achieve ecstatic trance states, shamans typically resort to techniques that range from nonchemical practices such as drumming, dancing, and sensory deprivation to the use of psychotropic drugs. Although no ethnographic information exists as to what techniques the ancient PASTYLE shamanartists employed to communicate with the spirit realm, there appear to be pictorial clues in PASTYLE iconography that Datura may have been employed by them as a hallucinogenic catalyst for altered states of consciousness.

**David Sucec Title: *Holy Ghost in Space; A Consideration of Form in Prehistoric Barrier Canyon Style Rock Art***

Framed by a shallow arch, the Holy Ghost Panel is the physical and aesthetic center of the Great Gallery. Certainly, the most striking Barrier Canyon style rock art composition, it may well be the most remarkable prehistoric painting on the Colorado Plateau. The size and elevated locations of the Holy Ghost images rarely fail to impress visitors to this well-known site; yet, what distinguishes this panel, among those at other prehistoric rock art sites, is its masterful design and sophisticated spatial construction. The Holy Ghost composition has the appearance of visual depth or three dimensions. Although, we are accustomed to seeing convincing representations of three dimensional space in the paintings of today, the world of prehistoric rock art was, for tens of thousands of years, dominated by a flat-looking, frontal or profile, two dimensional image and format. This paper will undertake an analysis and discussion of the visual form of the Holy Ghost composition, particularly, the spatial dynamics that sets this group of anthropomorphic figures apart from most other prehistoric rock art panels or compositions.

**Boma Johnson: *The Big Cats in Rock Art - "What's A Nice Cat Like You Doing Here On The Rocks?"***

A frequently seen, but often-unrecognized figure in ancient Native American rock art, is that of the mountain lion, the southwestern regional counterpart of the Mayan jaguar. Different ancient Native American cultures represented the Mountain lion in varied and often highly stylized ways, so that the big cat is often mistaken for a dog, coyote or other animal. We discuss the features that distinguish the mountain lion/jaguar in rock art from other animals, the role that the mountain lion plays in

symbolism according to Native American informants, and also examine the origin of the often seen “twin aspect” of the big cats, with examples from the Southwest and Mesoamerica.

**Layne Miller: *Ute Rock Art, a Largely Ignored Tradition?***

Nine Mile Canyon is loaded with rock art. Petroglyphs and a few pictographs line the canyon walls and have inspired rock art researchers for years, but their interest wanes while viewing historic Ute rock art, created by Utah’s namesake people. Why is that? This paper will explore some of the many panels of Ute rock art found in Nine Mile Canyon. They range from crude stick figures showing anthropomorphs leading horses to panels depicting mounted Indian warriors. The warriors wear long, flowing headdresses, and their war ponies are depicted just as gloriously. Owls grace another panel; a rarity in Southwest rock art; one of the owls is used as the logo for this organization, URARA. I attempt to show that a study of Nine Mile’s Ute rock art reveals that the Utes not only have a strong rock art tradition, but that it merges well with the huge number of Fremont rock art panels in the canyon.

**Larry Loendorf: *The Ethnography and Rock Art: An Example from the Crow Indians of Montana***

The recent literature has presented a debate as to the worth of ethnographic record in the study of rock art. While some ethnographic studies might be flawed these should not be used to condemn the use of ethnography as a research aid, in general. The Crow Indians serve as a good example where ethnography is useful in deciphering rock art. The Crow Indian twin heroes, known as Spring Boy and Lodge Boy, are found in ledger art, as Crow Indian shield designs, and replicated in rock art. Crow tobacco society images found on moccasins, pipe bags and headdresses are also depicted on the rocks. Various paraphernalia found in Crow Indian bundles associated with the elk and love magic are shown on the rocks. Finally, the ledger art drawings of the Crow Hot Dance are also shown on the rocks. In the end, it is clear that the careful use of ethnography and associated artifacts can be very useful to interpreting rock art.

**Carol Patterson: *Rock Paintings of Cape York Peninsula, Australia***

This presentation summarizes the research over five years on the anthropomorphic figures that were painted by the Koko-Mini and Koko-Yellanji people in the Laura region of Cape York, northern Australia. Themes of sorcery, love magic and totemism will be discussed along with the mortuary ceremonies, bone cylinders and color symbolism involved with the burial ceremonies. This paper focuses on the stick figures and ‘rubbish art’ that has been passed up by previous researchers. This art portrays events of everyday life like wife stealing, sorcery and family disputes. I will show the contrast between ‘totemic’ and ancestral guardian figures that are generally static, with the dynamic stick figures that depict the dances and religious beliefs of this culture.

**Janet Lever: *A Taste for Rock Art: Pilgrimage and Communion on the Road to Understanding***

Certain sites challenge us physically as well as perceptually. We leave our day to day existence and sometimes enter the realm of the sacred in our efforts to document and understand the drawings and paintings left on the stone by prehistoric peoples. Using a model created by Victor Turner and personal anecdotes, I hope to share an unusual approach to the interpretation of rock art.

**John Rudolph: *The Wallula Stone, an investigation of the purpose, original position, history and site***

At the URARA Symposium in Moab, Utah, 2000, I presented a paper with slides entitled, “On the Trail of the Wallula Stone” regarding my research on the wandering 7.5 ton petroglyph rock known as the Wallula Stone. Its original position was somewhere at Wallula Gap along the Columbia River in south central Washington State. This paper presents my ongoing investigation concentrating on where it was originally found, what its purpose was, and how it worked in conjunction with a presumed standing stone needed to cast a shadow on the two petroglyph engraved upper surfaces. I believe that I have found this standing stone.

**Dorde Woodruff: *Barrier Canyon Pictographs, a Stone-Toolmaker’s Pack, and Rock Alignments – What Made this Canyon Complex a Special Place?***

**Peter Faris: *Native American Paleontology***

When American scientists and naturalists began exploring and cataloging the American West in the late 1800s among their discoveries were fossil shells and bones of extinct creatures relegated to the specialized field of study of the Anglo scientists known as paleontologists. Native Americans, however, had known of these all along, and had classified them according to their own worldviews and spiritual beliefs. Their learned men who knew the secrets of nature, as well as the secrets of the spiritual world, determined the significance of these fossils and explained their origins in terms appropriate to their cultures. The giant bones, teeth, and tusks, which the white men named dinosaur, mammoth, uinthere, and other prehistoric remains, had long been classified as unktehi, unktegila, Tatanka and Mishi-peshu within the traditional belief cycles that defined and explained nature and the world. Knowledge of these wondrous creatures, their locations, and their ways, were passed down from generation to generation in tribal traditions that gave meaning to their fossilized remains, and helped the people understand the world on their own terms. The native peoples portrayed these creatures in their works of art, and sometimes left their images carved and painted on the rocks that held the secrets of their physical remains.

**Kim Hyatt & Jesse E. Warner, *Ancient Solar Observatories in Nine Mile Canyon?***



# **UTAH ROCK ART**

## **VOLUME XXII**

**Papers Presented at the Twenty-second Annual Symposium  
of the Utah Rock Art Research Association (URARA)**

**St. George, Utah  
November 8-10, 2002**

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The following individuals did not submit their paper for publication:

Mary Allen	<i>Grand Canyon Polychrome.</i>	
Ekkehart Malotki	<i>Liminal Animals in the Archaic/Basketmaker II Rock Art Iconography of the Palavayu Anthropomorphic Style (PASTYLE), Arizona.</i>	
David Sucec	<i>Mixed-Style Figures in the Western Canyonlands Area.</i>	
Ken Hedges, featured speaker	<i>Continuum: The Evolution of Desert Rock Art Styles in the Far Southwest.</i>	
Elaine Holmes	<i>Shield &amp; Shield-Bearing Figure Motifs in the Rock Art of Southern Nevada.</i>	
James Farmer, featured speaker	<i>Utah Rock Art, Art History and the Pictorial Tradition in the New World.</i>	
Chuck Bailey	<i>An Evaluation of the Rochester Creek Site.</i>	
John Rudolph	<i>Long Lake Site Near Lakeview, Oregon.</i>	
Verl Frehner	<i>Don't Sell LaVan Martineau Short.</i>	

Abstracts of these presentations follow the published papers.

## The Shaman's Medicine Bag, Bundle and Pouch in Native American Rock Art

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Medicine Bags, Bundles and Pouches are found at rock art sites throughout the Southwest, from the Coso Range and Death Valley in California to Paint Rock and the Lower Pecos River in Texas. Sites with distinctive Medicine Bags and Bundles are also present in Nevada, Utah, Colorado, Arizona and New Mexico. Ethnographic data on the contents and uses of Medicine Bags, Bundles and Pouches, such as in healing ceremonies and to insure safe passage for perilous journeys, help account for the prevalence of these designs at petroglyph and pictograph sites.

Perhaps the most famous petroglyph depictions of Medicine Bags are found in Little Petroglyph Canyon, located in the Coso Range in the North Central Mojave Desert of Southern California (Figure 1). Three panels featuring Medicine Bags have characteristics which Whitley describes as rectangular "medicine bags".

These bags are skin receptacles that were used to hold and carry the shaman's kit of ritual paraphernalia — the various ceremonial objects that he used in his ritual acts. Most commonly, medicine bags were made from badger or weasel skin. Many are shown with a horizontal stick across the top opening that served as a stretcher bar and handle, and some are shown fringed at the bottom" (Whitley 1998:19).

In Marble Canyon, located in Death Valley National Park, there are several sequences of rock art. However, the greatest reward comes to those who continue beyond the spectacular narrow walls, with their high ledge glyphs, into an open valley, and on to another narrow gateway where there are petroglyphs on both sides. To

the left there are two outlined and pecked Medicine Bags with the horizontal stick or tie cord across the top (Figure 2).

Just east of the Dead Mountains, at Granite Springs in the southern tip of Nevada, there are what appear to be two fringed and tied Medicine Bags (Figure 3). Then in the Valley of Fire, at the well-known Atlatl Rock site, there is a Medicine Bag right under the atlatl and dart (Figure 4). Also in Nevada, east of where the Virgin River enters into Lake Mead, what could be Medicine Bags are depicted at Kohta's Circus (Figure 5) and Babe's Butte (Figure 6). At the Whitney-Hartman site, in the same Gold Butte Wilderness area, there are panels with what could be hand-held Medicine Bags (Figures 7 and 8). However, the absence of human figures holding the bags for perspective might mean shoulder bags could be intended (Figure 9).

In Utah, a number of panels provide perspective by featuring figures holding what appear to be Medicine Bags. At John's Canyon, northwest of Bluff, a male figure holds an object similar to those at Babe's Butte and Kohta's Circus in Nevada (Figure 10). The warrior at Red Fleet Reservoir north of Vernal not only holds what appears to be a Medicine Bag, but also wears what could be a Medicine Pouch around his neck (Figure 11). Another figure at Ioka, west of Vernal, also holds what could be a Medicine Bag, and wears a pouch-like object around the neck (Figure 12). Near Moab, at Courthouse Wash, one of the large figures appears to be holding a bag (Figure 13). The famous Moab Man also has an elbow bag or pouch hanging from the left arm (Figure 14). At Sand Island,



Figure 1. Coso Range Medicine Bags.



Figure 4. Valley of Fire Bag.



Figure 2. Two Death Valley Bags.



Figure 5 Kohta's Circus Bags.



Figure 3. Granite Springs Bags.

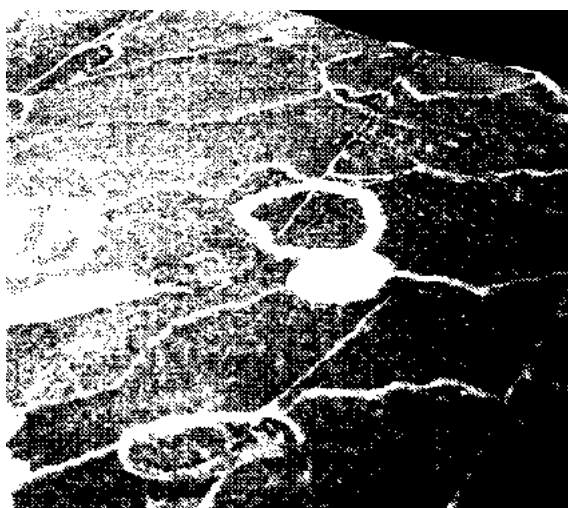


Figure 6. Babe's Butte Bag.



Figure 7. Whitney-Hartman Bags.

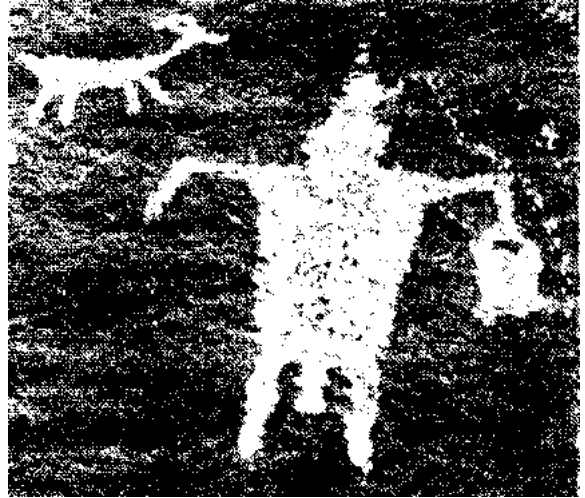


Figure 10. John's Canyon Bag.



Figure 8. Whitney-Hartman Bag.

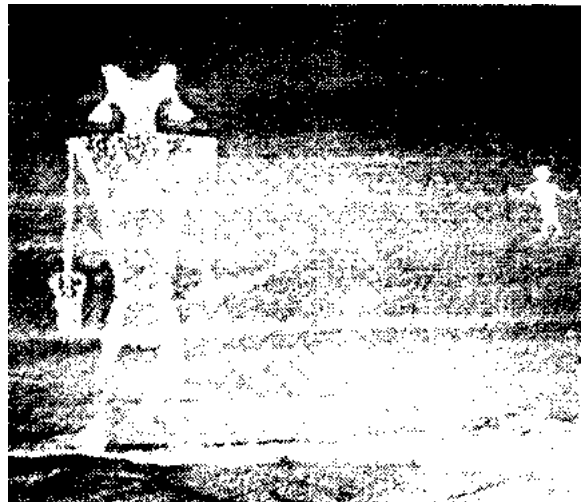


Figure 11. Red Fleet Warrior Bag.



Figure 9. Edward Curtis Photo 1906.



Figure 12. Ioka Medicine Bag.

near Bluff, there is a figure with the pouch-like object around the neck (Figure 15).

However, far more troubling at Sand Island are petroglyphs of what appear to be whole head scalps with handles (Figure 16). Kidder and Guernsey reported finding a skinned head scalp, with the openings sewed shut, which appeared to have been hanging around the neck of a mummified Basketmaker burial (Kidder and Guernsey 1919:Plate 87). It contained herbal or plant material (Joe Pachak, personal communication, September 16, 2002). Kirk Neilson (personal communication March 2, 2001) provided information about a burial where "one of the skeletons had one of those skinned heads on a thong around his neck...when the head was entirely skinned it was all sewn back together with a loop at the top". Both Pachak and Neilson noted Sally Cole's research on the Green Mask image in Grand Gulch, as relating to whole head scalp bags. Several petroglyph panels at McKee Springs also have similar hand-held bags (Figures 17 and 18). Malotki pointed out how his photograph of the Apache County, Arizona, anthropomorph (Figure 19) holds a "mysterious object" like those of the Utah trophy heads, and that such whole head scalps were sought "to obtain the power, strength, and spiritual essence of the slain victim" (Malotki and Weaver: 2002:68).

An exhibit of Medicine Bags in the Edge of Cedars Museum shows how animal skins, including even the tail, were used to create the bags, and some of the contents were displayed as well (Figure 20). Medicine Bags contained objects of power for the ritual acts of the shaman, for example, with the bag being "passed from person to person" with each person offering "a prayer before passing the bag on to the next person". The prayer may ask for a healthy and long life, for prosperity, for abundant crops, rain, healthy children and so on (Beck, Walters and Francisco: 1996:40). Sometimes in healing rituals several shaman would place their Medicine Bags around the person who was ill during the healing ritual.

In the mid-1980's Bryce and Margaret Patterson found a large leather-wrapped bundle underneath a ledge in the Book Cliffs north of Green River, Utah. Merry Lycet Harrison, an herbalist, analyzed the roots and other plant parts in the bundle Vestiges (2001). She indicated that "the roots were from some of the most potent medicinal plants the area had to offer". She had also pointed out that the bundle included "feathers, stones, bones, red ochre, a horn spoon, a bone and seed necklace, roots, and more". The age of the leather wrapping was radiocarbon dated to between 400-600 years old (Harrison 2001:2-4). The bundle was donated to the Bureau of Land Management (BLM) in Moab for display and safekeeping (Figure 21).

When I drove to Moab to photograph the exhibit, I went convinced that the contents with medicinal herbs, red ochre for pictograph paints (needed for a shaman's ritual art), and other power objects, meant this was a shaman's Medicine Bundle. One of the BLM staff members stated that it was not likely a shaman's bundle because it had "stones and women's things (beads)". But the way, the large number of contents had been so carefully wrapped individually in pieces of skin or fabric, and the way the red ochre was wrapped, convinced me all the more that this was a shaman's bundle, including the beads. Whitley, in commenting on the well-known blanket glyph at Red Spring in Red Rock Canyon, Nevada, describes the types of items in bundles and bags made with skins or blankets: "A series of items were common 'power objects' for shamans, such as rock crystals, feathers and bird claws, crooked staffs, and snake and animal parts such as claws, fangs, beaks and wings." He also listed "feathered headdresses, strings of beads, deer hoof rattles, bows and arrows, stone and wooden knives and daggers, 'scepters' and wands, and a miscellany of other items..." (Whitley: 1996,149).

The petroglyph panel at Gillespie Dam in Arizona (Figure 22) is suggestive of the possible use of blankets in the creation of Medicine



Figure 13. Moab Courthouse Wash.



Figure 16. Sand Island Scalp Bags.



Figure 14. Moab Man Elbow Pouch.



Figure 17. McKee Springs Bag.



Figure 15. Sand Island Neck Pouch.

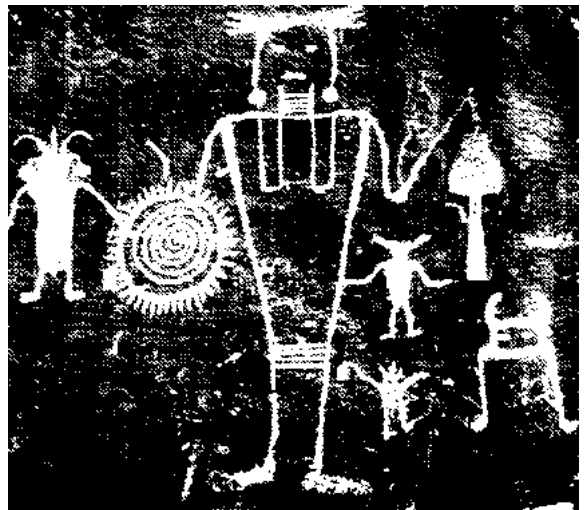


Figure 18. McKee Springs Bags.

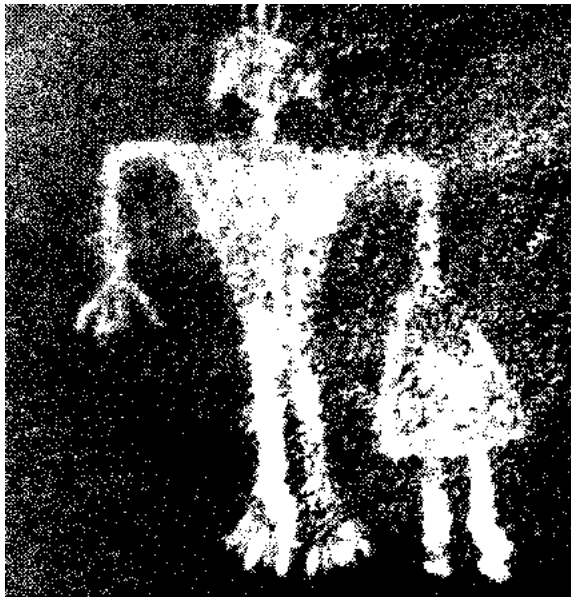


Figure 19. Apache County Arizona.



Figure 20. Edge of Cedars Skin Bags.

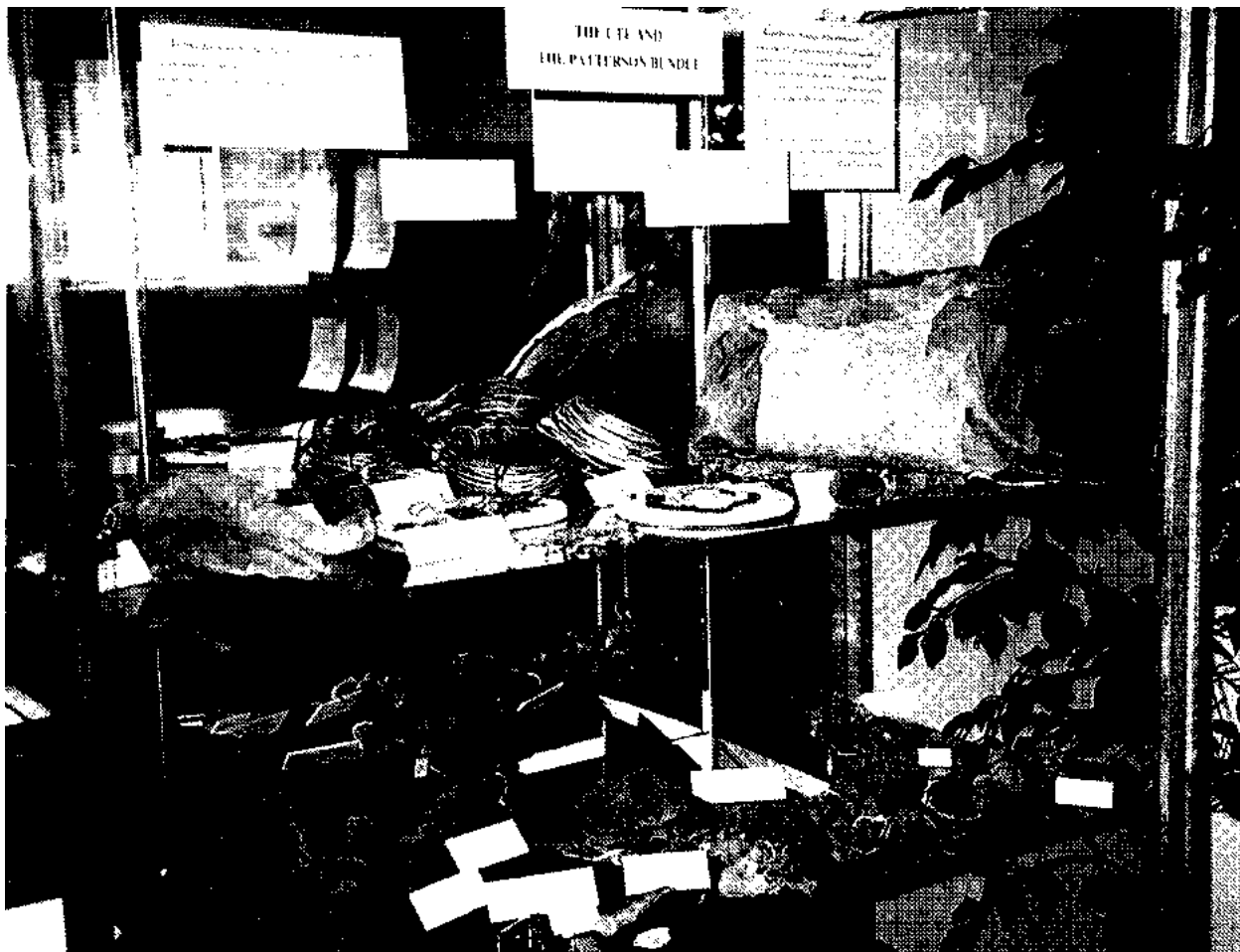


Figure 21. Ute and Patterson Bundle, with medicinal herbs and ochre.



Figure 22. Gillespie Dam blanket and possible bundle motifs.



Figure 25. Paint Rock Prickly Pear Cactus Bag.

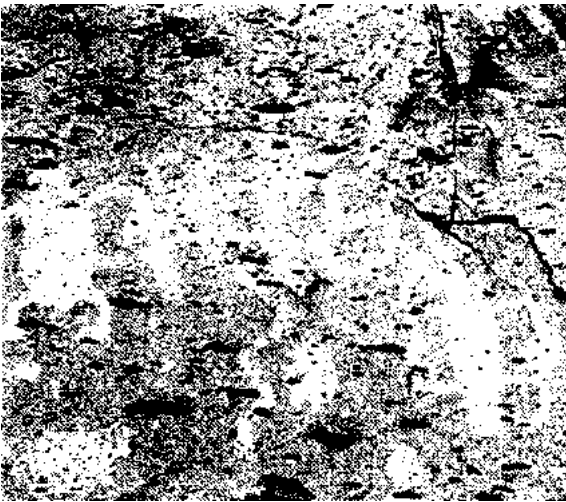


Figure 23. La Cieneguilla Medicine Bag.



Figure 26. Seminole Canyon, with left ascending figure. Bag is hanging from arm.



Figure 24. La Cienega Bag.



Figure 27. White Shaman Bundle.

Bundles. The magnificent La Cieneguilla petroglyph site along the Santa Fe River in New Mexico has an anthropomorph holding what appears to be a medicine bag (Figure 23), and near the La Cienega pueblo ruins is another panel with a similar, apparently dancing figure, holding a bag (Figure 24). In Paint Rock, Texas, along the Concho River on the Campbell Ranch, one of the figures in a pictograph panel is holding what appears to be a prickly pear pouch (Figure 25). Along the Lower Pecos River the prickly pear pouch is repeated many times, with numerous shaman figures drawn with pouches hanging from their arms. One of the themes repeated often in Lower Pecos River rock art is the flight of the spirit on a spiritual journey from the sensate body. Radiocarbon dating would indicate the cave paintings were created 3000 to 4000 years ago. In addition, rockshelter excavations have indicated the presence of mescal beans and peyote as trance inducing drugs, which may have contributed to the sensation of such out-of-body journeys (Zintgraff and Turpin: 1991:8-10).

While from a different place and era, the story of how a Sacred Pawnee Family Medicine Bundle was thought to have enabled a young girl to survive a perilous journey is instructive.

In 1873, about 350 Pawnee men, women and children were processing buffalo meat in a small canyon when they were attacked by over one thousand armed Sioux warriors. The father of the girl, knowing it was his duty to fight to the death to protect his people, tied his daughter to his packhorse. He lashed his medicine bundle to her back, believing the bundle would take care of her, and then whipped the horse. The girl escaped from what is now called Massacre Canyon. The canyon is now a designated National Historical Site. The family kept the Medicine Bundle for over a hundred years, because of the saving power it represented. Finally, it was the dying wish of the matriarch of the family that the bundle be given to the Pawnee Indian Village Museum, because that was a sacred place for her and her family (Gulliford: 2000:56-59).

Could the many pouches and bundles on the arms of the ascending figures in the paintings in the Lower Pecos River area, while having no relation to the Massacre Canyon deliverance, have been safe passage power objects for a perilous journey, whether out-of-body or in a trance? In Seminole Canyon, the ascending figure rising out of the dark shape below has an object like a pouch on the right arm (Figure 26).



Figure 28. White Shaman ascending with bundle from arm.

Then in the White Shaman Rockshelter, with the black mortal body left behind, the White Shaman ascends, with a medicine bundle hanging from the left arm (Figures 27 and 28). Zintgraf and Turpin (1991:28) note that "Feathers fringe his outspread arms, enabling him to fly, and hanging from his arm is a medicine bundle that combines human, bird and animal attributes". Certainly, the impression in every instance is that medicine bags, bundles and pouches had great power for healing, protection and safe journey.

Hammerschlag tells of a last visit with a friend before his death:

Before I left,  
he asked me to get him a leather pouch  
that was hanging on the door.  
It was a medicine bundle,  
the kind in which an Indian healer  
carries his or her most powerful tools.  
He unwrapped a gazing crystal  
and held it lovingly  
as I said goodbye  
(Hammerschlag:1988:54).

Perhaps this is a good way to end a paper on, The Shaman's Medicine Bag, Bundle and Pouch in Native American Rock Art.

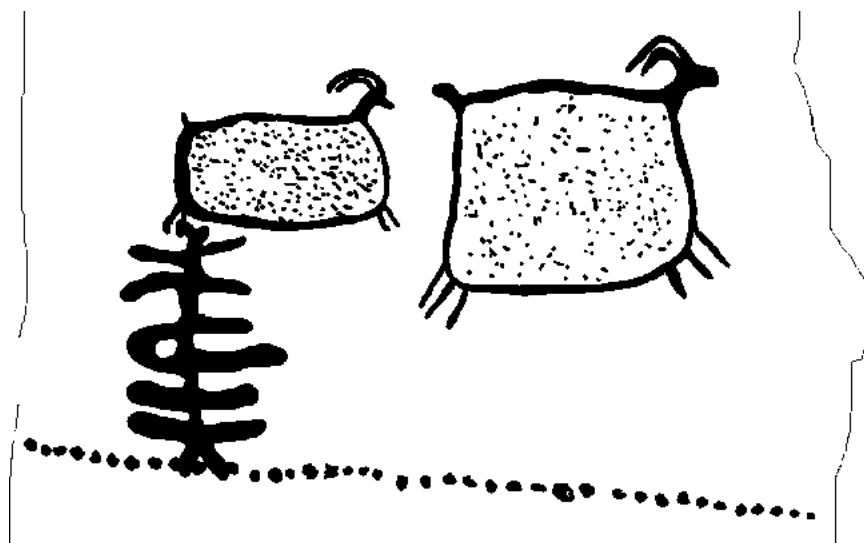
### ACKNOWLEDGEMENTS

I would like to thank Kirk Neilson for his encouragement, his letters and pictures of five Utah panels used in this paper. I am also indebted to Mike Davis for guiding me to the Whitney-Hartman and Kohta's Circus Petroglyph sites.

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## **Parallels in Hawaiian Ethnography and Petroglyphs: Utilizing Gesture, Posture and Proxemic Arrangements**

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This paper is an abbreviated portion of my 2003 dissertation in which I compare anthropomorphic figures from two unrelated cultural areas, Hawai'i and the Laura area of Cape York Peninsula, Australia. I introduce a methodology that examines body language as a universal communication system in a broad context and culturally specific in the historic sense, as it is found displayed in the rock art.

### **BODY LANGUAGE**

The components of human language include spoken, written and non-verbal communication systems. The latter includes gestures, postures, sign language and proxemic behavior. It has been proposed by Corballis (1991, 1999) Armstrong, et al., (1995) and Armstrong (1999) that human language originated with gestured signs. They argue that even in cultures with highly developed spoken languages, people still use gestural signs to augment speech.

The last 30 years have produced a renewed interest in gesture and a more thorough examination of its role in the evolution of language and cognition in humans (McNeill 1995). The human body can be used to transmit messages to an observer by movements or postures that can include the use of limbs as well as facial expressions. Non-movement can also transmit information. "There is no attribute of the human body, whether size, shape, height or color, which does not convey some social meaning to the observer." (Thomas 1991:1). Of the many channels of non-verbal communication, only gesture, posture and proxemic location are considered. The meaning of non-verbal communication is only decipherable to

the extent to which its cultural context is available, but semiotic analysis can help elucidate the underlying structures within a sign system.

### **MULTI-FACETED APPROACH**

In his studies of the Arrernte, an Aboriginal people of Central Australia, language is what David Wilkins calls a "multi-media performance" (Wilkins 2001). In his view, language is composed of three modalities as part of the whole communication process. These are 1) the spoken or verbal narration, 2) the simultaneously gestured aspect, and 3) the visual display drawn in sand or painted on canvas. Each medium (spoken, gestured and drawn) is a component of a larger communication grammar. Neither verbal, gestured nor painted stories are autonomous. Like bound morphs, each needs the other as part of a multi-faceted communication system.

Similarly, with rock images the missing components (verbal narration and gestures) cause major problems for determining what the "story" may have been. The rock images in this study are far less abstract than the sand drawings of Central Australia, and therefore they supply more figurative displays of animals and humans in particular, with their gestures, postures and proxemic arrangement. But the absence of verbal and gestural narration limits the interpretation and revelation of meaning. It is possible, however, to surmise that if gesture is so intimately bound up with verbal narration, that the pictorial art holds traces of the verbal/performance component. The identification of gestural components might offer an effective methodology for interpreting rock

images, especially where the cultural context is known.

### PHENOMENON – GESTURE

It is probable that all humans relate to clear pictures of human beings on some level, and may interpret gestures and postures depicted therein according to their own experiences and cultural conditioning. The question posed is whether gestural phenomena depicted in anthropomorphic figures in rock art communicate information to some degree in the way that gestures do among living people, or are they simply random, decorative or idiosyncratic. Perhaps the following example from modern society will illustrate the phenomenon.

The use of pictorial signage in public places in many Western European countries uses anthropomorphic figures to indicate toilets, street crossings and exits. The most widely used “walk” signal is a silhouette human figure, shown side-on, depicting the action of walking. One leg is stationary while the other is lifted, bent at the knee, as if to take a step forward. One arm is swung forward in front and the other one swung back. The signal for “do not walk” is a static full-bodied human figure, face-on, with arms down and legs stationary.

These signs are “read” by pedestrians through an interpretation of gestures and body postures, some of which communicate cross-culturally. Additional color codes of red (stop) and green (go) accompany the signals, but the population of color-blind individuals relies solely on the body posture as a signal. Toilet signage may vary in conventionality from culture to culture, but as a rule, these signs are iconic and display a *static* figure to identify rules of access to the room, rather than an *active* gesture or posture to indicate the room’s purpose.

### THE ROCK ART OF HAWAI’I ISLAND

The rock art found on the island of Hawai’i has been extensively documented by Lee and Stasack (1999). I have independently recorded a small percentage of the images but rely heavily upon their published photographs for comparative analysis in this study.

The majority of petroglyph sites occur on the dry sides of the islands in open country near the shore (Cox and Stasack 1970) (Figure 1). Lee and Stasack (1999) have found that the petroglyphs of Hawai’i Island are near or on prehistoric trails leading to villages or habitation sites, but not around occupation sites. Some petroglyph locations fall along boundaries associated with land divisions.

### Rock Art Typology

Cox and Stasack (1970) classify the anthropomorphic figures in Hawaiian rock art as: simple linear angular figures; triangular and

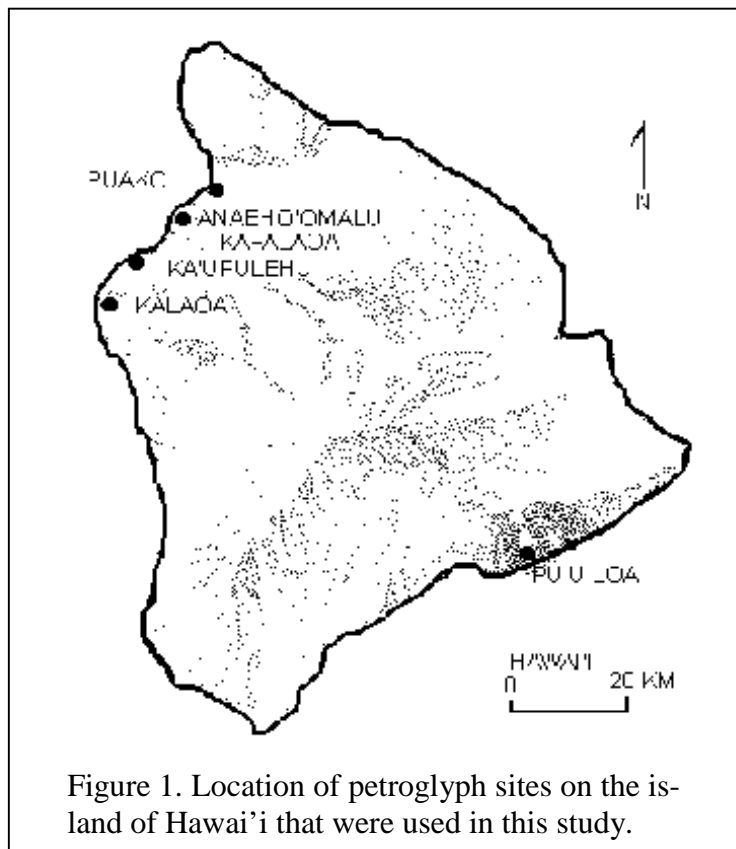


Figure 1. Location of petroglyph sites on the island of Hawai’i that were used in this study.

columnar outline figures; triangle outline with angular muscle additions; pecked-in curved muscle figures; and bas-relief figures. Lee and Stasack (1999) added a digital code to these classifications. I follow their typology but expand upon it as a result of my own observations and the method of analysis. The following classifications are given below and in Figure 2.

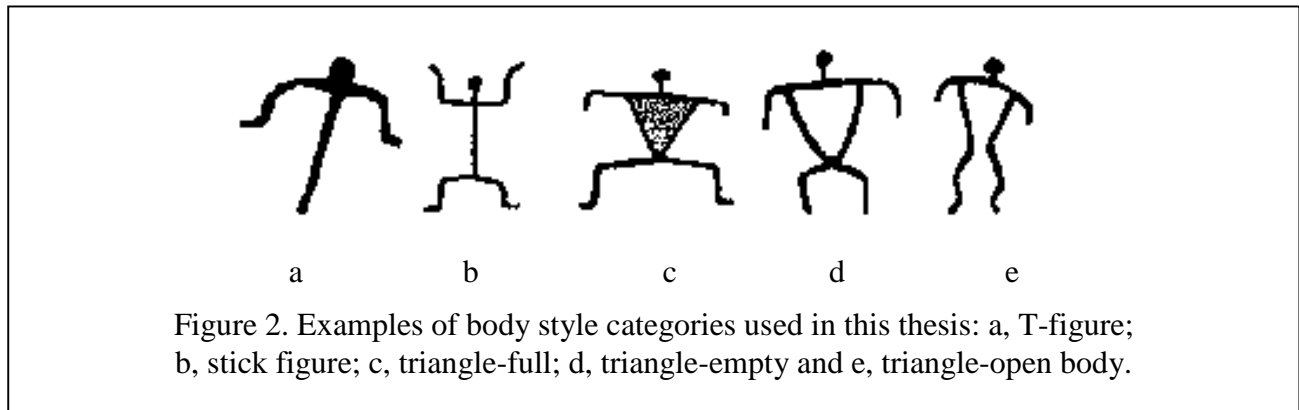
- **T-Figures:** are a line for the torso and a cross line for the arms. They may or may not have a head. The arms are up or down. There are rarely any digits (Figure 2a).
- **Stick Figures:** are a line for the torso, a head, lines for arms and legs. The feet and hands are short lines perpendicular to the arms or legs. They may have an object associated with their hands or held over their head. They may also be connected to other stick figures at the head, arm or leg (Figure 2b).
- **Triangle-bodied Outline and Solid Figures:** these figures have triangle-shaped torso with arms and legs and a head. The gender may be indicated by a penis or breasts (pectoral dots) or a vulva. They may be in outline or fully pecked. Feet and hands are indicated by a short perpendicular line. Many have an object held in the hand or held over their head in both hands (Figure 2c/2d).
- **Triangle-open Bodied Figure:** these figures are open at the base of the torso as

shown in Figure 2e.

For my documentation, I include distinctions for the upper and lower arm and leg positions, for the orientation of the torso, for outline or solid bodied figures and for open bodies. Instead of “connected figures”, I note whether each figure is part of a cluster or stands alone (Table 1).

### Petroglyph Age Determinations

Dating of rock art in Hawai’i has been carried out by Dorn (1996) but, as Lee and Stasack (1999) note, the results only provide dates within the time frame for occupation. There seems to be a broad spread of dates for a single “style” that contradicts the hypothesis of age sequencing based on style variations suggested by Cox and Stasack (1970). This confirms the imprecise nature of attempting to use “stylistic analysis” for dating (Rosenfeld and Smith 1997). Moreover, the direct method of dating is problematical, as Dorn himself admits, “there may be problems discriminating between the carbon being dated, and that carbon which comes from prior organic weathering episodes” (Stasack, et al. 1996). The dates listed by Lee and Stasack (1999) are not regarded as determinative. There is controversy and continuing research for new methods and techniques for determining the age of petroglyphs (Watchman and Ho, 2000 personal communication), but it is interesting to note that the age estimates obtained by Dorn (column five of Table 1) support my independent



hypothesis that using stylistic age determinations is problematical.

### Stylistic Age Determinations

Cox and Stasack (1970) have proposed a temporal chronology by evolution of petroglyph styles, beginning with simple figures and ending with more complex or naturalistic figures (Figure 3). Lee and Stasack (1999), believe stylistic approaches to dating should not be discarded in favor of scientific dating:

Temporal information also can be obtained by determining evolution of style, changes in subject matter, associations with legendary events, oral histories, archaeological findings, known volcanic eruptions, and written records of the post-contact period. Relative sequences can be suggested by the overlapping of images, patination of units at a particular site, and by the small body of testimony from early informants (Lee & Stasack 1999, 156).

I have observed stick figures, assumed to be an older style, superimposed over triangular bodied figures, assumed to be of a younger style. Many panels contain a variety of body style figures that, in my view, are used simultaneously to depict different kinds of information. Lee and Stasack seem to agree with this in a statement about the Pu'uloa site:

In the light of our present knowledge of the lava flow, the time frame pro-

posed by Cox must be compressed into a shorter (and later) period. Instead of allowing centuries for changes in the type of petroglyph being carved, it is likely that many of the different types of motifs were being carved at the same time (Lee and Stasack 1999, 94).

Considering the evidence of stick figures (so called oldest style) found engraved over the top of triangular full-bodied figures (so called youngest style), I am confident that variations in body styles were used for a purpose and not restricted to certain time periods.

### Comparison of Rock Art Typology

Table 1 compares the typology I have developed based on a more detailed analysis of the body gestures and position of the arms, feet and hands, with that of Lee and Stasack (1999) and Cox and Stasack (1970). The first column is the body type, with examples from the data collected. The second column is my typology, with a list of all the arm, leg, torso, head, hands and feet categories. The third column is Lee and Stasack's typology with corresponding numbers and letters used in their system. The fourth column is Cox and Stasack's stylistic evolution from the earliest to the latest. The last column is the <sup>14</sup>C dating by Dorn in Stasack, et al. (1996). The majority of figures that were sampled were stick figures. They have been grouped together in the row for stick figure style. The ages range from AD 983-1632 to AD 1660-1950. Triangle-

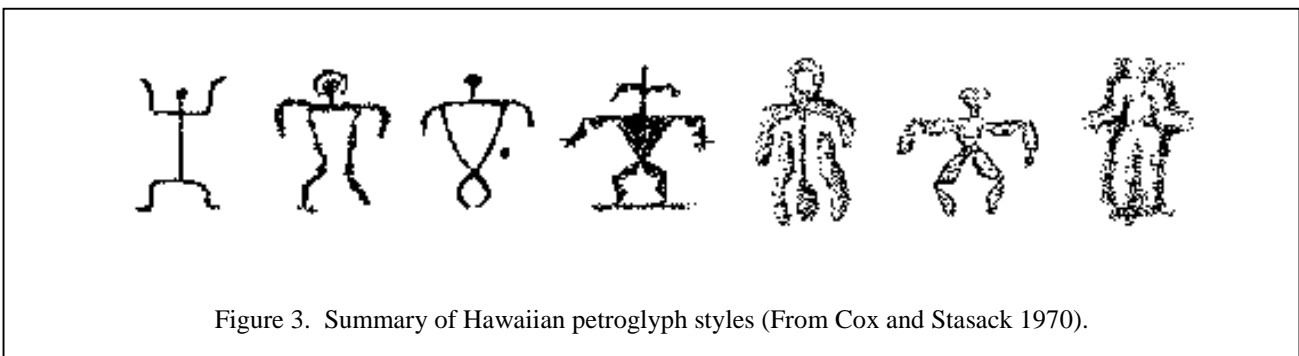


Figure 3. Summary of Hawaiian petroglyph styles (From Cox and Stasack 1970).

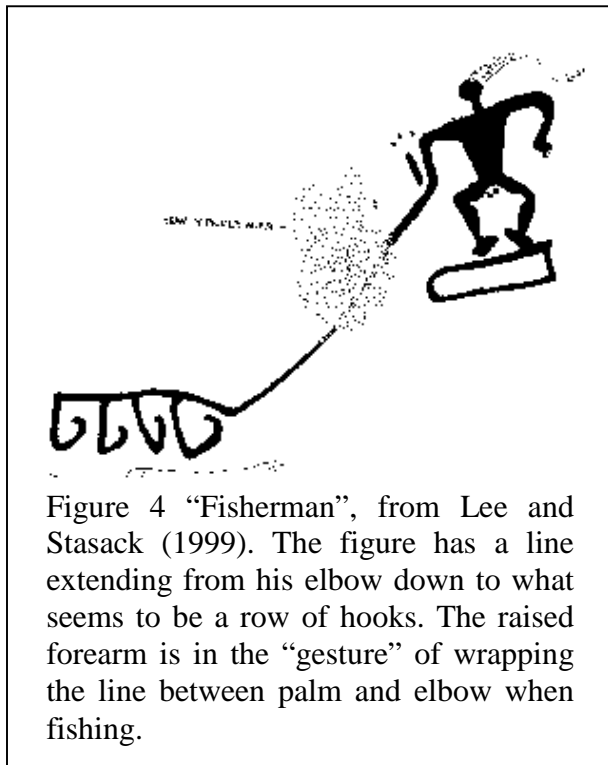
open bodied figures date around AD 1432-1632 and triangle full-bodied figures date from AD 1650-1950. This supports the observation that certain body styles (stick figures) transcend style constraints.

### Iconic Gestures and Postures in the Rock Art

There are several examples of simple iconic representation of gesture in the rock art that can be directly associated with an action or activity. Examples selected here are petroglyph panels that include “fishing”, “boxing” and an ambiguous posture associated with supplication.

#### Fishing

There are several examples of what are interpreted as anthropomorphic figures “fishing”. Figure 4, is from Ka’ūpūlehu. This figure is called a “fisherman” because of the *gesture* involved in fishing. A native guide at Ka’ūpūlehu explained to me simply that the fishermen wound the fishing line around their elbow and palm. The arm is bent upward and

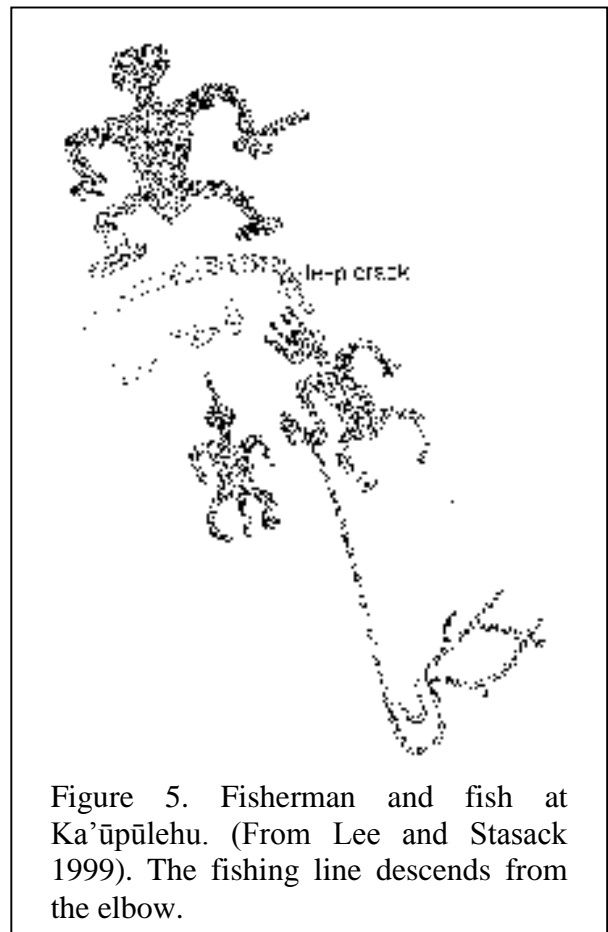


the palm of the hand held open to receive the line as it is pulled in or cast out. One can see from this engraving that only the fingertips of the open hand are depicted, because the palm is horizontal to receive the fishing line. From this gesture, the line appears to extend from the elbow, but in fact it is wound off the elbow and palm as the fisherman rotates his arm.

Another example of the “fishing” gesture appears in the panel at Ka’ūpūlehu. (Figure 5). This panel provides the additional context of a “fish” attached to a “fish hook” and line that descends from the arm of the human figure. These two panels use the gesture of “fishing” to communicate the action of fishing.

#### Tapu

Tabus, called *kapu* in Hawaiian, accompany certain levels of rank. “They are restrictions and degrees of sacredness applied to the people of highest rank. These restrictions include



the assuming a full prostration position by subordinates below a prescribed rank in the presence of the Source or of any intimate object belonging to him” (Goldman 1970, 216-17). One *kapu* required commoners to fall on their faces and cover their eyes and heads so as not to even see an *ali'i* passing by. If one remained standing, the punishment would be death. Figure 6 illustrates a parallel to the rules of posture regarding the *ali'i* and commoners, based on the juxtaposition of upright figures and one in a prostrate position.

Lee and Stasack (1999) interpret these gestures as “profile anthropomorphs with knees

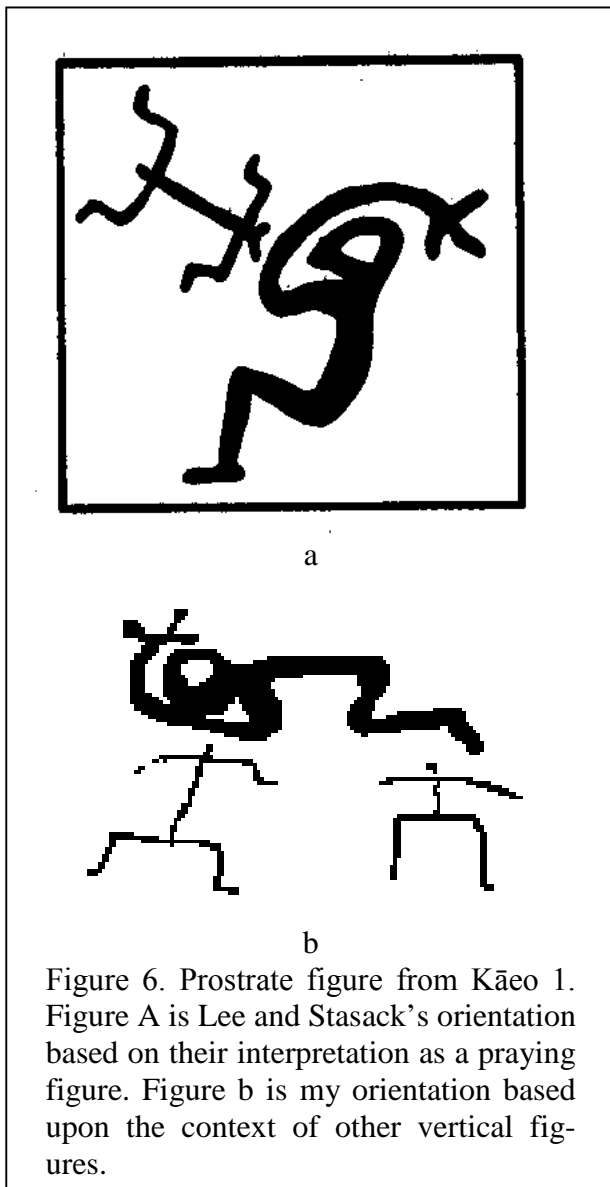
bent and in squatting position,” and place these figures vertically in their publication. When viewed in context with the other figures in the panel their orientation is horizontal, or perpendicular to the vertical figures surrounding them. This orientation is illustrative of what Hawaiians described to Stokes as one of the postures for prayer:

Old Hawaiians... describe several postures - depending on the nature of prayers - standing on hands and knees, on elbows and knees with forehead resting on the hands, sitting with legs and hands folded, also sitting with legs to one side and hands on the ground. In all these positions, they say that the level of the head should be hung (Stokes 1930:37).

Lee (2001) depicts Figure 6b in a vertical position and draws a comparison with the carved images 6a on the Moanalua Valley petroglyph boulder (now in the Bishop Museum) that she believes depict “crouching” or “praying”(Lee and Stasack 1999, Lee 2001). The two figures in 7a and the petroglyph 7b are not the same. The difference can be observed in the position of the faces of 7a looking upward, and Figure 7b covering the face with the arm (Figure 7, from Lee (2001).

Although they may depict different types of praying, attention to the orientation and details of the posture must be examined. The presence of a prostrate figure in the petroglyphs may indicate the context of another figure as being of superior rank.

There are various parallels to the ethnography concerning posture and proxemic arrangements. This study demonstrates the importance of recording rock art accurately in observance of vertical and horizontal orientation as well as proxemic arrangements with other figures. The ethnography reveals certain aspects of both posture and orientation that are purposeful and symbolic.



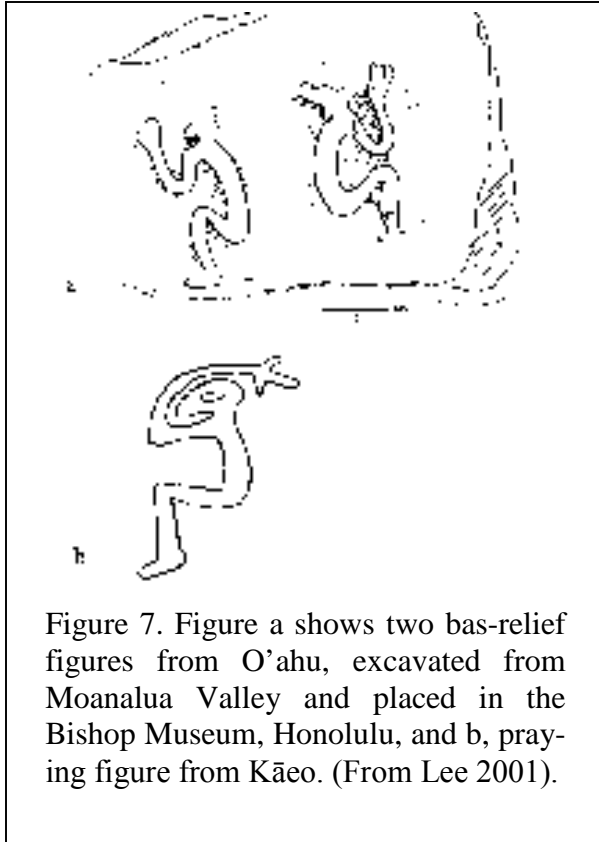


Figure 7. Figure a shows two bas-relief figures from O'ahu, excavated from Moanalua Valley and placed in the Bishop Museum, Honolulu, and b, praying figure from Kāeo. (From Lee 2001).

## HAWAIIAN ETHNOGRAPHY

The ethnographic data on Hawaiian culture is extensive. From a general survey of this data, I have extracted material regarding postures and gestures in Hawaiian communication systems. I wish to state how visual communication in Hawaiian society is structured and then look for parallels in the social structure and organization with the gestures and proxemic arrangements displayed in the rock images.

The following is a brief description of some dominant themes in Hawaiian culture, such as genealogies, family relationships, and cosmology. Examples of the gestural displays of anthropomorphic figures in the rock art are given that possibly parallel these aspects of Hawaiian culture.

## Social Organization

Most of what we know of the social structure of Hawaiian society is based upon what was recorded during the first contact by Europeans. When Captain James Cook arrived in 1778, Hawaiian culture was a stratified society ruled by chiefs who had divided the islands into their own territories. Cook may have influenced the transition from chiefdoms to an empire that, 17 years later, resulted in the rulership of all the islands by King Kamehameha I. Hawai'i was unique from other Polynesian societies, in that all of the land and resources were controlled by structures of kinship. This society may have evolved in late prehistory. (Kirch 2000). Both collateral and lineal kinship relationships dominate orders of prestige, rank and power. Kinship and descent also influences *mana* (supernatural power), an essential ingredient needed for higher rank and power (Oliver 1989, Kirch 2000).

Hawaiian society was stratified into the categories shown in Table 2 and explained briefly below. At the top of the hierarchy are the *ali'i* who were considered "royalty" in European terms, and were associated with sacredness and supreme *mana* (Oliver 1989). The *ali'i* were formed into eleven grades in ascending order, reaching all the way to the gods. The *ali'i 'ai moku* were the paramount chiefs (kings), descended directly from a deity. They held the titles to land tenure and dictated orders of who worked the land and who carried out public work projects.

Below the paramount chiefs were the specialized priests. Malo (1951) lists several categories of specialized priests, one of which was the *Kahuna*. They were part of the chief's entourage, which also included political advisors, military experts, architects, astrologers, food handlers, priests, and keepers of his images

and paraphernalia, and servants to whisk away flies and stand over the chief as he slept. The specialized priests, *Kalaimolu*, *Kuina*, *Kahuna Nui*, were believed to be in control of the *mana* that was the source of power for the *ali'i*. The *Ali'i ai ahupuna'a* were in charge of the smaller divisions of land. They protected the people and provided for important ceremonies that required food distribution and retribution to the paramount chief.

Among the lower chiefs, at least ten ranking levels were based on genealogical pedigree and *mana*. Below the lower chiefs were the *Konohiki* or land managers. These administrators controlled the land rights at the household level and acted on behalf of the district chief. Land use was designated by payment of taxes each year by individual families and the land farmed by the *maka'ainana* commoners.

This class system was subject to shifts between the ranks. Among the *ali'i 'ai ahupuna'a* dishonour could occur by the outcome of a battle, resulting in lowered rank. Rank could be contested by a person knowledgeable in genealogical records, resulting in either elevating or lowering rank to that of a commoner. Alternatively, a *maka'ainana* could elevate his rank to the status of a lesser chief based upon deeds of honour, or by marriage to a high-ranking woman. Ultimately, supreme power and rank came from inheritance and direct lineage to the major deities (Brodley 2000). Table 2 gives a general description of the stratification of Hawaiian society.

Rank achieved by genealogical ancestry depended heavily upon records committed to the memory of orators skilled at reciting song chants of lineages going back hundreds of years. A child inherited his or her level of rank from both parents, and some children gained their parents' combined rank, which served to elevate the child's rank above that of their parents (Malo 1951). Genealogical ancestry was of prime importance in establishing a person's social position.

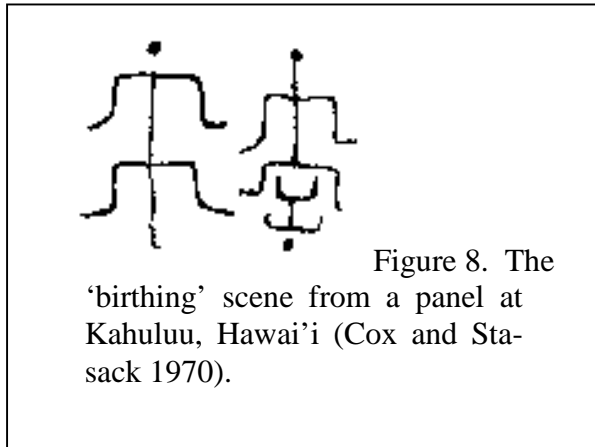
## GENEALOGIES

The Kamehameha family pedigree can be traced back 99 generations to the original ancestor gods (Malo 1951), but as human ancestors joined the lineage, it lowered the ranking. To combat this effect, the Hawaiian families of paramount chiefs encouraged the union between brother and sister. Children from this union were given the highest possible level of rank and consequently possessed an extreme amount of *mana*. Beckwith (1972) noted, "This is called *niaupi'o* rank. The union of brother and sister is called '*pi'o*' which means, "arching". The union is symbolized by the image of a bow". Malo also records this symbolism calling it a "bow, a loop, a thing bent on itself... so sacred that all who came into his [the rank holder's] presence must prostrate themselves. He was called divine, *akua*" (Malo 1951).

The Hawaiians use fine gradations within this ranking system that are derived from family lineage. As a result, they have very accurate and complex genealogical records. Within chiefdoms and in the rise of the unified state there was a pattern of inheritance that was dependent upon high-ranking individuals, who passed down the ownership of fertile land to successive generations. Though traditional Hawaiian society was patrilineal, women of high rank were sought out for marriage to improve the rank and prestige of the children. At the time Cook landed, women were allowed certain powers that were equivalent to that of male chiefs. Over time, women attained the same, if not more power than men did, and bilateral descent became the norm (Goldman 1970). Linear genealogies are critical to rank, inheritance and land ownership and complex kinship structures are critical also in regulating day-to-day life. Lateral relationships are critical in defining political and family groups.

### Linear Structures: Generations

There are other terms in the Hawaiian language that are related to genealogy. A *ku'auhau* is a person skilled in genealogy and traditional history. The word *hanauna* means “birthings” and refers to one generation. Evidence of what appears to be the representation of a single generation can be found in what looks like a birth (Figure 8). The small figure positioned between the legs of the larger figure depicts the head-down body posture of a birth. The shoulders of the “mother” are rounded, while the shoulders of the second figure are square (“birthing” scene from a panel at Kahuluu, Hawai’i [Cox and Stasack 1970]).



Genealogical sequences would logically be depicted as a succession of births. It has been suggested that the body posture and spatial position of consecutive figures placed under the open legs of the one above it, illustrate a succession of “birthings” by Martineau (1973) (Figure 9). His interpretation was based only from the body posture and proxemic arrangements. The following sites at Paniau illustrate the use of body gesture that appear to mirror the “succession of births” or very long counts of generations that are of paramount importance in Hawaiian society as shown at the Paniau site, Figure 9.

The Hawaiians use the metaphor of a “spine” to represent a line of ancestry that supports claims to rank and power. “Like spine, your ancestry supports you throughout your life” (Ho personal communication 1999). Similarly, the linear composition of anthropomorphic figures at Paniau are like vertebrae forming a sinuous spine supporting the individual represented at the end.

### Lateral Structures

In contrast to vertical arrangements, there are patterns of lateral arrangements in the rock images that also mirror the social structures found in Hawaiian society. Although Cox and Stasack linked the Paniau site (Figure 9) with the Hawaiian legend of warfare depicting “marching men” (Cox and Stasack 1970), their interpretation is problematical because, in my view, the Hawaiians were capable of showing multiples of “men” in a lateral arrangement, that did not incorporate the physical gestures of “birthing”. An example can be found on the west wall of Kalaoa Cave, (Figure 10). Here, the anthropomorphic figures are aligned laterally in horizontal rows. Also present are depictions of clubs or paddles held overhead in an active aggressive posture.

The **vertical** arrangements represent a series of one-to-one relationships (genealogies and recitations of generations). Each figure is directly related to the next, but not to the others in the line, whereas the **horizontal** composition shows several rows in a relationship with the others as a whole. This group formation is representative of a group such as a “team” or “regiment” that is organized to communicate the solidarity of a “group” typical of the military and simultaneously performing the same action. This contrasts with the vertical organization represented in Figure 9, which emphasizes the individual and is associated with one’s rank and ancestry.

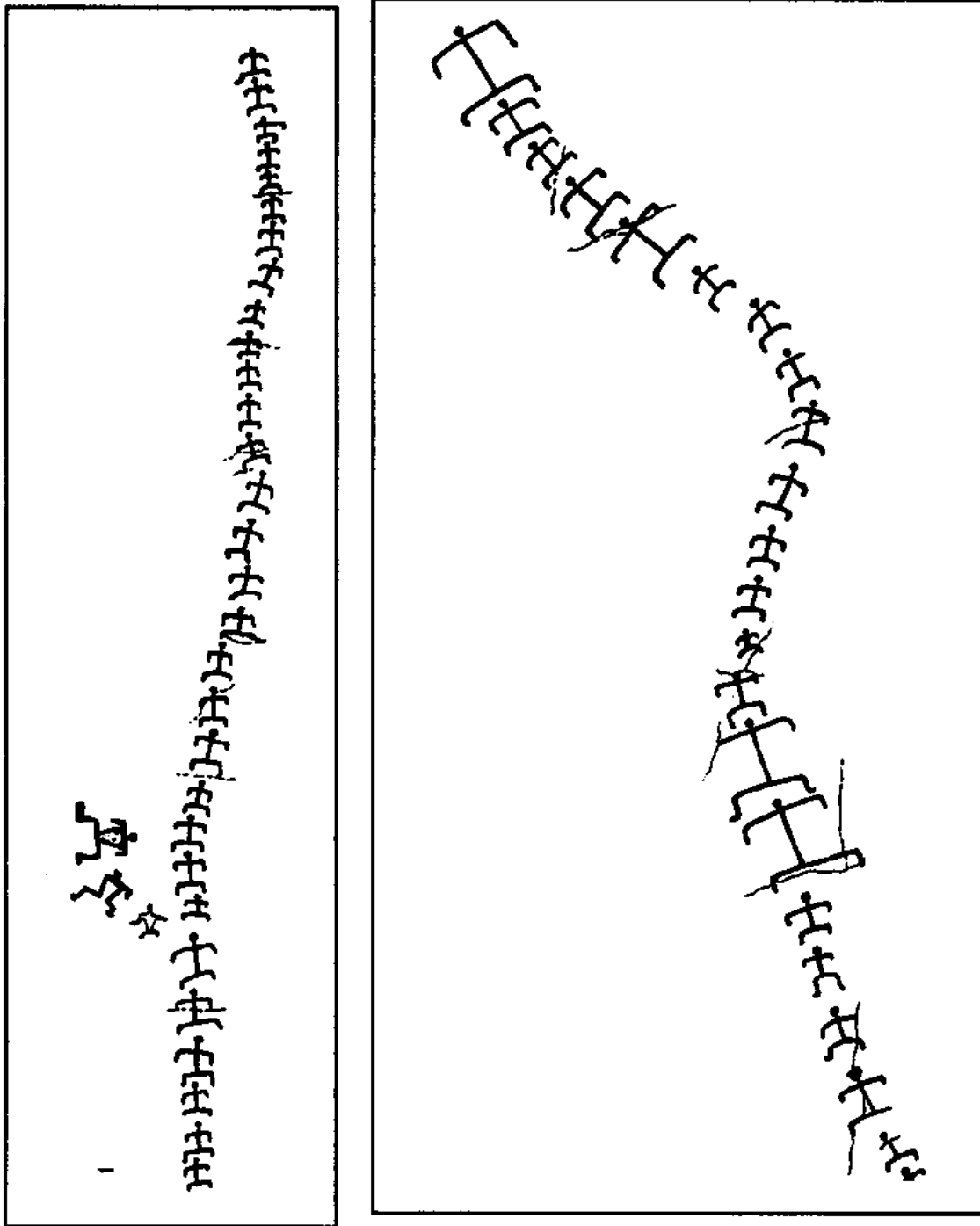


Figure 9. The Paniau site showing anthropomorphic figures depicting long successions of birthing postures as a genealogical record. From Lee and Stasack 1999.

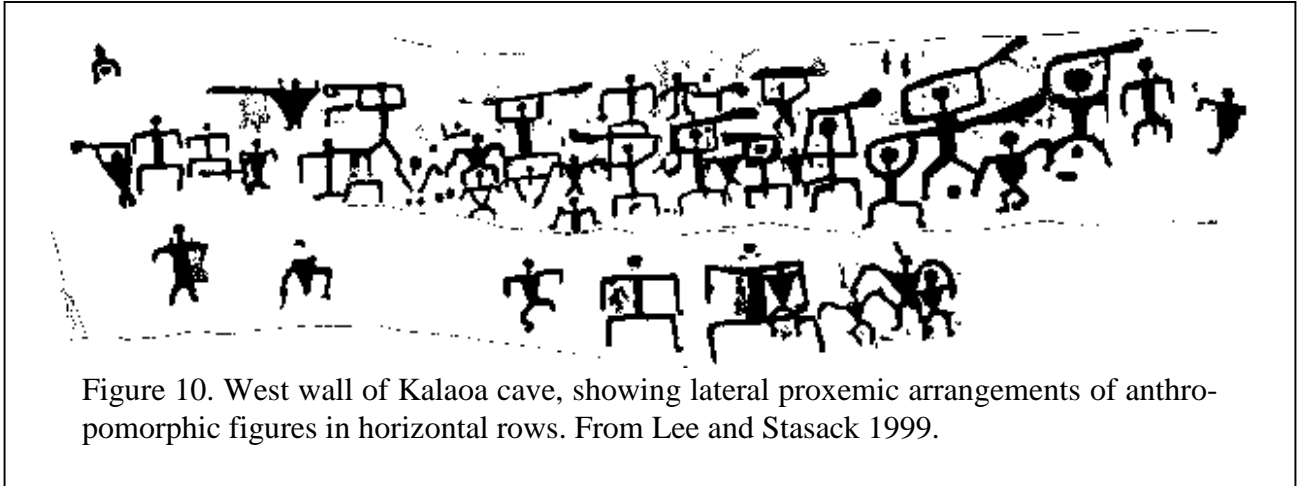


Figure 10. West wall of Kalaoa cave, showing lateral proxemic arrangements of anthropomorphic figures in horizontal rows. From Lee and Stasack 1999.

### Family

Family groups are also represented by lateral patterns in the rock images. The importance of family relationships is found in the Hawaiian language with the use of plant-like metaphors such as “rootedness” and “thickness” to describe a well-endowed pedigree (Goldman 1970). This is tied in with the belief that people, like plants are rooted in the earth. Beckwith writes:

By the word *Honua* I understand not the land itself but the people who inhabit it, just as Hawaiian usage makes interchangeable the name of a chief with the piece of land he occupies. The word *Ho’okumu* literally means, “causing to begin” and may better read “founding” or “beginning” than by the word creation... (Beckwith 1972:154).

Handy and Pukui write:

*Oha* means the shoot growing from the corm of the taro plant: The family as a group was termed *’oha-na*, which literally means “all the offshoots.” *Pulapula*, which was applied to human offspring or descendants, literally means offshoots of a plant. *Kupuna*, or ancestor, is probably the substrate,

formed by the suffix *na* affixed to the root *kupu*, to grow. *Laupa’i*, which means specifically the first leaves put forth by the newly planted taro, is used figuratively to describe a family that is growing, producing many children. A person who had no grandchildren of his own and who is in danger of having no descendants was *lala make*, a “dead branch.” One with living descendants was a “living branch” (*lala ola*) (Handy and Pukui 1972,198).

In a similar way, the branching plant metaphor can be seen in what Lee and Stasack refer to as branching or “connected figures” that occur at Kāeo 1 (Figure 11). This branch-like composition may be similar in structure to “family” relationships stated through plant metaphors. The figures at Kāeo 1 (Figure 11a and b) show connected figures. Note that in 11b there are two turtle-like figures with open bodies. In the context of Hawaiian culture, the “turtle” may serve as an *aumakua* (totems, ancestors or spirit helpers) for the families or an individual represented here. The third illustration (Figure 11c) also shows a figure with “root-like” genitalia. This may reflect what Goldman (1970) calls “rootedness” in the way Hawaiians define their families. The Hawaiian language is replete with metaphors that draw upon their natural world. These cultural idioms or metaphors are important to understand

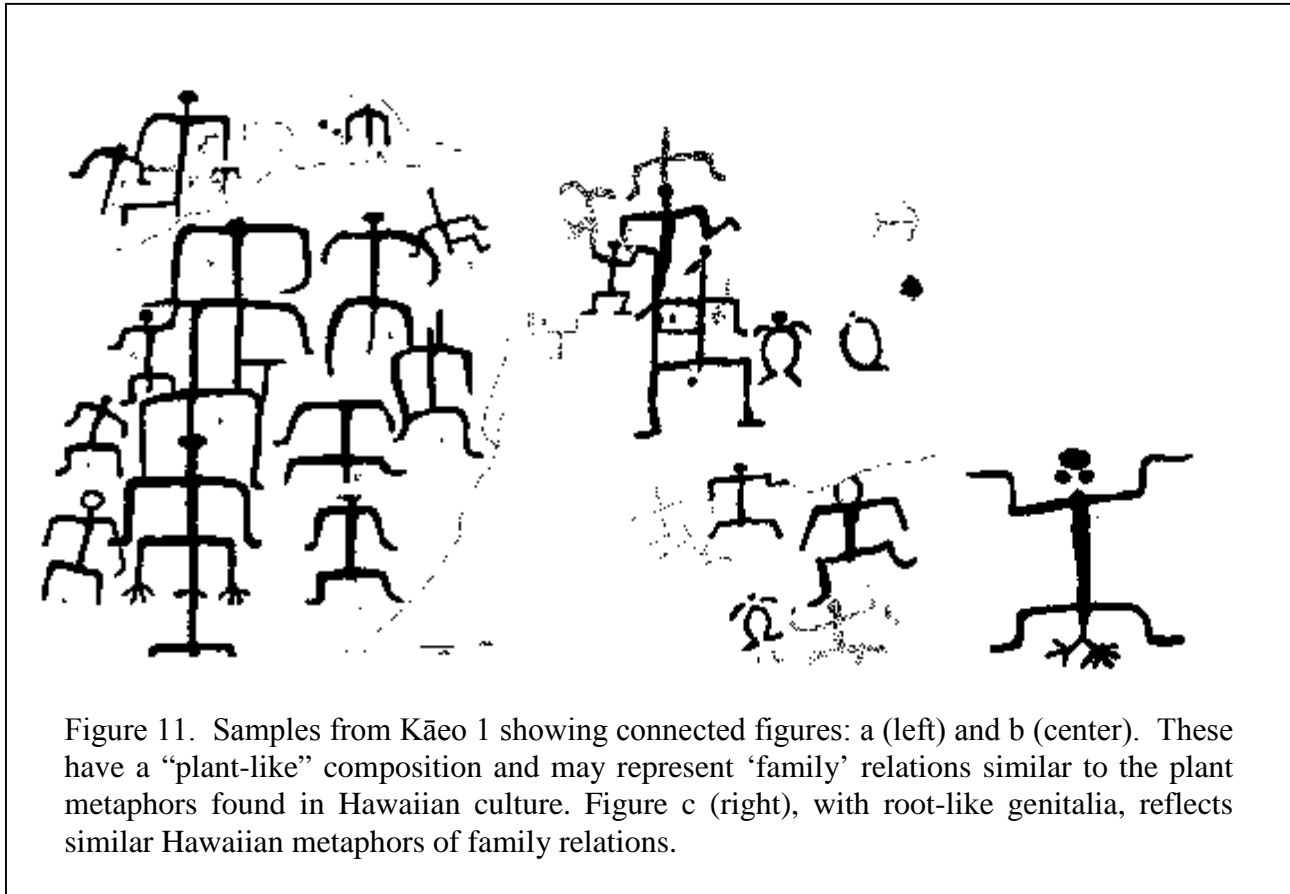


Figure 11. Samples from Kāeo 1 showing connected figures: a (left) and b (center). These have a “plant-like” composition and may represent ‘family’ relations similar to the plant metaphors found in Hawaiian culture. Figure c (right), with root-like genitalia, reflects similar Hawaiian metaphors of family relations.

because they are likely to have been used as a reference in other forms of Hawaiian communication systems such as dance, poetry, song and rock art.

### Ancestors

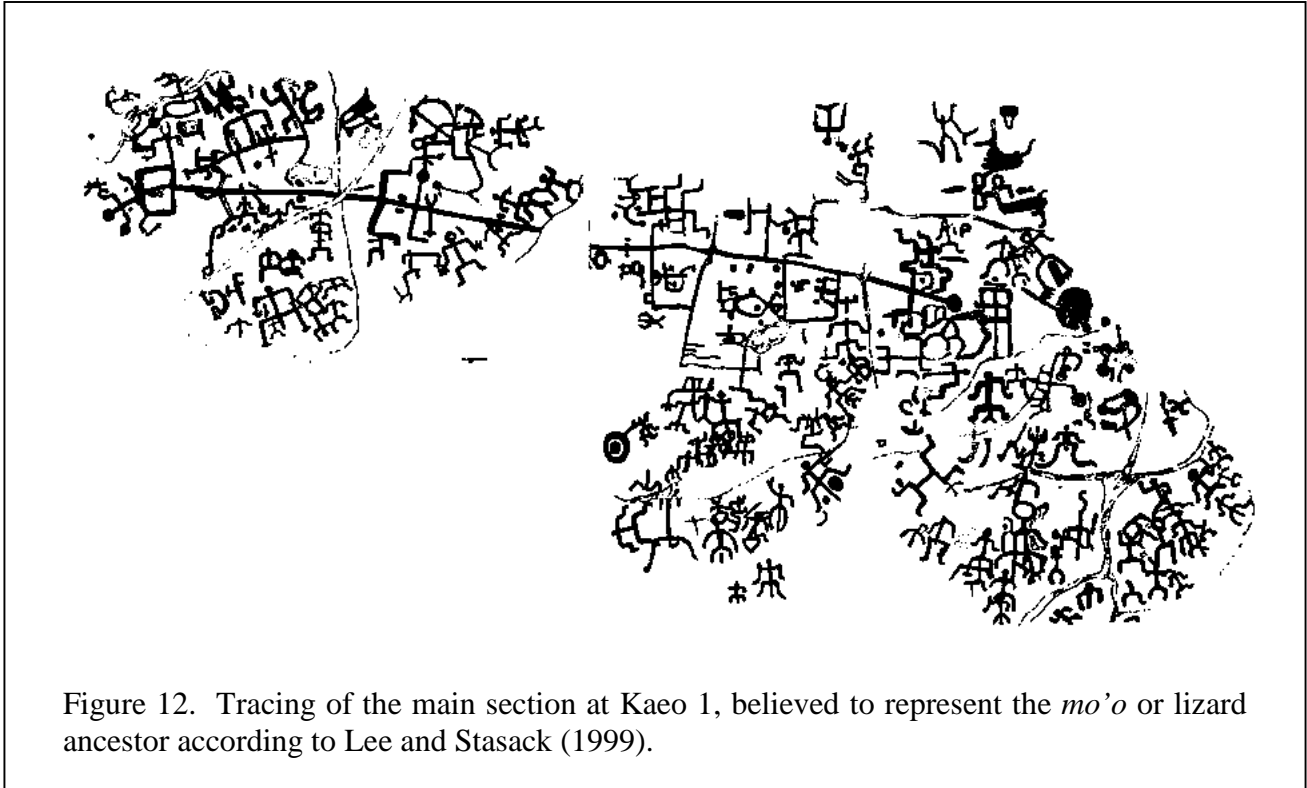
Figure 12 is often referred to as depicting a lizard-like ancestor called a *mo’o*. The word *mo’o* is a general term used in referring to lineage. Handy and Pukui (1972) state, “The *mo’o* or lizard migration came under the leadership of *Mo’o-inanea* (lizard-that-enjoys-itself), who was their chiefess.” These lizard-people were both good and bad. They first settled on Oahu. All of the reptile, lizard or water dwellers were *mo’o*.

The colour associated with *mo’o* is yellow and it can be found in ponds and streams.

Those who were related to the *mo’o* (reptiles), or water spirits, took their dead, wrapped in yellow tapa to a

stream with an offering of a reddish brown or brindled dog. These prayers were chanted till the *mo’o* appeared, large and small, and the body was lowered into the water to become a *mo’o*” (Handy and Pukui 1972:151).

According to Handy and Pukui (1972:197), the word *mo’o* or *kuamo’o* means succession. The word *mo’okupuna* means the succession of ancestors. The word *mo’oku-’auhau* means the story or telling of genealogy. There are strong associations between ancestors and genealogical descent with the lizard figure, but stronger support comes from the ethnographic reports of Handy and Pukui who state that “The imagery of *mo’o* (lizard, with vertebrae visible) and *kua mo’o* (backbone, spine, road, trail) is apt and obvious as a simile for sequence of descendants in contiguous unbroken articulation” (Handy and Pukui 1972, 197).



The Hawaiian culture emphasises genealogy, kinship and the importance of ancestors as determinants of rank and power. The parallels between the linear sequencing of anthropomorphic figures in the petroglyphs with that of Hawaiian social structure in terms of linear and collateral kinship structures, generational long counts, and ancestor worship are very apparent. The descending sequencing of anthropomorphic figures in Figure 9 mirrors Ho's metaphor of a spine-like support system connecting the ancestors to the present generation. The military-like

lateral arrangement of Figure 10 mirrors what appears as an aggressive composition with more affinity to war parties. The collateral "branching" depicted in Figure 11 is consistent with Hawaiian concepts of family and kinship. Figure 12, with its resemblance to the lizard metaphor, is associated with ancestors. The ancestors and their interconnections with the gods is the topic for the next segment of this investigation.

(Continued on the following page)

**PART II**

**HAWAIIAN COSMOLOGY**

The Hawaiian cosmological worldview begins with the gods of creation and the creation of the universe. Among the hundreds of Hawaiian gods, there were four very important ones: *Kā* god of war, *Kanaloa*, lord of the ocean and companion to *Kāne*, the leading god among great gods and *Lono*, god of thunder, rain, agriculture and fertility. The creation of the universe has been preserved in what is called the *Kumulipo*, which is a chant or creation story that has been passed down through countless generations. The *Kumulipo* states that in the beginning, there were two periods, that of night (*Pō*) and that of day (*Ao*). The *Pō* period is only for the gods and man does not appear. During the *Pō* time, the first life is formed of opposite sexes. From their union are born the simplest life forms that include corals and molluscs. Each section of the chant continues with creation of the male force and female forces, the fish, winged creatures, insects, and birds. In the fourth section of the chant, the amphibians and animals are created, the fifth section describes the creation of the pig, the sixth section the rat, the seventh section the dog and finally the eighth section describes people. From the appearance of people in the chant, there is a transition from *Pō* to the *Ao* period. Here the genealogical accounts begin (Valeri 1985).

**The Pantheon and Multiple Meanings**

The concepts associated with *Pō* and *Ao* are found in metaphors for different states of divine power that are also relative to the states of being in Man. Each deity is also metaphoric of certain attributes that are manifest in the physical world. There are three forms

they can take: the natural phenomena and biological species; living human forms; and actinically produced forms like carvings (Valeri 1985). Each deity is associated with a number of different manifestations. The god *Lono* for instance, takes one form associated with the pig. The pig represents human properties such as virility, activity, bellicosity, etc. Table 3 illustrates these different attributes associated with the four major gods.

The major god, *Kā* is associated with war, fishing and other male activities such as canoe building, image carving and temple building. Thus, physical representations of *Kā* can be symbolized by these activities or objects (Valeri 1985). By extension, a dog, hawk or game fish are metaphors of *Kā* “because they evoke the warrior and his different attributes. Birds with precious plumage are the *bodies* of *Kā* because their feathers adorn the images carried onto the battlefield and decorate the helmets and capes of the warriors” (Valeri 1985). Table 3 illustrates the polysemy of Hawaiian iconography.

Cox and Stasack, (1970) and Lee and Stasack (1999) have pointed out the possible representation of the god *Lono* by a certain stick figure in

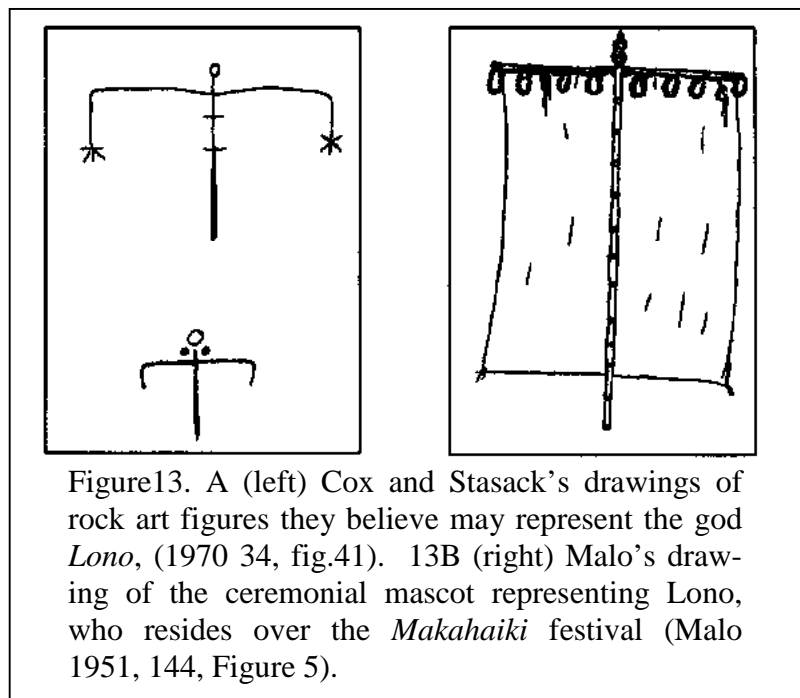


Figure 13. A (left) Cox and Stasack’s drawings of rock art figures they believe may represent the god *Lono*, (1970 34, fig.41). 13B (right) Malo’s drawing of the ceremonial mascot representing *Lono*, who resides over the *Makahaiki* festival (Malo 1951, 144, Figure 5).

the petroglyphs. Figure 13 compares the illustration by Cox with a drawing of the god Lono by David Malo (1951:144).

In Hawaiian cosmology, the balance of the sky, land and sea is important. Malo's sketch of the Lono figure includes the elements of land, sky and sea. The white tapa cloth that is basted to the crosspiece represents the sea. The crosspiece is tied to the "neck" of the figure and has bound pieces of *pala* fern that represent the earth. From each end of the crosspiece are hung feathers that flutter and feather skins of the *kaupu* bird that represent the sky. The combination of these symbols represents the polysemic identity of Lono

### Mana and Tapu

The concepts of mana and tapu must be discussed here because they relate to virtually all aspects of Hawaiian culture. No part of life existed in isolation of these concepts. *Mana* is the power and luck bestowed upon certain individuals who have either inherited this power or achieved it through extraordinary good luck and bravery. "Mana can be a benevolent influence that intercedes between divine and human affairs. Mana refers to positive effects created by a vital force, not necessarily the force itself, but the quality of its magnificence as it manifests in the world" (Duffie 2001:17).

*Tapu*, on the other hand, is a way of controlling *mana*. It is used to contain sacred *potency* that inhabits something, a place or person that is connected to the divine. *Tapu* preserves what is sacred and can also refer to something that contaminates what is essentially pure, such as the blood associated with menstruating and childbirth. These are considered polluted, dangerous, and forbidden. *Tapu* establishes modes of behaviour that ensures divine protection. "Any transgression of the laws of tapu lead to the withdrawal of divine protection. One's life force is then exposed to the influence of malevolent spirits. Illness and non-observable physical

cause was attributed to an attack on the life force by the spirits" (Duffie 2001:17).

### The Family

The gods and ancestral spirits communicated with their earthly descendants in what was part of a timeless social structure that stretched back to the primal couple, the first inhabitants of the earth (Copp 1973). They are ever present in the family structure as guardians and spirit helpers. The importance of ancestral spirits and helpers in the family structure is reflected in this passage by Handy, et al. (1934:5), "The family group was regarded as existing not only as a present reality, but as a concrete entity extending into the past and the future, including the dead and yet unborn."

Figure 14 is the petroglyph widely published and said to represent a "family unit" (Huston 1973, Cox and Stasack 1970). It may depict the living

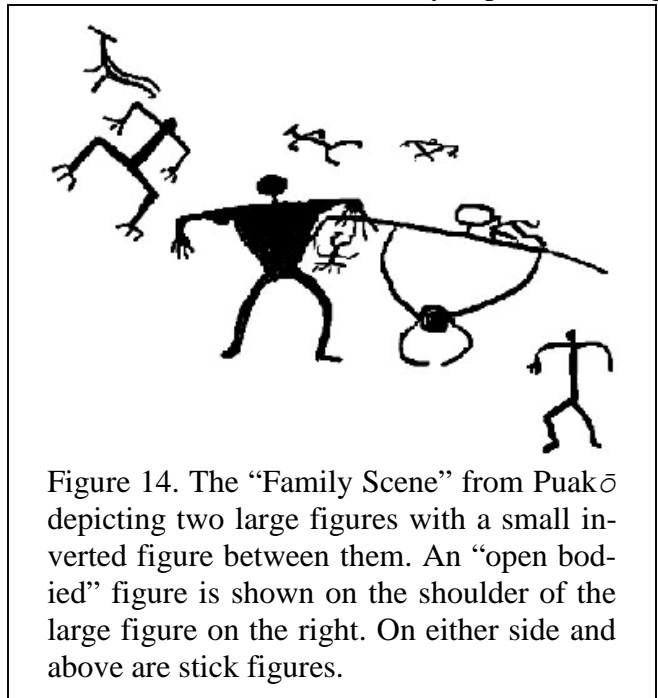


Figure 14. The "Family Scene" from Puakō depicting two large figures with a small inverted figure between them. An "open bodied" figure is shown on the shoulder of the large figure on the right. On either side and above are stick figures.

(father mother and child) as well as ancestor and spirit helpers depicted to the left and bottom of this panel.

This panel includes several styles of anthropomorphic figures that are grouped and even overlapping, which encourages one to consider

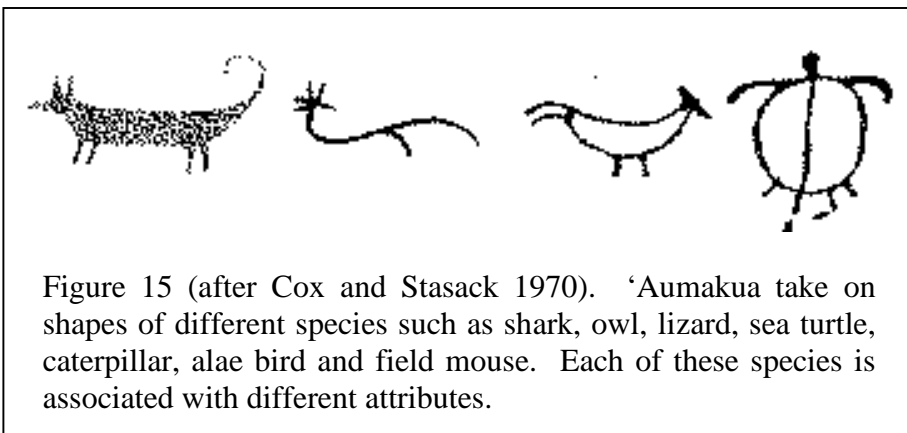
all of the figures as inclusive of the “family unit” in accordance with the statement from Handy, et al. (1934). The following is a discussion about ancestor spirits and spirit helpers within the context of Hawaiian belief systems.

### Spirits

For the Hawaiians, there are different types of spirits (*‘uhane*); the gods, *akua*; the ancestral guardians, *‘aumakua*; the disembodied souls endowed with *mana* obtained from worship, (*‘unihipili*), and individual nature-spirits, *kupua* (Handy and Pukui 1972). The *‘aumakua* are associated with kinship groups and can be acquired individually. They can be passed down through families. The *‘aumakua* can also represent personal gods who were once powerful chiefs and became ancestral deities of the family (Valeri 1985). The *‘aumakua* can be ancestors worshipped by kinship groups as well as related to them by kinship bonds. To the Hawaiians, *‘aumakua* may appear in a dream as an animal that manifests itself into a real animal. The *‘aumakua* can take a human form or be entities within humans, such as *haka* “mediums”, or be in anthropomorphic images carved in stone or wood (Valeri 1985). Rock images that have been thought to represent *‘aumakua* animals or birds are shown in Figure 15.

### The Haka and Noho.

The Hawaiians describe the relationship between the living people and the spirits in terms of the



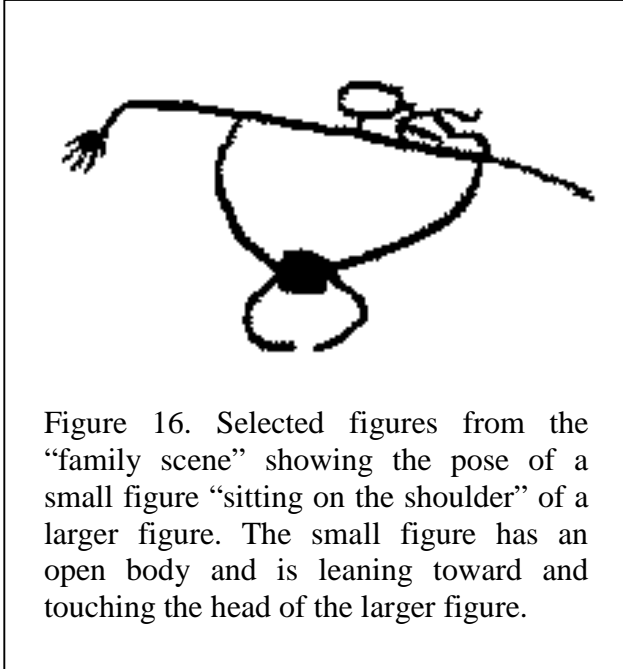
*haka* and *noho*. The *haka* was a medium, a recipient, oracle or person possessed by a spirit (Pukui and Elbert 1986:48). The *haka* was a person chosen by the spirit, or spirits, to serve as a “speaking-mouth” (Valerie 1985). The spirit, be it *‘uhane*, *‘aumakua*, or *akua*, was always one to whose lineage the *haka* belonged, according to Handy and Pukui (1972). The Hawaiians claim that every family had someone, some relative who served as a medium for a spirit (Handy and Pukui 1972).

The characterization of the person, when the spirit is in possession of the medium’s body and faculties as *haka*, implies the conception that the spirit perches upon the medium rather than entering by way of the mouth into the stomach (as in the Marquesas, for example). The word *haka* means literally a bird’s perch, or a rack to hang things on. The spirit is heard speaking through the mouth of its *haka*. In Hawaiian the *haka* is, in fact referred to as the “speaking-mouth” (*waha-‘olelo*) of the spirit (Handy and Pukui 1972:132).

Figure 16 is a detail of the “Family Scene” that illustrates what might be described by Handy and Pukui in terms of body posture and spatial positioning of the small figure perched on the shoulder of a larger figure with its head overlapping the other’s head.

The Hawaiian word *noho* refers to the possession of a medium by a spirit or god, (Pukui and Elbert 1986:268). It means “to sit” or “to dwell,” and is applied to the temporary dwell-

ing-with or sitting-upon a chosen person who is a medium (*haka*) by that particular spirit. When a person dies, their spirit can often be persuaded, with offerings of food and prayer, not to pass on but to stay with a member of the family. The spirit may “sit” upon a relative who is *haka* for the purpose of explaining the cause of some



trouble that is afflicting the house. Such a spirit (*‘unihipili*) could be beneficial or malevolent, depending upon the good or evil motives of its *haka*, or keeper (the person who has endowed it with *mana*) (Handy and Pukui 1972).

Hawaiian cosmology holds clues that may be helpful in understanding the gestures and spatial positioning of anthropomorphic figures. The implications with this model show the use of different body styles to distinguish real people from spirits, and the use of body posture and spatial positioning to illustrate a relationship between both entities.

### THE HAWAIIAN HULA

When considering the gestures of Hawaiian communication systems, it would be impossible to ignore the *hula*. The *hula* is a gestural dance that uses arm and hand gestural movements to illustrate the words of a song or chant. Malo (1951) and Emerson (1909) write of an “ancient” *hula* that at the time of Cook’s arrival was associated with the elite class and child naming ceremonies. The *hula* has been defined by Emerson (1909:13) as “an affair of premeditation, or an organized effort, guarded by the traditions of a somber religion.” E. D. C. Handy (1931: 12)

calls the *hula* “a magical ritual designed to bring rain and fertility.” However, Charlot (1979:18) defines the *hula* as “dance with chant, that is, bodily gesture always connected to language which makes it meaningful rather than abstract.”

In this context, the *hula* plays an important part in understanding Hawaiian communication through gestures. The *hula* chants, accompanied by elaborate gestural signs, relate the histories and knowledge of the gods and ancestors (Klarr 1999:3). Hawaiian cultural knowledge is encoded in the gesture dances that transmit the information from generation to generation.

The *hula mele* (song) described historic events of battles, royal births, environmental events and provided navigational information. The reciting of genealogical records served to establish the ruling classes and trace their lineage back to the gods (Klarr 1999). The record of genealogy was recited in a song or *mele* and gestured in a dance. With an expected birth of a child of rank, the *haku mele* (song composer) was required to compose a *mele inoa* (name chant) for the new chief-to-be. When a *mele* was composed to the satisfaction of the family, the *hula* dancers were summoned to commit the song to memory and to decide upon the proper gestures to accompany the dance to tell the story of the child’s ancestry (Malo 1951). “After that the men and women of the *hula* company danced and recited the *mele inoa* of the unborn chief with great rejoicing, keeping it up until such time as the prince was born; then the *hula* performances ceased” (Malo 1951, 136). The *meles* composed for the birth of an *ali’i* had to be correct and perfected to the point that no evil would come to the unborn child or the chanter. The gestures were so important that it would be reasonable to assume that gestures depicted in rock art are purposeful and carry the same weight in influencing communication.

The creation stories related previously in *Kumu-lipo* are integral to understanding the symbolism choreographed in the dance performances of the *hula*. The traditional *hula* was rooted in the

origin myth of the universe recounted in the *Kumulipo* that describes the union of *Wākea*, the sky father and *Papa*, the earth mother, who in turn created everything else (Klarr 1999). The *hula* played an important role in helping to maintain a balance between the gods and increasing the fertility of the earth. To flourish, there needed to be harmony and cooperation among the gods that could be affected by elaborate rituals and prayers. The *hula* was a major instrument that was used to transmit their desires and adoration.

The process of cosmic creation is a continuing process. Creation was not believed to be one series of events accomplished in a distant past, but it proceeded continuously in all times through fertilization (Handy 1927). *Mana* is the natural energy or power upon which success and efficacy in all human enterprises depends for its original essence and procreative power. *Mana* is associated with nature's superior divine aspect and male procreative energy with light and life. The Polynesians made generation operative through sexual union, a universal principle of their natural philosophy (Listopad 1973, Klarr 1999).

The gods were responsible in an ongoing way for the fertility of the land. They had to be stimulated and aroused to perform their fertilizing function. The use of erotic chanting and dancing in religious ritual as well as for sexual orgies in ritual contexts occurred during the season of abundance surrounding harvest. The erotic dancing was designed to stimulate and bring into action the *mana* of the gods who were believed to be animated by the same emotions as men, and on whose procreative abilities the fecundity of human beings, the earth and the sea depended (Handy 1927).

The chief was the channel of divine *mana* on earth. As the first-born male of the tribe, he stood for land and people as the prime embodiment of generative power in nature (Handy 1927). The generative organs of the divine chief were thought to be particularly potent. Chiefs

were associated with exaggerated sexual activity and prowess in ordinary life. Chiefs were typically polygynous and expected to have more affairs and conquests with women in their community. The chiefly reproduction activity and results were highly ritualized. Their first matings and birth of their first child were surrounded with elaborate rites celebrating the continuation of their lines.

The concepts of *mana* and *tapu* relate to virtually all aspects of Hawaiian culture, and consequently, the *hula* also operated within guidelines defined by *tapu*. Students training in the *hula*, observed *tapu* restrictions including sexual abstinence and food restrictions. Fully trained dancers were held responsible for their gestural actions that could attract *mana* to the person being honoured by the dance, and care was taken to observe *tapus* restricting the unappropriated gestures (Listopad 1973, Klarr 1999:3).

In traditional Hawaiian culture, all aspects of life were integrated in a holistic view of the universe, and the *hula* was a manifestation of the continuous interaction and communication between different entities. One function of the *hula* was to attract the positive aspects of the universe, to increase *mana*, fertility and well being. In the Hawaiian way of thinking, words have both meaning and power and must be regulated; to quote an old Hawaiian saying: "in the word is life, in the word is death" (Elbert 1970:19). Some words bring bad luck, and their usage is considered a bad omen that can affect either the unborn child or the chanter.

Emerson (1909:37) noted that Hawaiians believed in the fate-compelling power of a word of ill omen. If it did not result in the death to a person, then that person could turn the evil influence back on the person who uttered it. The same was true for body movements, as certain gestures could also impart bad luck (Pukui, et al. 1972 (I):58-59). Depictions of gestures in petroglyphs were extremely important in conveying information.

The petroglyph shown in Figure 17 was interpreted by a professional *hula* instructor, Dr. Paisner of Hawaiian History and Ethnic Dance. Paisner identified the following elements:

The circles are the feathered gourds, one in each hand. The leg is lifted and tilted to the side. The big figure is possible a teacher and the two smaller ones are students. They are both doing this kind of hula, with and



Figure 17. Paisner, (2000) identified this figure dancing the hula holding circular gourd shields. This figure is from Kaeo 1.

without the gourd (Paisner, personal communication 2000).

Paisner drew a comparison with the illustrations of the *hula* done by Louis Choris in 1822 (Figure 18). The hands are flexed at the wrists, and the feet are flexed as they are lifted from the ground. The arm gestures are very rigid and each part of the arm is at a sharp angle to the joint. The anthropomorphic figures with wavy

arms and legs have similar characteristics of sharp angles to the joints.

Figure 19 is an illustration of the male *hula* by Webber (date unknown) and shows the flexed wrists and knees that are similar to the petroglyph gestures and postures shown in Figure 17. Examples of anthropomorphic figures with flexed wrists and feet are shown below in Figure 20.

The ancient *hula*, *'āla'apapa*, predates the modern *hula* of the Kalākaura era (Stillman 1998). This class of *hula* has specific structural features that set it apart from modern or Westernized *hulas* called *hula 'auana*. The distinction between what is considered indigenous (pre-contact) *hula* and the Westernised *hula* are apparent in the melody, movements and costuming, as described by Stillman:

For example, *mele* - poetic texts - in the ancient *hula kahiko* stream (class) are said to be chanted, in contrast to the *mele* in the modern *hula 'auana* stream, which are said to be sung; *hula* movements and gestures in the ancient *hula kahiko* are considered to be vigorous in effort expended by dancers as opposed to movements and gestures in the modern *hula 'āuana* stream, often characterised as soft and languid. Thus, *hula 'āla'apapa* are *hula* in the ancient performance stream, in which the *mele* is chanted rather than sung, the movements are vigorous and bombastic rather than soft and languid, and the instrumental accompaniment is provided by the indigenous double-gourd *ipu* rather than the Western guitar or ukulele (Stillman 1998:2).

The ancient *hula* is characteristic of chanting and vigorous movements that are recognizable in early sketches and paintings of the contact period. Arms are rigid with flexed wrists bent at 45-degree angles. In contrast to the ancient *hula*, the contemporary *hula* is characteristic of gentle, soft and languid movements.

The anthropomorphic figure depicted on the ruins of the *hula heiau* has an affinity with the an-



Figure 18. Paisner, (2000) identified this figure dancing the hula holding circular gourd shields. This figure is from Kaoe 1.

cient gesture dance in its angular “wavy arm” motif shown here. Figure 21 is a petroglyph found on the wall in the ruins of a *heiau* formally called the “*Hula heiau*”. It is at *Kama’oali’i*, a site said to be a *hula heiau*. The petroglyph is an anthropomorphic figure with wavy arms and legs.

The *hula* schools, *hālau*, trained dancers in the traditions and the *tapus* of the tradition. They were run by families in different regions throughout the islands. Tradition dictated a set of standards for proper etiquette that observed *tapus*. Emphasis was placed on keeping the *hālau* traditional and to preserve the *mele hula* and keep it in its original form.

### MAKAHIKI FESTIVAL

The ritual cycle of the *Makahiki* (New Year’s Festival) begins at the end of the dry season and continues for three months into the wet season (Valeri 1985). This

festival is dedicated to the *akua Lono*, god of fertility. The ceremony starts with the rising of the constellation Pleiades at the beginning of the rainy season. The season marks the anniversary of the creation of the world as recorded in the *Kumulipo*.

The main theme is that of fertility, represented in the procession of the *Makahiki* Gods; one of “feather gods” that are carried in one direction while another set of “wooden gods” are carried in the opposite direction (Valeri 1985).

For four days *hula* dances and boxing matches are performed. During the boxing matches two parties stand face to face insulting and mocking each other. Sometimes fights break out, stones are pitched and people are injured or killed (Valeri 1985). An illustration of the *Makahiki* Festival is

shown in Figure 22.

In the illustration by Webber shown in Figure 23, the god *Lono* is shown surrounded by the

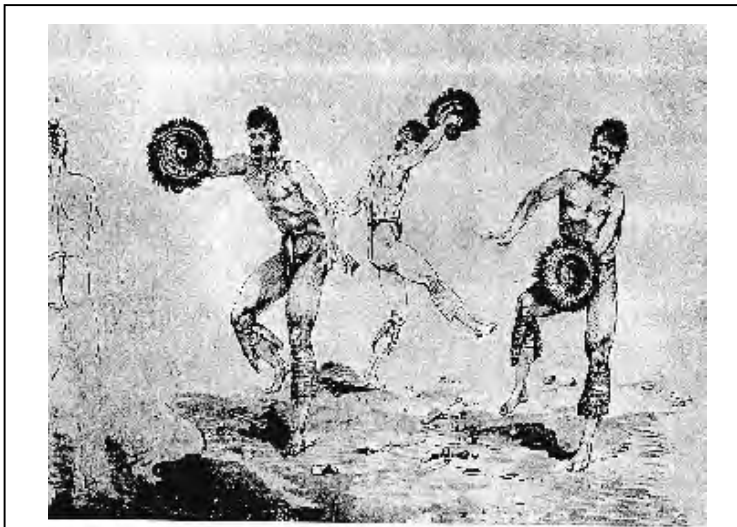
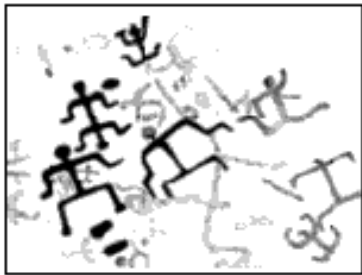


Figure 19. “Hawaiian man dancing, three views,” original sketch by John Webber in Bishop Museum Library, neg. no CPBM399912. (From Barriere, Pukui and Kelly 1980, 16).

boxing matches between men with postures and



Kāeo 1, sec. 17-19



Kāeo 1, sec 2



Kāeo 36

Figure 20. From Puako, Kāeo 1 and Kāeo 36, (from Lee and Stasack 1999) depicting wavy armed anthropomorphic figures with flexed wrists and feet.

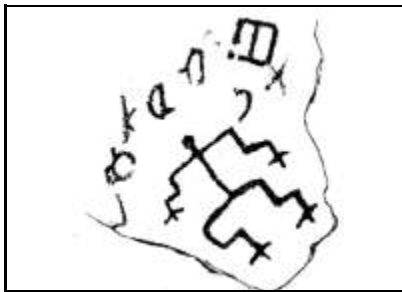


Figure 21. Hula heiau, “Kam’oli’i. This site, according to Lee and Stasack, is said to be a hula heiau. It features an anthropomorphic figure on the wall of the heiau with wavy arms and legs. From Lee and Stasack 1999:7.

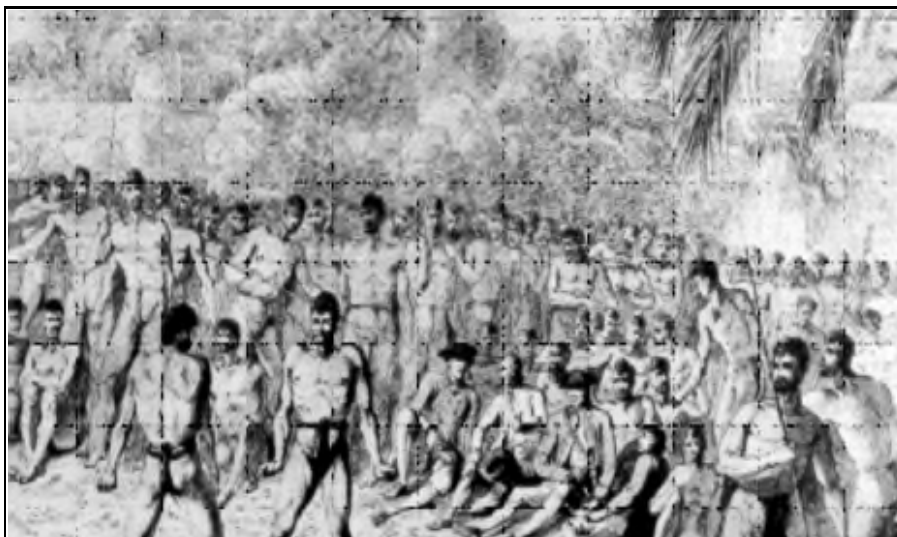


Figure 22. Boxing match before Capt. Cook at Owhyhee, lithograph by John Webber, 1770. “The boxers are probably performing postures of a stylized taunting dance often performed before a contest. The posture is evident in many of the images” Cox and Davenport 1974, 92-93, plate 45.

gestures of flexed wrists and tight fists. The bas-relief figure from Kaeo1 has the flexed fists and muscled arms lowered to the sides that are typical of the boxing gestures (Figure 23c).

The *Makahiki* was a time when the *akua* of rain, *Lono* was manifested in various forms that included the procession of idols, boxing matches and the *hula*. The *hula* augments fertility and

within the political relationships that occur in Hawaiian culture.

In the first example, Vertical Linear Sequence, the repeating identical figures are characteristic of a stratigraphic series count. The body forms are in a linear sequence that appears formal and tightly controlled without observable variation in individual figures. Each figure has a direct rela-

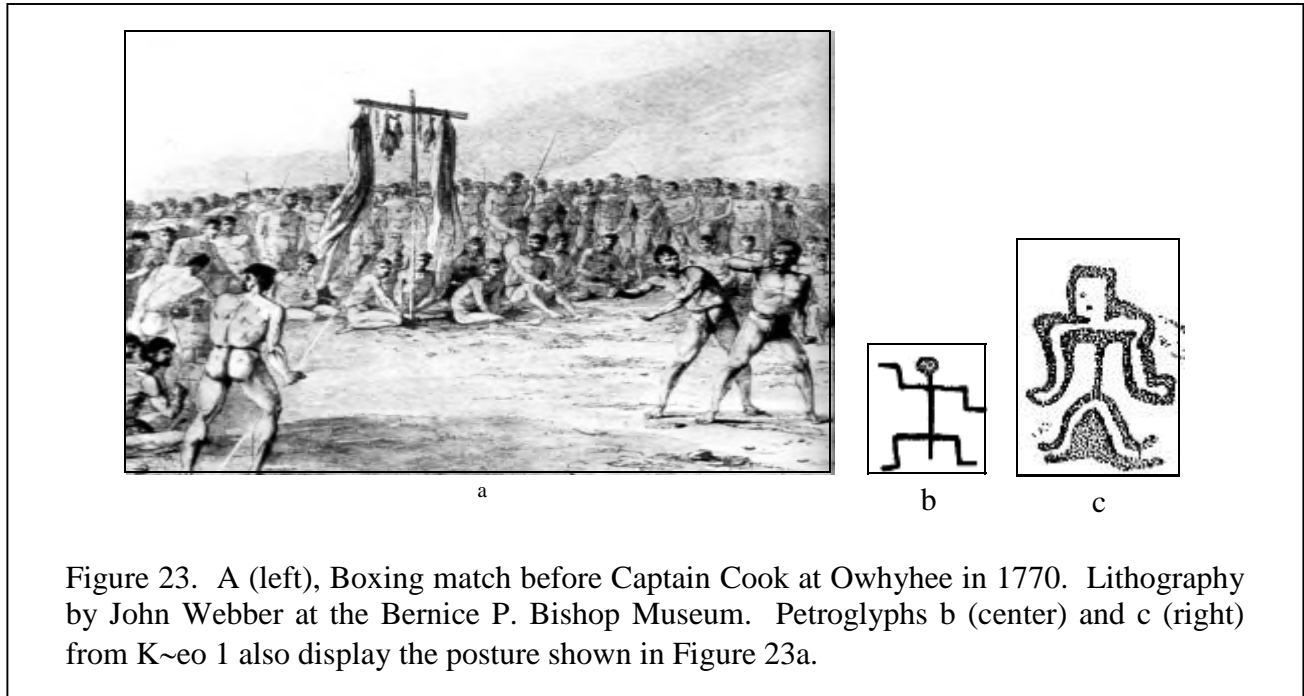


Figure 23. A (left), Boxing match before Captain Cook at Owhyhee in 1770. Lithography by John Webber at the Bernice P. Bishop Museum. Petroglyphs b (center) and c (right) from K~eo 1 also display the posture shown in Figure 23a.

prayer. Through gestures, the prayers are conveyed that bring about the balance between the forces of the universe.

### SUMMARY AND CONCLUSION

Table 4 compares the patterns and relationships and summarizes the use of body forms that have parallels in Hawaiian social and political structure. Only four categories appear in this table, but there are likely to be more. The first column illustrates a selected petroglyph panel that typifies each category. The second column provides a description of the observed structure within each panel. The third column identifies the analogous patterns and structures that are found in the social relationships of the Hawaiian culture. The fourth column identifies the structure

relationship with the one above or below, but not with any other figure in the line. This configuration appears to convey low context cultural information that would be relatively easy to access by an outside person. In contrast, the Unoriented Disparate Group appears to contain complex relationships. In Hall's terms, this grouping reflects high cultural context that is not accessible to outsiders (Hall 1986).

The organization of the second group, Vertical and Horizontal Conjoined Sequence also exhibits uniform body forms, gestures and spatial arrangements. The conjoined sequence implies relationships to members both vertically and horizontally. Patterns like this are found in the Hawaiian kinship systems terminology in which the same generation and same sex relatives are called by the same terms. It implies groups

comprised of more than one lineage, like social group or village. In the political realm, it parallels the bifurcation of chiefdoms and the splitting of alliances from one leader to another, forming dual lines of allegiance.

The Horizontal Group depicts anthropomorphic figures with the same orientation, body form and gesture, but with minor variations among some individuals. The figures are not sequential but lateral with the potential for relationships between individual. The implication is a “group” activity that may be identified by the objects held over the head of many of the figures. Parallels in the ethnography concerning “groups” of people engaged in activities include dances and ceremonies, war parties and battles, or fishing and sea faring events.

The final group, Unoriented Disparate Group, contrasts with all of the previous examples. Each one of these anthropomorphic figures is unique. There is no formal structure in the body form, orientation or proxemic arrangement. Each figure has a unique relationship with the next and with all others in the group.

Four different body forms are used to convey different kinds of information. This composition is rated “high context” because the information is impossible to access by an outsider. The proxemic arrangements of each figure show close relationships between individuals that have parallels in the family and spirit relationships in Hawaiian culture. Political relationships are less obvious. Power is managed by subgroups. Land ownership is dependent upon identification of different relationships between individuals. Power is awarded to those who qualify through inheritance rather than prestige (as in other parts of the Pacific) (Kirch 2000).

Form follows function in the sense that the phenomenon of gesture including posture and proxemics, depicted in anthropomorphic figures are not random, but are constrained and organized in similar patterns which have parallels within the culture. The gestures and related attributes operate as a semiotic system within a larger com-

munication system known as human language. This paper demonstrates a new methodology that is useful in understanding anthropomorphic figures in rock art.

I have identified five body types found on Hawai'i Island. They follow rules of convention that are consistent across their own cultural area. Specific body types appear to be utilized for visual narration as part of a multi-faceted communication system. I argue that body form is not the result of an evolution of style through time, but that different forms are used simultaneously in accordance with their ability to encode information. It has been demonstrated through observation and dating statistics that stick bodied figures do not always predate full-bodied figures, and that in many cases stick bodied figures are found superimposed on top of older full-bodied figures. Form depends upon the information that is to be communicated, and it is often reduced to stick form in order to convey that message in terms of action and gesture language.

The consistent frequencies of gestures in each cultural area indicate deliberate preferences by that culture for conveying information. The use of those gestures therefore seems to involve semantic content. Graphically depicted gestures communicate non-verbally in the same manner as gestures used in contemporary societies. They make up a major portion of human communication (85% according to Hall, personal communication 1998), supplementing speech in every human culture. Graphically portrayed gestures become the sign-vehicles for transmitting information in a visual narration. The gestural information is identified and interpreted by people of the community in much the same way as contemporary people of any culture interpret gestures accompanying speech.

Gestures are extremely important to Hawaiian culture in ways that denote social status, power, religious affinities and ancestor relationships. In both societies, they are carefully choreographed and applied to narrative performances that require traditional correctness without misuse or

random display. I argue that visual displays of gestures in the rock art follow strict rules of convention from each culture.

The proxemic analysis demonstrates rules for the spatial arrangements that follow the social and cultural models. Hawai'i has several examples that demonstrate purposeful proxemic arrangements analogous to cultural metaphors.

At Kalaoa Cave, the specific proxemic arrangement with horizontally aligned figures possibly indicates a group activity with some variation in individual figures that convey a sense of strength and militaristic organization. Iconic motifs identified as paddles or clubs held over the figure's heads identify them as warrior-like by the culture. In contrast, the vertical alignments of figures at Paniau are analogous to genealogy and the concern for connecting back in time to the original ancestor.

The use of proxemic arrangements reflects the Hawaiian concern for rank and social structure that is based in part on genealogical records. At this site, the anthropomorphic figures are spatially positioned in vertical succession repeating a

“birthing” gesture that is interpreted as “generations” by the culture. The proxemic arrangement of collateral conjoined figures found at Kāeo 1 are analogous to cultural metaphors that characterize kinship and family relations.

The new methodology that I have developed for analysing anthropomorphic figures in rock art looks specifically at gestures as a semiotic system encoding information that should be considered in any formal analysis of rock art. The “form” of anthropomorphic figures in paintings and engravings follows the ‘function’ in the broad sense that body ‘styles’ are selected in accordance with which form is best suited to convey the information requiring visual expression. Like the relevance analogy by Lewis-Williams using the neurological model, I argue that the human body itself is the model used to communicate information. Form follows function in the most basic sense. Gestural communication is found in every society and imprinted on the brain as an innate key to understanding other people. The structured triangulation approach enables revelation of the function that dictates the form displayed in the rock art.

## TABLES














Body Type	Patterson Types (this thesis)	Lee & Stasack (1999) Style	Cox & Stasack (1970) Style	C14 Dating (Stasack, Dorn & Lee 1996)
	<b>T-figure</b> , headless	1100 Simple T no legs	(I) earliest primitive forms	not sampled
	<b>T-figure</b> w/ head	not distinguished		not sampled
 	<b>Stick-figure</b> R arm, 14 positions L arm, 14 positions R leg, 11 positions L leg, 11 positions Torso 3 orientation Head, 3 types R/L Hands, 5 types R/L Feet 4, types	1200 Stick figure Arms:** U,D,O,B,I,G, T, M, W Legs, A, M, W, C, R, G, N Head, A, L, H, D, B, T, P, R, F, O	(II) simplistic forms	*K23 983-1168 AD K33 992-1168 AD K12 1230-1290 AD K11 1290-1400 AD K28 1037- 1272AD K16a 1301-1438 AD K15a 1320-1440AD K26 1460-1640 AD K10 1660-1950 AD
	<b>Triangle-bodied outline, empty</b>	1400 Triangular torso	(III) middle 1600 AD (Lee)	K16b 1432-1632AD
	Clusters organized in lateral, collateral and horizontal proxemic arrangements	1101,1301 and 1401 Connected		Not sampled
	<b>Triangle-bodied open</b>	1410 Open base		Not sampled
	<b>Triangle-body solid</b>	1400 same Not distinguished		K19 1650-1950 AD
	Muscled - arms/legs empty or solid	1420 Muscled	(IV) more naturalistic form	Not sampled
	Muscled, just legs or just arms	1420 Muscled (same)		Not sampled
	Not sampled	1500 Naturalistic bas relief	(V) Latest naturalistic, most evolved	Not sampled
	Stick – profile prostrate	1600 Profile		
	Stick, splayed or frog position	1602 Two figures back to back		

Table 1 Style Category Comparisons of Patterson, Lee and Stasack, Cox and Stasack and the Dating Chronologies of Stasack, Dorn and Lee. (\*K23 etc. are sample sites; \*\*U=up, D=down, O=opposing, B=object-in-hand, I=wing-like, G=digits, T=out, M=muscled, W=wavy Legs: A=action, M=muscled, W=wavy, C=curved, R=regular, G=digits, N=no. Head: A=absent, L=line over head, H=hook shaped head, D=headdress, B=birdlike, T=dots for head or with head, P=open circle, R=regular, F=face, O=other.)

<b><i>Lono, Kō, Kūne, Kanaloa</i></b> (Major Deities)			
Mediation			
<b><i>Ali'i 'Ai Moku</i></b> (King, descendant of Deity)			
<b><i>Kalaimolu, Kuina, Kahuna Nui</i></b> (Specialized priests)			
<b><i>Ali'i 'ai ahupuna'a</i></b> (Chiefs)	<b><i>Ali'i 'ai ahupuna'a</i></b> (Chiefs)	<b><i>Ali'i 'ai ahupuna'a</i></b> (Chiefs)	<b><i>Ali'i 'ai ahupuna'a</i></b> (Chiefs)
<b><i>Konohiki</i></b>	<b><i>Konohiki</i></b>	<b><i>Konohiki</i></b>	<b><i>Konohiki</i></b>
(Land managers)			
<b><i>Maka'ainana</i></b>	<b><i>Maka'ainana</i></b>	<b><i>Maka'ainana</i></b>	<b><i>Maka'ainana</i></b>
(Commoners)			

Table 2. Stratification of Hawaiian society (after Kirch 2000).

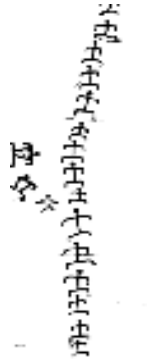

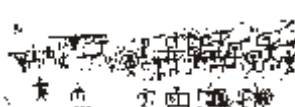

Graphic Description	Observable Patterns and Relationships	Ethnographic Parallels in Personal & Social Relationships	Ethnographic Parallels Constructs Religious/ Political Relationships
 <p><b>Vertical Linear Sequence</b></p>	<p>All the same gesture and posture. Stratigraphic sequencing, where A is to B, B to C, C to D, and A has no direct relationship to D. There is no radical change in size, form or orientation.</p>	<p>Linear genealogical systems of groups where single individuals are defined by a genealogical relationship in a chronological sequence of key ancestors.</p>	<p>Political power is derived from claims to direct lineages to ancestors. Patrilineal hierarchical society validated by linear sequences of individuals of rank &amp; status. (eg. chiefly “lines”, priestly “lines” etc.)</p>
 <p><b>Vertical and Horizontal Conjoined Sequence</b></p>	<p>Series of vertical sequences of similar posture and gesture. Potential for relationships between vertical groups. Central figure is conjoined to other figures.</p>	<p>Potential ethnographic parallels where groups are comprised of more than one genealogical lineage, like a village or relationships of one lineage to another. Settlement patterns and land is allocated by inheritance and multiple lineages.</p>	<p>Bifurcation of chiefly lines and descent from common figure. Changing political allegiances create new lines and split up others that influence land allocations and settlement patterns.</p>
 <p><b>Horizontal Group</b></p>	<p>Different rules of proxemics indicate a ‘group of people’ not sequential. Relationships are lateral, with different individuals of similar purpose. Postures and gestures are similar but vary slightly with individual figures.</p>	<p>Hawaiian society has ‘groups’ of people that bolster cultural identity and a sense of power. Outsider could recognize a “grouping of people” but not identify what kind of group.</p>	<p>Political and religious power is achieved by creating and managing ‘groups’ of people such as a ‘party’ of warriors, or fishermen, or paddlers, etc. Identification of different groups.</p>
 <p><b>Unoriented Disparate Group</b></p>	<p>Gesture, posture and proxemic arrangements are complex. Each figure is unique and relationships are potentially very complex.</p>	<p>Complex family relationships that include non-human entities such as spirits and ancestors. Each member has a different relationship with each other.</p>	<p>Religious and political power is variable and can change from the managed by sub-groups and individuals. Complex rules of etiquette and protocols in religious and political relationships.</p>

Table 3 Comparative Summaries of Hawaiian Patterns and Relationships

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## **Native American Paleontology: Extinct Animals in Rock Art**

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A perennial question in rock art is whether any of the animal imagery from North America portrays extinct animals that humans had observed and hunted. A number of examples of rock art illustrating various creatures have been put forth as extinct animals but none have been fully convincing. This question is revisited focusing upon the giant beaver *Castoroides*. Based upon stylistic analysis and ethnology the author suggests that the famous petroglyph Tsagaglallal from The Dalles, Washington, represents *Castoroides*, the Giant Beaver.

### **GIANT BEAVERS**

The Trickster Wisagatcak built a dam of stakes across a creek in order to trap the Giant Beaver when it swam out of its lodge. He waited all day, until in the evening he saw the creature swimming toward him. He was ready to spear it, when Muskrat suddenly bit him from behind and made his spear stroke miss. So he gave up hunting that night. Next morning he decided to break down the dam, so he levered the stakes of the dam out of place. The water flowed out, and kept on flowing. But the level of the creek did not fall Wisagatcak because he had broken the dam. All the land was covered. As the waters rose Wisagatcak pulled up some trees to make a raft and collected many different kinds of animals which were swimming about in the waters. For two weeks the beavers made the waters rise until no land was left. At the end of the two weeks, Muskrat left the raft and dived down but could not find any earth, and stayed below the surface so long that he died. Then Raven left the raft; he flew for a whole day yet saw no land, only water in all the four directions. Then Wisagatcak made his own magic and called Wolf to

help. Wolf ran round and round the raft with a ball of moss in his mouth. As he ran the moss grew and earth formed on it. Then he put it down and they danced around it singing powerful spells. The earth grew. It spread over the raft and went on growing until it made the whole world (Burland 1973:57).

This eastern Cree creation tale is a version of the Earth Diver creation myth. The role played by the giant beavers is a logical analogy of the flooding of a meadow by beavers building their dams; and the description of the broad expanse of water surrounding the newly-created earth on its raft is a metaphor for a beaver's lodge surrounded by the water of the beaver pond.

The Cree were not alone in granting a prominent place in their mythology to the giant beaver. The Chippewa also included giant beavers in their mythology. The Chippewa occupied "a territory that extended from the upper peninsula of Michigan through Wisconsin, northern Minnesota and southern Manitoba into North Dakota" (Terrell 1971:244). A Chippewa legend tells about an island that was really a giant beaver that came to life and saved the people from an enemy attack (Conway 1993: 149).

The Cheyenne also had a myth that involved the Giant Beaver. Leeming and Page (1998:141), in *The Mythology of Native North America*, quote a story that had been related to Richard Erdoes and Alfonso Ortiz (Erdoes, et al. 1984) by Mrs. Medicine Bull.

We do not know where it is anymore, but somewhere in the north there is a great pole, a huge tree trunk, like the Sun Dance pole but bigger. It holds up the world. For a long time, a very long time, the Great White Grandfather Beaver has been gnawing at that pole, and they say he has al-

ready gnawed halfway through it. Whenever Grandfather Beaver gets angry at something, he gnaws faster and faster at the pole.

Well, once he gnaws all the way through it, it will fall over and everything is going to crash into a bottomless nothing. It will be the end of everything, the end of the people, the end of ends. So we take care not to make Grandfather Beaver angry. We never eat beaver or touch beaver skins. That way maybe the world will last longer (Leeming, et al 1998:141).

Mari Sandoz (1964:xiii-xiv) recalled a Sioux friend of her father who wore a giant beaver tooth on a cord that hung on his breast. She related that this tooth was “four, five times as large as those of the beaver skull nailed up outside our house, almost as large as the ones from the fossil beds of the Niobrara country.”

The Ojibwa (self designated Anishinabe) people originated in the Eastern Great Lakes Region (Pritzker 2000:342). An Ojibwa story about their mythical hero Nanabush tells about his feud with Waub-Ameek, the giant beaver. For many months, Nanabush chased Waub-Ameek, accompanied by his grandmother Nokomis (yes, the same Nokomis that Henry Wadsworth Longfellow wrote about in “Hiawatha”). Waub-Ameek built a huge dam in the narrows between Lake Huron and Lake Superior and created a huge lake to protect himself from Nanabush. While Nanabush was searching the far banks of the lake Nokomis managed to grab onto Waub-Ameek’s tail and during their wrestling, the dam was broken down. The ensuing flood created the land of Thirty Thousand Islands. Nanabush and Waub-Ameek later became friends of Nanabush and old Nokomis. Waub-Ameek creat-

ed the smaller modern beavers and taught them how to make dams like the one he had made in the narrows (from an anonymous internet site). The Ojibwa gave the pigment red ochre great symbolic importance. Their legends describe how the origin of this sacred earth, or “ona-man”, resulted from the spilling of the mythical beaver’s blood after an attack by a Thunderbird. It is often a very important component of medicine bundles (Tacon 1990:26).

Many Ojibwa inhabited the lake-forest territory around the Great Lakes, which was ideal range for the North American beaver (*Castor castor*). Before that, it had been ideal range for the giant beaver *Castoroides*, the predecessor of the modern beaver.

Giant beavers had evolved during the Pleistocene in both North America and Europe (Figure 1). In North America, *Castoroides* ranged from Alaska to Florida, and was particularly abundant around the Great Lakes. It lived in lakes and ponds bordered by swamp, and had short legs with large webbed feet, suggesting that it was a powerful swimmer. Adults were as large as a black bear, probably reaching 200 kilograms in weight and 2.5 meters in length (Savage 1986:120).

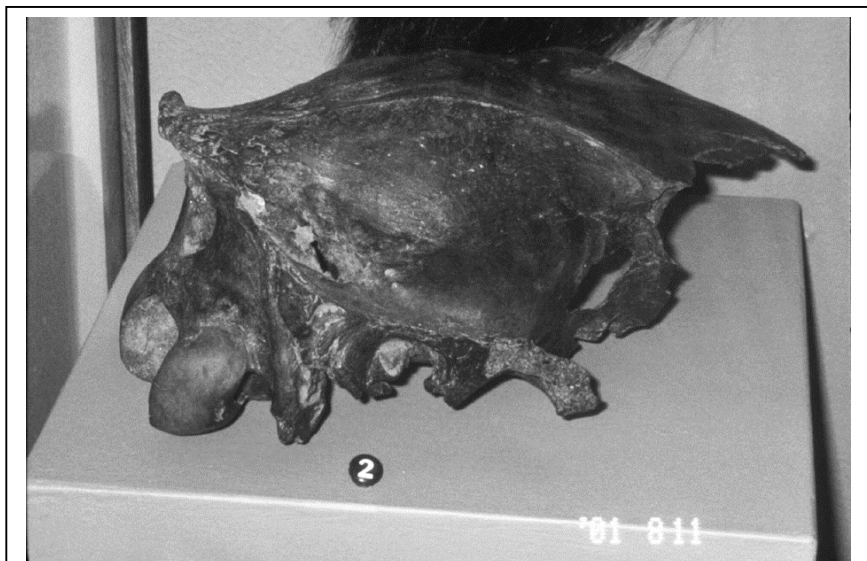


Figure 1. Skull of a giant beaver *Castoroides*, Ketchikan Museum, Ketchikan, Alaska. Peter Faris, 2001.

In north-central Ohio, Sheriden Cave contained the remains of many large Pleistocene animals. Some of the mammals recovered from Sheriden Cave include the reindeer, flat-headed peccary, stag moose and short-faced bear. The deposits at Sheriden Cave included a layer containing human artifacts including stone cutting and scraping tools, bone projectile points, and fluted stone projectile points. The artifact-bearing layer in the deposits at Sheriden Cave dates to between 11,000 BP and 10,500 BP. This layer also contains the remains of the giant beaver, dated to 10,800 BP (Tankersly and Redmond 2000:45-46).

The association of giant beaver remains with human artifacts provides a connection between the creature and early Native American cultures, in the Great Lakes region where the Protohistoric Cree and Chippewa cultures later based portions of their mythology upon what may have been memories of the extinct giant beaver. This association of the remains of giant beavers with human artifacts at Sheriden Cave in Ohio proves that Native Americans of 11,000 BP to 10,500 BP knew the creature.

### PACIFIC NORTHWEST

The Kiks'adi totem pole in Wrangell, Alaska, was carved about 1895 by William Ukas (Figure 2). It shows the crests of the Kiks'adi clan of the Stikine Tlinget including the crest of the giant beaver Killisnoo. Long ago, a great chief kept a pet Beaver, paying it so much attention that his people felt neglected and were jealous. They taunted and teased the Beaver, named Kilisnoo, who became very angry. He went to his pond, transformed into a giant Beaver and tunneled under all the houses. Kilisnoo gnawed a poplar stick into a salmon spear and later, in a fit of anger used it to kill the chief and the others. Then he slapped his flat tail hard on the ground, the earth shook, and all the houses collapsed into his underground excavations (Stewart 1990:105).



Figure 2. Kiks'adi totem pole. In Tlingit, Wrangell Totem Park, Wrangell, Alaska. The original pole was carved ca. 1890 by William Ukas. This replica was carved by Steve Brown and erected on June, 2 1987. The bottom figure is Killisnoo, the giant beaver. Peter Faris, 2001.

A story told of a gigantic beaver that inhabited the vicinity of Rose Point (on the Queen Charlotte Islands, British Columbia) was reported by Smyly:

When the animal wished to come to the surface, he was told, it produced a dense fog, the water at the same time becoming very calm. He goes on to say: The fog may, perhaps, clear away enough to allow someone watching in a retired nook to see the great beaver: but should the animal catch sight on any human being it instantly strikes the water with its tail and disap-

pears. To laugh at the beaver, or make light on him in any way is certain to bring bad luck (Smyly 1975:77).

Flathead Lake is the largest natural freshwater lake in northwestern Montana. Flathead Indian tribal traditions attributed the creation of the southern outlet of Flathead Lake to a giant beaver, draining it southward toward present-day Missoula (Deloria 1995:222). This legend also accounted for the creation of the Channeled Scablands of eastern Washington, and scoured out the channel for the Yakima River and the Columbia River. The Yakima Indian legend below is similar.

The scablands flood presumably moved into and scoured out the valley of the Columbia River. - A Yakima story entitled "How the Coyote Made the Indian Tribes" sheds some interesting light on the origin of the river. A giant beaver inhabited Lake CleElum on the eastern side of the Cascades. His name was Wishpoosh and he abused the people so that Coyote decided to help them.

Coyote and Wishpoosh got into a fight in Lake CleElum and caused an earthquake, which made a large hole in the lake, and it began to rain. Wrestling with each other and refusing to give in, Coyote and Wishpoosh rolled down the eastern slope of the Cascades to Kittitas valley, where the waters made a great lake. The combat continued on, Coyote and Wishpoosh, struggling with the waters rushing behind in their wake. They cut the channel for the Yakima River, created a second lake, and tore through Union Gap. The waters overflow this path and form another lake in the Walla Walla country. The fight then takes an abrupt turn to the left and the Oregon-Washington border channel of the Columbia is made to the Pacific Ocean (Clark 1966:301).

The Yakima story is echoed in several other tribal traditions where only part of the sequence

is mentioned; the Colville, Sanpoil, and Okanogan tribes all repeat parts of this story (Deloria, Jr. 1995:223-225).

The tribes of the Pacific Northwest developed a symbolism and system of graphic portrayal of unparalleled sophistication. In 1965 Bill Holm stated:

It is apparent that there was, on the Northwest Coast, a highly developed system for the organization of form and space in a two-dimensional design as an adjunct to the well-known symbolism. Design ranging from nearly realistic representation to abstraction resulted from the application of the principles of this system. Chief among these principles was the concept of a continuous primary form line pattern delineating the main shapes and elaborated with secondary complexes and isolated tertiary elements (Holm 1965:92).

In spite of great apparent detail and complexity, elaboration was carried only to a rather fixed degree, which tended to keep the design open. First, a large, open, and continuous primary form line design delineates the main body parts. Second, a similarly large, compact arrangement of secondary units fills the outstanding spaces remaining, except those, such as sockets which are entirely tertiary. Third, this large primary – secondary design of even weight and distribution is elaborated with isolated subsecondary and tertiary elements, directly related to and similar in form to the large elements (Holm 1965:73).

In Northwest Coast symbolism, Beaver is identified by two main characteristics. "Although Beaver always has ears and rounded nostrils, the two most identifying symbols are the tail and the two large incisor teeth. The incisor teeth are close together and not pointed as are the canines of the bear or wolf" (Stewart 1979:50) (Figure 3).

### TSAGAGLALAL

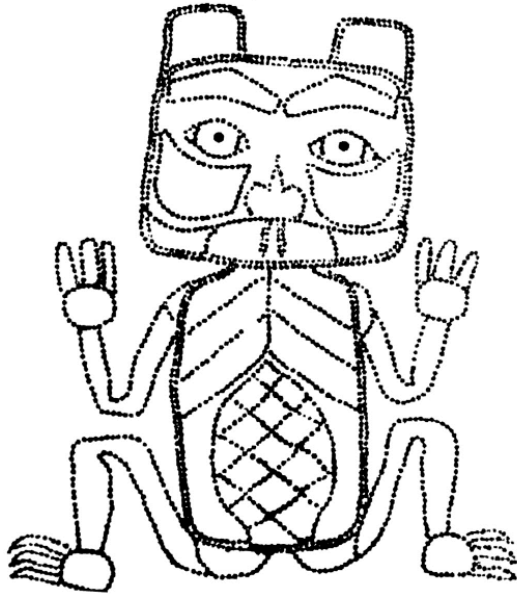


Figure 3. Figure of a beaver from Haida Button Blanket, ca. 1890, wool, flannel, mother-of-pearl buttons. Original in the Philbrook Art Center, Tulsa, Oklahoma. Peter Faris, 2003.

South of Puget Sound there are a few carved sites on the lower Columbia that reflect the classic Northwest Style. A noteworthy example is the carved and painted head of Tsagaglalal (Figure 4), a legendary woman ruler who was turned to stone by Coyote. It is very skillfully pecked into basaltic rock high above the Columbia River at the present site of The Dalles Dam. “Remains of red paint on the rock suggest that the lines of many of the Northwest carvings were originally filled with paint that has eroded away.”(Grant 1967:91).

Tsagaglalal overlooks the cemetery area of the Wishram Indian town of Nixluidix at the Dalles. This was a trading center that had attracted people from throughout the Columbia Plateau, and even farther. “Traders came here in ocean-going canoes from southern Alaska, and northern California, and horse-men came from the Mandan villages in North Dakota. Trade flourished and tons of salmon and other goods changed hands in the trade fairs that attracted thousands of people each year” (Keyser 1990:S-3).



Figure 4. Tsagaglalal, She who watches, Horsethief Lake State Park, near The Dalles of the Columbia River, Klickitat County, Washington.

Nixluidix, meaning “trading place”, was a Wishram village and a primary center of the area’s trade. Lewis and Clark came to Nixluidix in October 1805 and recorded in their journals twenty large wooden plank houses, each home to three families. From April through mid-October the various species of salmon migrated upriver to their spawning grounds, providing the Wishram with large quantities of fish. Clark recorded 107 stacks of dried salmon and estimated their total weight at over 10,000 pounds (DeVoto 1953:265).

Keyser (1990:S-3) wrote on possible interpretations of the Tsagaglallal petroglyph.

The ethnographic approach to interpreting this petroglyph has considerable historical depth. Before 1910 Edward S. Curtis reported the story of the ancient Wishram woman chief which is associated with the petroglyph.

Coyote got to Nixlu’idix, the furthest upriver village and asked the villagers, “Are you living well?” “You must ask our chief,” said the people, “she is living up there in the rocks.” “She sees everything that is going on.” So Coyote climbed up to her and said, “Soon the world is going to change and women will no longer be chiefs. You stay here and watch the people who are coming.” With that, Coyote threw her up onto the rimrock, to watch from there forever (Keyser 1990:S-3).

Keyser relied on this ethnographic data for interpreting Tsagaglallal and, noting the proximity of the petroglyph to the above-mentioned cemetery, assigned a funerary interpretation to the image of Tsagaglallal. They may however be completely unrelated, with the petroglyph predating the cemetery. In such a case, the Wishram may have considered Tsagaglallal to have a funerary significance that had nothing to do with the original intentions of its creators.

I suggest that we need to go back to earlier mythologies and folk-memories to identify Tsagaglallal. In style, the petroglyph is recognized as representing stylistic elements of

Northwest Coast rock art. In Northwest Coast portrayals of Beaver, the ears are rounded and the mouth is shown as slightly open with a square in the middle representing the beaver’s characteristic incisor teeth. Tsagaglallal also has these characteristics. Additionally, we have seen that among the mythologies of the people of that area, Wishpoosh, the Giant Beaver, was instrumental in creating the features of the landscape, particularly the Columbia River and many of its falls, rapids, and other features. I suggest that Tsagaglallal portrays the Giant Beaver looking out over the Dalles which it created, and which proved to be so vital to the fishing economy of the Wishram people who lived there.

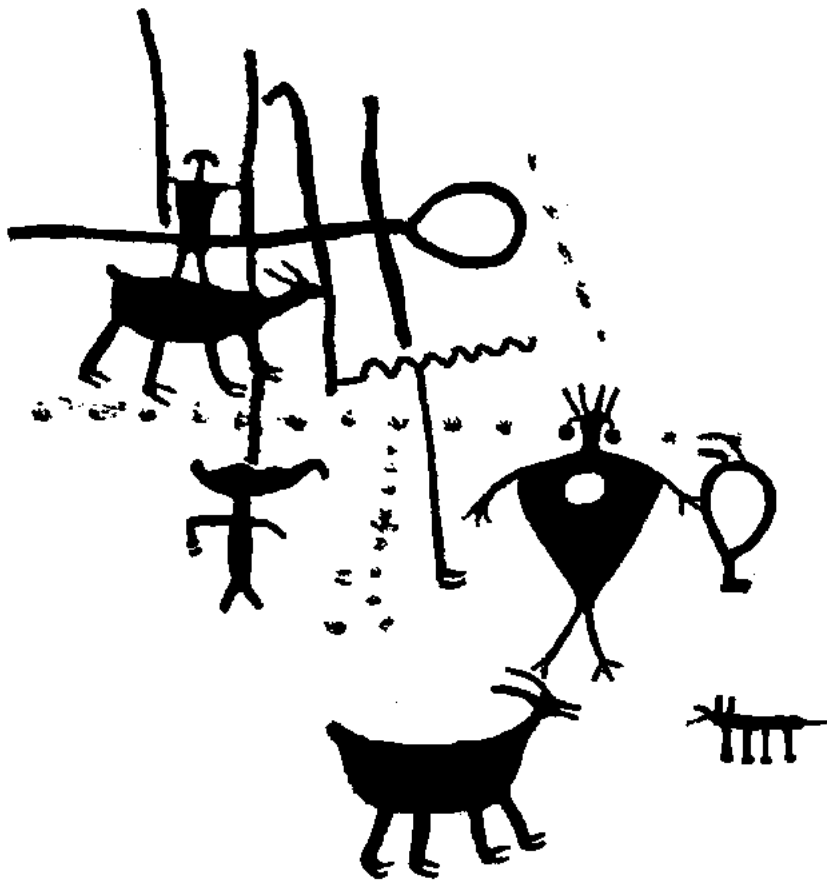
## CONCLUSIONS

The Giant Beaver is known from paleontological research, and ethnographers have recorded Giant Beavers in Native American mythology and folk legends. It may also now have been found to be recorded in rock art, providing a tangible record of the Native beliefs and their knowledge of the ancient existence of these animals.

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## How to Complicate a Simple Circle, Part 1

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*The Man who goes beyond appearance  
is a searcher after truth.*  
Francis Huxley

The appearance of a circle, as the cover of a book or the contents of the box Pandora opened, holds untold things that only the real seeker of truth (those who are to ever overcome all of their obstacles) will ever stand face to face with. Anyone who is less concerned with finding what the truth really is, not knowing what reality is really like, will have to deal with life without knowing that hope still remains in what was really a little seemingly empty circular jar instead of a box with square corners (Ashton and Whyte 2001:39).

An axiom in the world of journalism states that there is no truth, which is why they call them stories. This also applies to those who are not that concerned with what really hides behind a symbol. That is not just its meaning, but also its intent. It is also its source, what areas of symbolism it has been and can be applied to or extended into and what part, beyond these, it plays in the plot of the bigger picture of which it is just a very small part.

Circles may really seem like another one of those odd subjects to tackle, mainly because one may wonder how much can really be said about something that seems so "insignificant", so "nothing." The original paper was cut into two parts because it was becoming too involved. *Part 1* looks at just a few introductory remarks and then gets into circles in rock art. Part 1 is for those people who really do not care to know all that much. Those, I believe, who at rock art conferences prefer the off-the-cuff papers and pretty pictures to entertain them so they don't have to think that hard, as opposed to

those who don't mind if papers are read which are able to deliver more to really think about.

*Part 2* is the best part; it is the purpose of this exercise. It is a meatier treatise, considering more of what really makes a circle a circle. Part 2 is for those students who really want to know more about what something is, what it has the potential to be, and what, symbolically speaking, makes it tick. That section will be submitted to another volume.

Circles in rock art are hardly ever noticed. When they are, they seldom evoke more than just a little response. That's unfortunate because of all that something as seemingly simple as a circle can hold, hide and then reveal if we but take the time to look at it a bit closer and think about it a bit longer. Together these two parts are an in depth presentation of what is behind this seemingly insignificant but very complex form of a line without an end. Much of this may seem irrelevant to what is in rock art, but be patient. If one is to really understand the ramifications of what something is, one must understand how it was used in many different times and contexts throughout many different cultural perspectives. Because of the nature of this symbol and its less specific forms, the concepts of universal symbolism may apply here more than we may think it applies in other more specific areas of symbolism. In many cases, based on the nature of this symbol, there are innate areas that nearly all people share.

As has just been suggested, one of the problems is that there are many people who really do not want to spend much time thinking about rock art symbols. The reason seems to be the same for those who never really notice them in the first place. Too many are too impatient. Others, it seems, do not really care to know but I

believe that it is more the fact that they only want a quick and simple answer. Quick fixes in symbol analysis really are not possible because symbols and their meanings really are not that simple. What is it then that people like about rock art that is so fascinating, if they are not that curious to find out more about it, let alone all that we have the potential to find out about what it really is?

For those who really are interested and are willing to think about it, we will look at a few comparative examples that will stretch the limits of our mind. In some extreme instances these limits have been known to have driven men crazy trying to solve the problems of so innocent a looking form we simply call a circle and what lies behind it (Aczel 2000).

Let us begin by asking: "What really is a circle?" We need to spend a few minutes considering how we visualize forms and then how we verbalize them. It is more than the fact that the area of this enclosed space is the square of the radius multiplied by pi or a form of reasoning in which the conclusion is unwarrantably assumed in the hypotheses. It is more than we have ever thought about. If we can crack the roles this image plays we'll understand more than we would have ever imagined, because it permeates nearly every aspect of symbolism. What is so wonderful about circles is that they open the doors to limitless possibilities. What creates a problem with circles is that they open the doors to limitless possibilities. It is said that one is the ultimate number and yet it is only the potentiality of what manifests itself as the ultimate, the circle, the zero.

Etymologically speaking a circle is a small ring, and it evolved through the Latin form of *circus*. It ended up giving us many words, two of which are *circulate* and *circumscribe*. Even search has its origins within the form and meanings of a circle (Ayto 1990:114). Is that coming around, full circle, in our search for meaning? That alone provides us with a clue that any ideas behind what we assume a circle can mean

could have been extended far beyond any real meaning of some, if not all, of its contexts. We must always remember that like any circle, any word only meant what its user meant it to mean, whatever that meaning was. Consider Humpty Dumpty as a glyph maker. He said this about understanding, "When I use a word, (as a symbol) it means just what I want it to mean-no more and no less" (Lewis Carol from *Through the Looking-Glass*). That is true in too many places in our lives. It is so true; we are too often people of exclusives. Most people never allow for other possible meanings!

Before we can really determine what a circle is, we must first attempt to determine what a circle is not. If one can determine what a circle is not, then what is left over has the potential to suggest what all of the other possibilities are. When a circle isn't a circle, what else can it be or what can it imply? When we know more about what a circle can be, we will not necessarily know if this knowledge can be applied to all circles in all contexts. One reason for this is that an object's meaning is not always derived from the source of the object. That is the principle of extending concepts into another area of application and it is referred to as *concept extension*.

One of the problems we have with circles is that a circle is not a form that is readily identifiable to what could be considered as its source. That is like most abstracted images, which do not often lend themselves to being easily traced back to a source - the beginning of their abstracted state. In reality there are many natural forms that have a circular aspect associated with them that could all be equally represented as a circle. There are also many circles, circular things or concepts that may not really be a circle as such, and so may not be represented as a circle. I will mention a variety in a moment. This leads us to the next problem.

The problem is that this form, more often than not, probably deals with something from the conceptual realm of symbolism (metaphysical)

rather than something that is naturalistic and from our mundane, physical world. Remember that everything, whether natural or abstract is representational. There really is no such thing as a representational element or style, because every element represents something, if nothing more than the idea behind it that was in the mind of its author.

The world of material things as a conceptual realm is the organic level of symbolism, instead of the superorganic level of the subjective, more spiritual, Otherworld. What gets confusing is when something from the real world comes to represent a concept that is metaphysical. In such cases, it is not always "naturalistic" in its form any longer, but is also not "naturalistic" in its meaning and intent either. If that is the case then, what other forms can be considered to be a circle?

Let us begin this discussion with another aspect of symbolism and the problems of interpretation with what may seem to be a ridiculous extreme to set the stage of our thinking. We may wonder about an *oval* possibly being a circle (which will be continued in Part 2), but, for now, consider whether or not a *square* could ever be a circle, and then what about a *triangle*? The answer to those two seeming absurdities should be obvious. We would immediately say no. They, we have to believe, are beyond the limits of their variations. But wait a minute as we consider this. First, in symbolism we are dealing with the human mind with its wonderful capacity for imagination and eccentricity.

We must learn to expect the unexpected, because anything is possible. I have said before that everything, in one aspect or another, seems an exception to one or another of our supposed laws. That is especially true with bipolar symbolism, when one symbol and its concepts are being used to represent its opposite extreme in special, often ritualized settings (Reichard 1963:7-8,183, Wilson 1971:205). Opposite means a 180 degree turn in the other direction where right becomes left, male becomes female,

white becomes black, a virgin is a whore and reality is something else that is just not real.

Let us consider halos as an example of the problems of shapes. Halos going around the heads of immortals, enlightened beings or saints are always circles, are they not? Is it a good assumption that a thing going around something is a form of a circle? And squares are one thing we would not assume would go around anything? Our language is not physically able to deal with many aspects of reality because of the biases it has been given over time. An example of this is that we do not say they go square ahead, and, after all, a circle goes around things, and a circle going around a head is always a halo, right? What then do we do with *squares around* or that encompass heads? Remember that compasses can make perfect squares if you know how. Can squares really go around anything if there really isn't a roundness to them? Sure they can, so are there such things as square halos? Yes, there are. In those contexts, because of "ethnography", we know that they really are halos and some really are square.

In Christian iconography, a *square* halo represents a saintly person who is exemplary, but who is still living when the work is produced. A *triangular* halo represents the trinity and worn by God the Father and images of the Christ child (Fisher 1995). Two joined equilateral triangles can also be used to form the Vesica Piscis (VP), instead of circles, illustrating that circles and triangles are intimately related and that what can be done with one geometrically, as well as symbolically speaking, in some respects, can be done with the other. There is a big clue there. That form was also used in a study of Odd Eyes (Warner 2002:66-68, Figure 5, B, D).

Then, personages representing virtues are depicted with *hexagonal* halos (Fisher 1995:92-3). Why a hexagon for virtues instead of God? One interpretation of Revelations 4:5 says that God's throne is a hexagon composed of seven lamps (circles) or spirits. These spirit circles

were seen as little suns or moons encircling the seat of spiritual intelligence, through which God was believed to be approached (Hamilton 2001:30). In other religions, and even in shamanism, halos of light can surround heads as well. In one "shamanic vision", the image of one's guardian animal appeared on a Christian-like cross with its head in the center of a circle of light (Allen and Sabini 1997:220, Ovason 199:268, Williams 1992:161,164,166 and 238, Cowan 1993:38-9).

If round halos are only supposed to occur on saints, what about the halos on a set of seemingly carnal lovers sculpted in the architecture of a Catholic chapel at Maillezais, France, questioned as a set of "holy lovers" (Weir and Jerman 1999:90). It seems strange that "holy lovers" would describe a situation where she is holding his male organ. Their view seems to be based on a statement of a similar nature they made of the union of two saved souls rejoicing in the Holy Spirit, versus an "Unholy Union" (Weir and Jerman 1999:84-5). It really does not seem that we have quite literally or even figuratively grasped the full significance of the symbolism of these older images. While this was being written, I overheard a grandmother ask her newborn grandson who just turned a smile into a frowny face, "What's the matter," she said, "do you have a square bubble"? Bubbles are usually round, I believe, unless they are the ones that cause real discomfort, and then logic says they must be square.

Geometrically, a circle is the only shape that does not have any divisions and is often (mathematically speaking), but not always (symbolically speaking) alike at all of its points. Because of that, it can literally mean anything. A few meanings are perfection, wholeness, completion and completeness. It is also a symbol of strength, protection and unity as in the Arthurian Round Table and the modern Olympic Rings (Ryan 2002:151). The circle (female/womb) over a cross (male/phallic) in ancient Egypt was the symbol of unity, like interlocking yin with yang within a circle. In ad-

dition, each male contains a smaller circle of the opposite color (Tresidder 2000:135,148). The circular aspect as an analog of the womb is to bring seed (or thought) into fruit, to enclose, protect and give birth to. That is also the pin in the circular brooch, and the pin in the well that will be discussed in Part 2.

A circuit or a circumference is the outer boundary of anything, and that periphery is called a circle, even though inaccurately, as that name denotes the space contained within the circumference. So theoretically, a circle can be an oval or whatever else it encloses. Even a shade made to protect one from the hot sun or its shadow was considered as a "circle" of protection to a Navajo in non-familiar surroundings (Reichard 1963:536, Ryan 2002:151).

What is fascinating is that a shadow's form, except in one case (which is not a circle casting the shadow) is never a circle. Its circular aspect was only a mental construct created beyond whatever irregularity the shadow happened to take. Its form or shape was not even an important consideration. It was the shadow's concept and affinity that had a referent to the associated concept of a circle and the protection it offered as a circle. Another interesting thought is that the frame of that shade was either a square or a rectangle. Wrap that around your imagination and see if any other irregularities can become a circle in the minds of its maker and/or an observer, just as well as or even more so than any real circular elements. I believe the answer is that it would seem to be so.

Ancient Irish kings made an inaugural sunwise circuit of a spring and a stone near Uisneach known as the navel of Ireland; both symbolized the center. Remember that any center has boundaries that are roughly equidistant, suggesting a somewhat circular form. To the Irish, and I am half Irish, Ireland was viewed as the center of the world. Like any other world view, they placed themselves within the center of the view of the horizon around them, thus it could

be said that that location was roundly in the center rather than squarely in the center. We need to remember, however, that a square also has its center. The Irish Isle symbolized the circle to its people just as much as the circle and hoop symbolized the nation to Black Elk. His people were only one hoop of many other hoops which made up a larger circle (Campbell 1974:187).

That spring was also the vagina of the land, the center of all creation. The pillar was phalloid. This sunwise *circum-ambulation* takes the power from that which is circumambulated and vice versa, and in that, there was connubiality i.e., a marriage between the king and the land. *Circumvoluting* the land bonded him to it as a wedding ring binds the bride and groom. This idea occurs all around the ancient world (Brenneman and Brenneman 1995:32-4, Devereux 1994:117, Ryan 2002:85,189). Besides defining and sanctifying a sacred place, circumambulation places the participant "in tune with cosmic rhythms and symbolizes a gradual progression toward self-knowledge and enlightenment" (Tresidder 2000:149). In that sense the process (or journey) of making a circle or anything else is just as important as the finished destination or object, if not more so.

Another example of this to the Navajo is *circumlocution*. On the reservation, I learned if I wanted to get information out of someone, I needed to make him or her feel more important than what it was I wanted to know. In so doing, I needed to spend some time "beating around the bush" so to speak, before I could even think to begin asking anything about what I wanted to know. That "beating-around" aspect of the bush may seem unnecessary, but it is a ceremonial action of literally and metaphysically creating a circle. Many of those obscure conversations, in the beating around the bush, may have seemed *obtuse*.

How does one know when it is the right time to begin asking their questions? That depends on when that part of the conversation ends so the

other part can then begin. It is when the conversation comes full circle and has (now note this) ceremoniously spiraled inwards sufficiently to create that sacred format of providing a path of protection for the one being questioned, as well as of the one asking the questions. In other words, that creates a situation where the withdrawal of that information can then be done in an **arena** of protection and safety for both parties.

Without laying the groundwork for that process which creates a spiral ending at its destination, it is something like Zeno's paradox of never being able to cross a room if you only go half way each time. That is, in a way, closing the circle, entrapping one's self within the subatomic level of its logicalness that becomes a circle of frustration for those whom that circle passes over, spinning around their heads without any understanding or enlightenment. That is the level of part two of this set of papers.

This is similar to the circumambulation just mentioned a moment ago. How is it possible to do that? It is possible because the groundwork was laid and something was given for something to be received. In that way, one also binds one's self to another (a ceremonial bonding), in establishing a circle of trust, a lower level of ceremonial obligation. In addition, what was given comes back multiplied, as several ears full of kernels rather than just as the one kernel that was given or planted. That is an ancient law of universal order and harmony – giving a thing the shape (a circle) of order and harmony that smoothes it out. That was demonstrated to me once by a Navajo in rubbing the palm of the upper hand around with the palm of the lower hand in a circular motion, indicating that something was smooth. Remember that round bubbles are smoother and thus flow easier than square ones. The idea behind this is that to make something round out of a solid or plastic material it had to be smoothed, and that was accomplished by rubbing it (we call it sanding) in a circular motion, with an

abrasive if it was rock, or a wet hand if it was clay.

Is a circle a thing without any corners, like "Casa Rinconada", the house (casa/house does not particularly mean Kiva) without corners in Chaco Canyon, New Mexico? A circle has no corners for bad things to be caught in or places to hide secrets and lies metaphorically speaking like people's relationships that are created without that sacred enclosing spiral.

This act can also be called a part of the law of compensation. Along with that is the law of increase, ever enlarging that circle. What is given comes back around in the colloquialism of what goes **around** comes **around** to complete the circle or cycle. It is also casting your bread upon the waters. When it comes full cycle, it has been increased and continues to increase with each fruitful wave, spiraling in from the outer edges of that seemingly empty circle. Compare that with the continued spiraling retaliations that plague the relations between Israel and Palestine. It works both ways. That is a part of the power of a circle and the power of creating a circle either properly or improperly.

**Circles are heads** (Figures 1A, 1B), thus circles are also parts of human anatomy. Even though in sacred geometry and mysticism, squares and cubes are male and father, circles and spheres are female and mother. To the Navajo, heads can represent the sex of an individual. In Navajo symbolism, male heads are round and female heads are square. However, that's not that cut and dried. Sometimes they are reversed. Without knowing the situations for exceptions and what may fall into what could be termed a form of bipolar symbolism, how is one to know what one is looking at? In such cases, an observer is ignorant of the real identity and its significance of the sex and the meanings in situations of reversed symbolism (Reichard 1963:7, 8, 183). Is that a form of creating a hermaphrodite, often symbolic of the creative forces of nature (Campbell 1949:152-4, 16971)? Many heads in the Classic Vernal

Style are either very square or round. What is the reason for those differences?

The combining of both male and female into one form or giving the form of one to the other, is, it seems, a part of squaring the circle, of uniting opposites, the forms of the mind and body (Leon 2000:60, 62-3, 75). Could that also be an example of giving an object or a being the power of its opposite? There is power in the fusing of opposites (Mabille 1998:53). That is also the power seen by many cultures in an androgynous or hermaphroditic form, which in many cultures is an expression of a powerful being, deity or creator/creatress: Maat in Egypt was later given the form of a hermaphrodite (Classen 1993:22, 28, 190, Shlain 1998:58) and Kuan Yin, the Chinese Goddess of Mercy, was transformed from a god into a goddess and Hatshepsut, the queen of Egypt, took on the male role of Pharaoh and even gave Osiris feminine traits (Shlain 1998:200).

**Circles are eyes** (Figure 2) (In part two we will consider those on the sides of an animal's body), but how many eyes have been given circular forms to give them that greater power of sight, like that with the power of shells to see far off? If not far off, do they allow one to just see more or better?

**Circles are mouths** (Figure 3). Does speaking with a circular mouth make those words all that more powerful/mystical or does it simply represent the power of what is spoken, or are they just mouths? The sound ts'os in Navajo is not a word, but the name of a sucking sound made during a kiss. Poking your lips out (forming a circle with them) and saying ts'os is in a sense the kissing of not (actually) kissing. It is also the form of the mouth in forming the sound of the creative force, the breath of God, the sound of OM. The mouth is also a vulviform (Weir and Jerman 1999:112, Warner 2002). To the Aztec, a figure of Tezcatlipoca with an open round mouth signified the wind (Campbell 1974:154).

Circles are breasts (Figure 4). Some of the symbolism of the circle overlaps those of breasts. There is nourishment both physical and



Figure 1A. Circles as heads.

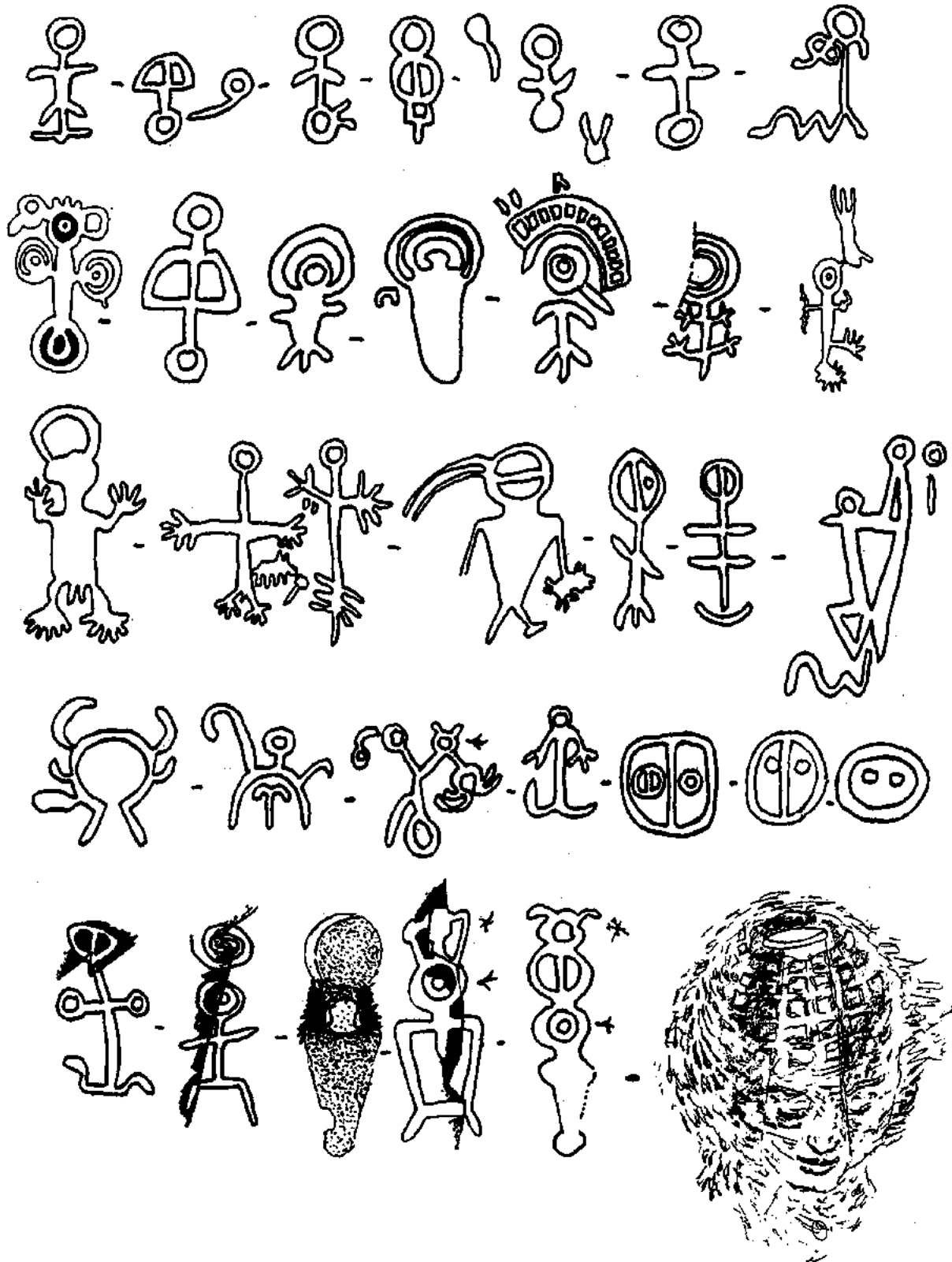


Figure 1B. Circles as heads.



Figure 2. Circle as eyes.

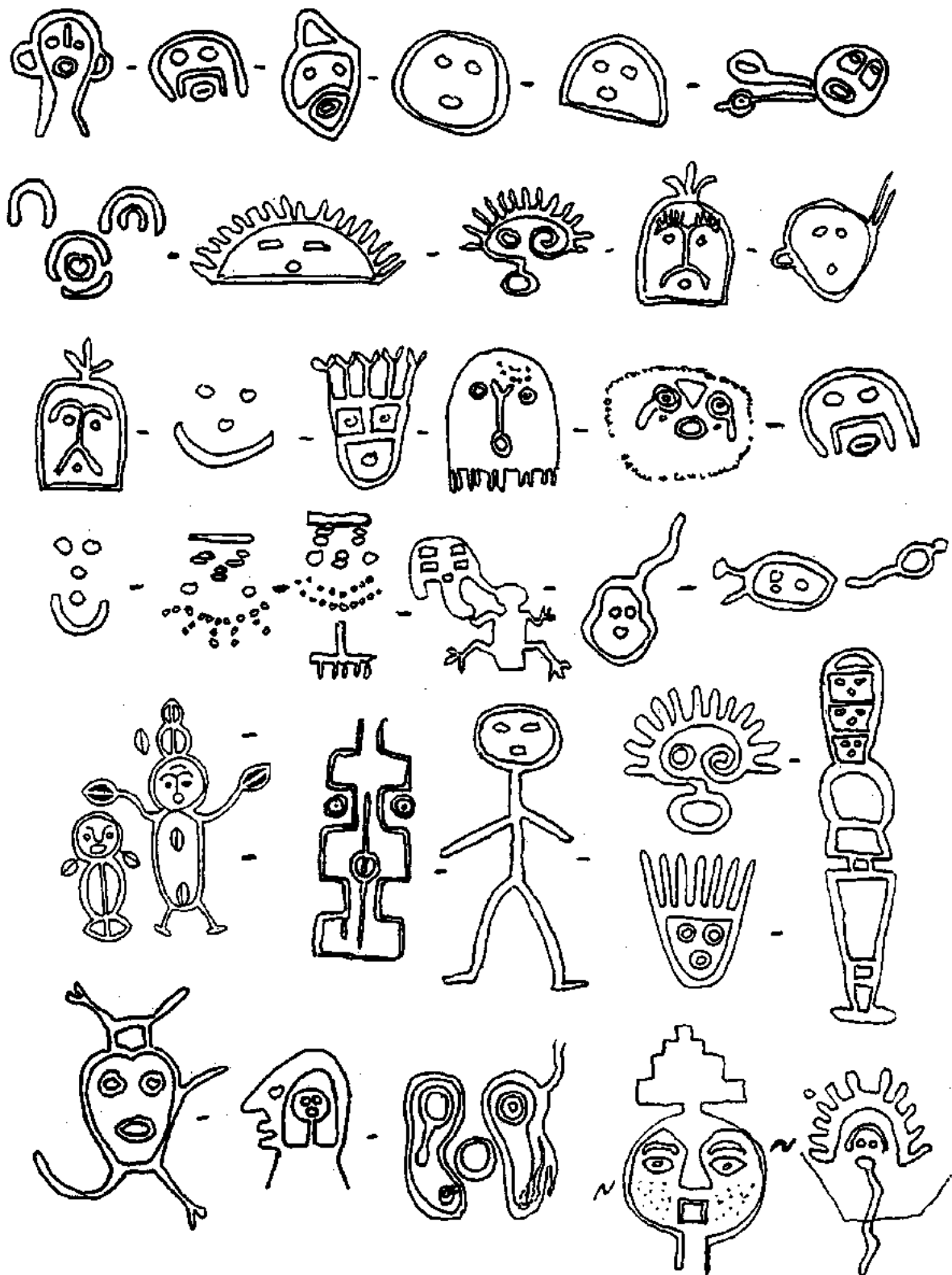


Figure 3. Circles as mouths.

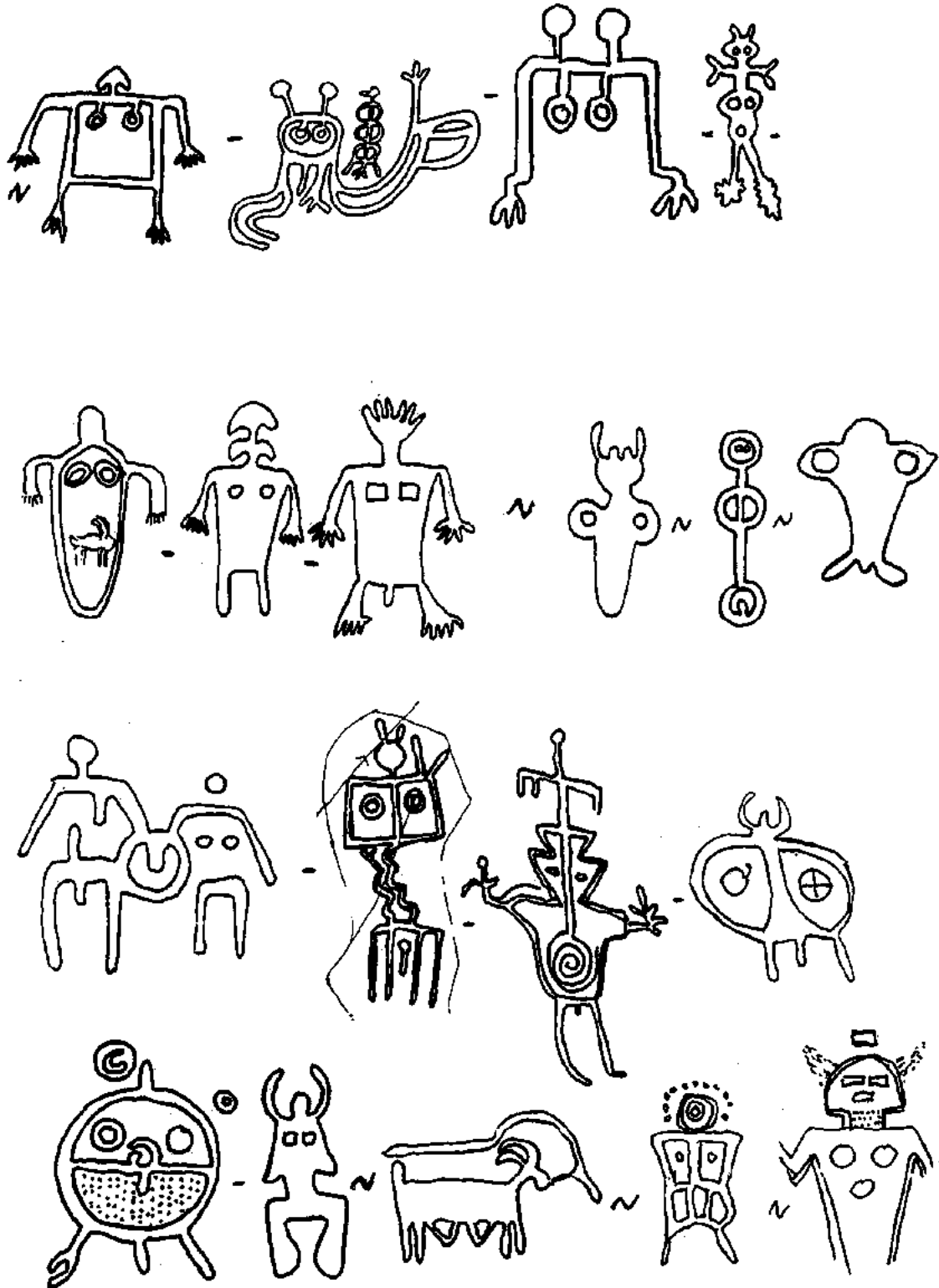


Figure 4. Circles as breasts.

spiritual from the breast if the feminine is a symbol of wisdom (Sophia) (Camphousen 1999:216, Neuman 1974: facing p.19, Leon 2000:27, 33-34, 37-38, 55, 58, 72, 82). Breasts and the VP are also the symbol of magnesia, the memory bank of nature, the white light of stars transmitted into wisdom, nurturing the soul. What the infant drinks from that breast is the unspoken mystery like a circle we face in life (Ovason 1999:139-42, 181, 531). It provides us with what is necessary to face the evils of Pandora opening up or breaking the circle.

**Circles are navels** (Figure 5). Belly buttons are naturally circular so they may not seem to have the power of the circle added to that part of the body, but the navel is a center of Great Power in and of itself. Navels are also an analog, a synonym of vulviforms (Figure 5). Remember that the navel of Ireland, previously mentioned, was also a symbol of the vagina of the land. As the center of the body, navels are also the center of the earth and the universe (Ryan 2002:188-9). The Oracle of Delphi was one of many navel stones. Remember, that if you put your arms and legs out, like Leonardo's man in a circle, the navel is basically at the center, opening the door as a portal to another world of mysticism. If the lower of two joined triangles forms the pubic mound, then the navel occurs at the top of the upper triangle (a bipolar aspect). The center of Siberian ground paintings are also the navel or umbilicus through which the shaman is believed to pass in a trance state, as we do at death (Ryan 2002:188-9).

**Circles are hands** (Figure 6A). When do hands symbolically become circles and when are hands holding a circular object, and in some cases is there a difference? Look at what happens to the circles in the palms of the hands of two figures with the light and shadow in 6B. With the hands of a Buddhist image of Prajna-paramita joined in a gesture known as "link of increase", she has her two middle fingers forming a circle called "opening in a link". The two

middle fingers are brought together to symbolize the coincidence of opposites. To understand this or to think of it is paradoxically, according to Campbell, not to think of it. The reason for that is that all thought is conditioned in *maya* or concepts and their labels, where the reference of this is beyond labels and even beyond 'being' and 'non being' (Campbell 1949:215, 220).

**Circles are wombs or groins** (Figure 7). Wombs have already been discussed, but the potential of renewal and transition/transmission is always underlying both forms. The intent of any circle is giving birth when its intention comes into fruition. If you drop the center point of the circle of Leonardo's man in a circle (the navel) down to the groin, it gives you the center of the (male) square that sits inside the circle. That is just the beginning of the mysticism that I just mentioned. Try creating four Fibonacci spirals with straight lines out from around that point.

**Circles are feet** (Figure 8A). Why do the examples in Figure 8B have such large circular feet? Which of the many various and different meanings of circles fits best here. It would seem that if the shoe (circle) fits, wear it. Do the exaggerated legs or feet of the first examples in the bottom row of 8B, without circles, represent the same basic idea as all of the others on this page? That was a trick question. It is doubtful if all of the others really mean the exact same thing, but how can we be sure?

To the Navajo the symbol of creating a circle in a form that can be held, such as a hoop or a wheel, is also a symbol of movement from one place to another. Long before their adoption of wagons, the hoop was used as a portal or a vehicle into another realm. It was a physical means to bring a desired result into manifestation. It represented the act of going from one state of being into that of another. The hoop symbolized leaving behind that which was no

longer desired and movement towards or entering into the realm of that which was desired.

That is no different from a baptismal font in one set of religious systems or a coffin among oth

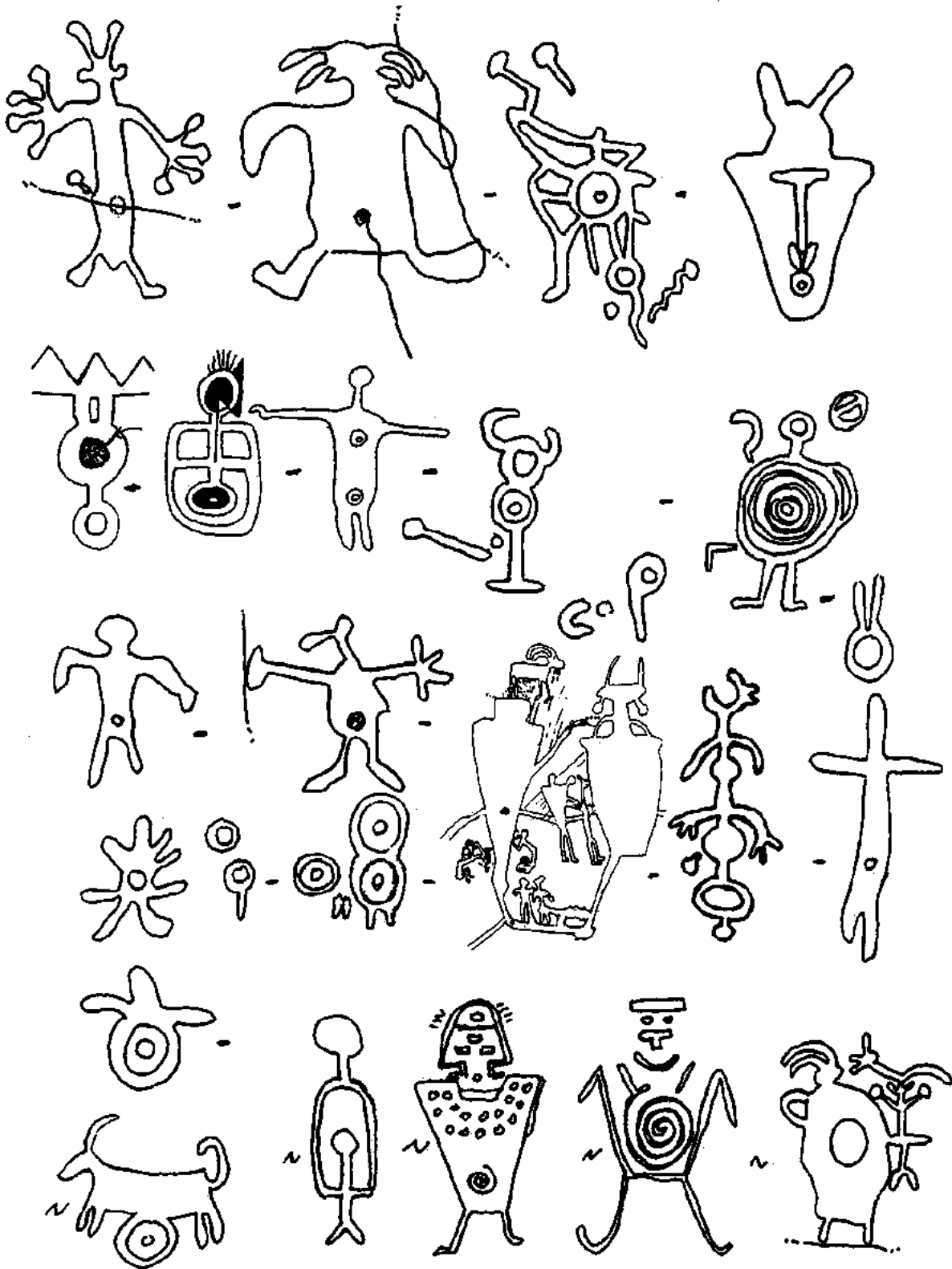


Figure 5. Circles as navels.

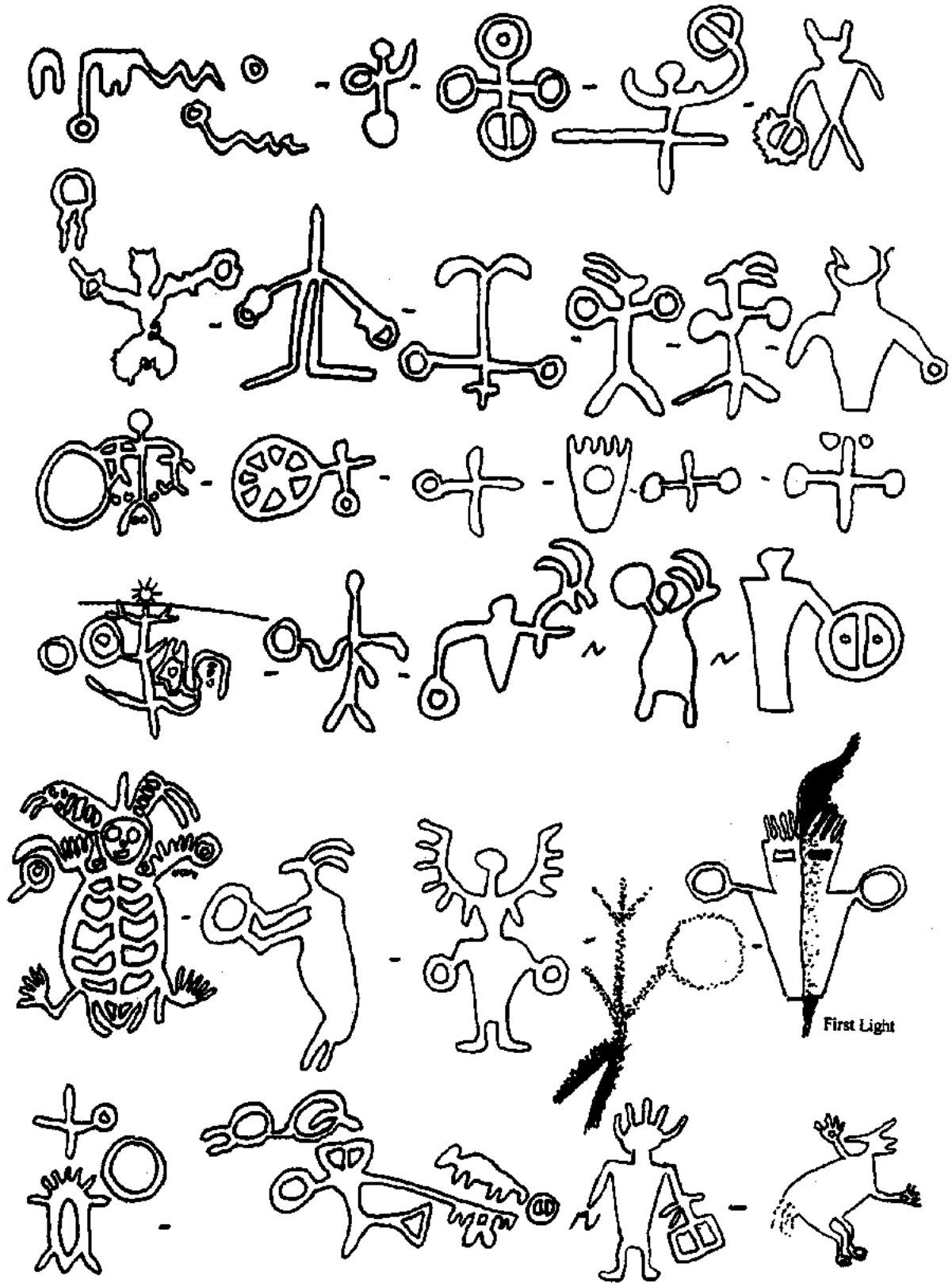


Figure 6A. Circles as hands.

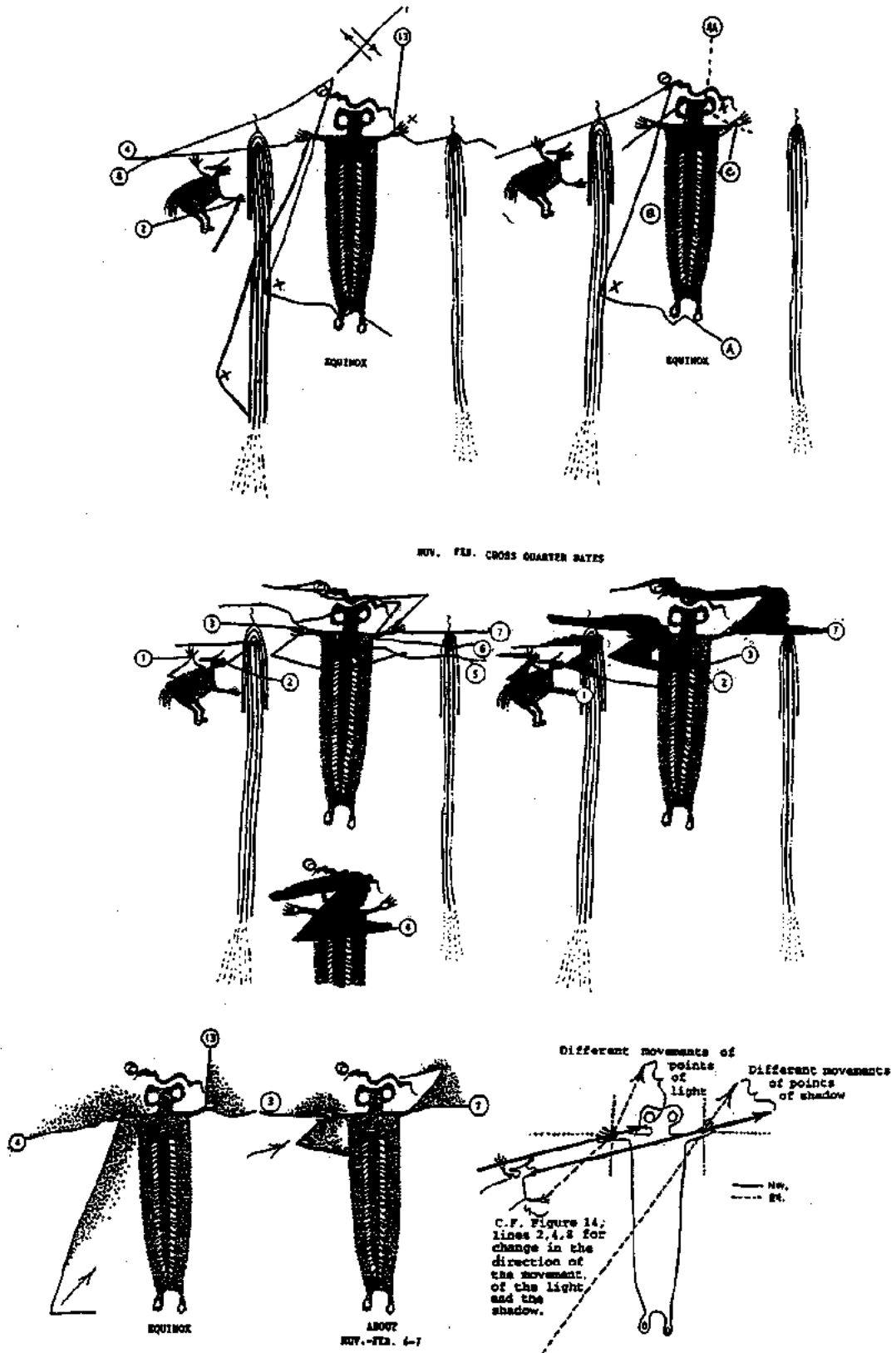


Figure 6B. Circles as hands.



Figure 7. Circles as wombs and vulvae.

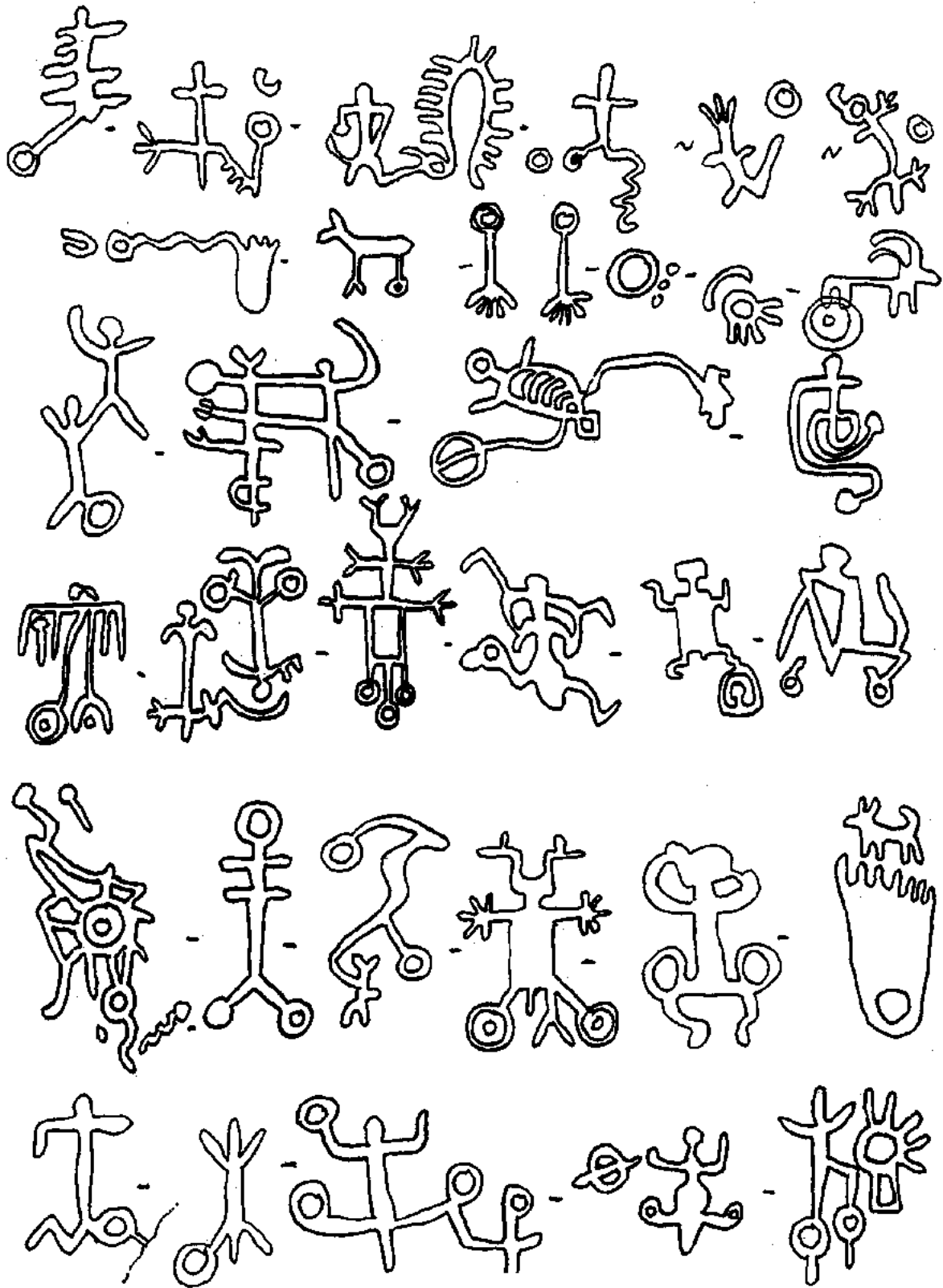


Figure 8A. Circles as feet.

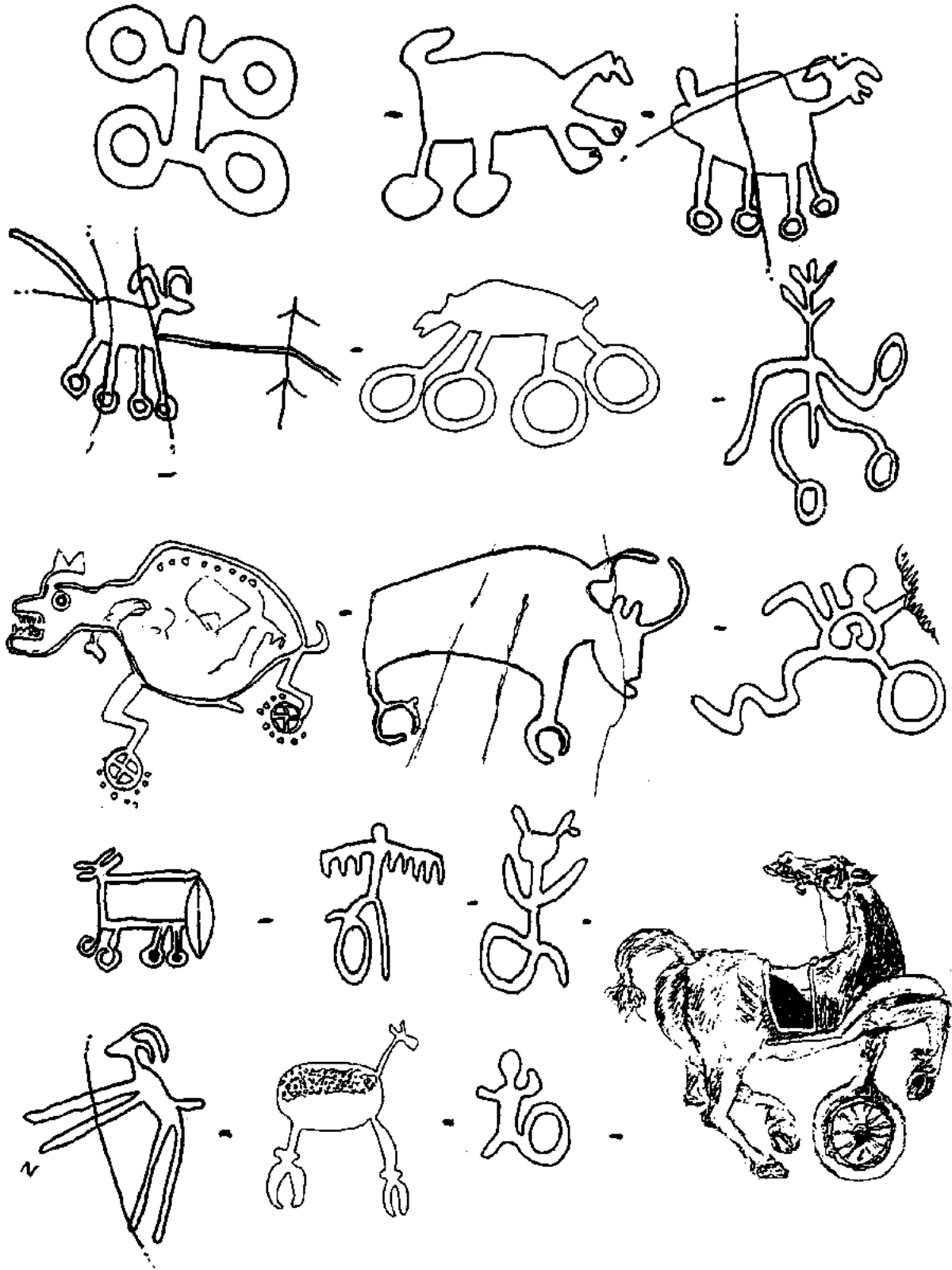


Figure 8B. Circles as feet.

ers as an act of transition in an initiation process. This rough analogy illustrates that we do not really need to know what a symbol actually means to gain a better understanding of it or just its intent or purpose. Knowing just that, we can get a feel for the rest.

In line with the meaning at the root of the term for wheel as being movement or transition, is the transporting of an individual through or by means of what that wheel was transforming him, by its literal or metaphoric movement or meaning through or into. Is that a part of this circular feet concept? So, are these animals transformed mystics who walk with the many different meanings of what the circle can provide in a search for the unknown? Are the human forms with large circular feet on their way to the same destination but without more obvious transformation or transitional aspects? Look at the symbolism in Dali's horse with one leg as a wheel in Figure 8B. Note that it is not comprehensible unless you know the time frame and the setting in which it was created. Note the running board. The head as a skull, holding a phone in its teeth and its looking backwards. The horseshoes are also backwards. Would the term "buggy whip technology or mentality", used for outdated business techniques, fit that picture as a caption?

**Circles can also be the whole body** (Figure 9). If a circle is a god, where he lives or the portal through which he can be approached, what is that form when found within or as a man's or a woman's body form? What is a man or a woman and what is a god? Neither a man nor a woman can be a complete circle without the other. That is not becoming an androgyne, except symbolically united as in the two become one flesh. Some believe that the One (others believe that it's a 2 or a 3) is the potential of the other (1, 2 or 3). Some believe that these are extensions of the others, that man/woman, or at least their soul, is the circle that circumscribes

God, and others that God is the circle circumscribing man and woman.

Silesius stated, "God is my center when I close him in, my circumference when I melt in him" (Campbell 1949:64). Clement of Alexandria said that the Word of God (the circle, the 'word' formed by the circle, the 'mouth' of a greater circle, God' ) (a three ringed concentric circle) became man that we may learn from a man how we might become (as) God; a more multiple-ringed circle. That is also the view of a more perfect circle like the polygon of Nicholas of Cusa. Is Christ then the circle or an extension of the circle or the portal through which God can be approached? He is represented by the joining of the two circles to create the oval in a VP as both the mouth and the womb.

In Figure 10, there are two similar Symbolic Solar Interactions on two different round-bodied images. They may be possible Headless Figures (Warner 2003). Here they could be considered as round bodied or shield figures. The lower one is likely a sun-like figure with a shaft of light aligning with his possible phallus. If that's the case and the outlined cross represents the Hero Twin, it may relate to the Divine Connubium and/or the conception of that being (Figure 10, g).

The upper shield-like figure's phallus also aligns with a spiral that is associated by another angle of light with two twin-like figures (Figure 10a). The twin figures are also associated with a Bisected-Circle sun-like symbol (Figure 10, b). In Figure 10, c, the "twins" are also associated with the spiral, symbolically associated with the phallus of the shield-like figure. These will be considered in a treatment of the significance of the site that the upper figure comes from when those observations are complete.

In world myths, the hero is the incarnation of god and as such, the navel of the world, the metaphorical door providing the womb of rebirth. He is the umbilical point "through which

the energies of eternity break into time" (Campbell 1949:41). Christ is the hero to

Christianity. This philosophy created such terms as anthropocosmic and anthroposopic.

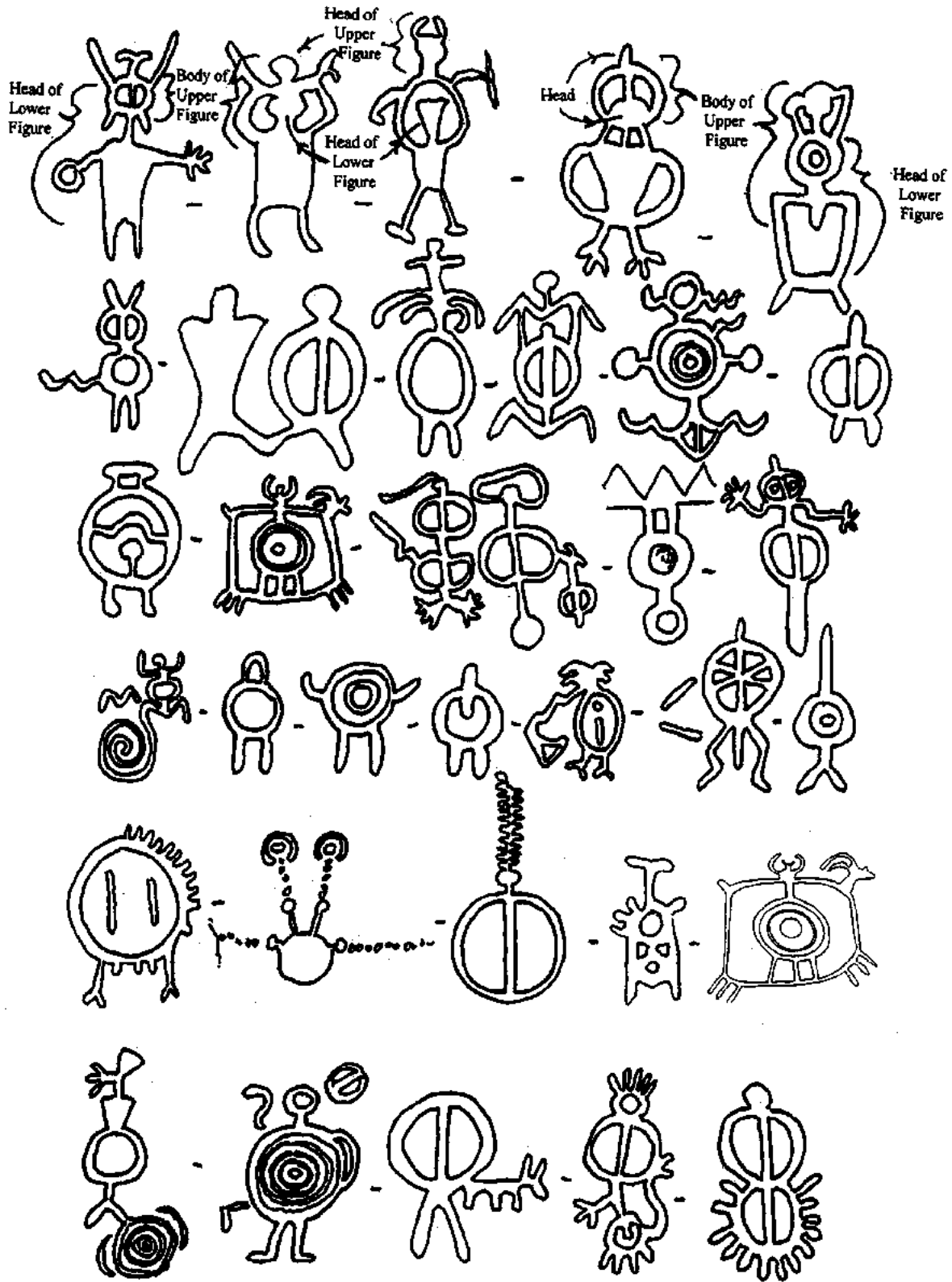


Figure 9. Circles as bodies.

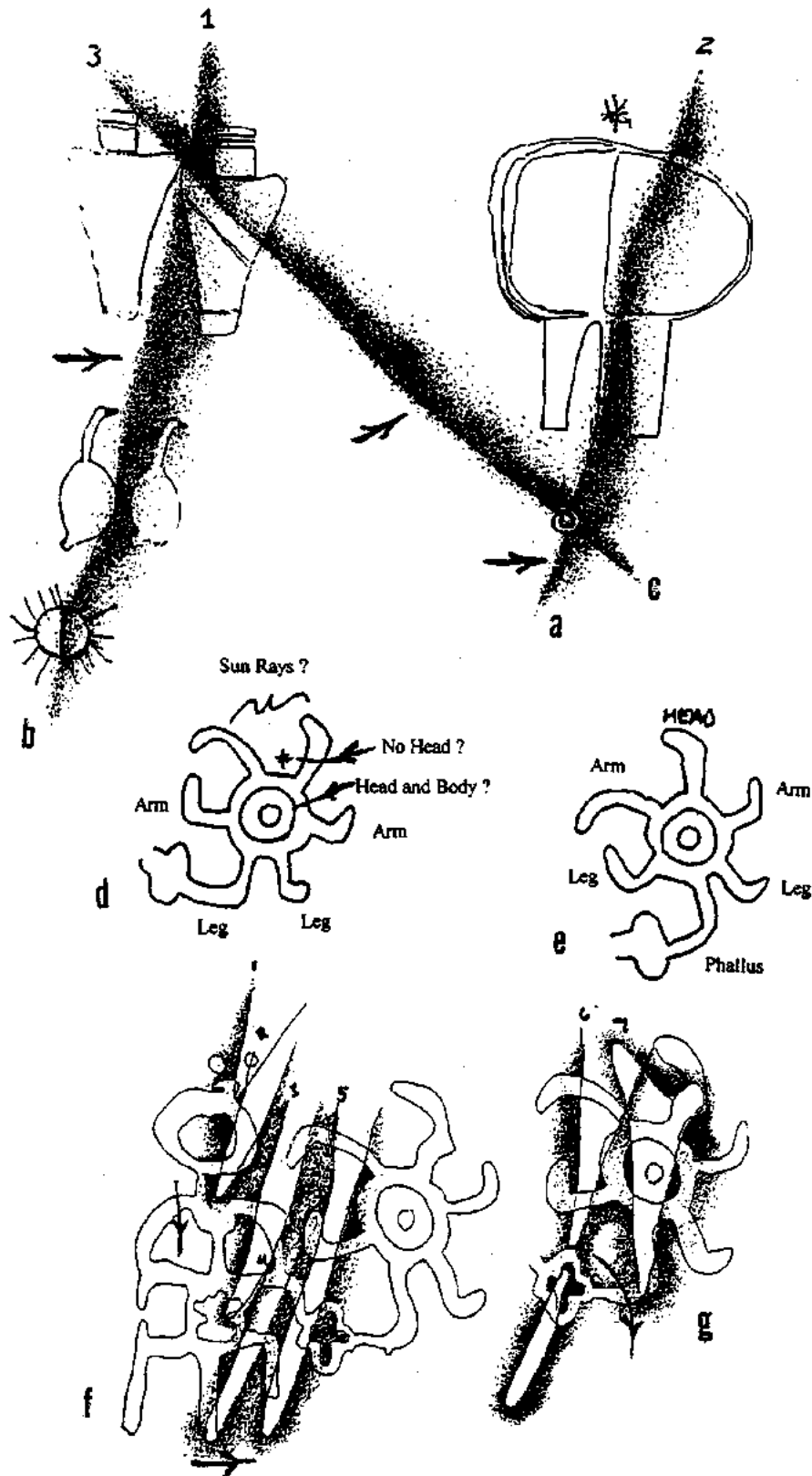


Figure 10. Circles as bodies.

The alchemical analogy is molten lead or glass, which when dropped into water forms perfect circles, because a molten mass finds its own center of gravity, like water drops in a weightless state. It is also a symbol of equilibrium, of balance. This harmony results from the analogy of contraries, as the dead center where the opposition of opposing forces being equal in strength are joined, it is where rest succeeds motion. It alludes to the fact that the infinite within it must first be concealed before it can be revealed (Leon 2000:9).

Remember that the spiritual side of man/woman and their souls are also considered as circles and that according to Blake, "Man's body is not distinct from his soul, because what is called body is a part of the soul. Energy is the only life and it comes from the body and Reason is the limit or exterior circumference of energy. Energy is the eternal law" (Mabille 1998:36).

Mabille also asks, "How can we apply our visual thought patterns, which are products of time and space to what lies beyond time and space?" (Mabille 1998:50). He then considers an analogy of one in a self-sequestered state to ponder creation through the medium of mathematics. To begin this meditative process he suggests a girl pondering the simple numerations of childhood, "Without the slightest understanding of how it contains within it a summary of all problems". The beginning point is with zero or in our case, a circle. "The separation point between the negative and positive number sequences...", is in our case with what is within or without that circle, within its frame of reference. In other words what it has been added to or subtracted from.

The next step is to move on to unity-one. That is the enclosing of that negative space and the creating of a positive presence of context. That is the pecking of an individual with his arms raised and joined above his head, but only when we consider it as a use of both positive and negative space. In doing that, "the distance crossed

is inconceivable," since the "observer, has arrived at total existence from nonexistence, and also at the end of counting, because, having reached unity, the thing is complete". From this, one can go on to number, identify and label all of the beings and things in the universe, to have the vision that raising and joining the hands seem to represent. "This infinity can be located in both positive sequences of realities and in the negative sequences of virtual images. Moreover, if after extending the exploration to its limits, she wishes to close the circle, she can multiply infinity by zero, and the result will again be one: unity. As elementary as it is grand, this assertion demonstrates how unity is the product of nonexistence times the total of all possible existences" (Mabille 1998:50). That is the unlimited potential of symbolism.

This theorem, Mabille states, "is the basis for integral calculus. All modern engineering depends upon it. Thus the most abstract metaphysical assertion is, at the same time, the most useful intellectual acquisition." Once the first principle of numeration is established, the next problem is the drama of even and uneven (like round verses non-round) which, he suggests comes to symbolize the joint action of male and female forever uniting and separating for continuous procreation (Mabille 1998:51).

There are affinities here between the search for reality and infinity through metaphysics and symbolism and in both realms the circle slips comfortably between the two like the two circles that form the VP and the portal its overlapping creates (Figure 11, last two examples in the top row).

There are many overlapping circles in rock art, but these last two are more intriguing and seem to contain at least some of this symbolism. Remember that to mystics, unity was the oval formed by the VP, which is not  $1+1=2$ , but  $1+1=1$ , a divine one-ness, the silver salmon (ichthos) of knowledge and one phase in the union of the ovum or pro-nucleus with the en-

larged head of a sperm cell after losing its tail to produce a zygote.

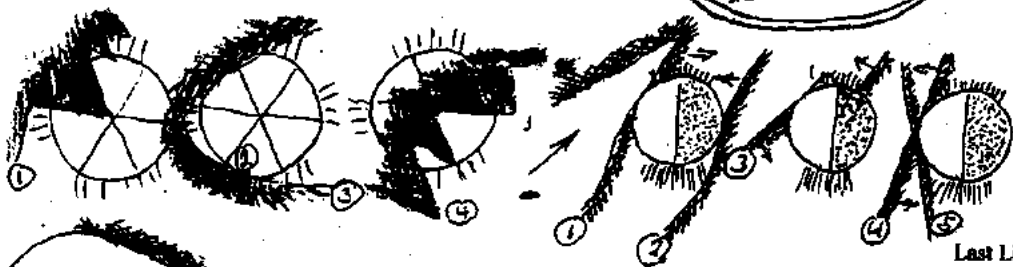
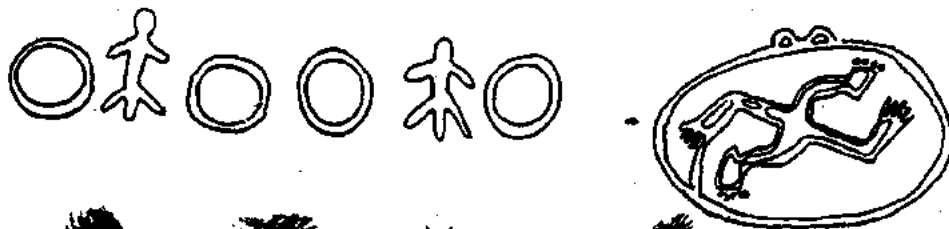
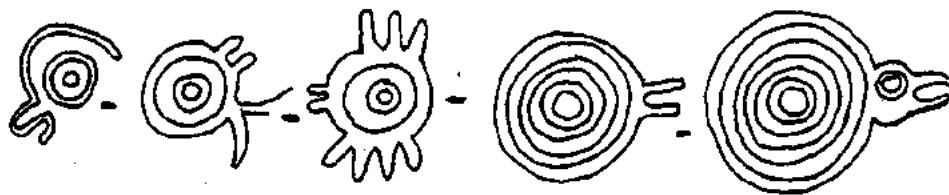
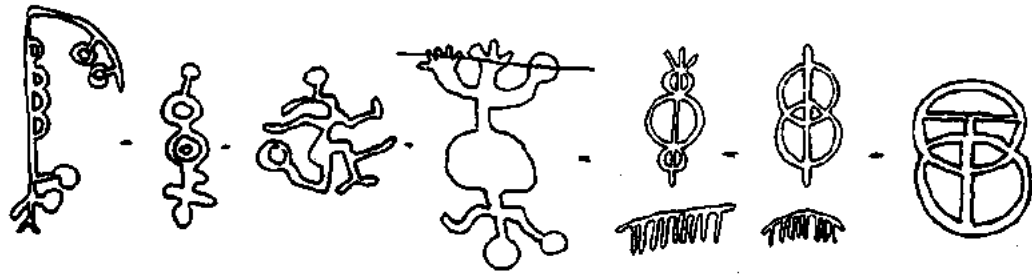


Figure 11. Interrelated contexts of circles.

Understanding the reality or validity of this does not depend on whether one can understand it or not. What its validity depends on is one's faith that it is understandable to someone else who knows more and is familiar with the landscape of those ideas. If it is understandable to others, then it can eventually be comprehensible to anyone, if they can just learn to see. This brings us back to our original statements. This is the difference between appreciating someone reading a paper at a rock art conference versus preferring them simply describing pretty pictures, talking off the top of their heads, a state that does not allow them to create any depth of meaning. It all depends on if all one wants is a few interesting comments and some pretty pictures to be entertained with or if one is really hungry to understand more than that. If you want more, the meat and marrow of these symbolic bones which creates the structure of symbolism, then you can't be satisfied with anything less than what can give you more. The off the cuff papers simply describing the voluptuous curves of an image are not a complete circle where those which are read can be made to be complete at that moment.

**Circles can be natural things** such as the sun, moon, ecliptic, zodiac and periods or cycles of time, whirlpools, rainbows, the horizon around us, dust/ash devils, tornados, cyclones, what a dog does before it lies down and most bird nests, to name a few (Drummond 1996:345). In one rock art panel, concentric circles have been suggested to be symbols of the universe and/or a representation of the three or five world universes of the Chumash (Figure 12). They can also be the night sky, the Milky Way, the spirit or soul, and the world as a referent (Edberg 1985:70-4). The Navajo also represent successive universes or worlds as concentric circles (Reichard 1963:14).

A Pawnee priest during the Hako ceremony draws a circle with his toe to represent a nest. He does that because an eagle makes his nest

with his talons. Imitation of that act has a power of its own, but there are other meanings. One is a reenactment of Tirawa making the earth for people to inhabit. It also stands for kinship and tribe (Campbell 1949:41-2, 1974:187).

**Circles can also represent conceptual images.** One of these is the *uberous*; the tail-biting snake forming a circle, or great circle. The ancient Greek vision of Oceanus (the heavens) as the *uberous*, is a symbol of the psychic state at the beginning, an ancient archetype of recurrence and unity within the symbolism. Consciously structuring this form may be our closest glimpse into eternity (Ryan 2002:12). This paradox of both destructive and creative forces, of positive/negative, male/female are where elements of consciousness meet, where elements hostile to consciousness and unconsciousness intermingle (Neumann 1974:18-23). It is also a symbol of philosophic regeneration preceding the birth of the Phoenix. Even the word philosophy carries the roots *ophi* and *soph*, serpent and wisdom, the snake and the circle as mother. In the Kabbalah the serpent with its tail in its mouth is said to encompass holiness, the demon who watches, searches out and seeks a place where he can gain entry into holiness.

That is the witch circling the Hogan (Wilson 1971: 227,288,386). He represents Saturn and is centripetal and not centrifugal. He is destruction as opposed to creation (Leon 2000:24-5). It also contains a symbolism of cycles of time, eternity and the "indivisible, self sustaining character of Nature" (Tresidder 2000:148, Wilson 1971:462).

So, how does one complicate a circle? That can be done by simply stripping it of all its labels. If you want to keep it simple, simply label it and that will restrict its ability to mean anything else in the mind of the one who labels it and those who use that label. Without a label, it can be and mean literally anything. Without a label, it means nothing, and that nothing encompasses

everything just like God does. With a label it can only be and mean what that label encircles

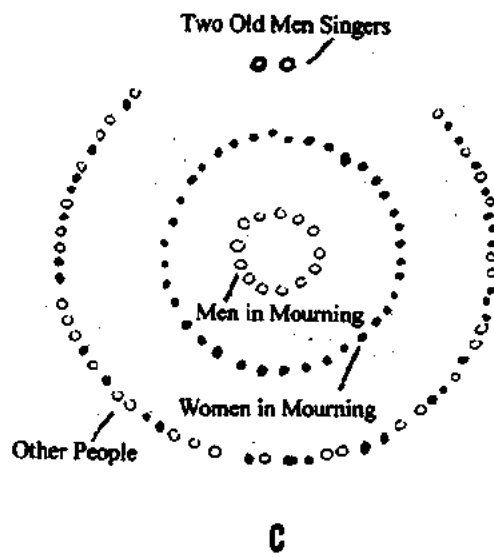
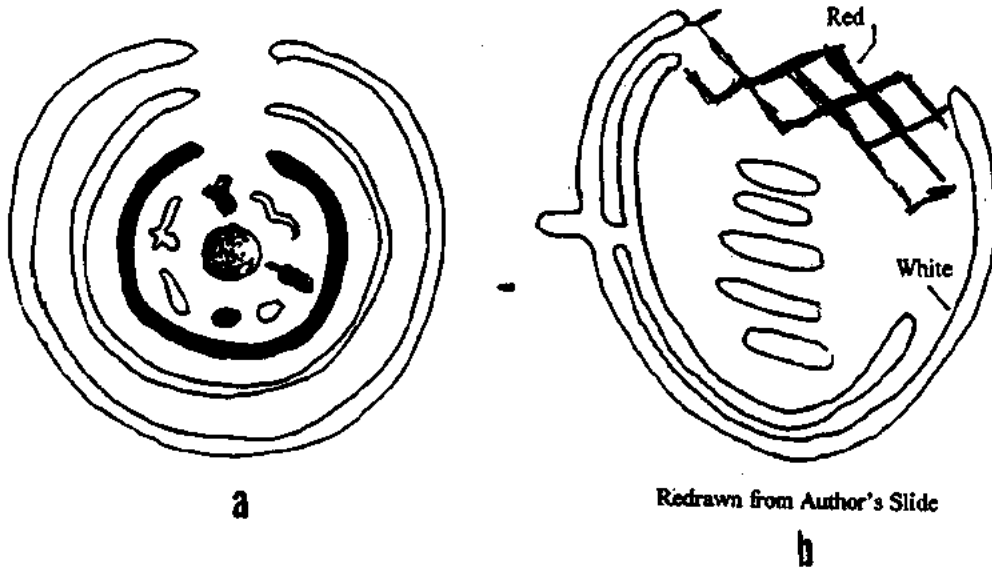


Figure 12. Concentric circles as symbols of the universe

its meaning, like a coral, to be (Warner 2000). Look at the circle of our lack of understanding as the tip of an iceberg (Figure 13). Any one element or its symbolism is like an iceberg. There is so much that we will never understand. It goes deep into the dark waters of cultural subconsciousness of those who made it. All we see is the tip and the *distorted* forms just below the surface. Just below the surface, the blackness of our ignorance clouds our vision in our primal subconsciousness. It is our inability to see and grasp it that distorts our understanding. There is so much we will never know, that comparatively speaking, what we really think we know is relatively nothing at all.

By labeling or making any interpretations we draw a line that encircles all of the possible meanings for this symbol. If we do not use a generic all encompassing term, we exclude everything else (the rest of the iceberg that is below the surface and what it has the potential to represent), and then we are out of harmony/sync or not at one with the spirit of the power of that symbol. Is that equitable to the lack of understanding and real observations that sunk the Ti-

tanic? That means we will not be fully receptive to what it has the ability to be and the full potential it can offer. We then have missed more than just a point at the heart of its circle-ness.

There are far more possibilities in what it has the potential to mean than has been touched on here. However, this has scratched the surface of the iceberg, which has the form of a circle (Figure 13). The word circle itself is a mask like that discussed in *Looking Versus Seeing* (Warner 2000:17) where, if that last mask is ever removed, we will fall through that portal into eternity. Remember that true meaning has to be revealed (from within), it can never be explained. Figures 14 and 15 are a few other things to think about that are offered like Buddha and the Zen priest offered the rose to a group of students to think about without any further comment. Let them rattle *around* in your mind for a while. Part 2 will contain much more than this.

This paper was inspired by and written for Kanoe who has the courage and spirit to continually stick her head through that ring of power.

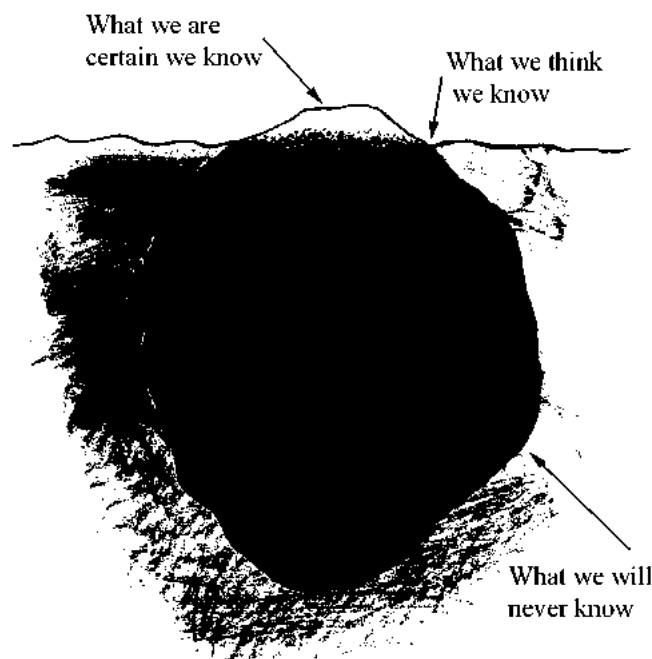


Figure 13. The Symbolic Iceberg. The circle of our lack of understanding.

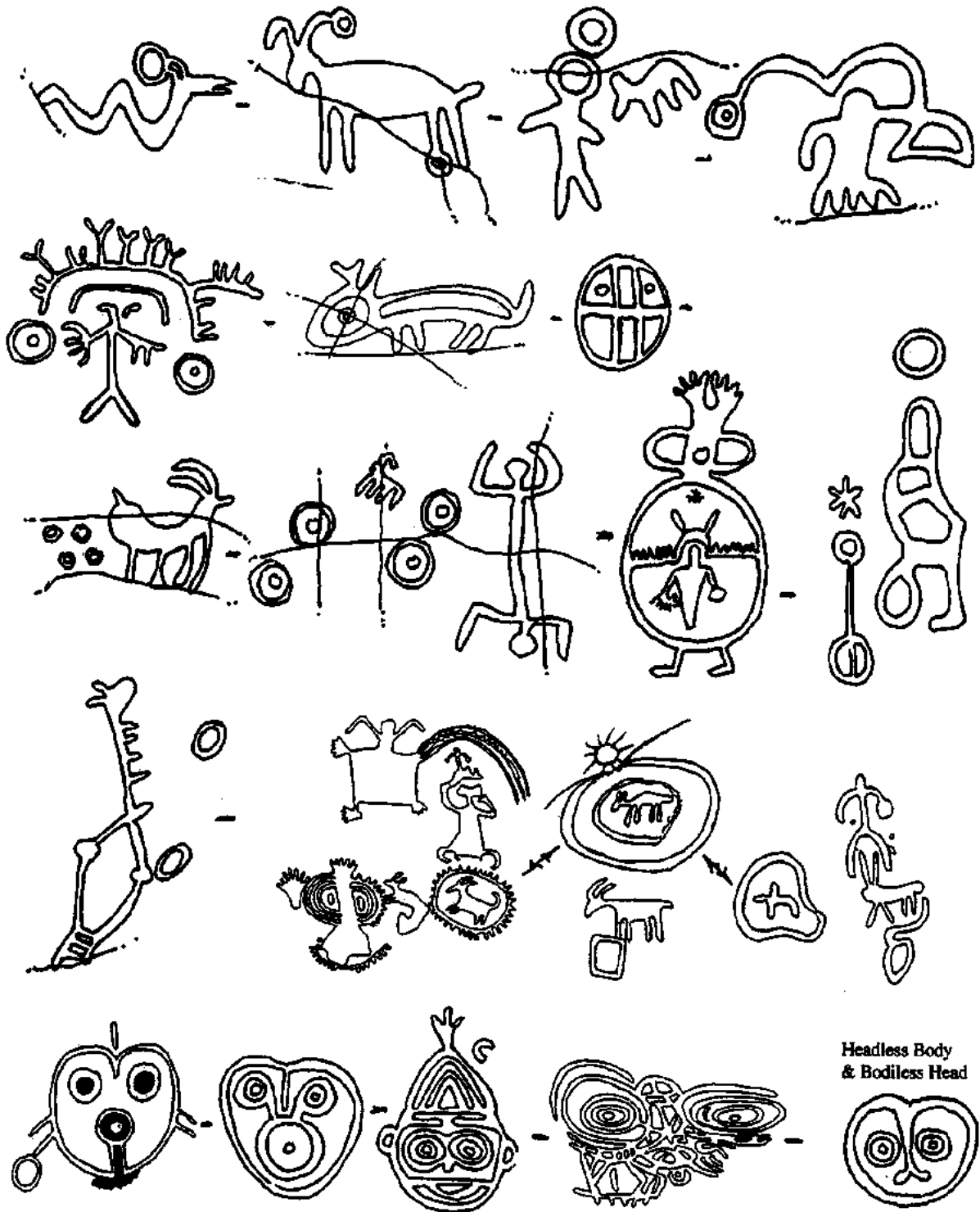
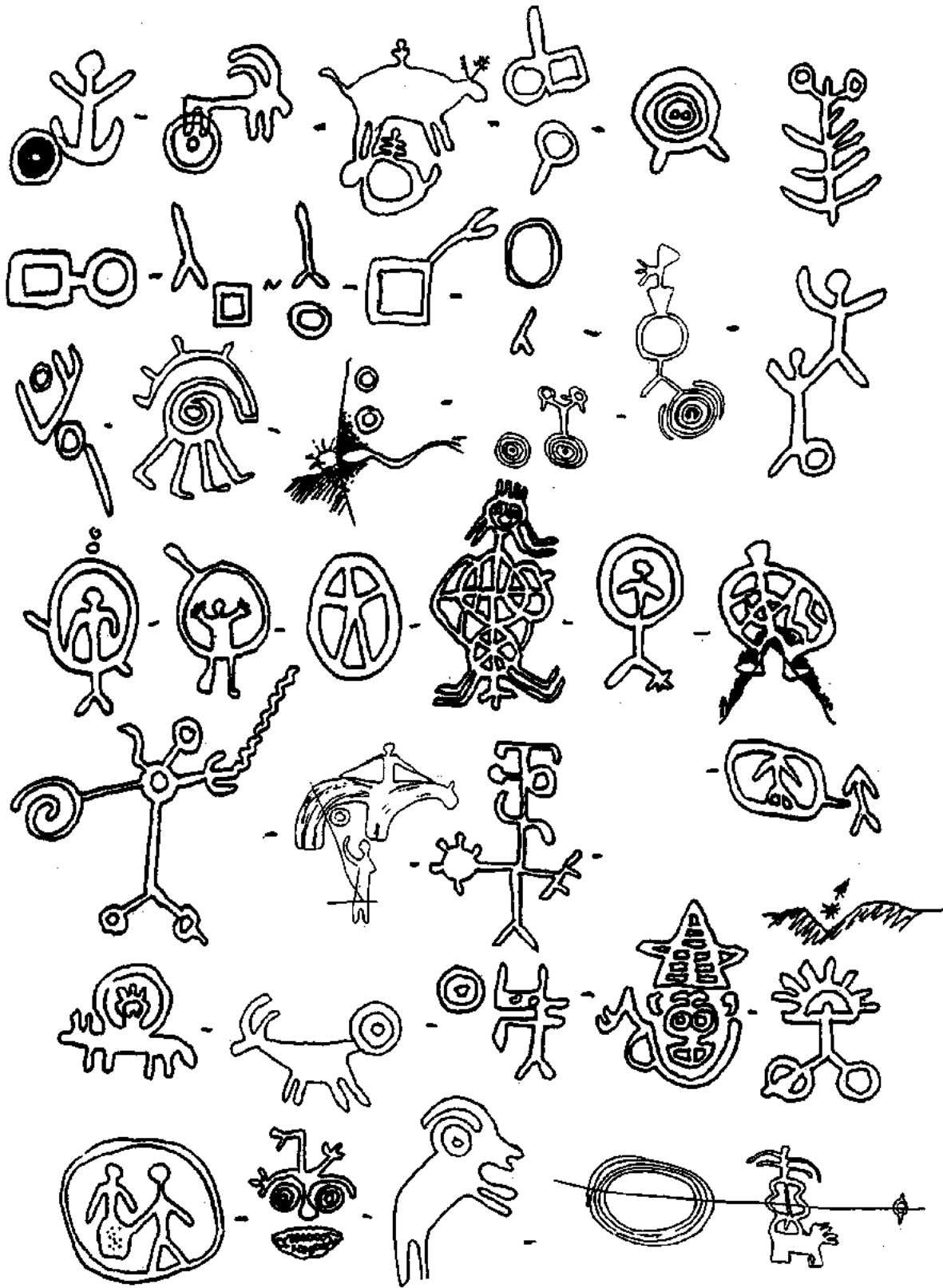


Figure 14 Things to think about.

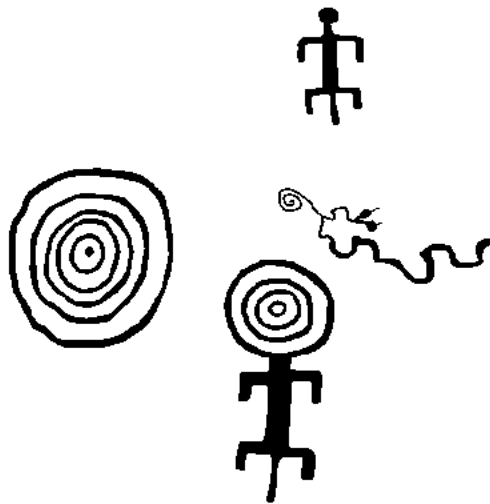


**Figure 15. Things to think about.**

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## Range Creek, Present and Future

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Rock art has been my passion for 25 years. I first became interested in it after moving to Price, Utah 25 years ago and learning that I lived in the middle of thousands of wonderful petroglyph and pictograph panels. Using Dr. J. Eldon Dorman's guidance and tutoring, I began a quest to locate as many panels as I could find. Buried deep in my consciousness was the idea that one day I would view a panel for the first time in a thousand years, knowing the possibility was shrinking as I grew older and rock art gained in popularity. My quest to be the first is over!

Before I explain how my fantasy was fulfilled, let me digress and refer back to the August issue of *Vestiges*, to my note about getting ready to visit Range Creek, and an explanation of how we only had a few days to put together a recording crew to work for nine days on what has been private land for over 100 years.

The Federal Government recently purchased the Wilcox Ranch, which is one of several private ranches in Range Creek. Range Creek is located east of Price, Utah in the Book Cliffs. What its future will be is still up in the air, but more on that later. Before the Bureau of Land Management can manage the resources on the ranch, officials need to learn what those resources are. That is where URARA comes in. A hand-selected crew of nine people volunteered 50 person-days recording 77 cultural resource sites, including approximately 35 petroglyph and pictograph sites.

The organization also donated \$500 (\$10 per person per day) to help with supplies and food. Those attending the field event unanimously agreed it was the opportunity of a lifetime.

However, I am very torn at this point in my report. Do I rave about the experience and the

wonderful sites we uncovered, risking an onslaught of visitors to this pristine area, or do I simply give a few details and keep the canyon hidden from public view? The future of the Wilcox Ranch property is still undecided, and at some point in the near future URARA members will be asked to step up to the political plate and help ensure that its future includes protecting its cultural resources.

The Wilcox Ranch contains rock art sites from Archaic to Classic Fremont to Barrier Canyon Style. That in itself is not unique. Many other places have similar rock art. What is unique however about the Wilcox Ranch property is that almost no sites are vandalized, and the artifacts that the prehistoric people used when they created the panels are nearly all still there. The sites are pristine – untouched. Many are painted, a large number in yellow ocher and red. We found at least one source for this golden yellow color located in the back of a large alcove in the upper end of the canyon. The rock art and ruins run the entire gamut of the canyon from the upper end at about 7,000 feet elevation to its lower end near Turtle Canyon at approximately 4,500 feet. It is a wonderful place!

The habitation sites are just as wonderful as the rock art. The survey crews found pithouse villages, granaries and other sites, the uses of which are not currently explained. Most appear to be undisturbed. After only two days of recording, University of Utah professor Duncan Metcalf said he saw more pristine sites in two days than he has previously in his entire career – quite a statement. But here's the kicker, the reason I've decided to try to impress you with the value of the cultural resources: there will be legislation introduced in Congress, perhaps some time in October, to transfer ownership of the property to the State of Utah. Utah Con-

gressman Jim Hansen helped push through the initial legislation to fund the purchase of the ranch, about \$3.5 million for about 4,000 acres. Hansen intends it to end up in state ownership, and I am told the target department is the Division of State Lands and Forestry. Most Utah residents are not aware of this little-known department. Preliminarily I have several concerns.

- The word “forestry” indicates that timber harvesting and the tree resources in Range Creek are tremendous. I am not an expert on healthy forest, but it appears to me that the forest there is overgrown and needs to be thinned. This is always difficult politically because of opposition by extreme environmentalists – though perhaps after the disastrous, weeks-long fire this summer in the Book Cliffs, which consumed a large amount of acreage, they will see it differently.
- A wildlife conservation easement will be included in the transfer legislation, which indicates big game hunting will be a major part of the canyon’s future. We did not see many deer, and I saw no elk, nor signs of elk. The Tavaputs Plateau does hold huge herds of elk, and I saw large herds of trophy-sized elk as I flew with the Division of Wildlife Resources several years ago while they were conducting an aerial survey of the elk herds. Big game permits on the Tavaputs are currently selling for \$10,000 and more.
- The Department of Agriculture (U.S. Forest Service I assume) will also hold a conservation easement for the canyon.

Opening the Wilcox Ranch property to complete public access would mean a quick end to what makes the area special and in my opinion it would ruin a national treasure. After spending several days on the phone learning about the politics of Wilcox Ranch property’s future, here is what I can report.

- State officials are aware of the special cultural resources found on the property and are promising to protect them.
- The transfer from public land to state land has not yet happened and we must ensure that protection language is included in the transfer legislation, which is critical.
- The Department of State Lands and Forestry does not have a mandate to maximize revenues the way the department of State and Institutional Trust Lands Administration does. The department can protect lands and keep them intact for the future.

Utah politicians and state leaders respond well to public opinion, so here is what I propose. I spent parts of two days making phone calls to people in influential positions in Salt Lake City and in Emery County, telling them about my experience, and impressing them with the importance of protecting the cultural resources of the Wilcox Ranch property. It is imperative we keep pressure on those who are responsible for its future. We must remain vigilant and not become complacent. I will do my best to keep informed on the canyon’s future, and will inform you in return. Most of those notices will go out via email, so if you have an email address and want to keep informed (unless you’re on the *Vestiges* email list and so will receive them automatically) send me your email address.

After walking the cliffs of Range Creek for five days, I can truly say, I have been the first to see a beautiful rock art panel since it was created by the Fremont culture a thousand years ago. Wow!

So, what is the future of the Waldo Wilcox Ranch? That seems to be the million-dollar question. No one has an easy answer. Some folks think they know. For instance, the Division of Wildlife Resources is taking the lead on what it thinks is the future of the property. Officials erected numerous signs to direct hunters to places open for hunting and to keep them out

of places that are closed. Many hunters have the false impression the Wilcox Ranch is a great savannah teeming with big game, and they are especially interested in the trophy deer and elk that are said to inhabit the ranch property.

Here are the facts as I have been able to uncover them. The Bureau of Land Management either has or will soon have an agreement to allow hunting on the ranch property. It was hunting interests with strong political ties that pushed through legislation allowing the purchase of the ranch. Current access into the canyon bottom is controlled by a locked gate, which restricts access to foot or horse. That in itself is a good limiting factor.

There is talk of placing a caretaker at the ranch house to help police the property and to limit the natural deterioration the now taking place. The BLM has at least one possibility – a volunteer who spends his summers at Mineral Bottom on the Green River – and the DWR is quietly recruiting someone. I firmly believe the only way to way to preserve old buildings is to use them. So getting a caretaker for the property is wise and timely.

Utah officials believe they will eventually end up with the ranch. BLM officials, however, do not see that happening, and they are proceeding with plans to protect the ranch's cultural resources. Protecting the ranch itself is another matter. Upon their first to the ranch, some BLM officials said that the first thing that needed to be done is to bulldoze all of the ranch buildings and get rid of all signs of occupation altogether. That proposal was met with protests from some individuals. I am well aware that federal funding is way short and staffing is even shorter, so just how much protection can be afforded is questionable. However, the same thing can be said about the state.

Therefore, no matter where it ends up, protecting the cultural resources, in my opinion, will

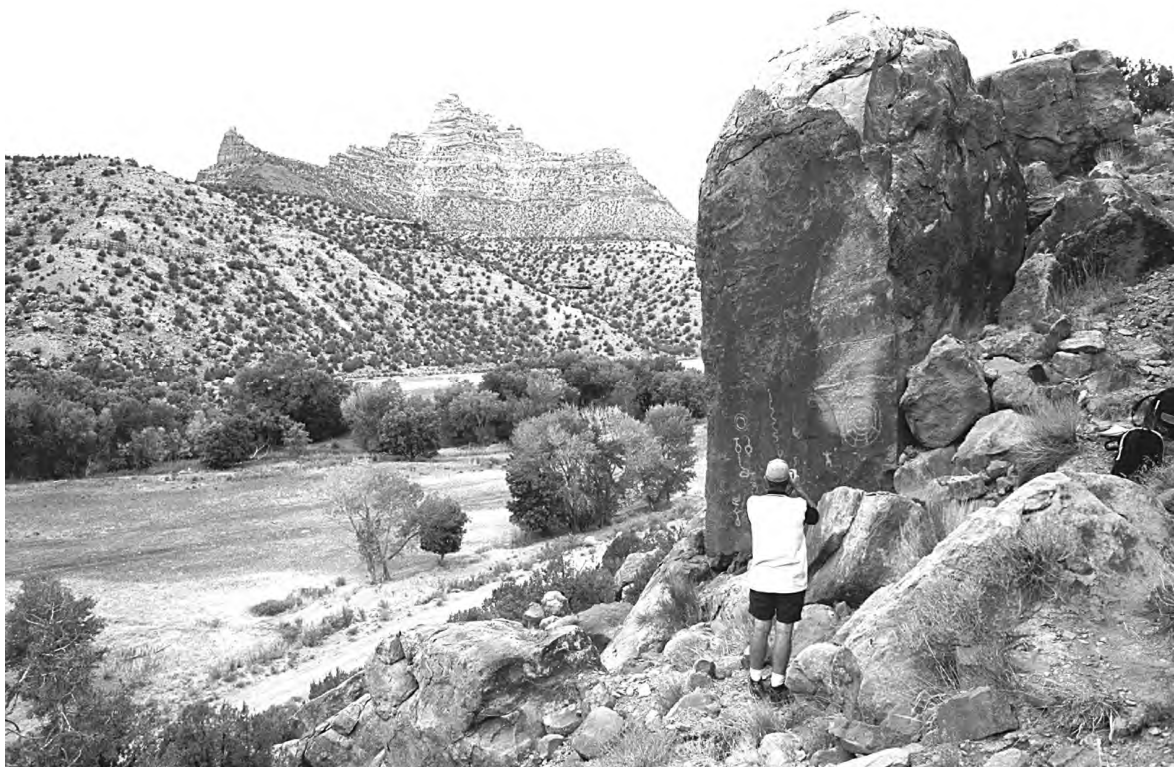
be a fight. The BLM plans to have the ranch property designated an Area of Critical Environment Concern (ACEC). That would afford it some special protection status and, hopefully, bring additional funding. An ACEC plan will probably propose a couple of different protection options, and public comment should open in December or January.

One official told me that, currently, there is no way of protecting the valuable resource if the locks are taken off the gates. Impacts are already starting to occur. Following the survey, we noticed that someone had built a large campfire next to the road and next to a large field of dry grass. Apparently, people had hiked onto the ranch property and camped in this spot.

One way of protecting the resources, and benefiting from them, is being advanced by a group of archaeologists. Their idea is to designate the Wilcox Ranch property a research park, and have some institution, like the Museum of Natural History at the University of Utah, manage it. I believe a research park offers the highest scientific value for the property. If this were done, rock art research should be one of the values included in the park.

Right now, the best way to protect cultural resources is to keep the gates locked. Pothunters and vandals are basically lazy. If they cannot drive there, they usually stay away. There are exceptions to that, of course, but locks deter the casual vandal.

Waldo Wilcox sold the property because he wanted it preserved and not developed, and the cultural resources were the driving force behind the protection sought. Access to most of the nearly 4,000 acres located on top of the Tavaputs Plateau, and to the 900 acres in Range Creek, is prevented by a series of locked gates, and they should stay locked until a rock-solid protection plan is developed.



Layne Miller photographing rock art in Range Creek. Photograph by Steven Manning.



Range Creek looking south.

## **Range Creek Rock Art, 2002. The First Year**

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The purpose of this paper is to report the findings of an archaeological reconnaissance inventory conducted in August 2002 on the Waldo Wilcox Ranch in Range Creek Canyon of eastern central Utah. The reconnaissance was directed by Jerry Spangler, with assistance from Duncan Metcalf, K. Renee Barlow (both from University of Utah), and Kevin Jones (Utah State Historical Society). The Utah Rock Art Research Association (URARA) was invited to assist in locating and documenting rock art sites. URARA members who participated were: Craig Barney, Nina and Craig Bowen, Gary Burningham, Dell Crandall, John Maccumber, Steve Manning, Layne Miller, Troy Scotter, and Margaret and Glen Stone. Layne Miller (this edition) has discussed how Range Creek Canyon became public land and the politics of protecting this valuable resource.

### **THE RANGE CREEK CANYON RECONNAISSANCE**

The reconnaissance took place on and around the Waldo Wilcox Ranch, which was recently sold to the Bureau of Land Management (BLM). The ranch has been privately owned since the late 1800's. The purpose of the reconnaissance was to provide the BLM with information on the diversity, distribution and density of archaeological sites on the ranch property.

The area investigated for rock art was, with two exceptions, cliff and rock surfaces that were easily accessible from canyon bottomlands and the road. The reconnaissance was an intuitive and directed survey. Investigators searched for rock art sites in locations that appeared to be obvious, in areas where previous investigators had located rock art sites and in locations indi-

cated by Mr. Wilcox. In addition, Gary Burningham had been in the canyon with Waldo Wilcox several years earlier and had learned about several rock art panels.

### **ENVIRONMENT**

Range Creek is in central Utah in the western section of the Book Cliffs. It drains a portion of the western 10,000-foot high Tavaputs Plateau and enters the Green River at about 4250 feet above sea level. The upper boundary of the 900-acre Wilcox ranch is at about 6760 feet. A small permanent creek flows in the upper portion of the canyon. Small fish were observed in the stream near the upper boundary of the ranch. The climate in Range Creek varies with elevation, from semi-arid at the Green River, with greasewood and saltbush, to heavily forested in the upper elevations, with Douglas Fir and Ponderosa. In the central portion of the canyon there are sagebrush flats; Cottonwoods, Box Elder, Willow and Tamarisk line the creek bottoms, and Pinion and Juniper stands cover the adjacent benches. Range Creek contains areas suitable for irrigation and farming, and it was homesteaded by several individuals and families over the years. The remains of their cabins and fields still exist. Range Creek contains many side canyons that contain springs and numerous rock faces.

### **PREVIOUS RESEARCH**

The early archaeologists who explored the canyon were doing so to answer three basic questions: who were the people who lived here, when did they live here and where did they come from. The archaeologists believed that there was an Anasazi related phenomenon existing in the area, which we now know as the

Fremont, and they were interested in discovering what that was.

From 1927 to 1931, an extensive inventory of the cultural resources along the Green River and most of its tributaries was conducted under the auspices of the Peabody Museum of Harvard University. Funded by two Boston businessmen, William H Claflin and Raymond Emerson, this expedition broadly covered most of the "Fremont" areas in Eastern Utah. The expedition resulted in a definition of the Fremont Culture by Noel Morss who participated in the survey of the Fremont River area. Most of the expedition's findings were not reported however, until 1969 by James Gunnerson. In his publication, Gunnerson reexamined the collection and compiled the field notes into a comprehensive report on the expedition's findings along with a functional synthesis of the Fremont and their cultural dynamics.

The Claflin-Emerson expedition recorded 20 archaeological sites in Range Creek Canyon (Gunnerson 1969: 82-87). Sixteen of these were archaeological sites with masonry storage structures on rock ledges, four were rock shelters with signs of occupation and four were open sites with structural remains. Rock art was noted in association with four masonry storage structures and in one rock shelter. No isolated rock art sites were apparently recorded. The early archaeologists obviously spent most of their time looking for the finest examples of structural sites while ignoring the rock art, unless it was associated with significant cultural remains.

In 1936, Leonard Leh, an assistant professor of anthropology from the University of Colorado, recorded nine archaeological sites in Range Creek Canyon. These sites consisted mostly of masonry granaries and ceramic/lithic scatters.

Kenneth B. Castleton visited the canyon in May 1975 and noted the presence of 10 rock art sites while observing that several other small ones were bypassed. He stated, "All or nearly all the

rock art can be assigned to one of the Fremont styles." (Castleton 1978:108).

Range Creek is most famous for the elaborate and well preserved figurines that were found by Mr. Pillings, a rancher, in a tributary of Range Creek Canyon (Morss 1954).

Smithsonian site numbers were assigned to the 20 sites recorded by the Claflin-Emerson expedition.

## FINDINGS

Archaeological and rock art sites were found to exist from Range Creek's confluence with the Green River to the upper end of the Wilcox Ranch. Thirty-five sites with pictographs and/or petroglyphs were documented. Cultural affiliation ranged from Archaic to Ute. As expected, most of the images were Fremont. Because the ranch was protected behind a series of locked gates for about the past 100 years, the panels have suffered no vandalization, with two exceptions.

Several panels with distinctive Fremont anthropomorphic images were discovered that were painted in red (10 R 4/6) and a light to dark yellowish-orange pigment (10 YR 6/6). I discovered several sources for the yellow ochre pigment near the upper end of the ranch. Two were in the back of alcoves (one large and one small) that contained pictographs. Layne Miller and I recently visited a panel in Whitmore Canyon, which is just west of Range Creek, that also contains these same colors and distinctive images, and I discovered a site in the San Rafael Swell area a few weeks later that also has these same colors, and in the same context within the figures.

It was anticipated that the rock art in Range Creek would be nearly identical to that found in Nine Mile Canyon, which is just over the ridge at the top of Range Creek. The pass has an elevation of about 6,760 feet. The style of many of the images is the same as those located in Nine Mile Canyon. However, while the rock

art was culturally similar, the rock art was also different. In addition to containing unique images, there are essentially five differences between rock art in the two canyons.

- **First**, there was only one large rock art site in Range Creek Canyon. In Nine Mile Canyon there are many. Nearly all of the panels and individual sites consisted of less than 10 figures.
- **Second**, the rock art was not heavily concentrated in some areas, as it is in Nine Mile. The sites seemed to be more evenly distributed throughout the survey area and the canyon.
- **Third**, there were a surprisingly high percentage of rock art sites containing pictographs. In Nine Mile Canyon, pictographs are rare - likely less than a few percent. In Range Creek, pictographs constitute nearly half of the rock art sites located to this date.
- **Fourth**, there seems to be a greater diversity of styles and types of rock art in Range Creek than in Nine Mile Canyon. This may be due to Range Creek's proximity to the Anasazi Culture area to the south. In addition, the Colorado and Green Rivers could have been a travel corridor bringing the Anasazi northward into Range Creek (see Manning 1992).
- **Fifth**, the yellowish-orange pigment that occurs naturally in the canyon was used often in the creation of the pictographs.

#### RECORDED SITES

Apparently, only one of the archaeological sites with rock art that were recorded by the Claflin-Emerson expedition was relocated. Out of Castleton's 10 sites, eight were positively identified

(sites 1, 2, 3, 4, 5, 7, 8, and 9), and two (sites 6 and 10) were apparently not found. Identification is problematical because Castleton did not photograph the panels, and all that exists is a very cursory description.

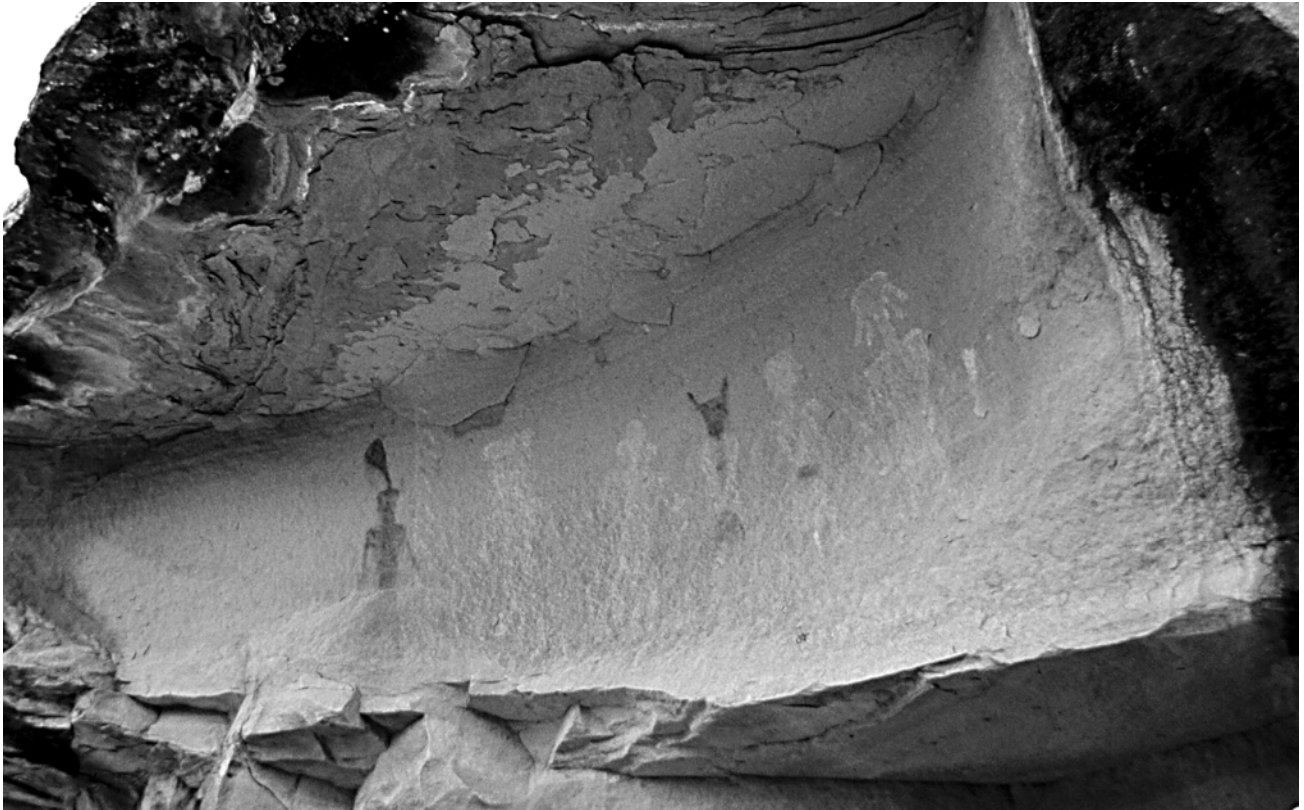
Photographs of some known and previously unknown panels are shown here. A comprehensive report of these images and a discussion of their significance along with a comparison to other panels is in progress.

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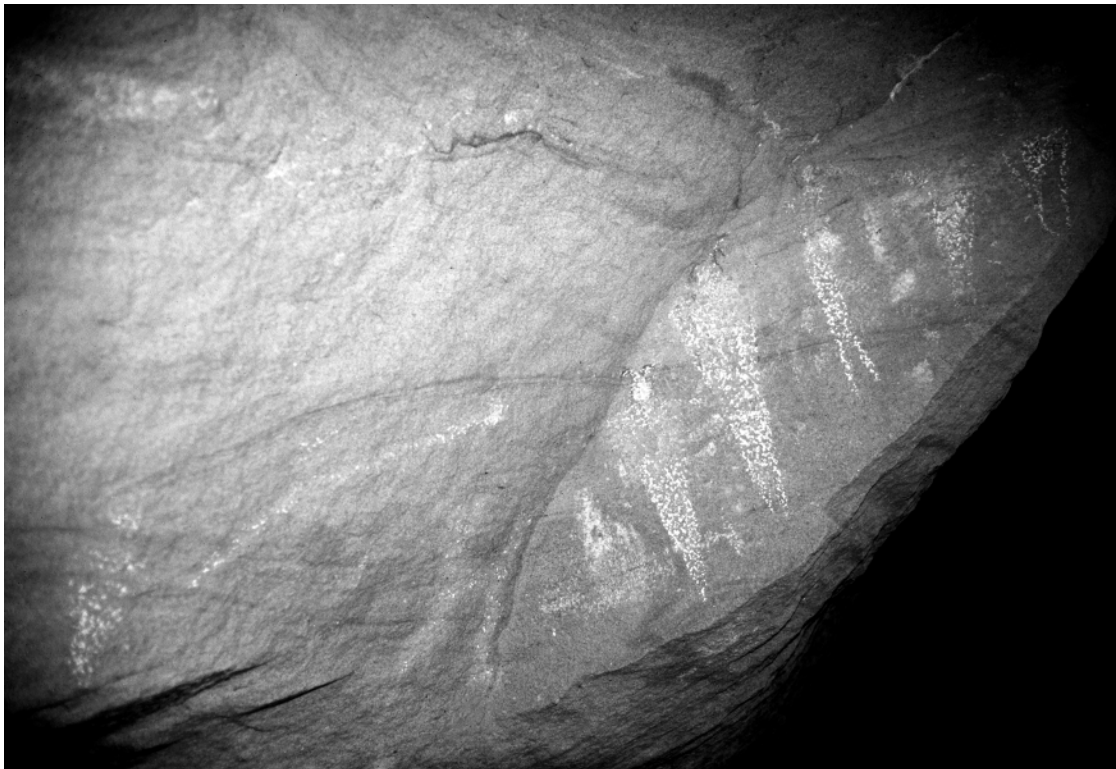
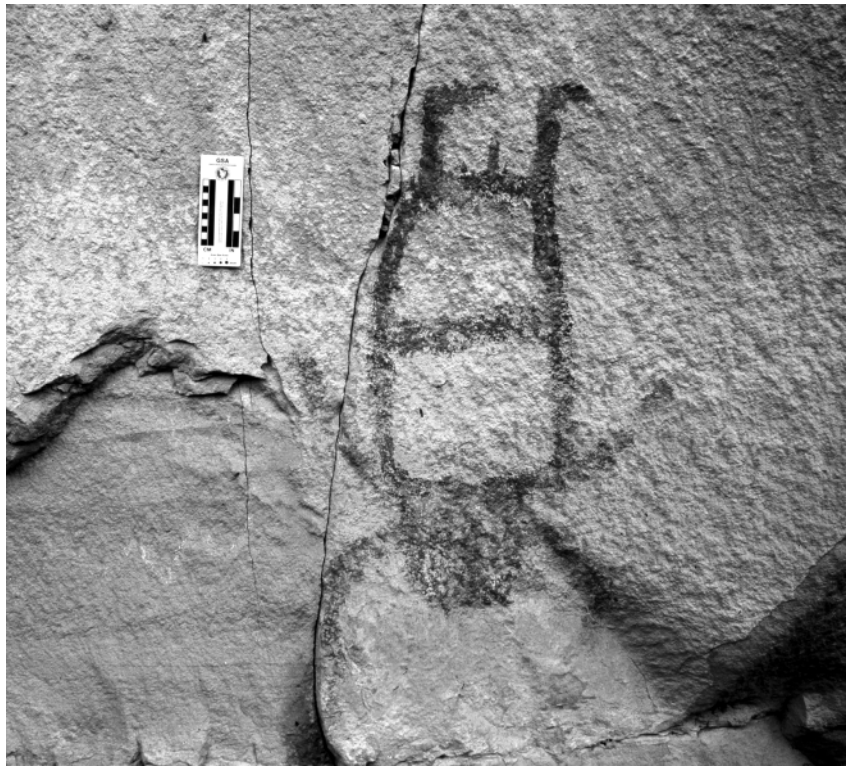














## ABSTRACTS

### From the 22nd Annual URARA Symposium.

The following individuals did not submit their papers for publishing. These abstracts were furnished by the presenters before the symposium.

**Mary Allen:** *Grand Canyon Polychrome.*

"Grand Canyon Polychrome" is a rock art style closely related to the Barrier Canyon Style of southern Utah/western Colorado. Like Barrier Canyon, it probably dates to the Archaic period. These colorful pictographs are found in a small portion of western Grand Canyon National Park, north of the Colorado River. In this presentation, I will examine photographs from the known Grand Canyon Polychrome sites, and discuss the attributes of these unique pictographs.

**Ekkehart Molatki:** *Liminal Animals in the Archaic/Basketmaker II Rock Art Iconography of the Palavayu Anthropomorphic Style (PASTYLE), Arizona.*

One of the clearly definable rock art complexes that can be ascribed to the Western Archaic Tradition is the Palavayu Anthropomorphic Style (Pastyle) of east-central Arizona. Created by hunting and gathering people during a period that is estimated to have lasted from the mid-Archaic into Basketmaker II times (approx. 4500 BC -AD 250), Pastyle imagery, when analyzed against a list of conceptual notions of and physiological reactions to altered states of consciousness, shows a strong indebtedness to the shamanistic trance paradigm. One ideational ingredient that is associated with various aspects of shamanistically produced rock art is the notion of liminality. First introduced by Arnold van Gennep in 1908 in his *Les Rites de Passage*, the state of liminality applies, among others, to shamans who, as the most likely executors of the art, function as mediators between the everyday world and the realm of spirits. The liminality concept, furthermore, is applicable to the rock face on which the engravings or paintings are depicted. Viewed as the contact zone between the human and supernatural worlds, the rock "canvas" can be interpreted as the liminal interface between the two worlds. To achieve their ends, finally, shamans frequently draw on the powers attributed to certain animals. Regarded as spirit helpers, some of these animals, in their behavior, appear to echo the liminal status of these religious practitioners. In doing so, they become obvious metaphors or analogies for the shaman in an altered state. Among the liminal animals that appear in Pastyle art are birds, insects, and reptiles.

**David Sucec:** *Mixed-Style Figures in the Prehistoric Rock Art of the Western Canyonlands Area.*

Everywhere in Utah, rock art images, particularly anthropomorphic figures, can be found that do not appear to be typical, or comfortably within the parameters, of one style or another (of the many identified styles in the State). Often, the figures appear to be constructed of a mixture of visual elements from different (or unidentifiable) styles. Two panels of such mixed-style figures can be seen near two of the Barrier Canyon style's typical and well-known public panels (the Great Gallery and the Harvest Panel) deep in the homeland of the Barrier Canyon style (west and north of the Colorado River). An analysis of their visual form reveals that the figures of the two mixed-style panels are defined with visual elements that are identifiable with the Barrier Canyon and Fremont styles. In consideration of the work of archaeologist Phil Geib, in the Glen Canyon area, the question arises whether these mixed-style figures may not represent the imagery of individuals who lived and made images during the time of transition between the Barrier Canyon and Fremont styles (and cultures?) in the western Canyonlands area.

**Ken Hedges: *Continuum: The Evolution of Desert Rock Art Styles in the Far Southwest*.**

Description by David Sucec. In his presentation, Ken will address the Archaic to Patayan continuum in the broad area from southwestern Arizona through the Colorado Desert and into Baja California. His past and current research on the lower Gila River in southwestern Arizona, along the lower Colorado River, in the Colorado Desert, and on the painted and pecked traditions of the southern California and northern Baja California Yuman speakers provides the data for this overview of Patayan (prehistoric Yuman) traditions and their development out of earlier rock art in the Western Archaic tradition. To the east, this includes the contrast between the contemporaneous Hohokam and Patayan traditions and their relationship to broader developments in the region. An intriguing peripheral issue is the question of why Archaic rock art in the open desert environment contrasts so sharply with the ancient rock art of canyon country environments like Barrier Canyon, the western Grand Canyon, the Pecos River, central Baja California, and even the Coso Range. This presentation will not answer that question, but it will give the audience a good look at the "other" Archaic rock art of the Far Southwest.

**Elaine Holmes: *Shield & Shield-Bearing Figure Motifs in the Rock Art of Southern Nevada*.**

When writing about the rock art of the ancient Puebloan world, writers often incorporate a map of the area, which includes southern Nevada and then promptly ignore this territory. An inventory of sites shows more than 200 motifs of shields/shield-bearers alone. Schaafsma's latest book, *Warrior, Shield & Star*, appears to advance the idea that these motifs usually occur in areas of conflict and my research seems to show concurrence with that theory. This paper explores the ethnicity of the motifs using a comparison of Fremont/Anasazi shield-bearer traits and an analysis of Kiva mural figures.

**James Farmer: *Utah Rock Art, Art History and the Pictorial Tradition in the New World*.**

This presentation considers the current position of New World rock art traditions within conventional art historical scholarship. Within more specialized archeological and anthropological disciplines, rock art scholarship has sustained significant growth and interest in recent decades, yet more academically main stream art historical scholarship as well as broad-based popular publications continue to marginalize rock art styles as somehow inferior or subservient to more "sophisticated" (i.e. traditional) art forms and traditions. Citing specific Utah examples from the Archaic period Barrier Canyon Anthropomorphic and later Basketmaker San Juan Anthropomorphic styles, I argue that based on most recent and revised interpretations of these styles, they must now be treated and understood as the earliest examples of a truly American pictorial tradition. As such, they demand to be more fully integrated into any comprehensive history of painting in the New World.

**Chuck Bailey: *An Evaluation of the Rochester Creek Site*.**

This presentation will summarize the digital recording of the Rochester Creek Site. Particular attention will be paid to solar light and shadow effects on figures on the panel. Comparisons of themes and formats at Rochester Creek with themes and mythology recorded elsewhere will also be made. In addition, a case will be made for its unique historical importance and the need for preservation of the site.

**John Rudolph: *Long Lake Site near Lakeview, Oregon*. No abstract submitted.**

