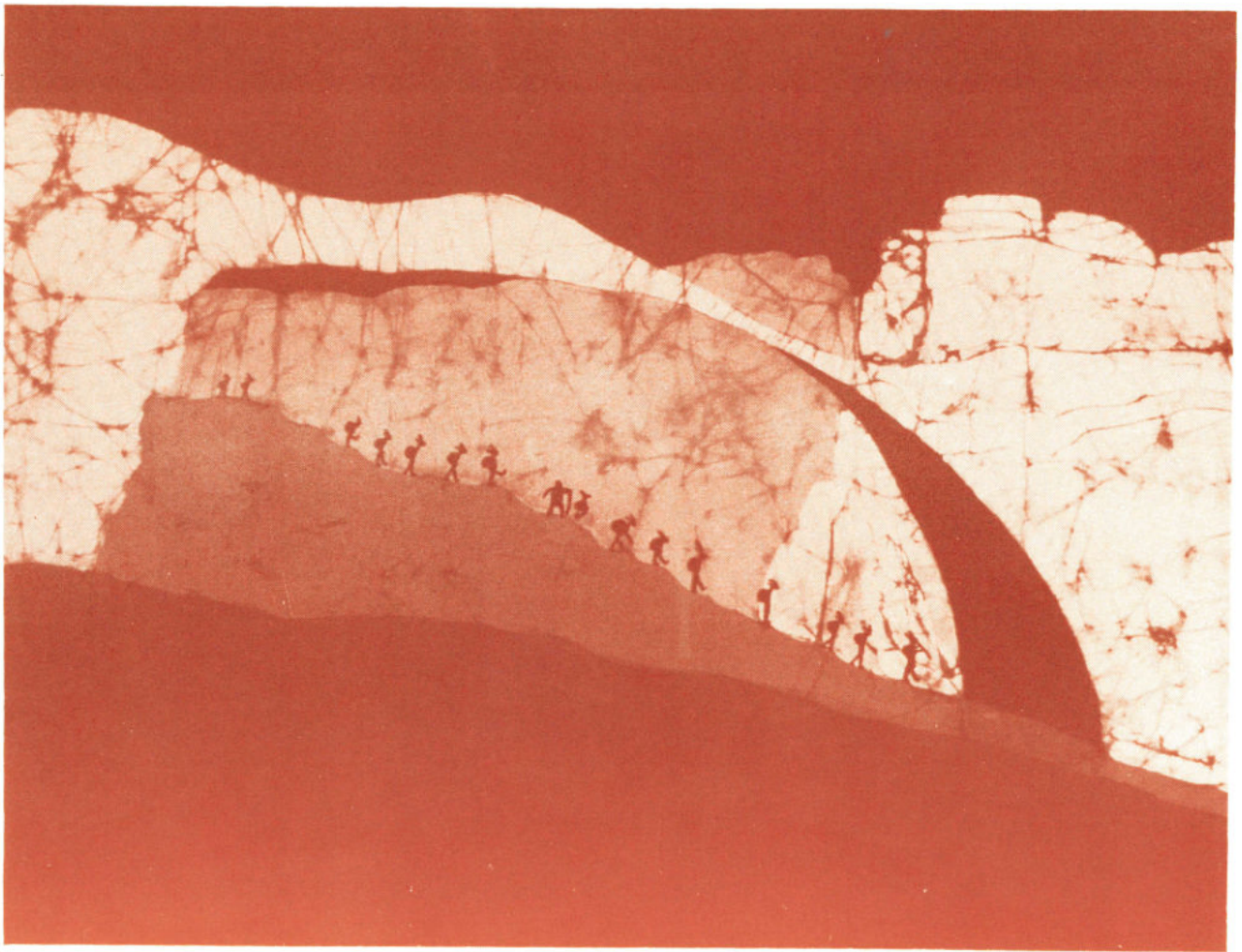


Canyon Legacy

A Journal of the Dan O'Laurie Museum - Moab, Utah

Number 16

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CANYON COUNTRY ROCK ART



Canyon Legacy

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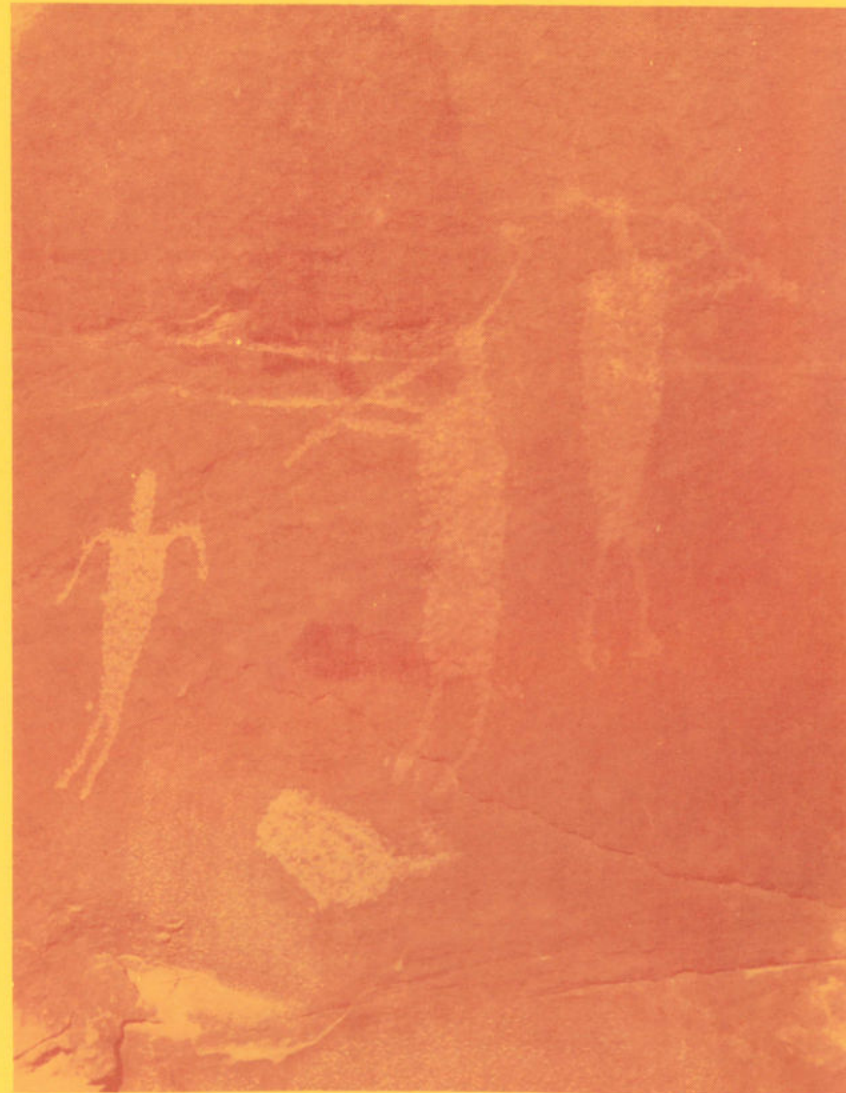
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WITHIN...

Rock art has long fascinated both visitors and locals alike in Utah's Canyon Country. Those awe-inspiring images found pecked or painted on sandstone walls and boulders evoke a feeling of mystery, of wonder. Why were they drawn? What do they mean? are frequent questions asked. Definitions of the rock images are many, but solid answers few.

This issue of *Canyon Legacy* is devoted to the subject of ROCK ART IN CANYON COUNTRY. Join our authors as they give new insight into this interesting subject.



Shay Canyon, Indian Creek, San Juan County. Photo by Jean Akens

Canyon Legacy

Number 16

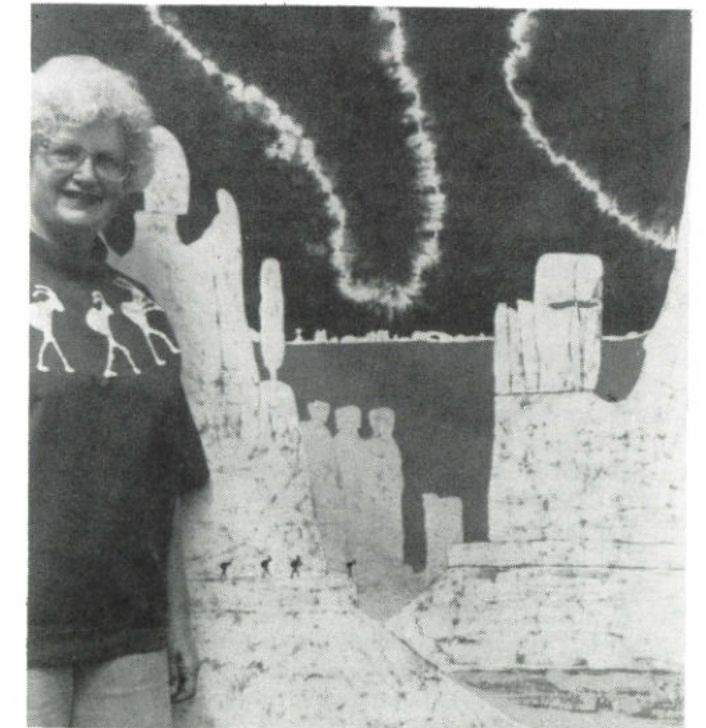
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Front Cover Artist: ANNE URBANEK

Fabric Artist Anne Urbanek of Moab, Utah is a pioneer among artists whose modern works are derived from prehistoric/historic Indian rock art. She first wed the ancient art of batik with the ancient rock art of Native American cultures in 1977, developing a unique style and technique. She was the first person to batik petroglyphs and pictographs on T-shirts and small wall hangings.

A Native Chicagoan, Anne moved west in 1957, and was smitten with the beauty and space. It was during a visit to the famous Great Gallery of pictographs in Horseshoe Canyon, Canyonlands National Park, that Anne was first struck by the magnificence and mystery of the ancient artists whose symbols were etched and painted onto stone a thousand years ago.

Since then Anne has traveled to countless sites all over Canyon Country, where the prehistoric Indians created picture stories of everyday life, great hunts, long journeys and religious ceremonies on rock walls and boulders. Some of the figures are whimsical, others mighty and powerful. The hump-backed flute-player, Kokopelli, emerged as her favorite figure and today finds its way into many of her creations. Her apparel, wall hangings and framed landscapes have won her contracts and commissions from museums, galleries and retail outlets in seven western states.



"On the Edge" batik, 6' x 4', private collection.

SEEING SPIRITS:

Initial Identification of Representations of Shamans in Barrier Canyon Rock Art

Seeing spirits, in dream or awake, is the determining sign of the shamanic vocation.

by David Succes

Mirceau Eliade (1964)

INTRODUCTION

In presentations and publications, Barrier Canyon Style (B.C.S.) rock art is commonly associated with prehistoric shamanic activity in southern Utah. A general discussion of the shamanic characteristics of the style by Polly Schaasfma (1980) and a more in-depth account of shamanism, including an interpretation of a B.C.S. panel in the San Rafael, by Ken Hedges (1985) are two of the best examples.

Nevertheless, it is my observation that, for many, it is not clear what is meant by shamanism nor what is a representation of a shaman. Although shamanistic imagery encompasses much more than images of the shaman themselves, this paper will focus attention primarily on this class of images. It will concentrate on the nature of shamanism, the relationship of shamanism to rock art, and make an initial identification of B.C.S. images that appear to be representations of shamans.

SHAMANISM

As European cave paintings show, shamanism already existed in the Magdalenian period, between 15,000 and 10,000 B.C. Scholars think it originated in early hunting cultures; some scholars see signs of shamanism in the so-called Alpine Paleolithic, 30,000 to 50,000 years ago (Lommel 1967). New World shamanism persists in hunting and gathering cultures today, and it is assumed that this form of shamanism spread through the two American continents with the first wave of immigrants from northeastern Asia (Eliade 1965).

"The striking similarities between the basic premises and motifs of shamanism the world over suggests great antiquity as well as the universality of the creative unconscious of the human psyche... Wherever shamanism is still encountered today...the shaman functions fundamentally in much the same way and with similar techniques - as guardian of the psychic and ecological equilibrium of his group and its members (and) as intermediary between the seen and unseen worlds... He seeks...to ensure the benevolence of the ancestor spirits or deities" (Furst 1972).

The shaman specializes in an ecstatic trance during which his soul is believed to leave his body and ascends to the sky or descends to the underworld (Eliade 1964). The techniques for achieving ecstasy range from chanting and drumming, fasting and isolation, to the ingestion of hallucinogens. Nevill Drury sees the shamanic ecstatic trance as a type of mythic lucid dreaming in which one is conscious in the altered state and able to act purposely within it. He cites a study reporting that rhythmic shamanic drumming produces a drumbeat frequency in the theta wave EEG frequency (4-7 cycles/second), the brainwave range associated with dreams, hypnotic imagery and trance (1989).

According to the shamanic viewpoint, the world has a "center" and "when you go to the center - which is inside yourself - there is a vertical axis that allows you to travel up or down" (McKenna 1992). Using visualization, their technique allows them to move freely through three cosmic zones: underworld, earth and sky. Trance

not only allows the spirit of the shaman to interact with supernatural beings, it allows the shaman to escort the souls of the dead to the underworld and to find lost souls, catch them and return them before their loss causes death or illness (Bean and Vane 1978). Carl Jung defines "lost soul," which is a common phenomena among "primitive" cultures, "as the withdrawal of the soul into the unconscious aspect of the psyche...the unconscious corresponds to the mythic land of the dead, the land of the ancestors" (1961).

The source of shamanistic powers resides in - or comes through - spirits, certain objects, sacred places or cosmic zones. There are three classes of spirits in the shamanic world: 1) helping spirits - sometimes called familiars - which are drawn from the plant, insect, fish, animal, bird, human and spirit worlds and assist the shaman in his activities or, on a limited basis, are under his control; 2) Tutelary spirits, guardian spirits who guide and protect but are not under the shaman's control, and are usually the spirits of ancestral shamans or minor celestial spirits and can appear as animals or in mythological forms; 3) Deities, divine or semi-divine spirits, such as the Creator, the Goddess, God of the Sky, Lord of the Underworld, Mother or Master of Animals. The presence of helping and guardian spirits confirms the status of the individual as a shaman and the spirits are essential for the shaman's ecstatic journeys in the beyond (Eliade 1964).

For the most part, shamans are chosen by the spirits. Some individuals deliberately seek the powers and, among the Western North American tribes,

shamanic powers can also be inherited, but the transmission always takes place through an ecstatic experience. The future shaman must undergo certain ordeals of an initiatory nature, and the powers can be transmitted only by the spirits (Eliade 1964). Typically, the chosen candidate falls seriously ill, or undergoes some traumatic episode such as being struck by lightning, and while in a coma experiences his initiation by the spirits.

The initiate may also, in a trance or dream, experience his profane death, dismemberment and rebirth as a person of the spirit. Following the initiatory ordeal, the future-shaman, equipped with his "song" of experience and/or secret language for communication with his tutelary spirit and helping spirit(s), apprentices himself to a master shaman to perfect the ecstatic techniques, to gather helping spirits, and learn the particulars of the tradition, including curing, plant usage, exploring the geography of the psyche and meeting the residents of the spirit world. Shamans usually learn from a living master but some learn by their own efforts, that is, directly from the spirits (Eliade 1964).

When treating patients suffering from physical ailments, visualizing or traveling into the worlds of the spirits allows the shaman not only to discover the source of an illness (particularly if it is thought to be caused by evil intent), but to "consult" or receive assistance in curing. According to many accounts, the images seen by the shaman are symbolic or mythic in nature, not replications of the patients or their conditions, and suggest potential for success and methods for curing.

SHAMANISM AND ROCK ART

Scholar after scholar perceives an "antiquity" and "striking similarities" of shamanism throughout the world. It is this consensus that encourages one to wonder if it might not be possible, with our understanding of contemporary shamanistic imagery, to determine the identity of the images, perhaps even the meaning of prehistoric shamanistic rock art. This is precisely the view of Lommel: "We can still follow motifs that occur in the rock-paintings almost down to our own day...(among the hunting cultures). We can also link up these motifs with the myths and from this point reach a far-reaching interpretation of the early rock-paintings..."

Lommel identifies the shaman as "not merely the sorcerer who influences fortune in the chase, but also the poet and artist of his group. It is he who molds the spiritual world of his group into impressive images, and who gives ever-renewed shape and fresh life to the images that lie in his groups's imagination - the myths, the religious superstitions" (1967). J.J. Brody points out that Pueblo ritual art almost always makes some reference to mythic history and if we assume the same for the Anasazi then "we must read the content of Anasazi painting as not only intensely religious, but also intensely social and historical, for myths is a species of history that has social meaning" (1991).

Although particular manifestations (aspects of the imagery) may evolve, the function, energy and role of the archetype does not change because the unconscious of the psyche does not essentially change. Archetypes (ancients/saints) are equivalents of psychic energy or "power" representing or symbolizing an entity from, a particular aspect of, or an experience in, the psyche or spirit world. Archetypes, along with instincts, make up the collective unconscious that is shared by everyone. If shamanism consists of techniques for penetrating the depths of the psyche then, because the structure of shamanism remains unchanged, some imagery may have remained significantly unchanged since the time when the ancestors of the Barrier Canyon culture brought the phenomenon of shamanism with them into the New World.

While viewing prehistoric rock art, if we use contemporary shamanistic visual art as a model, we may find representations, or symbols, of: 1) images or self-images of shamans in their physical or spiritual manifestations; 2) images of the spirits with a) the helping spirits in various manifestations from plant to bird and animal to mythological, b) tutelary spirits, including ancient or mythological shamans in human, animal or mythological forms, and c) images of deities both major and minor; 3) sacred objects, plants and places.

Compositions or groups of images may represent shamans with their familiars and/or guardians. They may also depict events that had happened (e.g. initiatory experience) or that they would like to have happen (e.g., hunt magic). Some panels may represent an "inventory" of their spiritual world.

Selection of rock art sites may also indicate the spiritual or sacred nature of the site and hence its imagery. Even the elevation of a panel can suggest a class of images - height being identified with sacredness (Eliade 1964). Barrier Canyon Style rock art sites are noted for the unusual height of the panels.

SHAMANISTIC REPRESENTATIONS IN BARRIER CANYON STYLE ROCK ART

The Holy Ghost Group

Without a doubt, the most familiar (and perhaps the most impressive) of all the B.C.S. compositions is the Holy Ghost panel (figure 1 - BACK COVER) at the Great Gallery. Its isolation and centered position with a "small" (about 30' high) shallow alcove within the Great Gallery site suggests that this composition - the visual appearance of the images - was very significant to its maker(s) and the subsequent artists, regardless of culture, who painted in this area. The images lack arms and legs (giving the figures a ghostly appearance) and the largest figure, the Holy Ghost, is much larger than the seven flanking dark, red-brown, silhouette figures, and has large un-pupiled eyes and two pairs of "antenna" on its head.

The large vacant eyes emphasize the aspect of seeing (more than ordinary seeing) and suggest an extraordinary individual. This feature appears to be an occasional attribute of deities, shamans and perhaps mythological figures. The antenna are also an attribute associated with shamans, helping and tutelary spirits and perhaps deities and mythological entities. Compared to the dark red figures, the central figure has a diaphanous quality that is especially apparent in the lower part of the figure. Two dark figures (1st and 3rd figures to the left of the Holy Ghost) also appear to be "materializing" either from, or in front of, the lower section of the alcove. The combination of all these factors indicate we are dealing with a composition of spiritual entities, whether shamans and associates, mythological figures or deities is not clear.



Important to note is the quality of visual form and painting process because the impact of a painting rests in a large part on these qualities. For many, the form and structure of a work of art is "invisible," as the page on which these words are printed is "invisible" to the reader. However, if these qualities are combined skillfully with the content, the painting will impact significantly on the personal, cultural and psychological levels.

The formal qualities of the Holy Ghost Group composition reveal a visual aesthetic of considerable sophistication, particularly in the design of the main figure and the spatial structure of the entire panel. The design and painting technique of the central figure points to an experienced and knowledgeable artist; the torso reflects the horizontal markings of the head with a unit of vertical stripes in the chest area. The horizontal light shapes are not actually painted but are the rock surface itself. The red paint (a sacred color for hunting cultures) was applied, by the "splatter" technique, not only to form the darker areas but to form the lighter units that appear to overlie the vertical lines at the shoulder, while underlying the vertical line near the midsection.

The head is a structural - but more precise - miniature of the body section. There is a mask-like shape in association with the large eyes; it appears to underlie the eye shapes as well as form the most dramatic, complementary context for them. The two horizontal lines underneath the eyes emphasizes the importance of the total design, forcing one to perceive the quality of design. Most significant is the short vertical dark mark to the left of the left eye. This shape, and area, can only be read as representing the (our) left side of the head. In other words, this "head" represents a three-dimensional image (or object) by showing two sides rather than the common frontal (two-dimensional) representation showing one side. The total composition reinforces this spatial reading.

Examining this panel one sees a large figure, with a distinct visual appearance, surrounded by smaller, darker figures, of different sizes but similar coloring and patterning. With five of the figures in close proximity (in front, on both sides and behind), the two smaller figures on the left appear to be at a distance yet, considering the context of the entire alcove, are easily seen as part of the total composition. These two figures extend



Figure 2. *Skeleton Shaman, San Rafael Swell. Photo by Craig Law.*

the spatial "feeling" of this composition to an extent unprecedented in North American prehistoric art. There is a possibility that all the darker figures were not painted at the same time. In that case, the last addition to the composition would have affected this remarkable arrangement. Finally, the sophistication of this endeavor would certainly argue for a culture that could have accommodated the complex and sophisticated phenomenon of shamanism.

The Skeleton Shaman

One particular B.C.S. panel that is generally considered to consist of shamanic images I have named the Skeleton Shaman (Figure 2). There can be little doubt that this panel represents an individual's initiation ordeal and his

helping and tutelary spirits. The Skeleton Shaman is located in an elevated, isolated area in the middle of the San Rafael Swell, which is a characteristic location for vision quests or initiatory ordeals. The figure has the large eyes indicative of a shaman or a spiritual entity, but the attribute that is diagnostic for this class of representations is the skeletonization of the major figure. "In the spiritual horizon of hunters and herdsman bone represents the very source of life, both human and animal. To reduce oneself to the skeleton condition is equivalent to re-entering the womb of this primordial life, that is, to a complete renewal, a mystical rebirth" (Eliade 1964). Some shaman's curing costumes still have skeletal images, though often reduced to a geometric symbol.

Images of creatures, such as the snake

over the head of the shaman figure, that appear to be out of their element are identified by historical shamans to be representations of spirits. A tutelary spirit is probably represented by the zoomorphic figure with outstretched arms at the left of the composition, but this image could be a second animal familiar. The circle to the left of the airborne snake seems to be in relationship with the reptile; beyond that, it is not clear what this image represents.

The circle has been interpreted as symbolizing fertility (or life), totality, the place, the heavens, or the sacred - any or all of these would be appropriate here. "A symbol, a symbolic representation of reality, may have more than one level of meaning, it may simultaneously produce a literal, an allegorical and a psychological meaning. The potency of any symbol lies in its power to generate these levels of meaning" (Grieder 1982). The two long, tassel-like shapes symmetrically flanking the shamanic figure appear to be identical but, when compared, have puzzling differences. I know of no interpretations for these images but they are similar in form to the Fremont so-called trophy-head images around the Uintah Basin.

The Ochre Alcove Panel

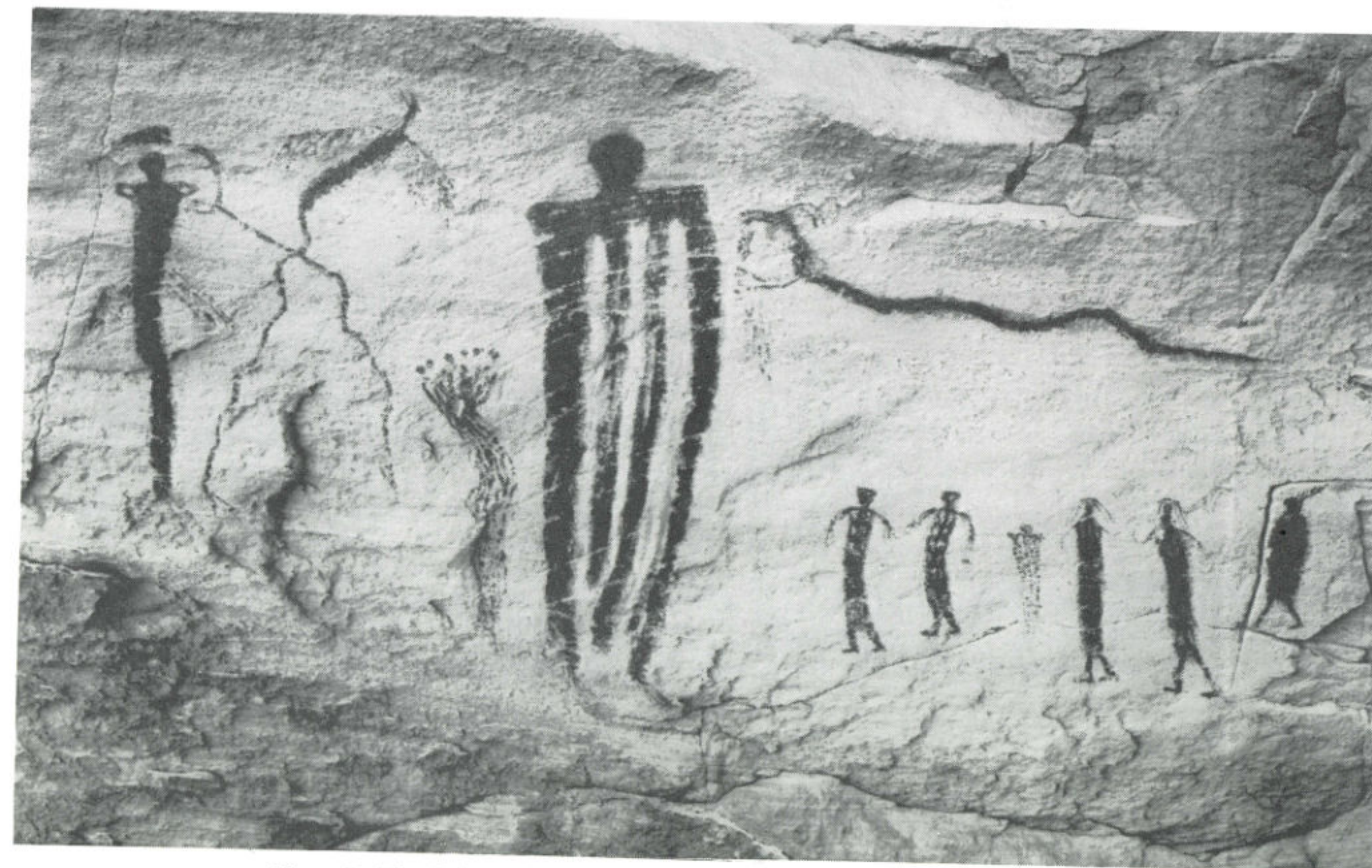


Figure 3. *The Ochre Alcove Shaman panel, San Rafael Reef. Photo by Craig Law.*

This San Rafael Reef panel (Figure 3) is typical of the second class of B.C.S. shaman panels that represent non-skeletonized shamans and their associated spirits. Three of these panels, two painted panels and one petroglyph panel, have the same image that is seen to the right of the two large shaman figures in figure 3. It has the body of a long snake but a head with ears, horns or plumes that is definitely not snake-like. They also have arms; one has bird feet (or three long digits) and appears to be salivating. These figures are seen by Hedges as serpents that have sheep heads and human arms; he places them "into the concept of shamanic transformation" (1985). It is evident that these hybrid creatures represent spirit figures, most likely in mythological forms, and probably tutelary spirits rather than familiars.

Between the two largest figures is an exceptional image of an elegant bird, with tufts of feathers, ears or horns on its head, rising from and apparently connected to the ground by a long tail-like line that separates into what appears to be two short legs with feet turned to the left, opposite to the direction the bird is moving. Hedges has described this figure similarly and interprets this image to represent a shaman

in the process of transformation, or at the point where his spirit departs from the body to make its "magical flight" into the world of the spirit. The legs and feet indicate that the shaman is connected to the earth, while the bird image is the spirit, or soul, in flight. "Becoming a bird oneself or being accompanied by a bird indicates the capacity, while still alive, to undertake the ecstatic journey to the sky and beyond" (Eliade 1964).

The two large anthropomorphs exhibit very different characteristics. The figure on the right is defined by a vertical line pattern and has no arms but does have legs and brush marks suggestive of feet. The figure on the far left has a solid red form with circular lines on the shoulders that could suggest arms. There are no feet but it has four diagonal lines that appear to be root-like. There are similar lines extending, also at a diagonal, from the waist of the figure. Both figures have been scratched across after they were painted. The scratches appear to have been made some time ago, perhaps near the time of painting. This could indicate that the painting of the figures was the focus of the activity, not the resulting image, or someone "canceled" out their power. At present I consider these two

larger anthropomorphs as shamans but one or both could possibly be deities. The linear "bundle" to the left of the largest figure appears to be something organic and the lower part seems to dissolve into nothingness, as do so many of the other images in this panel. Its meaning is unknown but its form is similar to images found at other sites.

"Common man" or "citizen" figures also appear in B.C.S. rock art. The right half of figure 3 shows six figures, five dark red figures with arms and hands, legs and feet, and three different head styles. Two pairs of the citizen figures flank a tapering form that seems to dissolve into the air at the lower part of the figure. This figure has a similar form to those ghost or spirit figures at the Great Gallery, some 30 miles east of this site. The contrast in the appearances of the central ethereal figure with the solidity of the flanking pairs is dramatic and, I believe, illustrates the difference between the representation of a mundane, or citizen, figure (the pairs) and a spiritual or visionary figure. It is my observation that these type figures, when they appear with images of recognizable styles, appear with B.C.S. images. The head style (shape, hair and feather) and the painted patterns on the bodies (vertical line of white dots and white vertical lines) may present clues to their physical appearances.

Shaman Panel at Rochester Rock

The only known petroglyphic example of this type of shamanic representation (with hybrid snake-like creature) is found at Rochester Rock at the western edge of the San Rafael Swell in Emery County. This panel (figure 4) is adjacent to the large main Rochester Rock panel, which contains many images that have shamanistic characteristics. Near the bottom of the Shaman panel is the largest figure, an avian image in a circle (it looks like a fat bird with large feet). It appears to be associated with the upper panel and to have been executed at about the same time (although it may be older), yet the quality of pecking is less finished than that of the upper images. The top part of the panel is evidently a shaman with his spirit associates, including a flying anthropomorph (upper left), the hybrid snake with arms, and three flying birds.

Historical shamans explain that an anthropomorphic representation in association with a shaman image may represent a human spirit, but more often it

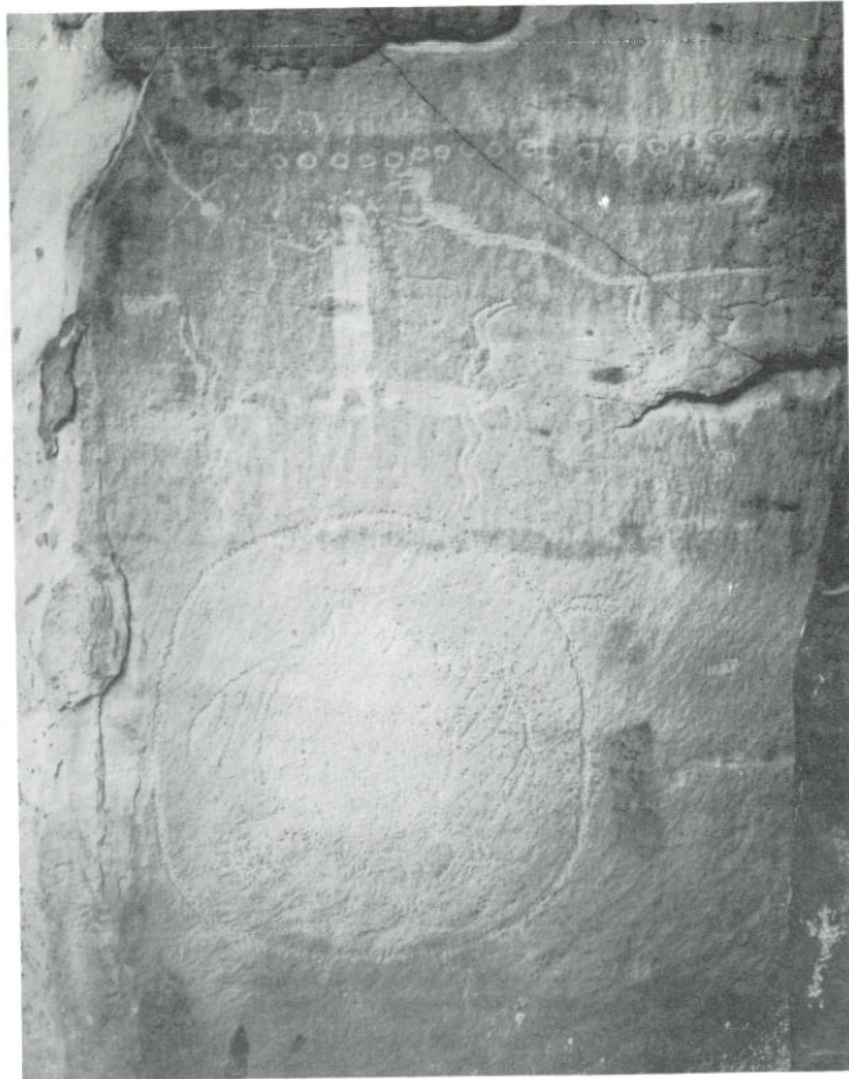


Figure 4. The Rochester Rock panel, San Rafael Swell. Photo by Craig Law.



Figure 5. 19th century Eskimo shaman self-portrait. Photo by Craig Law.

is a non-human spirit that is represented because it behaves "like a human" (Blodgett 1977). For comparison, the self-portrait, by a 19th century Eskimo shaman, (figure 5) shows the shaman with his helping spirits, including one with anthropomorphic characteristics.

The Rochester Rock representation of the shaman shows a typical B.C.S. ordinary "citizen" figure with legs and feet, no headgear, and faint lines that could represent its arms. The figure is surrounded by an aura of dots, which suggests an extraordinary condition.

Three Shamans Panel

This composition (figure 6) at the north end of the Great Gallery, also belongs to the class of representations of shamans with helping spirits. Their helping spirits, in the forms of quadrupeds and avian

figures, hover at their shoulders and over their heads. These images were not painted but were drawn on the wall with chunks of red and yellow ochre or hematite. The smallest images are less than one inch in length, yet are drawn with virtuosity and with exacting detail and proportion. A guardian spirit, in the form of a dog with its tail curved over its back - a common form at B.C.S. rock art sites - is seen at the left. (In Asia a curved-tail tiger is the common guardian spirit form, and in South America the form is often a panther.) All three of the shaman figures are armless, although the left figure does have two lightly drawn lines on its left side that may represent an arm, and are legless, with pairs on antenna on their heads.

Two of the quadrupeds hovering around the central figure are impaled with spears (unusual in this type composition) and there is a fletched spear to the right of the left figure (figure 7). Another interesting feature is the amount of overpecking (done over an extended period of time) that is evident on all of the figures, including the dog. At the base of the left figure there are some diagonal scratches over the figure and a connecting line scratched from the dog to the figure. Repainting, touching or pecking rock art images are ways of sharing in the power or qualities represented by the image (Eliade 1964). The most heavily pecked areas include the feet and mouth of the dog image, as well as two of the shaman heads and one helping spirit figure.



Deer Shaman

The third type of shaman representation is the hunt shaman. The Deer Shaman (figure 8) is located near the Great Gallery. The execution of the petroglyphic images is crude and the style is not typical Barrier Canyon. Although problematic, this panel is assigned to B.C.S. because of its association with several B.C.S. figures at the site, and it is definitely not typically Fremont nor

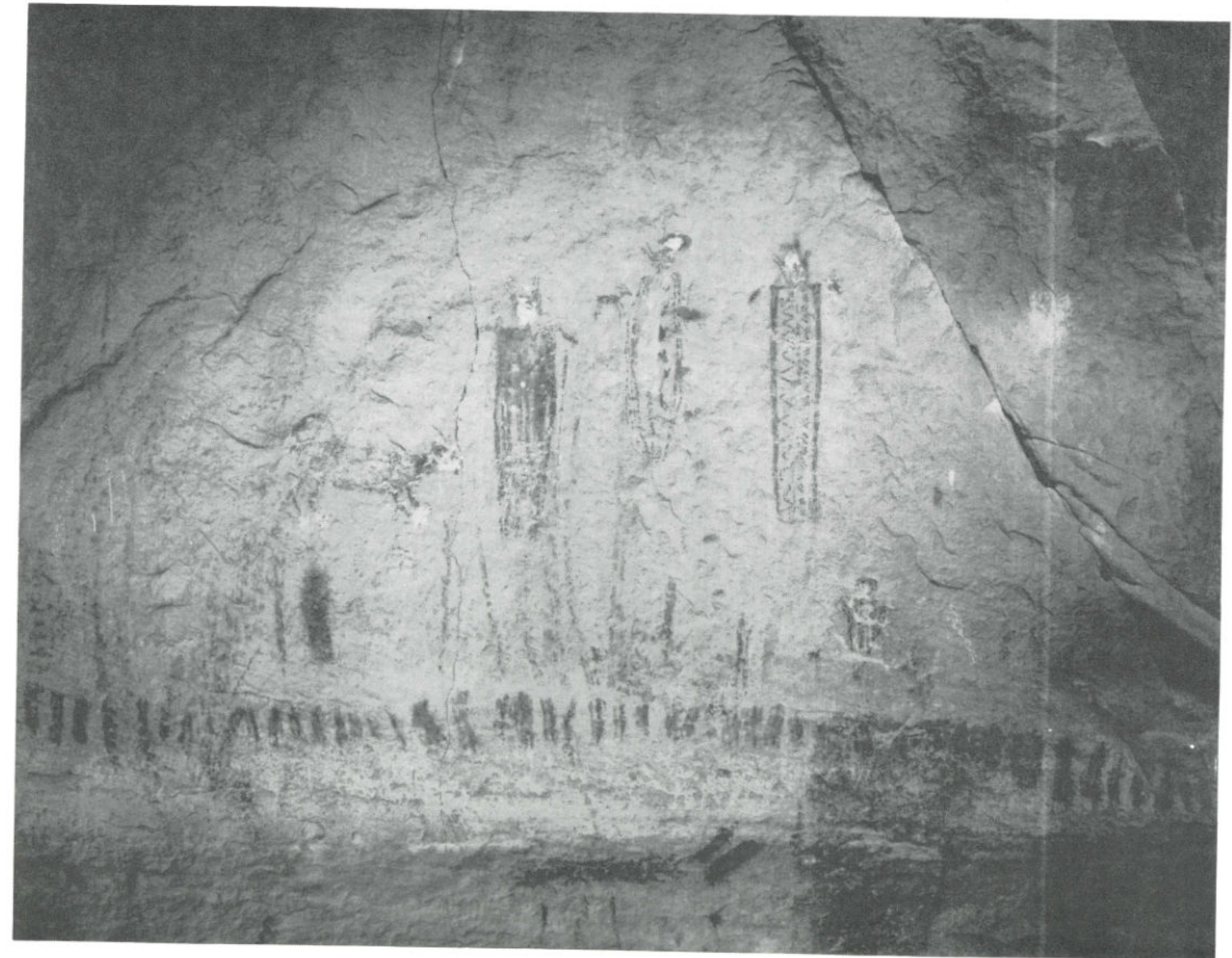


Figure 6. Three shamans, north end of the great gallery, Canyonlands National Park. Photo by Craig Law.



Figure 7. Close up of one of Three Shamans, with animal (dog) familiar to left. Great Gallery, Canyonlands National Park. Photo by Craig Law.

Anasazi in style. The central figure bears a remarkable resemblance to the images of Neolithic hunting shamans in European caves. It appears to have large wings and arms and images of a bird - with its wings outspread - and a sheep engraved into its body. The shaman figure has a head that appears to be the form of a snake or a lizard (quite unusual) and the feet of a bird. The legs can be seen as either human or bird-like. A large deer approaches from the left and another is facing away on the right. There are some

overpeckings clustered on the left deer and a lesser amount on the shaman figure. Finally, there is a connecting line scratched from the head of the left deer to the shaman figure and several faint vertical lines extending from its back appear to be representations of spears.

There are some scholars who find that it is more likely that the European hunt shaman images are of animal deities, e.g., the Animal Master, who controls the numbers and availability of the food

animals. There may be some basis for that interpretation here, but less for the next hunt shaman panel that I call the Sheep Shaman.



Sheep Shaman

This panel (figure 9) is located in what I call Scorpion Cave in the San Rafael Reef. The images are not painted but drawn with charcoal. It is also in the European style. Although difficult to see, there is a very large sheep image (left center) more oriented toward a vertical, rather than horizontal, stance with rear legs that are twice the length of the front legs and bent at the knee, like the legs of a human; no feet are apparent. The front legs extend forward from the right side of the form and a spear with fletching at the top is oriented vertically between the legs. There are three or four sheep approaching from the right and at least one from the left. The sheep are represented in both the boat-body form (to right of spear) and the rectangular shape (not shown), which may indicate that they were drawn at different times. This panel may represent an animal deity, but the distinct impression is one of several Desert Bighorn sheep being "magically" attracted (orientation of sheep) by the shaman figure (size differences, vertical orientation, legs and "grasped" spear) within the context of the hunt.

The "generic" style of these two hunt shaman panels is puzzling because they more closely resemble the European Neolithic-Mesolithic style than they do any of the Southwest styles. Both panels are found in Barrier Canyon country and are near known B.C.S. rock art sites. However, there are also Fremont and, to a lesser extent, Anasazi rock art images within this territory. For comparison, the Cottonwood panel (figure 10), is the best known Fremont hunt shaman image, with a typical Fremont shape and upturned "horns of power" in the upper center of a large number of Desert Bighorns. There are no arms or hands but there are legs and feet.

Dispersed throughout the flock of sheep are two images with circular bodies and legs; another figure (center bottom) is



Figure 8. The Deer Shaman. Photo by Craig Law.



Figure 9. The Sheep Shaman, Scorpion Cave, San Rafael Reef. Photo by Craig Law, enhanced by David Succes.

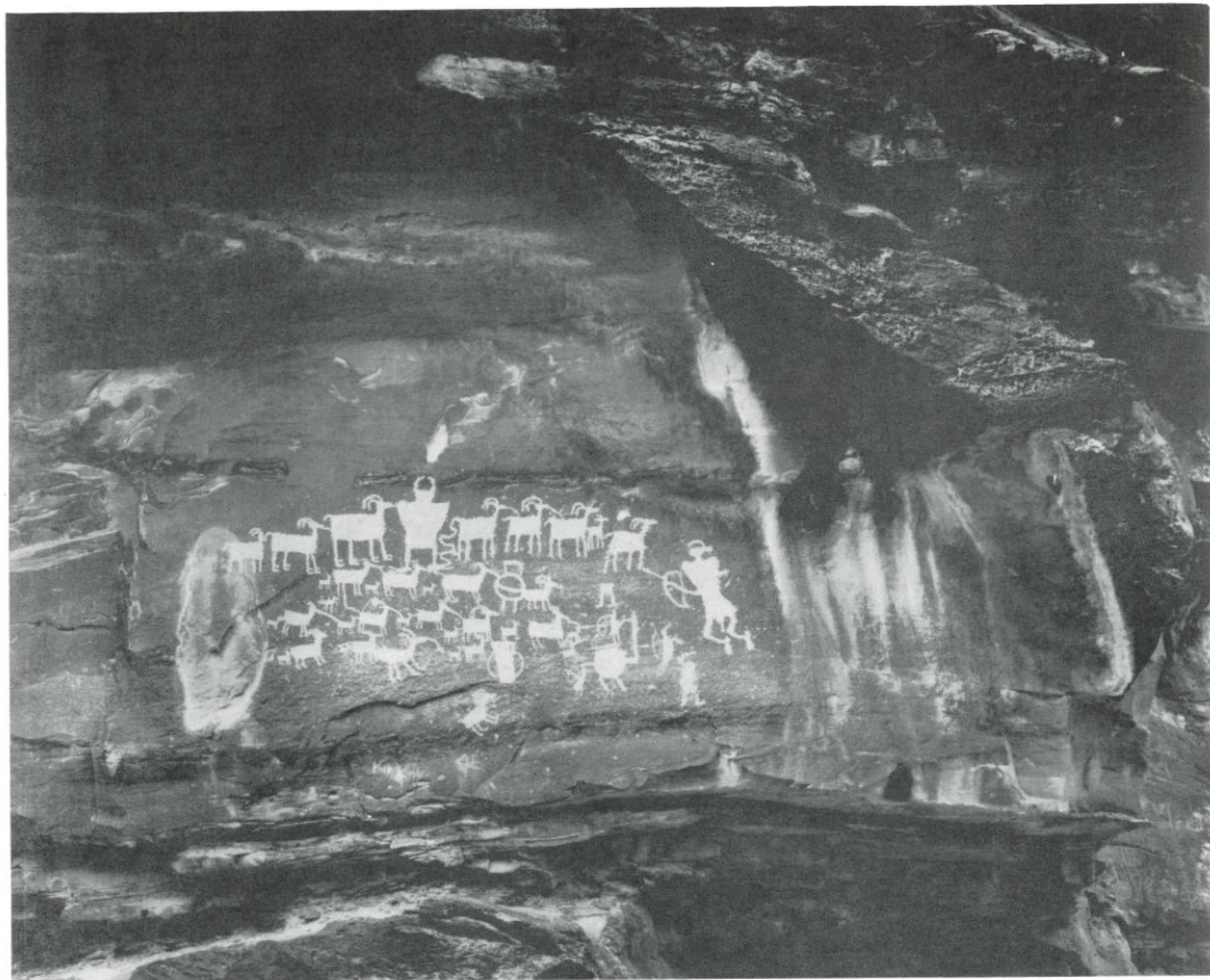


Figure 10. Cottonwood panel, Fremont hunt shaman images. Photo by Craig Law.

pecked in a rectangular shape with half-circle shapes connected on either side. On the right side of the panel are three or four hunters with bows and arrows. The largest seems to be wearing a sheep's skin with head turned toward the right, with only one horn and a shape between its legs that appears to be either a tail or a phallus. This figure, although it has obvious similarities with the Sheep Shaman at Scorpion Cave, is in a style that is quite different and lends weight to the assertion that the artist at Scorpion Cave was not a Fremont.

Summary

At least three types of representations of shamans, 1) skeletonized figures, 2)

figures with spirit associates, and 3) hunt shamans, have been identified in Barrier Canyon Style rock art. These initial identifications are tentative and there are plausible alternative interpretations for some of these panels. The identifications are based on the research of the literature relating to shamanism and hunting cultures, especially informant interviews, and extended study at rock art sites.

It is becoming quite evident that much of B.C.S. rock art imagery has a similarity to both New World and Old World shamanic visual art. Historical shamans have interpreted the themes and motifs of their art and these elements appear to have changed surprisingly little from the Neolithic and Mesolithic. This

consistency is attributed to the "place" where shamans operate - the unconscious aspect of the psyche. The unconscious is conceived by Jung as consisting of a personal unconscious (our experiential accumulations only) and a collective unconscious (the totality of millions of years experiences/events) in which we all share and have shared. The images and forms that shamans use in representing entities, experiences, and concepts arise from the collective unconscious, which Jung describes as an "omnipresent, unchanging and everywhere identical quality or substrata of the psyche per se."



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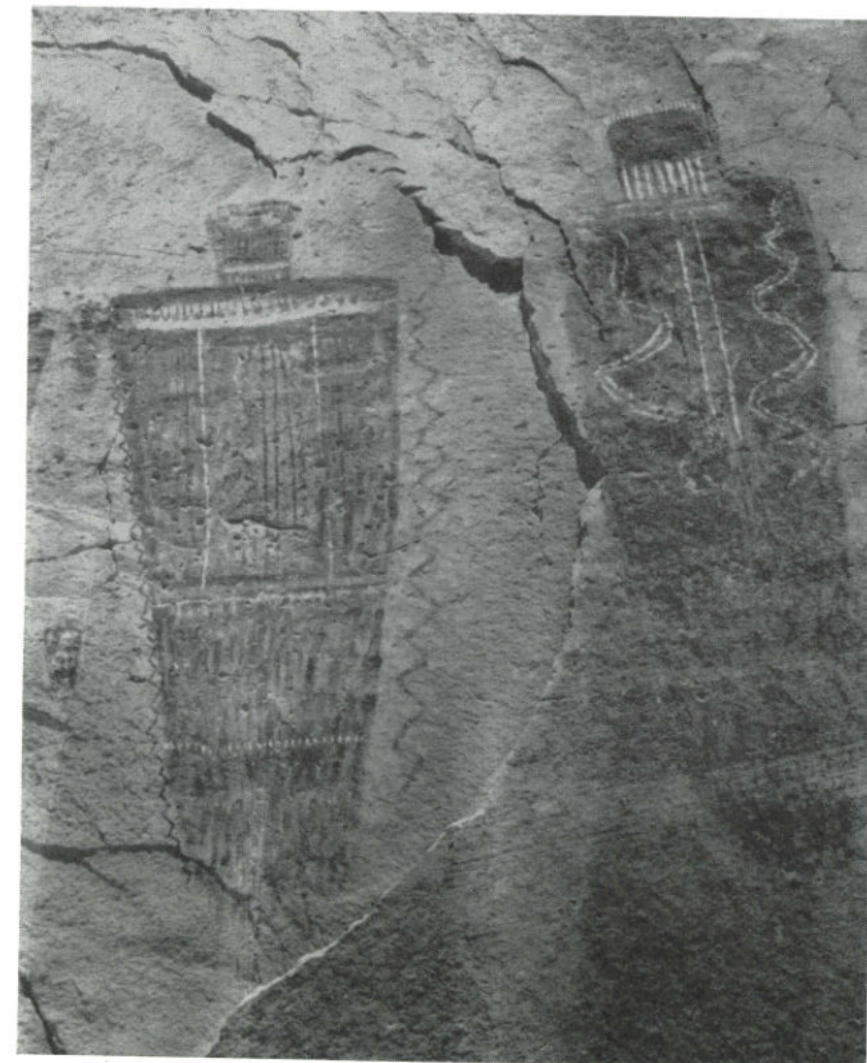
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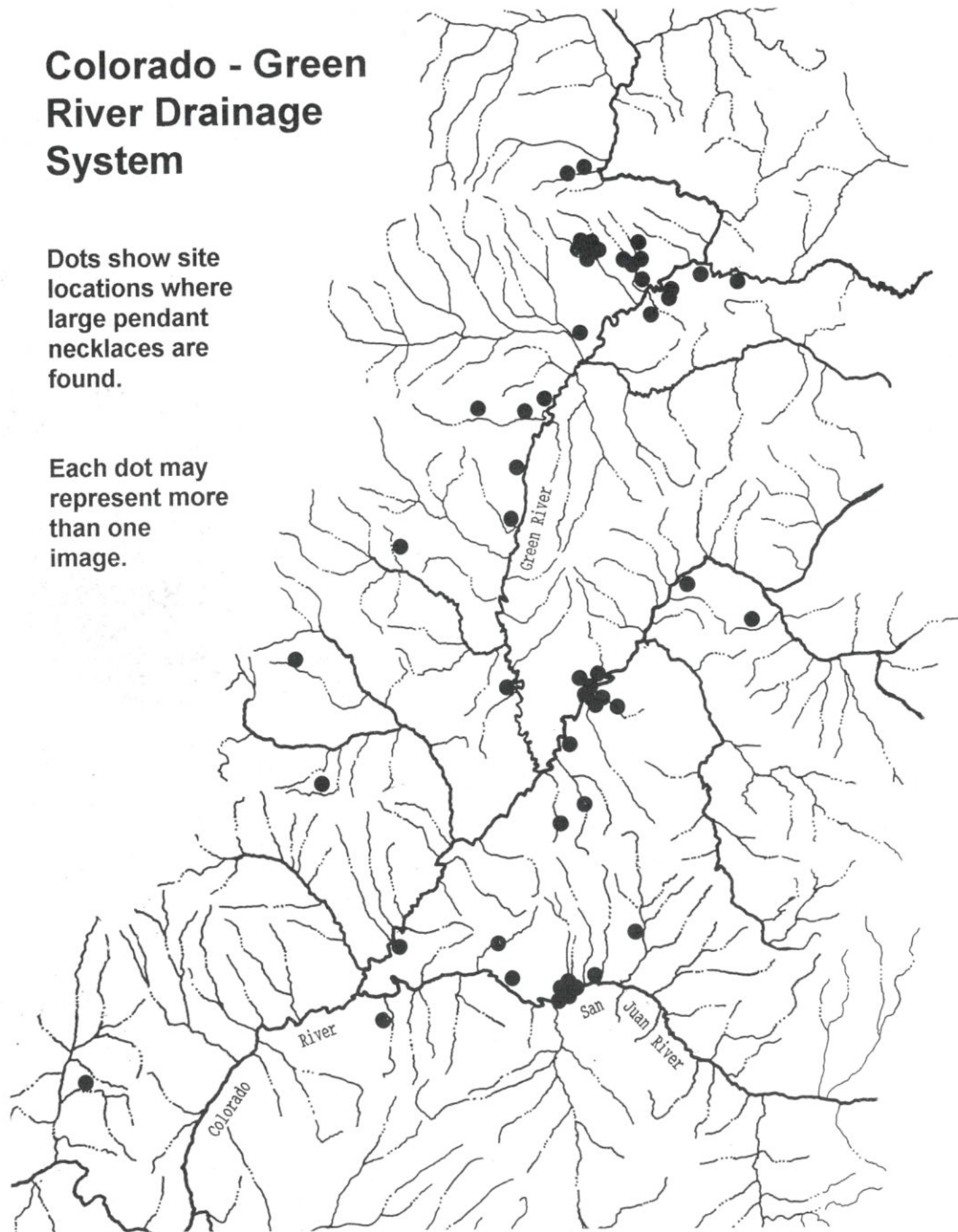


Great Gallery, Horseshoe Canyon, Canyonlands National Park. Photo by Jean Akens.

Colorado - Green River Drainage System

Dots show site locations where large pendant necklaces are found.

Each dot may represent more than one image.



COLORADO - GREEN RIVER: Prehistoric Pathway

by Steven Manning

INTRODUCTION

Many people enjoy rock art for its artistic values or the glimpse it affords us into the past. Rock art also may yield scientific information that can be discovered from no other resource. For example, rock art may help us gain an understanding of how, why and when concepts, ideologies, and perhaps even people moved from area to area across the prehistoric west. The latter aspect of rock art is the subject of this article, with particular emphasis on specimens seen along the river corridors near Moab, Utah.

Researchers of Utah's rock art have almost exclusively classified it according to various styles. Stylistic analysis groups images into broad categories based upon similarities in subject, form and technique. Art historian Meyer Schapiro, for example, has used this method of classification, and contends that art styles do not cross cultural boundaries. Each rock art style or a limited range of styles is presumed to be associated with only one culture or cultural period. These stylistic categories of rock art can be matched to prominent cultures or cultural periods, as defined by archaeologists, thus providing a cultural affiliation for the rock art.

Stylistic analysis is a natural and useful classification method and has gained popular acceptance. When used in detailed research analysis, however, this method has been found rudimentary, and its limitations have stifled comprehension of the subject. We find that classification of every panel is difficult, if not impossible, because styles overlap and blend into one another. The style/culture connection has been confused by finding styles of rock art that occur outside of the cultural boundaries defined by

archaeologists. Analysis of rock art by broad differences and similarities in rock art assemblages has neglected specific differences and similarities in the images. Moreover, stylistic analysis ignores the meaning of the images themselves. This method has stymied the development of systems that would explain the meaning, function and purpose of rock art.

A NEW SYSTEM

The author has designed a new classification system, based on what he calls, "cognitive image modes." Cognitive image modes are meant to standardize concepts of meaning, as expressed in the form and context employed by prehistoric peoples as they created rock art images. Research proceeds through classifying rock art by the meaning of individual image forms, or by groups of these cognitive image modes, called complexes.

The application of these concepts has produced some interesting and important information. For example, it appears that many distinct characteristics of rock art are nearly exclusive to the courses of the Colorado and Green Rivers and their tributaries. It should not be a surprise that ancient activities were drawn to these rivers. Even with today's surface and air transportation systems, people seem to crowd the rivers in recreational pursuits.

Historically, rivers have always been a source of fascination. There are many inscriptions of early travelers along these rivers, such as French trapper Antoine Robidoux. Most everyone is aware of the remarkable exploits of John Wesley Powell in running the Colorado and Green Rivers. Little is known, however, about the interest prehistoric people had in these rivers. By classifying rock art into

cognitive image modes, one finds distribution of rock art images following the course of the Colorado - Green river drainages. These rivers appear to have provided both a corridor and a landmark system for exploration, especially in the late Archaic/early Basketmaker period (about 500 B.C. to A.D. 400).

THE RIVER GALLERIES

The author presented a paper describing the consistent pattern of prehistoric images from the San Juan River drainages to the Uintah Basin at the Utah Rock Art Research Association Symposium in Green River in October of 1991. This report presented information gathered during the last 25 years from some 8,000 rock art sites all over Utah and parts of the adjoining states. These rock art images accumulated along the course of the Colorado and Green rivers from southeastern Utah to northwestern Utah during a period of about 8,000 years, up to around A.D. 1700. This information suggests that ideas and people moved along the river corridor and the distribution of these images places Moab near the center of this cultural movement. The rock art in the vicinity of Moab combines distinctive characteristics of both the Anasazi Basketmaker that developed in the south, and the Fremont that developed in the north.

THE CONCEPT APPLIED

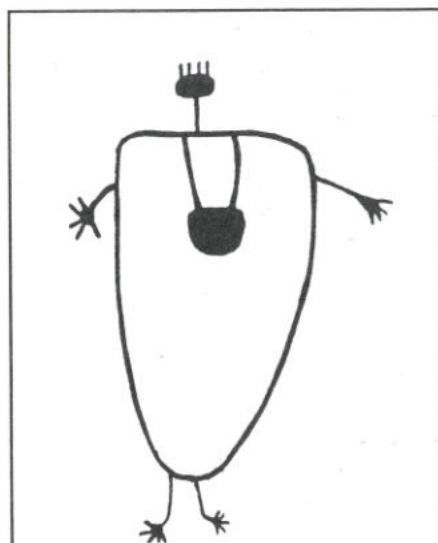
It is not possible in a short article to discuss all aspects of the rock art images that occur along the river corridor. I shall, instead, provide an overview of conclusions reached regarding Anasazi and Fremont rock art styles, and give a specific example to illustrate the distribution of prehistoric rock art and

associated concepts along the river corridor.

The earliest complex of rock art images along the river consists of simple and somewhat crude drawings portraying principally mountain sheep, often "torpedo-shaped." Desert varnish (also called rock varnish) has covered the images with the same pattern and colors as the rock surface on which they are pecked, making them difficult to see. Desert varnish is a dark patina of a multi-layered coating composed principally of iron, manganese, clay and bacteria.

Indians seemed to have some preference for making petroglyphs in areas of desert varnish, perhaps because pecking through the darker patina uncovered the lighter colored rock beneath, creating a high contrast for their images. Desert varnish begins to re-form, or repatinate, after the images are made, so the rate of repatination is an indication of the age of the image. Images that are totally repatinated may be as old as 6,000 years, or more. Repatination is not always an infallible indicator of age, however, because environmental factors such as exposure, sunlight, moisture and chemical composition of the rock can influence the formation of desert varnish.

The next oldest type of images along the river corridor was defined by Christy Turner in 1963, and called Glen Canyon Style 5 (or Glen Canyon Linear) images.



A sketch of an anthropomorph near Moab. It is possibly one of the earliest images with the large pendant necklace.

They consist principally of mountain sheep and deer with outlined, round to oval bodies, along with distinctive human forms (anthropomorphs), usually having round heads and simple faces (eyes and a mouth). The simple faces are a significant feature of these images. Square-bodied sheep with vertical and/or horizontal lines within the bodies appear to be part of this complex; anthropomorphs are occasionally treated similarly.

This grouping of images is a good example of the problems created by broad stylistic grouping. Glen Canyon Style 5 images have been divided into several distinct categories, each with a more narrowly defined possible time period and distribution, and are all found along the river corridor. Very little solid dating and research has been done with these image "divisions," however, and their relative ages are subject to conjecture. To add to the confusion, all the above image divisions are sometimes found in the same panel, along with what appear to be younger Anasazi Basketmaker images - all with the same level of patination. This suggests that the Glen Canyon Style 5 (or at least part of it) existed contemporarily with the rock art of the Anasazi Basketmaker, at least for a short period of time.

INDIAN CREEK STYLE

Two other image categories that may be about the same age as Glen Canyon Style 5 are also present along the river corridor. I have named one of these the Indian Creek Style. This name is taken from Indian Creek, San Juan County, where the style was first identified. It consists generally of large, occasionally life-size, images of big game animals, such as deer, moose, mountain sheep and elk. The images all appear to have been made by abrading on the cliff face with a semi-soft piece of pigment, perhaps a naturally occurring mineral like hematite, or a pigment prepared with abrasive sand - much like a hard crayon - was used.

Indian Creek Style images are hard to see. Some of the petroglyphs were made by rubbing the pigment onto the rock with a clump or stick of mineral pigment so flat and soft that it abraded only the tops of the rough sandstone surfaces of the cliff, without making any scratches. I found one panel near Canyonlands National Park containing about a dozen figures with this characteristic. The only way I could determine the form of the images was to

feel the stone surface, or examine it meticulously with a magnifying glass. Only one example of Indian Creek Style is known near Moab, and only one panel, with about five large moose (?), has been located near Vernal. At two panels near Canyonlands National Park what appear to be Fremont Anthropomorphs are pecked over the top of the large abraded images of the Indian Creek Style, suggesting that they predate the Fremont Culture.

UNNAMED STYLE

The second group of images from about the same time period consists of anthropomorphs with bodies similar to some of the Glen Canyon Style 5 forms. The bodies of these anthropomorphs are formed with outlines that are somewhat like half an oval in shape. An example, shown in Figure 1, is found near Moab along the Colorado River. Also depicted in the same panel is what appears to be an atlatl protruding from the side of a mountain sheep or goat. The presence of the atlatl seems to substantiate a Basketmaker affiliation for the panel. There are, however, problems with using this panel - based solely on the presence of the atlatl - to demonstrate Basketmaker association. While it is true that atlatls were used in Paleo-Indian through Basketmaker times, the use of the atlatl persisted after the introduction of the bow and arrow.

Other panels provide more concrete information. A panel found along the San Juan River near Bluff, Utah has Glen Canyon Style 5 sheep arranged in a simple composition with an anthropomorph nearly identical to the one at Moab. The pecking and patination on all images are identical. A copy of this panel hangs in the BLM state office in Salt Lake City. This panel (and others) substantiates a late Archaic or early Basketmaker period for these anthropomorphic images.

ANASAZI BASKETMAKER AND FREMONT STYLES

One interesting and significant feature of the Moab and Bluff anthropomorphs is that each has a large, two-stranded pendant on its chest. This feature is shared with later Anasazi Basketmaker and Fremont images that occur so abundantly in Utah. These cultures existed from about 500 A.D. to around 1300 A.D. Within Utah and western Colorado, stylistic analysis of the rock art from this period has principally

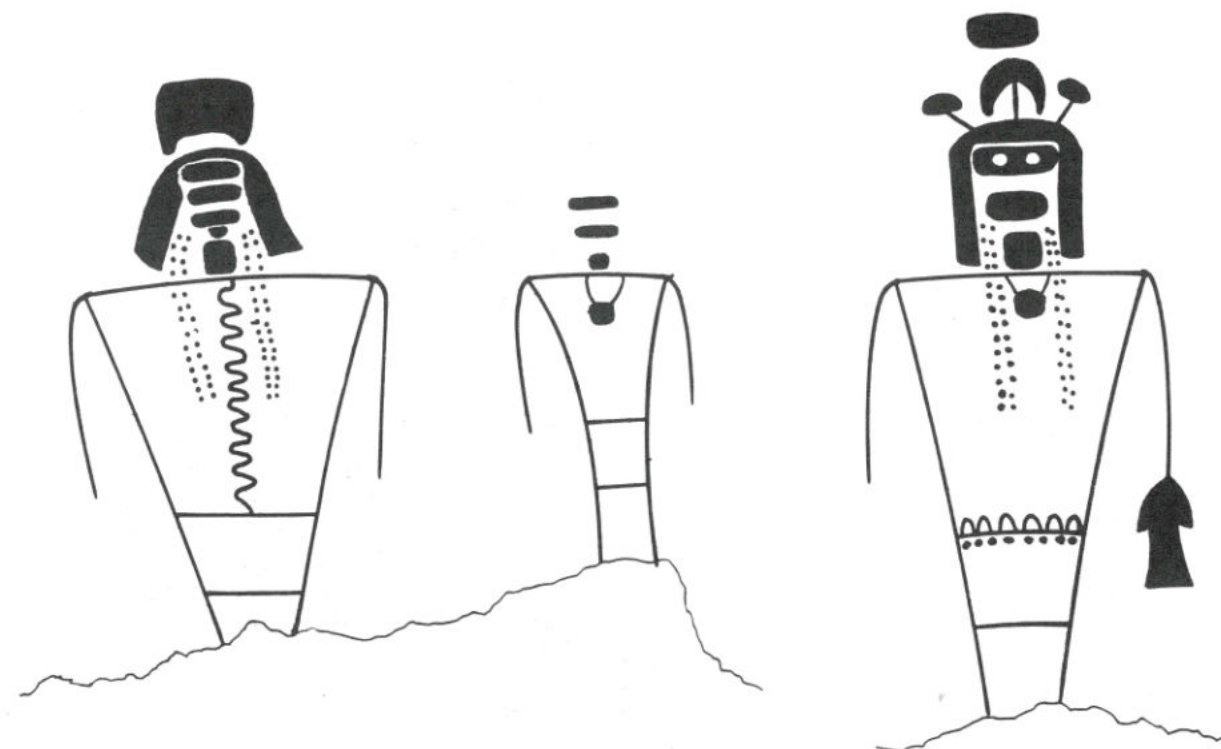


Figure 2. Basketmaker anthropomorphs with large pendants, exhibiting characteristics of the Marsh Pass human head skin.

differentiated the area north of Moab into the Classic Vernal Style, and the area south of Moab into the San Juan Anthropomorphic Style.

These two styles share some characteristics in ways that are peculiar to the river corridor, suggesting that there may be a connection relating to river pathways. Such conclusions should be approached cautiously. The shared characteristics are present over so large an area that any conclusions regarding direct relationships are meaningless. For example, concentric circles are abundant all along the river corridor. Their existence could suggest a spread of the ideologies responsible for the symbols along the rivers, but concentric circles are found all over the entire western United States - and elsewhere. Based solely upon distribution, it is not possible to determine whether the concentric circles traveled along the river, or moved from east to west, or north to south, etc. Further study is necessary to establish accurate and firm relationships.

PENDANT NECKLACES

One of the shared features prominent among the Fremont and Basketmaker anthropomorphs is the large, two-stranded pendant necklace, also found in an earlier

style (Figures 2 and 5). The large pendants occur on the chests of both large and small anthropomorphic images, that may represent several different image modes.

The Basketmaker affiliation of the large, two-stranded pendant symbol is most readily demonstrated by the presence of the symbol in panels along the drainages of the San Juan River in southeastern Utah. The Basketmaker culture flourished in this area, and thousands of examples of its rock art exist. A petroglyph panel in one of the northern drainages of the San Juan River provides an excellent example of the large, two-stranded pendant on the chests of two of the three large Basketmaker anthropomorphs (Figure 2).

DETACHED HEADS

The horizontal broad bands across the faces of these anthropomorphs likely represent facial painting. There is, however, one unusual aspect of this facial painting. It is sometimes - perhaps always - done on detached human heads, or on the skin taken from a human head. The classic example that demonstrates that people of the Basketmaker culture painted faces (and hence associates the petroglyphs with the Basketmaker culture)

is the entire head skin that was excavated from a Basketmaker site in northern Arizona by Alfred Kidder and Samuel Guernsey in 1919.

This unusual artifact was excavated from a cave at Marsh Pass, an area that drains into the San Juan River. The head skin was found in a burial cist underneath the left shoulder of a young woman about 18 years of age. The body had been wrapped in a fir-string robe. At the side of the woman's body, and partly under her right arm, were the remains of a cradleboard. On and around the cradle were the bones of a baby. The skin and hair of the human head were found beneath the woman, under her left shoulder. The "head" lay face upwards. There were faint traces of a woven fabric between it and the woman. Fastened to the face were the remnants of two strings, the ends of which extended towards the woman's neck, suggesting that the "head" was worn around the neck. It was apparently not a mask. The hair on top of the head was shaved off and the long hair on the sides of the head was gathered together in front of, or over, the ears and folded, then tied with a string.

Kidder and Guernsey describe the painting on the "head" as follows: "The face has been colored rather elaborately;

the part and tonsure are painted with a pasty, greenish-white pigment; up the center of the part and across the tonsure runs a narrow streak of yellow. Just under the forehead seam there is a thin, horizontal band of red. From this to a line drawn across the face half an inch below the eyes is a zone of white. A band left in the natural color of the skin extends from here to just below the nostrils, whence to the bottom the white paint is continuous, except for a broad median band of red running downward from the mouth seam."

Many representations of what appear to be detached painted human heads occur in the rock art of the San Juan area. One of the best examples of a painted head correlating with the Marsh Pass head is found in Grand Gulch. It is called the "Green Mask" (Figure 3), for its two broad green bands, one in the area of the eyes, and the other across the chin. Like the Marsh Pass "head" there is an unpainted area between the two broad painted bands. In the center of the chin is a rectangular unpainted area that corresponds to the red rectangular painted area on the Basketmaker head skin. Across the top of the face is a narrow line of green paint, apparently corresponding to the narrow red line in the Marsh Pass head skin. At each side of the face, in the paint representing the hair, there appears to be a band of missing pigment. There may have been some paint in this location that represented the ties on the hair of the Marsh Pass head skin. There is also a loop on top of the head that was apparently used for hanging or carrying the "head." Grand Gulch also contains many other examples of isolated painted faces.

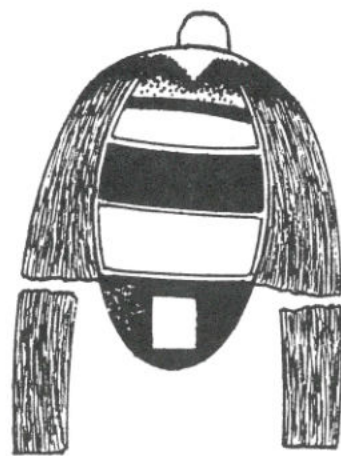


Figure 3. The Green Mask.

MORE PENDANTS

In addition to painted images the San Juan area also has pecked images representing detached heads. Pendants are shown below some of these pecked images. The example depicted and discussed here is found in a petroglyph panel at Sand Island, a site along the San Juan River near Bluff. Three images from the panel are shown in Figure 4. No body is evident; only heads are depicted. The broad blocked areas on the face are representations of painted areas, or rectangular areas surrounded by paint. Long hair hangs down on both sides of the head. Beneath the facial paint of each image is a large pendant necklace. Finally, loops are present above the center of the hair or scalp. The hair depicted in these petroglyphs appears to be nearly the same form as on the Marsh Pass head skin and on the Green Mask.

The existence of the characteristics of

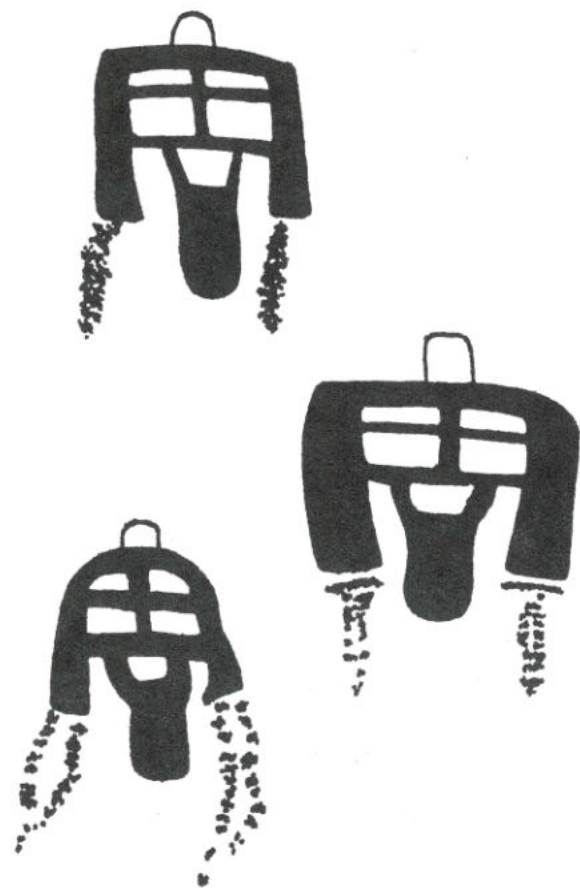


Figure 4. Detached human heads from the Basketmaker Panel at Sand Island, San Juan River.

the Basketmaker human head skin excavated by Kidder and Guernsey on many detached "heads" in rock art and on the similarly painted anthropomorphic images suggest that they all date from the Basketmaker period. The existence of the large pendant on these rock art images suggests it also dates from the Basketmaker period.

An important factor to the analysis of these petroglyphs is pigment erosion. Note in Figure 2 that there is no hair shown on the center anthropomorph. Many - perhaps all - large Basketmaker anthropomorphs of this image mode were both painted and pecked. The hair of this figure (and probably other features of all three of these anthropomorphs), was painted with a pigment that has since eroded away. NOTE: the anthropomorph on the right has in its right hand the depiction of a detached human head. In addition to providing unambiguous evidence for an association of

Basketmaker painted faces with the large pendant, this panel also provides direct evidence of a Basketmaker cultural affiliation for the trapezoidal anthropomorphic form.

Figure 5 shows what appear to be some strange abstract images. They are petroglyphs that occur not far from the San Juan River in a northern drainage. Considering what has been discussed here, what they really represent should be evident. The broad horizontal bands at the top are facial painting. The small dots to the right and left of the broad bands represent hair ties. The pendants are obvious. Note also the two sets of two parallel vertical rows of dots below the face. The dots also occur with the detached heads in the Sand Island panel, and with the anthropomorph in Figure 2. They appear to represent some dripping liquid, perhaps blood, but this is very speculative. Hair is not evident on these images, presumably because the images were both painted and pecked, and the painted portion has eroded away.

These two images again show the association of painted faces with the pendant necklace and they further demonstrate the combination of painting and pecking prevalent in the Basketmaker rock art along the entire river corridor. The images were first painted, then features were pecked through the paint. This procedure is confirmed by the presence of images in a few well protected areas where pigment and pecking is still present.

Anthropomorphs with large, two-stranded pendant necklaces also occur abundantly in the vicinity of Moab. The anthropomorph depicted in Figure 1 is an example. This image appears to be from the late Archaic-early Basketmaker period, and suggests the large, two-stranded pendant necklaces began at this time. Many other images found near Moab are similar to examples from both the San Juan and Uintah Basin areas. Because of the technique employed by the prehistoric artisan of painting then pecking, some remaining images consist of little more than a necklace.

Large, two-stranded pendant necklaces also occur abundantly on the chests of anthropomorphs throughout the Uintah Basin of northeastern Utah, and into Colorado. In this region they are found nearly exclusively as petroglyphs. Figures 6 a, b, and c are examples found in

association with anthropomorphic forms that have been defined as the Classic Vernal Style, attributed to the Fremont Culture. Alternatively, these anthropomorphs may be divided into a spectrum of image modes. A distant, yet similar form, is shown in Figure 6 d, from the Muddy River drainage near Emery. Note the similarity in the arm position of these images. The fact that the Anasazi Basketmaker and the Fremont shared the use of the large, two-stranded pendant indicates that they may have shared the same meaning for whatever it is that the symbol represents.

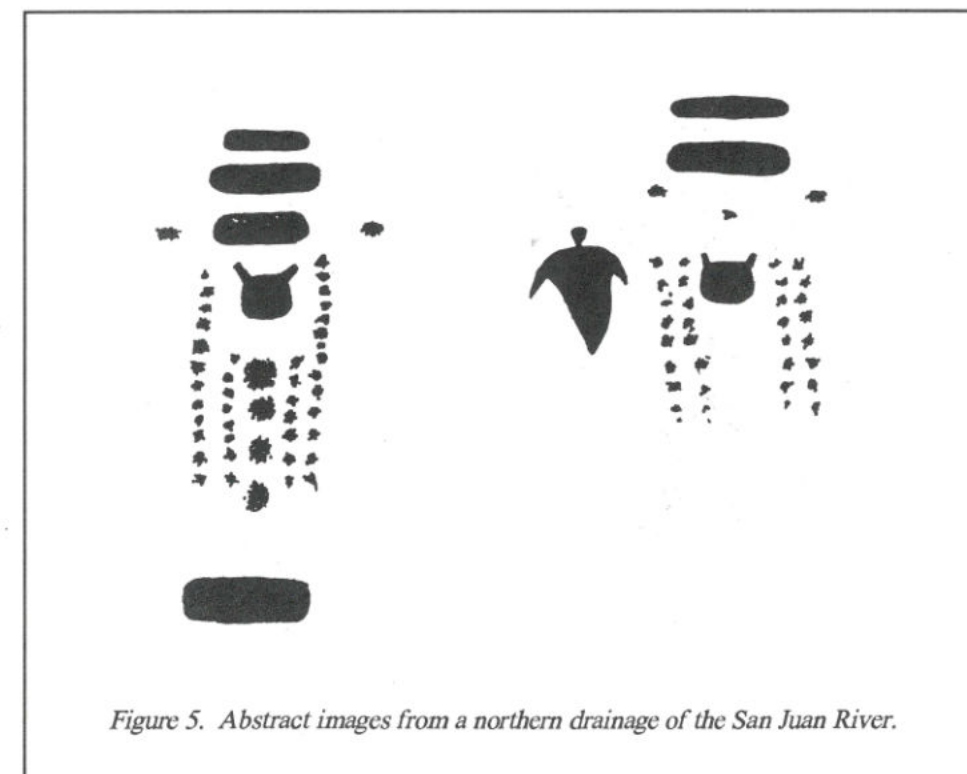


Figure 5. Abstract images from a northern drainage of the San Juan River.

The frequent appearance of the large, two-stranded pendant as an apparent object of adornment suggests that it was a physical object that was being portrayed. Another possibility is that the pendants represent an ideological concept. The symbol might represent a position of status, or power, such as is associated with shamans or medicine-men. Supporting the view that the symbol represents an ideological concept more than a physical object is the fact that few such objects have been found, while rock art depictions are common.

On the other hand, actual pendants could have been constructed from something perishable, such as leather, plant materials, or textiles, rather than

stone or shell. For example, the image could represent an animal-hide bag, several of which have been found. These bags often contain materials that appear to have no functional purpose, hence a religious or ceremonial purpose is postulated.

I personally think the correct interpretation is that the pendants functioned both as a physical object and as a symbol of religious or shamanistic affiliation or power. Perhaps the anthropomorphic figures wearing these pendants represent individuals with

religious power. Superstitions have a tendency to spread, which would account for the uniformity of use in the Fremont and Basketmaker cultures throughout the river corridor. The utilization of the large, two-stranded pendant in prehistoric rock art along the Colorado and Green River drainages in a large area of Utah suggests a sharing of ideologies and cultural traits to an extent not previously recognized.

LATER CULTURES

While the rock art demonstrates a great sharing of ideologies along the river corridor between the Anasazi Basketmaker and the Uintah Basin Fremont, there appears to be a sudden absence of continuity when the Anasazi

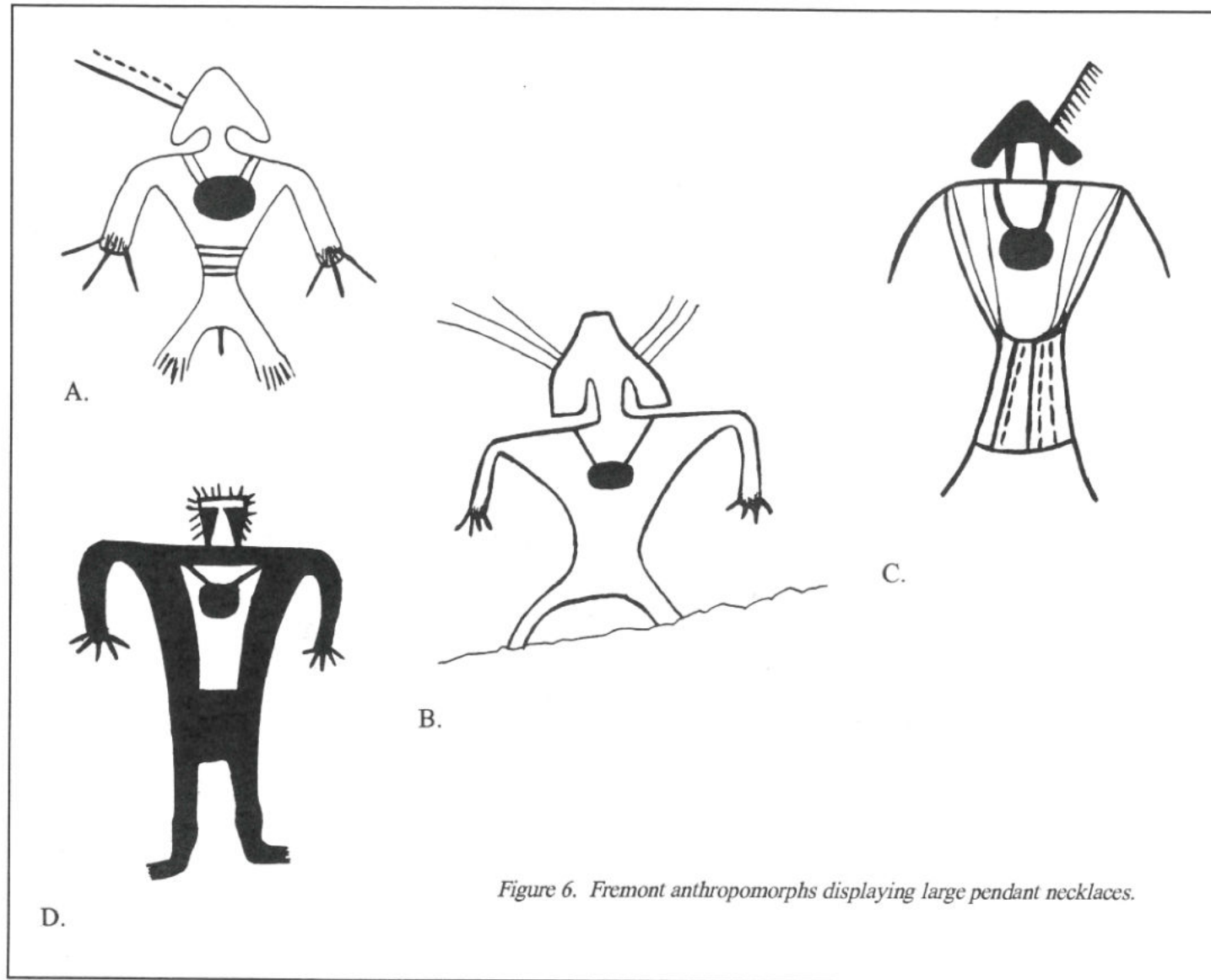


Figure 6. Fremont anthropomorphs displaying large pendant necklaces.

Pueblo period is reached. The ceremonial kiva appeared about this time, and although it and its associated ideologies were apparently fully and widely accepted in the southwest, they were not adopted by the northern Fremont. It seems strange that there would be such a sudden break, especially when the two areas contain so many similarities prior to this time. The rock art may tell us the reason for this break.

There seems to have been an efflorescence in the Fremont rock art at about this time, with the appearance of very large and elaborate anthropomorphic images, having flamboyant necklaces, headdresses, and body decoration. Some images appear to represent hanging corpses, and many detached human heads and long knives appear. Large

anthropomorphs are placed at the entrances to canyons, as if guarding the canyon or warning intruders.

These characteristics suggest the development of strong ideological concepts that were alien to the ideologies associated with the kiva. What apparently happened at that time was a major rift in the ideologies, with the two groups going separate ways. The Fremont apparently elaborated and amplified the previously shared ideologies, while the Anasazi adopted the kivas and kachina cult activities. The rock art declined in the Southwest as ceremonial practices moved into the kivas.

STILL LATER CULTURES

The next division of image modes

found along the river corridor apparently does not begin until about A.D. 1300 to perhaps as late as 1500, which is near or at the demise of the Fremont. On the walls of kivas in New Mexico and Arizona are remarkable and intricate murals, frequently depicting human forms in profile. Particularly significant are the profile views of face, head, legs and feet, because no earlier rock art emphasizes profile views of the human form. Other images with this distinctive characteristic are found along tributaries of the Green River in the Uintah Basin and one image has been found along the Green River north of Moab. Again it appears that the river was the corridor for this movement.

A later grouping of river corridor images is proposed, although classification is tenuous. The group principally depicts

stylized forms of horses and associated human images. These images probably date roughly to A.D. 1700 and are attributable to the Utes. The human forms resemble the previous group but are distinctly different. Images of horses found along the San Juan River and drainages of the Colorado River - such as Indian Creek - match those found near Moab, as well as in the drainages of the Green River in the Book Cliffs. The distribution of these images suggests that they follow the river corridor. They seem to have a more general distributional pattern, however, which makes this conclusion less secure. The adoption of the horse may have been responsible for this change.

When Native Americans began using the horse the established system of trails along or near the river would need modification or even abandonment. The ancient foot trails found along southern Utah rivers utilized carved hand holds and footholds to traverse steep sections and were unsuited to horses. The new trail routes may have altered the pattern of movement, changing the distribution of the rock art.

CONCLUSION

The information condensed into this article establishes several concepts not previously disclosed. As with any new information there are as many new questions raised as there are proposed answers. With respect to one detail, the large pendant necklace, for example, the following questions come to mind: The presence of the pendant in association with perhaps an atlatl and an anthropomorph similar to Glen Canyon Style 5 raised the question of how far back in time the use of the pendant existed. What is the source of the pendant? Was it a local invention or did it originate somewhere else? How far south are examples found? Is the pendant associated only with the Basketmaker and northeastern Fremont?

Because the Fremont Culture flourished between roughly A.D. 500 to 1300 and the Anasazi Basketmaker culture between approximately A.D. 1 to 750, should we infer that the use of the large, two-stranded pendant originated among the Basketmaker culture of the San Juan area and spread to the Fremont region? How is it possible to determine the origin and diffusion route of concepts represented by rock art images? One would expect the highest number of occurrences of a rock

art image mode to be near its point of origin. One cannot be certain, however, so other information must reinforce the concept. In the case of rock art, the relative ages must offer confirmation.

Most of the image modes discussed here appear to have the highest number of occurrences in the southwest. This suggests that many of the image modes originated in the southwest. This fits with most hypotheses regarding the spread of material and ideological concepts proposed by archaeologists. Cultural characteristics, such as corn and pottery, found in the southwest appear to have their roots in Mexico. Some of the rock

art suggests the same is true for ideologies. The route of many concepts appears to have followed the course of the Colorado and Green rivers northward.

ABOUT THE AUTHOR

Steve Manning is an employee of the University of Utah, with a 25 year interest in the study of rock art. His favorite images are Barrier Canyon Style, although an interest in archaeo-astronomy, as it relates to rock art, has steadily increased in recent years.



Example of a figure carrying what appears to be a detached head. San Juan River, near John's Canyon, Utah. Photo by Jean Akens.



Rock Art, Wall Paintings and Figurines of the Pueblo-II-Pueblo III Period: Evidence of Anasazi and Fremont Interaction

by Sally J. Cole

INTRODUCTION

Distinctive anthropomorphic rock art, wall paintings, and clay figurines are evidence of interaction among neighboring southwestern cultures between A.D. 1000 and 1300. The rock art, wall paintings, and figurines are stylistically related to the Fremont but occur in archaeological contexts that are more closely related to the late Pueblo II and Pueblo III Anasazi. These relationships are broadly based and involve eastern and western Anasazi people. (Mesa Verde, Kayenta, and Virgin).

The subject rock art, known as the "Faces Motif," is located in the area surrounding the confluence of the Colorado and Green rivers in Southeastern Utah, and in the vicinity of Canyonlands National Park. The wall paintings occur at a ruin in Natural Bridges National Monument on Cedar Mesa, Utah; and the Fremont-like clay figurines are from various sites extending from Canyonlands National Park south into northern Arizona. Generally speaking, the rock art, wall paintings, and figurines are distributed along the northern and western boundaries of the Anasazi culture area, which, over time, were adjacent to and overlapped the Fremont area (Marwitt 1970, 1986; Cordell 1984; Madsen 1989; and Figure 1).

"FACES MOTIF" ROCK ART

Anasazi and Fremont rock art styles and related traditions have been described by a number of authors (Turner 1963, 1971; Pilles 1975; Grant 1978; Schaafsma 1971, 1980; Castleton 1978, 1979; Noxon and Marcus 1985; Tipps and Hewitt 1989; and Cole 1990). These categories provide a general framework for making comparisons and for estimating the age of

rock art motifs. Direct dating of rock art remains experimental, and temporal as well as cultural or ethnic associations depend on relationships with a variety of dated materials such as architecture and ceramics.

Anasazi and Fremont rock art styles include anthropomorphic imagery involving figures with heroic and supernatural attributes and ceremonial themes. The Faces Motif is typical of that pattern and occurs as rock paintings (polychrome and monochrome), petroglyphs, and combination forms. The motif has been described as part of the Canyonlands Anasazi Style (Noxon and Marcus 1985), the Faces Motif Anthropomorphic Style (Tipps and Hewitt 1989), and a generalized Pueblo II-Pueblo III style of the Canyonlands region (Cole 1990).

The styles include representations of "faces," shield-like images, shield-figures (anthropomorphs behind large body shields), dots, triangles, lines, solid pecked and painted and negative-painted handprints, quadrupeds, and relatively small "active" anthropomorphs.

The cultural history of Canyonlands National Park has recently been investigated by Tipps and Hewitt (1989) and Chandler (1990) who have reported a late Pueblo II-Pueblo III (A.D. 1000 to 1250-1300) occupation most closely affiliated with the Mesa Verde Anasazi. Tipps and Hewitt have concluded that Fremont use of the area was sparse and sporadic, which is consistent with conclusions from a previous archaeological investigation of the area (Sharrock 1966). The Faces Motif and stylistically related imagery occur in association with late Pueblo II-Pueblo III cliff dwellings, ceramics, and grinding

surfaces in the Canyonlands area. Examples of "faces" are found at the rear of rockshelters behind masonry walls.

"Faces" refer to heads (often mask-like) attached to broad-shouldered torsos and hourglass-shaped bodies as well as to more independent face or mask representations. "Faces" commonly have eyes and mouths and may exhibit jewelry, clothing, body paint, bandoliers, hairstyles, and headdresses (Figures 2-4). They occur as single images and in groups, often in horizontal rows.

The Faces Motif exhibits variation in figure types. One type closely resembles unfired clay figurines of the Fremont (particularly the more elaborate examples) generally dating after A.D. 1000 (Morss 1954; Taylor 1957; Marwitt 1970, 1980, 1986; Montgomery 1990; Figure 5). The similarities are both general and specific and involve trapezoidal and hourglass body shapes; flat and rounded heads with "hair," headdresses, and headbands; side hair bundles or "whorls;" earrings; pendants and necklaces; slit and rounded eyes, face and chin decorations, belts, V-shaped chest decorations; and kilts or aprons. Side hair bundles are also represented in Anasazi and western Pueblo rock art styles and ceramic decorations dating after A.D. 400 and into the historic period (Lister and Lister 1978; Cole 1990). An Anasazi origin for the hair style is likely.

Painted details of the Faces Motif suggest appliques used to embellish Fremont figurines, particularly necklace and pendant forms. Outlined slit eyes suggest "coffee Bean" eyes of some figurines. Painted and pecked outlines emphasize separations between the heads and torsos of some "faces," suggesting differences in relief resulting from the

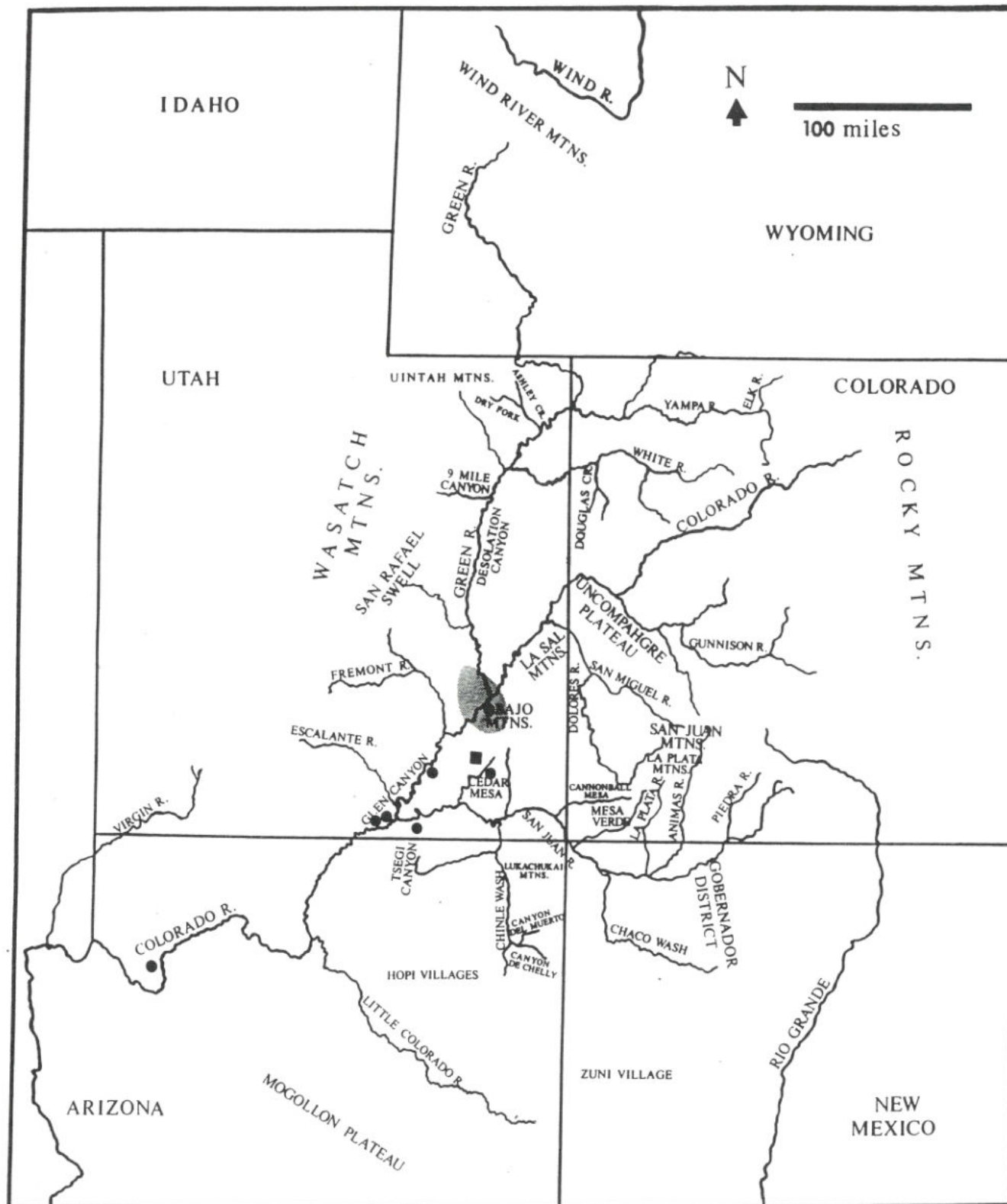
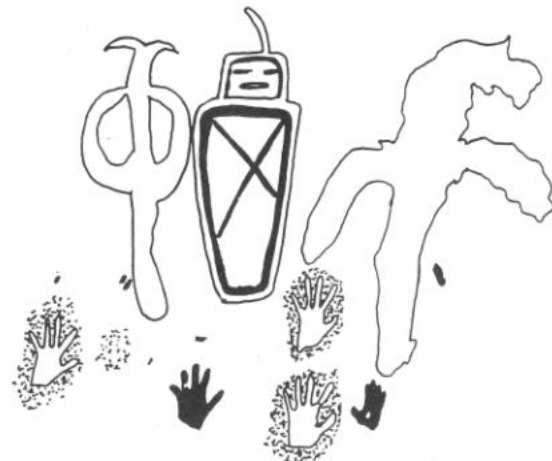


Figure 1. Map of the Colorado Plateau showing the distribution of Faces Motif rock art (shaded area), Fremont-related wall paintings (square), and Fremont-like figurines (dots). All locations are approximate. Courtesy of Sally J. Cole.



a



b



c

Figure 2. Examples of Faces Motif rock art at Needles District, Canyonlands National Park. (a) Combination polychrome paintings-petroglyphs at site 42SA1629. Redrawn from Noxon and Marcus (1985). Details of these suggest Fremont figurines. Largest figure is approximately 70 cm long. (b) Combination polychrome paintings-petroglyphs and monochrome paintings at site 42SA1518. Redrawn from Noxon and Marcus (1985). "Face" image resembles figurines and Fremont style rock art (approximately 70 cm long). (c) Detail of mask-like white paintings at site 42SA1486. These are less similar to Fremont figurines than imagery in (a) and (b). Left image is approximately 50 cm long.



Figure 3. Detail of Faces Motif rock art at site 42SA1486, Canyonlands National Park. Imagery includes combination white paintings-petroglyphs and white handprints. Total length of paintings is approximately 80 cm. Handprints superimpose chest of figure.



Figure 4. Polychrome paintings at the Thirteen Faces site, Needles District, Canyonlands National Park. These images suggest costumed and masked individuals and masks with collars.

separate modeling of figurine heads and torsos. Dots painted on the faces and torsos of Faces Motif figures resemble punctations that decorate clay figurines.

A second type of Faces Motif, while similar to the first, is less specifically related to Fremont figurines. This type appears to represent costumed and masked individuals and masks with associated paraphernalia such as collars, chest plates or necklaces, and headdresses.

In addition to relationships between the Faces Motif and Fremont figurines there are associations with Fremont rock art styles (Figure 6). Generalized similarities between the "faces" and Fremont style rock art involve techniques of manufacture and the presentation of figures with rectangular-shaped heads and trapezoidal and hourglass-shaped bodies. The figures exhibit similar facial features and details of dress and adornment. Difference involve variations in head shapes, headdresses, hair styles, jewelry, and "masks." For example, side hair bundles or whorls (possibly of Anasazi origin) that are worn by "faces" and figurines are not commonly shown in Fremont style rock art. The relationships between "faces" and Fremont figurines are much more specific



Figure 5 (a). Elaborate Fremont unfired clay figurine from the Pillings collection. The figurine is decorated by applique and paint and is approximately 10 cm in length. Photograph courtesy of Prehistoric Museum, College of Eastern Utah, Price. Pear Oliver, photographer.

than between "faces" and Fremont style rock art. The relationships between Fremont rock art and figurines appear to be much less specific.

The Faces Motif is distinct from Fremont style rock art based on the nature of the "faces" as well as the complex of images with which they are associated. Stylistically associated imagery is related to the Anasazi as well as to the Fremont. For example, shields, shield-figures, quadrupeds, relatively small "active" anthropomorphs, and geometric forms occur in Anasazi and Fremont rock art styles; and handprints, pecked and painted, are typically Anasazi. "Faces" frequently appear in association with handprints, which may surround, overlap and be overlapped by the "faces." These relationships graphically demonstrate a stylistic blending of Anasazi and Fremont traits.

A recent explanation for the presence of Faces Motif rock art in Canyonlands National Park is that Fremont groups used sites that had been abandoned by the Anasazi (Geib and Fairley 1992). While it is possible that the Fremont used or occupied the rock art sites following Anasazi abandonment, the sparsity of Fremont archaeological materials in the area suggests otherwise. The numerous examples of Faces Motif rock art in the Canyonlands area suggest a level of use that is inconsistent with the evidence for a Fremont presence. The stylistic evidence indicates that the Faces Motif is associated with the Anasazi as well as with the Fremont, and relationships between the rock art and Pueblo II-Pueblo III sites and materials support that position.

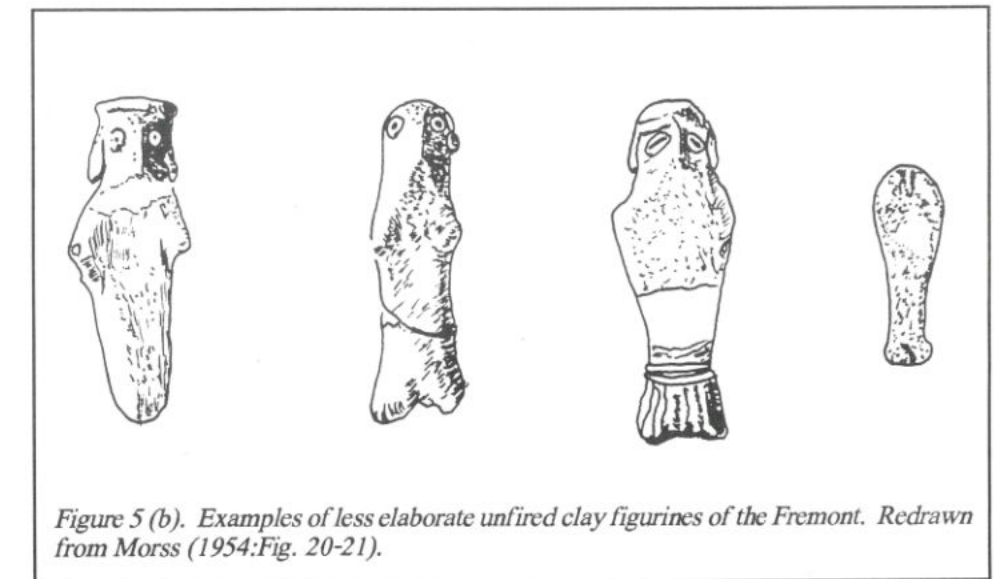


Figure 5 (b). Examples of less elaborate unfired clay figurines of the Fremont. Redrawn from Morss (1954:Fig. 20-21).

Ambler (1970; reported in Chandler 1990) has suggested that Fremont-like rock art south and east of the Colorado River is a result of seasonal use by Fremont hunters, who predated or were contemporaneous with Anasazi occupants. This would account for a sparsity of Fremont materials in areas such as the Canyonlands but does not account for Anasazi-Fremont stylistic relationships or for associations between the Faces Motif and Anasazi sites and materials.

A blending of Fremont with Anasazi culture between A.D. 1000 and 1300, rather than replacement or substitution of the Anasazi by Fremont culture, is suggested by the rock art record. The blending may have resulted from Fremont resettlement among the Anasazi as well as from an exchange of religious practices, symbolism, and materials. Sharrock has suggested that Anasazi groups borrowed rock art designs of the Fremont. Additional evidence of these relationships is provided by wall paintings and by Anasazi use and possible manufacture of Fremont-like clay figurines. The more conclusive evidence of cultural blending is provided by excavated figurines.

FREMONT-RELATED WALL PAINTINGS

The plastered interior wall of a circular room at Natural Bridges National Monument is decorated by fragmentary paintings of six broad-shouldered anthropomorphs with rounded heads and tapered bodies (Figure 7). The painted anthropomorphs generally resemble Faces Motif subjects, Fremont figurines, and related rock art forms and have been

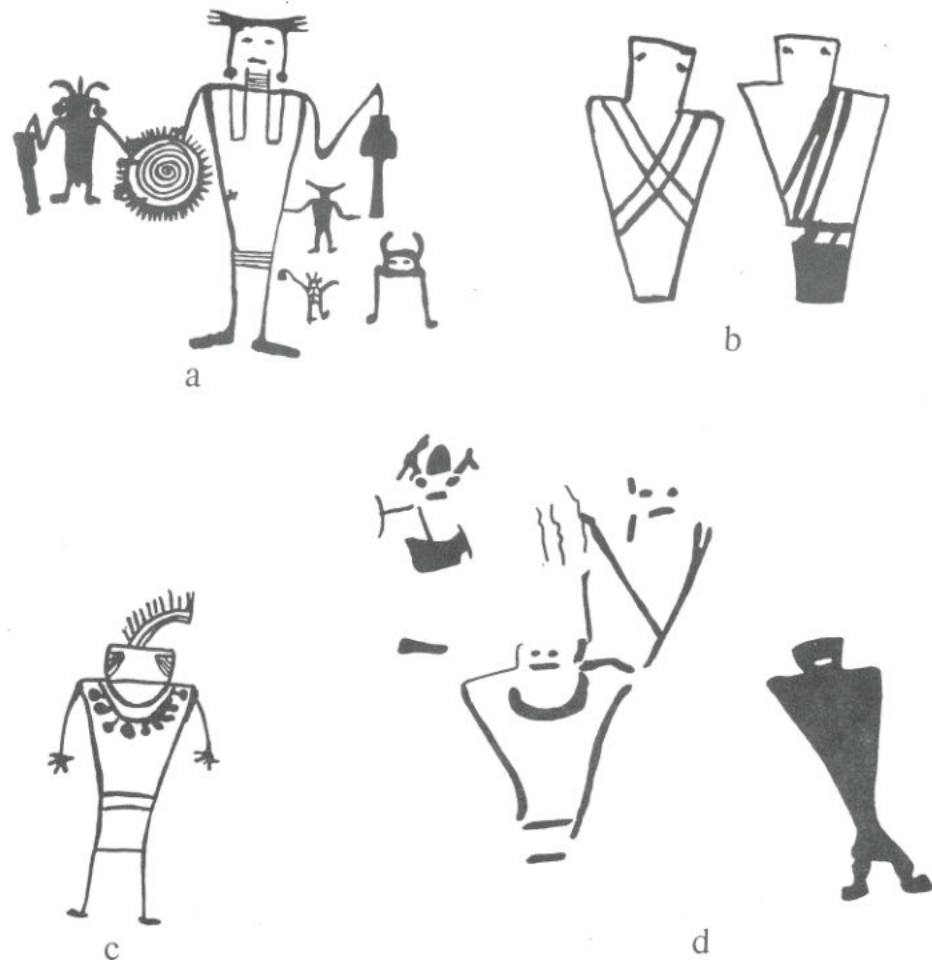


Figure 6. Examples of Fremont style rock art in Utah: (a) petroglyphs at Dinosaur National Monument; (b) red paintings in Nine Mile Canyon; (c) and (d) petroglyphs at Capitol Reef National Monument.

described as "white-painted Fremont figurines" (Hobler and Hobler 1978:22). The room, interpreted as a storage structure, has been dated by the Hoblers to the Pueblo II-Pueblo III period.

The room was constructed of mud walls built up in coils upon vertical rock slabs. Coils contained cobbles and pieces of angular rock as well as grass and juniper bark. It was noted that the construction technique is related to that of the Basketmaker III-Pueblo I period and that it "is a little like the adobe turtle-back technique used at some Fremont sites" (Hobler and Hobler 1978:21-22).

FREMONT-LIKE CLAY FIGURINES

Clay figurines that resemble less elaborate Fremont figurines have been excavated from Pueblo II and Pueblo III sites in Utah and Arizona. The northernmost site, Bighorn Sheep Ruin in Canyonlands National Park, is in the

vicinity of Faces Motif rock art. Ceramics indicate that the site is most closely related to the Mesa Verde Anasazi. Chandler (1990) has described six fragments of figurines, dating from the late Pueblo II-Pueblo III period and compares them to Fremont figurines and to Faces Motif rock art. The fragments are made of unfired and untempered pink clay and include one head (Figure 8).

Another Fremont-like clay figurine was found at Perfect Kiva Ruin on Cedar



Figure 7. Fragmentary cream and white paintings on the wall of a circular room at Kachina Bridge Ruin (42SA6801), Natural Bridges National Monument.

Mesa, during stabilization (Dale Davidson, personal communication). The late Pueblo II-Pueblo III site is southeast of Canyonlands National Park. The female figurine shows breasts, genitals, necklaces, incised zig-zag lines on the torso, and side hair bundles.

Numerous Fremont-like figurines and fragments have been excavated from the Glen Canyon-San Juan Canyon area to the south and west of Canyonlands National Park. These include a whole figurine and figurine heads of unfired clay from Moqui Canyon sites described by Lipe and others (1960). The sites are affiliated with Kayenta or Virgin and Mesa Verde Anasazi. One figurine head with a collar resembles the figurine head from Bighorn Sheep Ruin (Figure 9). Lipe has ascribed the figurines to local Pueblo III manufacture based on an absence of diagnostic Fremont artifacts in Moqui Canyon.

A Fremont-like figurine and fragments excavated from Dust Devil Cave in the San Juan Canyon area have been reported by Lindsay and others (1968). The whole figurine has been assigned to the Pueblo III period (Kayenta Anasazi affiliation) and is made of unfired clay.

Three partial Fremont-like figurines including heads have been reported by Long (1966). The fragments of untempered and unfired clay were excavated from Wildhorse Alcove in lower Glen Canyon and have been assigned to the late Pueblo II-Pueblo III period (Kayenta Anasazi affiliation). It has been proposed that one particularly Fremont-like figurine may have been traded into the site.

An additional Fremont-like figurine and fragments from Glen Canyon excavations have been reported by Lipe (1960). These are made of unfired clay and have been assigned to the late Pueblo II-early Pueblo III period. One from the Hermitage Site

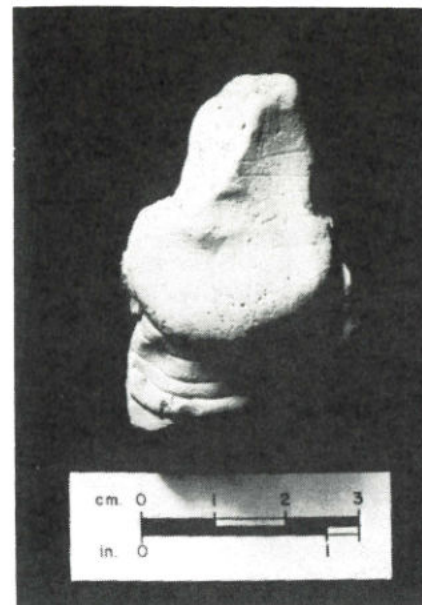


Figure 8. Unfired clay figurine fragment from Bighorn Sheep Ruin (42SA1563), Needles District, Canyonlands National Park. Photograph courtesy of Susan M. Chandler, Nickens and Associates, and National Park Service, Rocky Mountain Region.

(Kayenta affiliation with Virgin Anasazi influence) appears to have side hair bundles.

Finally, a simple Fremont-like figurine fragment of Shivwits Plain paste (Figure 10) has been excavated from site LAME 90C-35 (Virgin Anasazi affiliation). This is the southernmost figurine site and is located on the Shivwits Plateau in Lake Mead National Recreation Area, Arizona. The site has been assigned to the late Pueblo II period (Wells 1991).

CONCLUSION

Explanations for the blending of Anasazi and Fremont cultures during the late Pueblo II-Pueblo III period include the integration of Fremont people into Anasazi communities and the acceptance and modification of a Fremont religious system (related to anthropomorphic figurines and masking ceremonies) by Anasazi people. These possibilities are enhanced by the geographic proximity of the two groups over time and the ease with which styles and symbols may be exchanged.

Whatever the cause or causes, the cultural blending has implications for

understanding subsequent developments that included the abandonment of the northern Colorado Plateau by the Anasazi after A.D. 1300, the establishment of Pueblo communities and new religious and symbolic systems along the Little Colorado River and the Rio Grande of Arizona and New Mexico (Adams 1991), and the disappearance of Fremont culture between approximately A.D. 1300 and 1500 (Liestman 1985; Creasman and Scott 1987; Madsen 1989; Geib and Fairley 1992).

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Figure 9. Figurine fragment of unfired clay from Moqui Canyon, Glen Canyon area (42SA585). Photograph courtesy of Utah Museum of Natural History, University of Utah.



Figure 10. Shivwits Plain figurine fragment from a late Pueblo II site (LAME90C-35), Lake Mead National Recreation Area, Arizona. Photography courtesy of Western Archaeological and Conservation Center, National Park Service.

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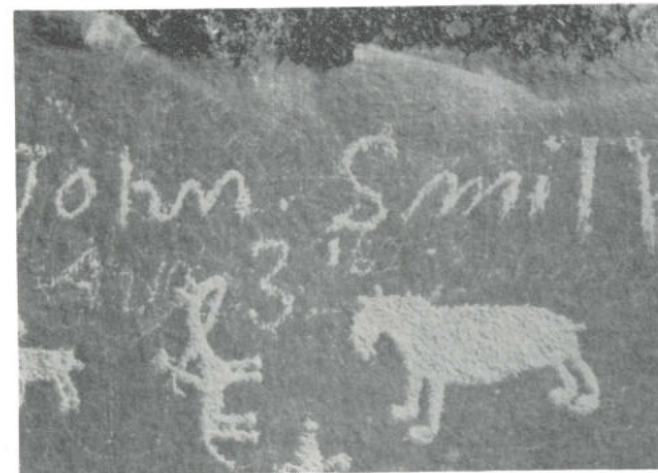
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ABOUT THE AUTHOR

Sally Cole is a Grand Junction, Colorado, archaeologist, who specializes in the study of rock art. She has an M.A. in anthropology and is the author of **LEGACY ON STONE: Rock Art Of The Colorado Plateau And Four Corners Region.**

HISTORIC SIGNATURES AND ROCK IMAGES

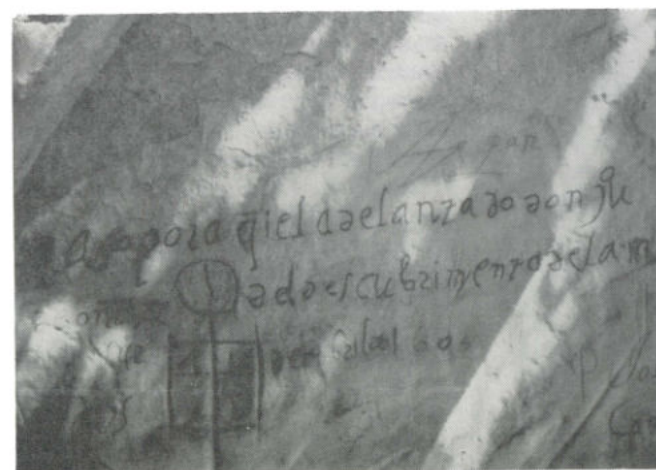
Early explorers and settlers were as drawn to the rock art panels as modern day man. Although it is not acceptable to add your name to the images, those now termed historic are of interest. James H. Knipmeyer of Missouri "collects" historic signatures. These are a few of his photographs.



Prehistoric and historic petroglyphs and name John Smith, Aug. 3, 1882. Courthouse Rock, northwest of Moab. Photo by James H. Knipmeyer.



Historic petroglyphs of figure on horseback with bison and names J.G. Kelley and T.W. Kelley, 1892 and 1941. Newspaper Rock, Indian Creek, San Juan County, Utah. Photo by James H. Knipmeyer.



Prehistoric petroglyphs and name of Juan de Onate, April 16, 1605. Inscription rock, El Morro National Monument, New Mexico. Photo by James H. Knipmeyer.

Radiocarbon Dating of the All American Man

by Nancy J. Coulam



The All American Man, Salt Creek, Canyonlands National Park. Photo by Jean Akens.

Archaeologists question whether the red, white and blue stripes of the All American Man pictograph were painted by prehistoric artists or, as local legend has it, cowboys embellished an existing prehistoric shield figure to make it look like the American flag. While shield figures are common in Fremont rock art of the northern Colorado Plateau (Wormington 1955), the bright red pigment and the arrangement of stripes on the All American Man are unusual for either a Fremont or Anasazi shield figure. To help find an answer to who painted the All American Man, blue pigment that had fallen from the upper right quadrant of the shield was chemically analyzed and radiocarbon dated by chemists from Texas A & M University and the University of Arizona (Russ et. al. 1990)

A binocular microscope, a scanning electron microscope and x-ray diffraction spectroscopy showed the blue color is actually gray, a mixture of black wood charcoal with white bassinite (gypsum with some water removed by dehydration) and whewellite (calcium oxalate). Since carbon was present in both the black charcoal and the white minerals, the pigment could be radiocarbon dated. The black charcoal dated to A.D. 1220-1281, while the white minerals dated to A.D. 1297-1421.¹ Since the two age ranges do not overlap, prehistoric artists apparently used old wood from an earlier occupation of the site to create their blue-gray pigment.

While old charcoal from the Anasazi occupation of the site can be picked up even today, the combination of old charcoal with prehistoric white minerals indicates the blue pigment was mixed prehistorically, not by historic cowboys.

However, the prehistoric dates do not resolve the question of who applied the red pigment to the figure, nor do the dates fully answer who painted the blue portion of the shield.

Some support is given to the idea that Anasazi painted the blue shield since they typically made "blue" by mixing black wood charcoal with white clays and minerals (Smith 1952). NOTE: The impression that the All American Man is blue, rather than gray, is enhanced by its being painted on an orange background, since orange is the complimentary color to blue, and by its arrangement with red and white stripes resembling the American flag. However, the Anasazi are believed to have abandoned Canyonlands by A.D. 1260, with complete abandonment of the region by A.D. 1290. The late date of A.D. 1297-1421 on the white minerals in the All American Man indicates the blue-gray color was applied to the alcove after Anasazi abandonment. Even the earlier date of A.D. 1220-1281 is somewhat late, based on Sharrock's (1966) ceramic cross-dating of the site to the late Pueblo II-early Pueblo III period, about A.D. 1075-1150.

These relatively late dates of A.D. 1220-1281 and A.D. 1297-1421 from the All American Man are particularly interesting in comparison to an age range of A.D. 1272-1379 on a Fremont-style horned pictograph in Glen Canyon (Geib and Fairly 1992). This late date led Geib and Fairly to speculate that Fremont style rock art in the Glen Canyon region, along with the Faces Motifs of Canyonlands, were painted by scattered Fremont populations who took up temporary residency in sites abandoned by the Anasazi. Given the late dates on the All American Man, and given the frequency with which the Fremont painted shield figures on the northern Colorado Plateau (Wormington 1955), perhaps the Fremont moved into newly abandoned Anasazi territory and left their distinctive art styles on canyon walls at the turn of the 14-th century. Once again we are left with the conclusion that additional work is needed to fully resolve the question of who painted the All American Man.

FOOTNOTE:

1. The charcoal dates 755 +/- 60 B.P. (before present; lab number AA-8359); the white minerals dated 575 +/- 70 B.P. (AA-8361). Dates in text are tree-ring calibrated one sigma age ranges.



Photo by Jean Akens.

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Books of Interest



LEGACY ON STONE: ROCK ART OF THE COLORADO PLATEAU AND FOUR CORNERS REGION

by Sally Cole
Johnson Books
Boulder, 1990
279 pgs., Illus.
\$15.95

Sally Cole is a well known archaeologist who has specialized in the study of rock art. From her base in Grand Junction, Colorado, she has made numerous forays into the canyons and mesas of Southeast Utah and Western Colorado, examining in great detail the fascinating variety of petroglyphs and pictographs that are found in this region.

Cole begins with a brief review of the region's natural setting and the various cultures that have inhabited this area. These short descriptions of the Archaic, Anasazi, Fremont, and Ute cultures are an excellent introduction for the reader who is unfamiliar with the human history of this area.

Everyone who has examined rock art has asked themselves, "What does it mean?" Cole tackles this question with an interesting discussion of the "Study of Rock Art" including its dating, style, and interpretation. As an interested lay person, I have attended many lectures (complete with slides) in which the speaker tells the audience what rock art really means. I've always wondered how they know. Cole puts this all in its proper perspective by stating:

Explanations of function and meaning are tentative because the rock art now exists out of its living cultural context. Archaeological records are

fragmentary at best; the farther one goes back in time the possibility increases that records are incomplete.

Cole goes on to discuss theories for the study of rock art and what roles context and symbolism play, and the elements of shamanism and the interpretation of geometric abstract art.

The remainder of the book is an in-depth discussion of the rock art left behind by the succession of cultural groups that inhabited this region. Beginning with Hunters and Gatherers, Cole progresses through Anasazi and Fremont, then to the Navajo and Ute traditions. Cole includes a chapter devoted to the Eastern Shoshoni who lived in Western Wyoming, northwest Colorado and Northeast Utah, which I found especially interesting because I had not previously seen this group mentioned in other books I've read.

An abundance of maps, photographs and drawings enhance the text and are of great assistance in visualizing the rock art that Cole discusses. This book is one of the best comprehensive reviews of Colorado Plateau rock art. I recommend it as basic reading for anyone with an interest in this fascinating subject.

Reviewed by Paul Cowan

A FIELD GUIDE TO ROCK ART SYMBOLS OF THE GREATER SOUTHWEST

by Alex Patterson
Johnson Books
Boulder, 1992
256 pgs., Illus.
\$15.95

My first thoughts on this book were, "Oh no, yet another attempt to explicitly

define what the symbols in rock art mean." However, this is not the case. Patterson has filled a niche that will surely be of value to many rock art enthusiasts. The text is designed to be used in the field at rock art sites as a thought stimulator, rather than a dictionary of symbol meanings.

Patterson has pictorially categorized rock art symbols that reoccur throughout the west into groups with similar characteristics: human-like, animal-like and abstract. The series of similar symbols are given an "ascribed meaning" such as cloud, migration or spiral. The reader can turn to this heading in the body of text and read citations from works by scholars and the author about the symbol or symbol focus. The quotations following each symbol consist of descriptions of individual elements to interpretive statements based on ethnographic sources and analogies.

In the introduction, Patterson cautions the reader that no specific interpretation is known to be correct and that multiple meanings may have been applied to a single symbol. He also uses the introduction to give a brief overview of rock art dating, style and site manners, but sadly it is all too brief. In a second edition I would like to see the introduction expanded to include more explanation of the new and innovative dating techniques that are being used, more on style and more on the importance of site ethics and why they are important to the preservation of sites.

Following the body of the text are several sections that novice rock art enthusiasts will find helpful in expanding their knowledge of rock art. Directions to 18 sites that have been set aside for public viewing precedes a section on

recommended reading and an excellent bibliography. All in all, this is a nice volume of work that will satisfy both the rock art scholar and the lay enthusiast.

Reviewed by Kate Hogue



PETROGLYPHS & PICTOGRAPHS OF UTAH

By Kenneth B. Castleton
Utah Museum of Natural History
Salt Lake City, 1979
341 pgs., Illus.
\$15.00 (each, approx.)

This two volume set is interesting in that it was written not by a professional archaeologist but rather a medical doctor with an intense avocational interest in Anthropology and Archaeology. Dr. Castleton, a retired Professor of Medicine at the University of Utah, spent a considerable amount of time visiting many significant rock art sites located throughout Utah.

Castleton begins with a short discussion of rock art site types and the Archaic, Fremont, and Anasazi cultures that produced them. Castleton talks about rock art styles and the difficulty of using style to determine culture. Various methods of dating rock art are described. Particularly interesting is the information regarding the early discovery and documentation of rock art sites by Anglo explorers, mountain men, Mormon settlers, pioneer river runners and contemporary archaeologists. The writing style flows well and is easily

understood by those with minimal knowledge of the subject.

The remainder of these volumes describes the rock art sites that Castleton has visited. Exact locations are not given, but enough information is provided to give the reader a general idea. He describes the rock art in detail. Photographs and/or drawings of most of the major rock art sites in the state accompany the written narrative.

Castleton's work is truly a labor of love. What else would motivate anyone to spend days and days of their free time, in often less than ideal conditions, gathering this information. These books are excellent references and make a most practical guide for anyone interested in Utah rock art.

Reviewed by Paul Cowan

OTHER SUGGESTED READING:

CANYON COUNTRY PREHISTORIC ROCK ART

by F.A. Barnes
Wasatch Publishers,
Salt Lake City
304 pgs., Illus.
\$8.50

One of the most richly illustrated books on prehistoric rock art of the Southwest. **CANYON COUNTRY PREHISTORIC ROCK ART** contains much information not found in other books of its kind.

THE ROCK ART OF UTAH

From the Donald Scott Collection
by Polly Schaafsma
Harvard University, 1971
Cambridge
169 pgs., Illus.
\$22.00

An old stand-by, in at least its third printing. This book has been very popular through the years with both the professional and lay person.

HOVENWEEP ROCK ART: An Anasazi Visual Communication System

by Nancy H. Olsen
University of Calif., Los Angeles, 1985

Los Angeles
153 pgs., Illus.
\$15.00

Occasional paper #14, this one is often hard to find. Especially of interest are the maps and the tables of motifs.

MESSAGES ON STONE

Selections of Native Western Rock Art
by William Michael Stokes and William Lee Stokes
Starstone Publishing Co., 1980
Salt Lake City
57 pgs., Illus.

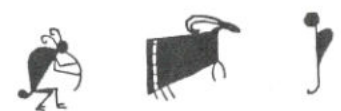
More than one-half drawings, with a minimum of text, this book is an excellent initiation to the most commonly found rock art motifs.

IMAGES ON STONE

The Prehistoric Rock Art of the Colorado Plateau

by Donald E. Weaver, Jr.
The Museum of Northern Arizona,
Volume 55, No. 2., 1984
Flagstaff
32 pgs., Illustrated
\$4.00 (may be higher now)

This issue of **PLATEAU** magazine is filled with excellent color photos and general rock art information.



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DESERT SONG
by Deanna Peters

I
redrock cliffs, painted lines
buzzard overhead
circling a sixties van
the eighties left for dead

peace signs carving nights of flesh
lips upon the lie
purples, golds and turquoise hues
stretched across a linen sky

what crawls up through arid earth
blinded eyes will see
lizard eggs give children birth
lick cold fire from me

II

nipples from reflecting poles
erect against the night
scrape us from inside ourselves
steal our insight

moist bones meet 'neath silver trees
stretchmarked against burnt sky
russian olives scratch pale skin
sage sucks a freckled thigh

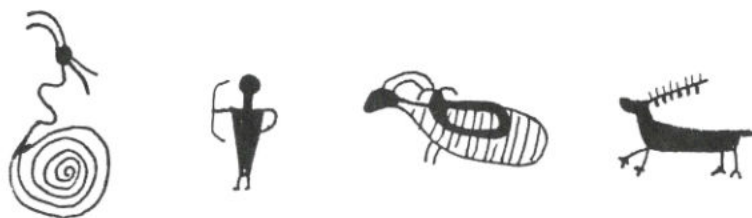
earth offers up pillows of stone
blankets of desert air
fall from cliffs to save ourselves
a strand of angel hair

III

clouds crowd out a crescent moon
dry creekbeds bleed below
echoing from the canyon rim
the coyote's howl is slow

city songs slip on silent sand
the dollars drumbeat dies
wrinkles drink aged flesh
lightning brands the sky

lilac rain, ribbons of steam
petroglyphs, carved sandstone
a cottonwood whispers to wet wind
the coiled rattlesnakes moan



The Art in Rock Art The Barrier Canyon Style Project

The photographs in this exhibition have been selected from the initial field session of the Barrier Canyon Style (B.C.S.) Project. Craig Law, project photographer, is a well-known and highly respected photographer who teaches at Utah State University. David Succes, project director, is a visual artist, independent curator and teacher.

This project is the first study of B.C.S. rock art as art. The objectives of the project are not to only increase knowledge about this culture and its art but to record and document the rock art panels before vandalism destroys these irreplaceable sites.

The number and quality of B.C.S. rock art sites strongly suggests a long established tradition of painting. Although the culture's dates have not been fixed, they are generally assigned to the period between 500 B.C. and A.D. 500. There is, however, artifactual evidence that suggests the Barrier Canyon Culture could have been active in Utah, ca. 4600 B.C., and perhaps as early as 6700 B.C.

Like the European Stone-Age cave painters, the Barrier Canyon artists were true painters, skillful in image-making, designing and composing groups of figures. They possessed an unusually wide range of painting techniques and had a command of the painting process.

Barrier Canyon Culture rock art sites are a significant part of Utah's and North America's cultural heritage, yet are virtually unprotected. At least two major sites have been, and continue to be, heavily vandalized and are in danger of being lost forever to future generations.

The traveling exhibit will be on display between December 3, 1992 and January 7, 1993 at the Dan O'Laurie Museum. If you miss this exciting show and wish to know where it can be seen during its travels, contact the following for information and scheduling:

UTAH ARTS COUNCIL
617 East South Temple
Salt Lake City, UT 84102
(801) 533-5757



NEXT ISSUE...

Controversies are everywhere. Not just in our personal, political or social lives, they can be found in history, prehistory or natural history as well.

Canyon Legacy takes a departure from the norm in the Spring 1993 issue. Join us as we take a look at controversial topics of the past and present.



One of the more controversial subjects connected with prehistory in the Southwest is the evidence of cannibalism among the Anasazi. Even many archaeologists are reluctant to accept the mounting evidence that this practice was frequent during difficult periods - such as the prolonged droughts of the late 1000s and late 1200s. Did hunger drive the "peaceful" farming culture to resort to this extreme, or was cannibalism a way to appease the gods for unexplained misfortune? Photo by Jean Akens



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Figure 1. The Holy Ghost and the Ghost Gallery, Canyonlands National Park. Photo by Craig Law, Barrier Canyon Style Project.