

Game Drive: Appendix B: Index of Key Interpretive Concepts

In the text, an interpretive discussion about, and index for, each of 30 key concepts is contained at one location called the *key figure*. All other appearances of a key concept refer back to the key figure. Appendix B compiles all of the key figures.

When I started *Rock Art in the Mill Creek Game Drive Corridor* I knew there were key concepts that I would come to time and again; Cat Tracks, Atlatl Throwers, Spirit Sheep, and so on. Later, I became aware of use-patterns for design elements that I hadn't suspected were discreet symbolic icons. These include Knobs, vertical Wavy lines, Split Tips, and Curious Sheep. This added to the list of key concepts. Some key concepts are discussed in the text but do not have a code, such as Predator/Prey conflation, Elongation, and Fence Tender. Whether they should have a code is a good question.

The commentary and photos in Appendix B are largely from the *Game Drive* text. There are no images from outside the corridor in the text. In Appendix B some photos and commentary were added, especially where images from outside of the Mill Creek game drive corridor can enhance the interpretation.

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1. Archaic - Ar

I have identified 38 sites with Archaic art. There are 52 Archaic glyphs at these sites. 25 of them are Linear, 25 are Anthropomorphic, and 2 are Zoomorphic. 35 of the 38 sites also have Basketmaker art, indicating that Basketmaker artists valued the same artistic space as the Archaics, probably for the same reasons and with the same intent.

Archaic art is not as representational as Basketmaker art. Archaic anthropomorphs are generally static. They often lack arms and/or legs. While Archaic Linear icons abound, I have seen no Archaic design element with a distinct interpretive identity, such as a Basketmaker Atlatl Thrower or Cat Track. Consequently, whatever symbolic meaning I may give Archaic art is generally adopted from the overlying Basketmaker art. I place a high Action Value on Archaic glyphs because of their antiquity and their role as the wellspring of the Mill Creek gallery's artistic genesis.

Linear Archaic glyphs appear on the *One Wave Panel*, Figure 27, *Anomaly Archaic Panel*, Figure 75, *Roadside Attraction Panel*, Figure 135, ***Lower Point of No Return Panel***, **Figure 195**, ***East Linear Dudes Panel***, **Figure 209**, *East Snakes Alive Panel*, Figure 313, ***No Exit Panel***, **Figure 212**, *Junipers 1 Panel*, Figure 586, *Junipers 4 Panel*, Figure 601, *Big Picture Panel*, Figures 679, 688, 690, and 693, *In the Bag Panel*, Figures 700 and 703, *Halo Panel*, Figure 733, *Fat Lip Panel*, Figure 861, *Chillin' Panel*, Figure 985, and *Scramble Panel*, Figure 1007. (The panels marked with **bold lettering** are the only three without Basketmaker art.)

Anthropomorphic Archaic glyphs appear on *Slim's Rock Panel*, Figure 53, *Two Necklace Panel*, Figure 74, *East House Rock Panel*, Figure 352, *West House Rock Panel*, Figure 354, *Wall of Same Panel*, Figure 361, *White Basketmaker Panel*, Figure 385, *Top Pedestal Panel*, Figure 405, *Horn Section Panel*, Figure 537, *Halo Panel*, Figure 733, *Big Cat Panel*, Figure 738, *West Big Cat Panel*, Figure 752, *Yes Deer Panel*, Figure 907, *One Trick Kitty Panel*, Figure 911, *Hand Stander Panel*, Figures 951 and 957, *Cracker Dots Panel*, Figure 968, and *Chillin' Panel*, Figure 983.

Zoomorphic Archaic glyphs appear on the *Crimp Panel*, Figure 257, and *Trap Door Panel*, Figure 1024.

From the *One Wave Panel* to *West Big Cat Panel* there are 18 linear Archaic glyphs and 16 Anthropomorphic Archaic glyphs on 23 panels; an even divide. Downstream, from *Fat Lip Panel* to *Trap Door Panel* there are 4 linear Archaic glyphs and 12 Anthropomorphic glyphs on 8 panels: a preponderance of anthropomorphs. There is a similar distribution for Basketmaker linear and morphic glyphs

2. Atlatl - AA



Figure B 1. *Celebration Panel*. Figure 887 in text.

Three 'at-rest' atlatls. The bisected circle is common in and out of the region as a way to illustrate the fletching of an atlatl dart. The *Celebration Panel* is the only place this design can be definitely identified in the game drive corridor.

3. Atlatl Thrower - AT



Figure B 2. *Center Up Up and Away Panel*. Figure 850 in text. Of more than 60 atlatl-related figures in the game drive corridor, over 50 show Atlatl Throwers. Most Atlatl Throwers in the Moab area have a headdress with a single appendage. I call it the Cat-in-the-Hat headdress. There are four Bird Head Atlatl Throwers in the corridor, visitors from the San Juan.

There are 32 panels with Atlatl Throwers. They appear in the following panels. Unusual features are highlighted in bold print.

Slim Chance Panel, Figure 41, *High Sider Panel*, Figure 60, *Wigglefoot Panel* (**2 AT**), Figure 100, *Highway Panel*, Figure 106, *Intermission Panel*, Figure 132, *One AT Panel*, Figure 143, *Fantathrow Panel*, Figure 148 (**key figure**), *Lower Point of No Return Panel*, Figure 194, *Linear Dudes Panel*, Figure 217, *Little Fin Panel*, Figure 240, *Fin Panic Panel* (**fletching**), Figure 244, *Left Unders Panel* (**kill shot**), *Drive Lines Panel*, Figure 267, *East Snakes Alive Panel*, Figure 314, *Snakes Alive Panel*, 318, *West Too Spun Panel* (**Bird Head**), *Spinning Horn Panel* (**Bird Head**), *House Rock Panel*, Figure 353, *Side Pocket Panel*, Figure 366, *Left Pedestal Panel* (**two-headed sheep**), Figure 402, *No Exit Panel*, Figure 412, *Black Panic Panel*, Figure 517, *Butt Crack Panel*, Figure 526, *Horn Section Panel* (**Two Horn**), Figure 541, *Junipers 5 Panel*, Figure 591, *Ambush Panel*, Figure 653, *Three Headed Panel*, Figure 723, *Big Cat Panel*, Figures 739 and 748, *Jammin' Panel*, Figure 806, *Up Up and Away Panel* (**3 AT, 2 BH**), Figure 840, *Net Boy Panel*, Figure 1001.



Figure B 3. *Fantathrow Panel*. Figure 148 in text. I interpret the angled attachment in this figure's hand as an atlatl throwing stick.

Examples of throwing sticks, at rest or in use, include *Too Cool Cats Panel*, Figure 163, *Snakes Alive Panel*, Figure 309, *Mee Yow! Panel*, Figure 447, *Upper Climber Panel*, Figure 468, *Up Up and Away Panel*, Figure 850, *Celebration Panel*, Figure 882, and *Lichen Panel*, Figure 941.

This Atlatl Thrower is unusual in that he does not have a Cat-in-the-Hat or Bird Head headdress. His elongated neck indicates a supernatural affiliation as, perhaps, does his Knob head.

4. Bag - Ba



Figure B 4. *In the Bag Panel*. Figures 698 and 699 in text. The *In The Bag Panel* was key to recognizing identity and use-patterns for the Bag and Split Tip design elements.

The Bag is a discreet icon symbolizing a containment function. Some Bags may be partially deployed, as at the *Junipers 5 Panel*, fully deployed, as at the *Ambush Panel*, or in use, as on this panel. All three of these panels are in the Lion Rock area. The concentration of Bag icons here suggests a relationship of art, topography, and symbolism.

Here, the Bag icon is adorned with five Split Tips. This configuration may have a counterpart on the *Potash Panel* outside of Moab. In both cases, multiple Split Tip icons adorn the open ends of a U-shaped enclosure with an animal inside. See my YouTube slideshow *Moab's Ancient Artists* for more about the *Potash Panel*.

Other possible Bag icons are in Figures 23, 130, 145, 321, 404, 558, 663, 686, 807, 815, 885, 936, 952, 976, and 979.

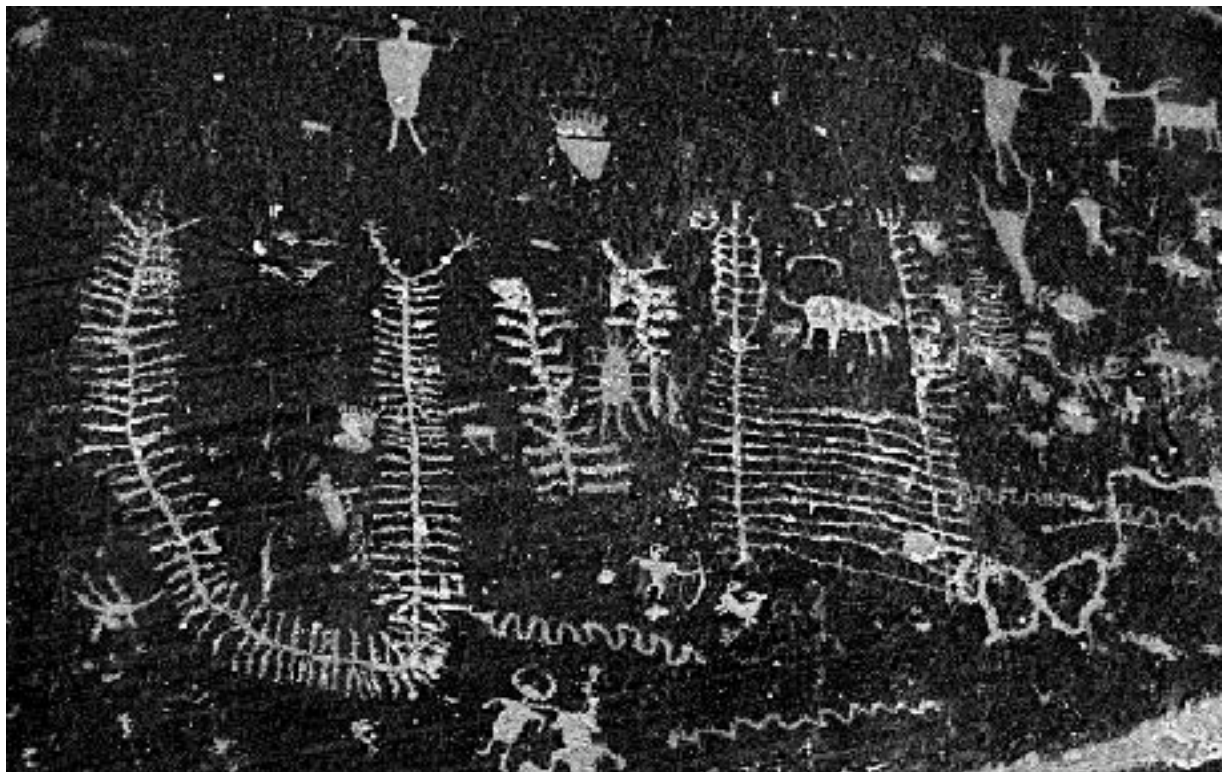


Figure B 5. *Potash Panel*, Potash Road, Moab. This panel is at the end of a posited game drive site originating on Poison Spider Mesa. A sheep is in the trap on the right.

Both Bags exhibit Split Tip design elements. This panel uses Crosshatch lines rather than Wavy lines like on the *In the Bag Panel*. This suggests that Crosshatch lines and Wavy lines may share use-patterns and symbolic roles.

There is a large Cat Track above the Bags, just above two small Trapman icons. These Trapman icons also exhibit the Split Tip design element.

5. Bird Head - BH



Figure B 6. *Linear Dudes Panel*. Figure 218 in the text. The key figure in the text is on the *Two Necklace Panel*, Figure 72.

The Bird Head headdress is common in Basketmaker rock art in the San Juan River basin, about a hundred miles south of Moab. It sometimes appears in the Moab area, often as an active figure, such as an Atlatl Thrower or Flute Player. Locally, Cat-in-the-Hat figures typically fill these roles. This would suggest that the Bird Head and Cat-in-the-Hat shared similar status in the two regions.

Historical ethnographic accounts report that families, bands, and clans would travel long distances for communal events such as pine nut harvests and game drives. The occasional appearance of the Cat-in-the-Hat in the San Juan region and the Bird Head in Moab indicates frequent contact between the bands.

There are at least seven Bird Head figures in the game drive corridor. See *Two Necklace Panel*, Figure 72, *Linear Dudes Panel*, Figure 218, *East Drive Lines Panel*, Figure 263, *Spinning Horn Panel*, Figure 340, *Bud Longneck Panel*, Figure 428, *Horn Section Panel*, Figure 537, *East Bubble Flake Panel*, Figure 826, and *Up Up and Away Panel*, Figure 841. Other Bird Heads may appear on Figures 335, 453, 474, 720, 782, and 805.



Figure B 7. *Up Up and Away Panel*, Figure 841 in text. Two of three Bird Head figures on this panel hurl atlatls. Of more than 50 Atlatl Throwers in Right Hand, four are Bird Heads.



Figure B 8. Chinle Wash, San Juan Basin, Arizona. Bird Head and Cat-in-the-Hat figures are sometimes seen together on panels illustrating ritual combat. Here, a Bird Head hurls an atlatl through a Cat-in-the-Hat. There are no apparent combat scenes in Mill Creek.

6. Bow-and-Arrow - BA

The bow-and-arrow displaced the atlatl as the region's primary projectile weapon between 300-500 A.D. There are five panels with a total of six bow-and-arrow users in the game drive corridor. 32 panels depict atlatls or Atlatl Throwers. This suggests that most of the art in the canyon was made earlier than 500 A.D.



Figure B 9. *West Black Panic Panel*. Detail of Figure 517 in text. Cat-in-the-Hat figures are usually associated with atlatls, not bows. There are two Cat-in-the-Hat bow-and-arrow users in the canyon, one on this panel and one on the *East Wigglefoot Panel*, Figure 96. This may indicate that some of the canyon's art was made in the crossover era between atlatls and bows.

Elsewhere in the region, Bow-and-Arrow users typically wear Two Horn headdresses. The only Two Horn bow-and-arrow user in the game drive corridor is on the *Striper Panel*, Figure 393. Three more bow-and-arrows users with unusual, indeterminate, or no headdresses appear on the *Sheepman Panel*, Figure 642, and *Big Cat Panel*, Figures 742 and 748. The bow-and-arrow users on the *Big Cat Panel* have spear carriers as companions.

7. Burden Carriers - BC



Figure B 10. *Crimp Panel*. Figure 256 in text. This group of Burden Carriers appear with a Crosshatch line and a vertical Wavy line with a Knob. I have identified these last two as hunting-related design elements. I have identified Burden Carriers on nine panels with a total of 53 individuals. They appear on *Highway Panel*, Figure 106, *Six Stranger Panel*, Figure 158, *Bench Warmers Panel*, Figure 222 (**key figure**), *Crimp Panel*, Figure 256, *Drive Lines Panel*, Figure 274, *Mee Yow! Panel*, Figure 274, *Black Panic Panel*, Figure 515, *Big Picture Panel*, Figure 681, *Three Headed Panel*, Figure 723, *Big Cat Panel*, Figure 748, and *Jammin' Panel*, Figure 803.

A successful game drive probably required people from far and wide. Burden Carriers may represent some of these visitors. In historic times, groups of Indians came together for communal food gathering activities such as seed and root harvests and rabbit drives. Describing a Goshute rabbit drive in the Great Basin in 1917, Joe Egan wrote;

“One buck could easily carry a roll of 150 to 200 yards of the small twisted grass twine nets. Each large family usually has such a roll and at times, when living apart from other families, can use them either as traps or to drive; but then, these are only small catches. The drive I witnessed was when there was six or eight of these nets together.”
Cited in *Basin-Plateau Aboriginal Sociopolitical Groups*. Steward, Julian H.
Smithsonian Institution, Bureau of American Ethnology. Washington, D.C. 1938

Bighorn sheep, before diseases and grazing competition nearly wiped them out, may have been communally hunted in the fall when the herd gathered at mating season. Some of the Burden Carriers' packs may be nets. There is one Burden Carrier beyond Lion Rock, a Flute Player on the *Jammin' Panel*. I posit a state of complete containment at Lion Rock, which would have made nets superfluous beyond that point.

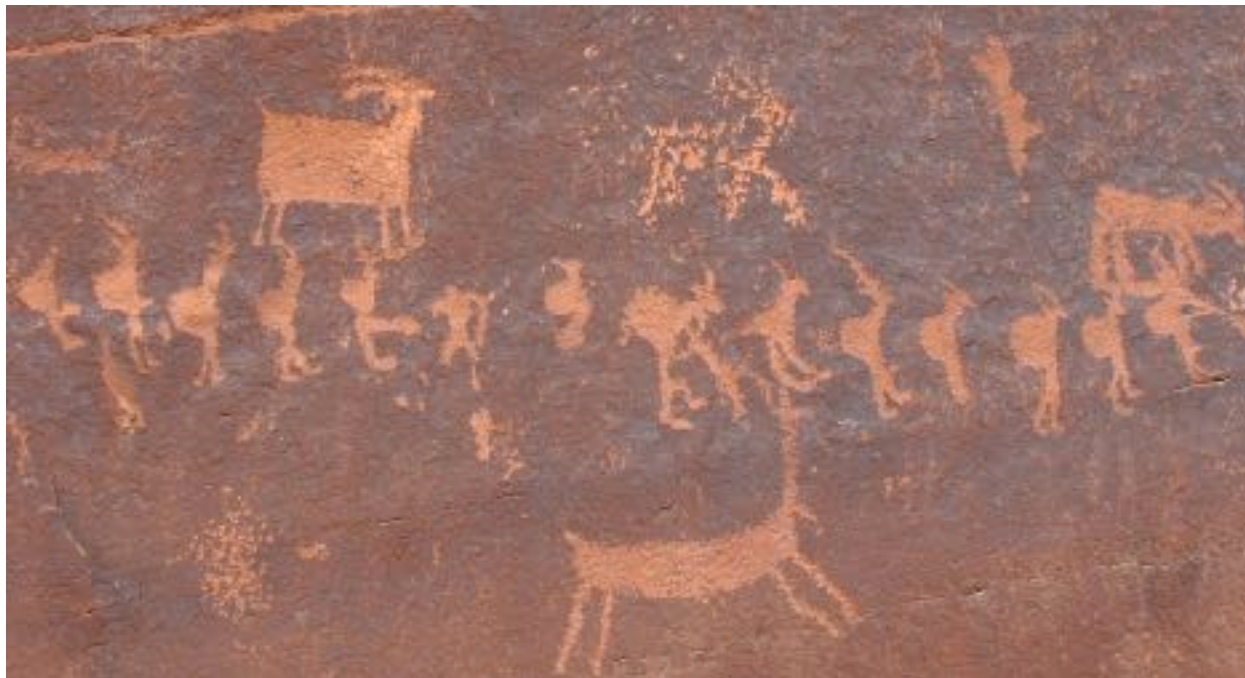


Figure B 11. *Raven Eats the Sun Panel*, Hidden Valley, Moab.

These Cat-in-the-Hat Burden Carriers appear on a panel with astronomical observation characteristics. Some of these figures have erections. The lead Burden Carrier is playing a flute. All of this suggests that people travelled long distances for reasons other than hunting and gathering.

8. Cat - Ca

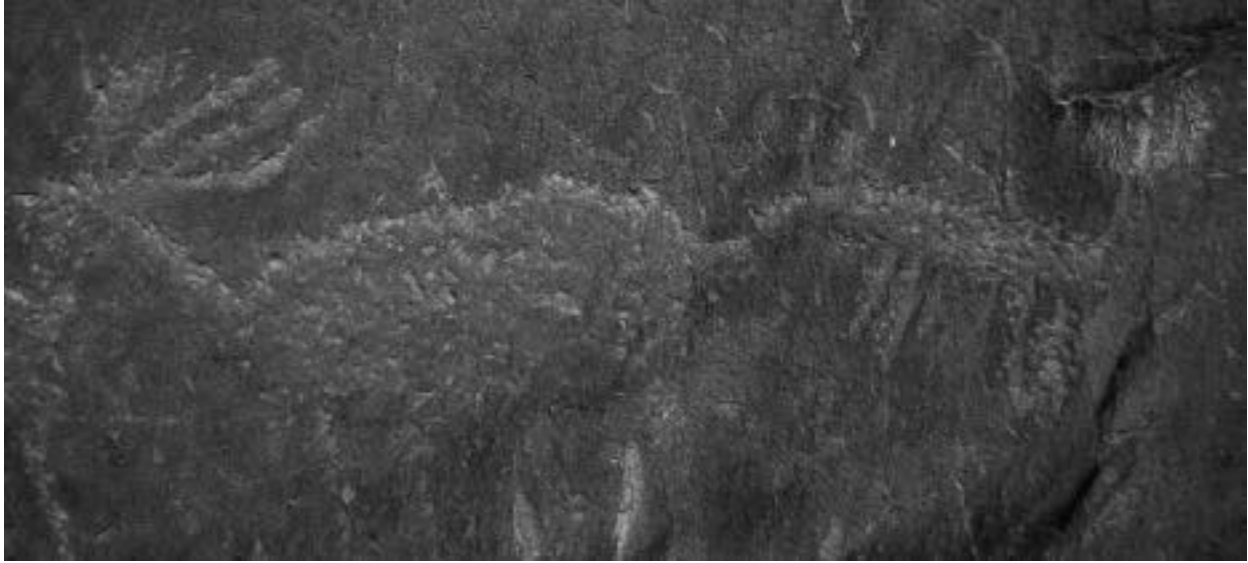


Figure B 12. *Bloody Nose Panel*. Figure 573 in text. A short-eared, long-tailed Cat follows a line of Spirit Sheep with Bloody Noses. Short ears and a long tail are common indicators for a Cat. I presume that Cats indicate a predatory intent.



Figure B 13. *Big Picture Panel*, Figure 684 in text. The short ears and long tail identify this as a Cat. The close affiliation with a vertical Wavy line and intense Grid designs reinforces the connection between the Cat's intent and that of these linear designs.

There are 14 Cat figures in the corridor. Seven come in a variety of poses. These include *Slim's Rock*, Figure 55, *Cat Rock*, Figure 89, *Crimp Panel*, Figure 258, *Big Man Panel*, Figure 489, ***Butt Crack Panel***, Figure 531, *Rough Stuff Panel*, Figure 555, *Bloody Nose Panel*, Figure 573, ***Big Picture Panel***, Figure 684, ***Big Cat Panel***, Figure 734 (**key photo**), *Around the Corner Panel*, Figure 777, and ***Cat Crack Panel***, Figure 973.



Figure B 14. *168 Around the Corner Panel*. Figure 778 in text. The Cat, lower/right, has diagnostic 'hang-dog' characteristics. These figures were pecked over Archaic etchings.



Figure B 15. *Proudfoot Panel*, Highway 128, Moab area. I identified the 'hang dog' posture, lower/left, on the *Proudfoot Panel*, north of Moab, and applied this definition in Mill Creek. This posture occurs in 6 of 13 cat figures in the game drive corridor. See *Drive Time Panel*, Figure 153, *High Life Panel*, Figure 183, *Junipers 5 Panel*, Figure 609 (**key photo**), *Ambush Panel*, Figure 654, and *Around the Corner Panel*, Figure 777.

9. Cat Track - CT



Figure B 16. *Big Cat Panel*. Figure 744 in text. This creature's feet clearly made what I identify as Cat Tracks throughout the canyon. The tined-toes and short-ears design elements are Cat-related diagnostics. The lion's tail may serve as the sheep's horns or body, illustrating a key concept I call 'predator/prey conflation'.

I assume that Cat Tracks indicate predatory intent. In this photo, the sheep in front of the Cat are fleeing. I have identified 87 Cat Track glyphs at 32 of 100 rock art sites in the game drive corridor.

The key figure in the text for the Cat Track is the *Wilderness Panel*, Figure 19. Panels that have Cat Tracks include ***Wilderness Panel, Figures 17 and 19, Slim's Rock Panel***, Figure 52, *Two Necklace Panel*, Figure 71, *Net Ball Panel*, Figure 80, ***Wigglefoot Panel, Figure 98, Roadside Attraction Panel***, Figure 134, *Too Cool Cats Panel*, Figures 158 and 163, ***Point of No Return Panel, Figure 193, Linear Dudes Panel***, Figure 215, ***Snakes Alive Panel, Figure 324, Too Spun Panel***, Figure 334, *Striper Panel*, Figure 397, ***Pedestal Panel, Figure 404, Bud Longneck Panel***, Figure 428, ***Mee Yow! Panel, Figure 448, Tight Squeeze Panel***, Figure 496, ***Soul Man Panel, Figure 126, Black Panic Panel***, Figure 515, *Usual Suspects Panel*, Figure 558, *West Ambush Alley Panel*, Figure 575, *Junipers 1 Panel*, Figure 588, ***Junipers 4 Panel, Figures 599 and 602, Johnson's Slot Panel***, Figure 616, *Sheepman Panel*, Figure 641, ***Ambush Panel, Figure 645, Big Picture Panel, Figure 676, Big Cat Panel***, Figure 744, key photo, *West Around the Corner*, Figure 791, ***Celebration Panel, Figures 882, 885, 888, 889, and 894, Yes Deer Panel***, Figure 906, and *Hands Up Panel*, Figure 963,



Figure B 17. *Rosetta Panel, Left Hand*. The long tail and short ears identify this as a Cat. Diagnostic indicators for this stylized track include segmented heels, tined toes, and distinct claw marks. This panel, which I first saw in the summer of 1997, was the key to understanding the Cat Track specifically and the hunting hypothesis in general. I discuss this in the *Codicon*.



Figure B 18. *Wilderness Panel*. Figure 19 in text. This panel has the largest, most elaborate Cat Track in the game drive corridor. It has eight toes.



Figure B 19. *Ambush Panel*. Figure 652 in text. This photo has nine Cat Tracks and a Bag, top/center. This site, in the area of the Lion Rock choke point, has many hunting symbols including 12 Cat Tracks, the largest concentration in the canyon.

10. Comb Headdress - no code



Figure 20. Crimp Panel, Figure 253 in text. There is no key photo in the text for this concept.

The 'comb headdress' sample size is not large enough to decide whether or not this design element has a use-pattern. The design element may appear on anthropomorphs in *Linear Dudes Panel*, Figure 213, *Snakes Alive Panel*, Figure 313, and *Big Picture Panel*, Figure 685. It may have zoomorphic counterparts on the *Horn Section Panel*, Figure 538.

11. Confusion



Figure B 21. *Left Pedestal Panel*. Figure 402 in text. An Atlatl Thrower takes aim at an agitated two-headed sheep. This may illustrate the idea of sheep, under duress, being of divided opinions as to which way to flee.

The 'confused' motif is most common among individual sheep; for example, *Linear Dudes Panel*, Figure 216, *Drive Lines Panel*, Figure 271 ***Chock-a-Block Panel***, Figure 300, *Center House Rock Panel*, Figure 353, *Upper Climber Panel*, Figure 469, *Big Man Panel*, Figure 491, *West Black Panic Panel*, Figure 515, ***Around the Corner Panel***, Figure 776 (**key figure**), *Up Up and Away Panel*, Figure 843, and ***Lichen Panel***, Figure 940.

The other two-headed zoomorphs in the canyon do not display the alarm seen on this panel. See *Bloody Nose Panel*, Figure 570.

A possible representation of the concept appears on the *Ambush Panel*, Figure B 19, where two sets of sheep tracks going opposite directions illustrate the idea.

12. Dogs - Dg



Figure B 22. *Big Cat Panel*. Figure 738 in text.

Basketmakers had dogs and were sometimes buried with them, suggesting that dogs could attain ‘pet’ status. However, ethnological and archeological evidence indicates that there was no taboo against eating dogs. There are six dogs on the *Big Cat Panel*, the largest group in the corridor.

Concerning the possible use of dogs by ancient hunters, Geoge Frison, a rancher, hunter, guide, archeologist, and game drive theorist writes;

“I believe the possibility that dogs were used...needs to be carefully considered. In my own frame of reference, well-trained dogs around livestock are a definite asset, while poorly trained dogs are a liability. A dog or dogs that cannot be controlled can disrupt an otherwise well-planned hunting episode.” Survival by Hunting: Prehistoric Human Predators and Their Animal Prey, Frison, G. C. University of California Press. 2004

There is no evidence that Basketmaker dogs were trained hunters. If Basketmaker hunters shared Frison’s opinion, it is not surprising that dog depictions are uncommon in their art. This is the only panel I know that has a pack of Dogs. At this stage of the game drive, the dogs’ natural pack behavior would suffice to drive the sheep.

Likely Dogs appear at *West Two Sash Panel*, Figure 110, *Center House Panel*, Figure 358, *Ambush Panel*, Figure 655, and ***Big Cat Panel***, Figure 740 (**key figure**), and *Jammin’ Panel*, Figure 806. Other possible Dogs appear in Figures 25, 258, 376, 395, 427, 453, 555, 732, 777, 843, 860, 940, and 957.

13. Elongation - no code

Elongation is a common way to indicate metaphysical or fantastic character. It is used in anthropomorphs and zoomorphs. Elongation's frequent appearance in hunting tableaux suggests an intention shared with hunting symbols.



Figure B 23. *Too Spun Panel*. Figure 333 in text (key figure). The vertical Wavy line with a Split Tip suggests a trapping intent. The close affiliation to an elongated anthropomorph with a Knob head may indicate that these design elements share a similar intent.

Other 'elongated' figures appear at *Fantathrow*, Figure 148, *Bud Longneck*, Figure 436, *Black Panic Panel*, Figure 514, and *Cracker Dots Panel*, Figure 966.

The recognition of 'elongation' as a possibly discreet design element occurred late in the writing process. I did not assign it a code.

14. Escape Terrain - ET

There is no key photo in the text for this concept. I identified twenty-four places in Mil Creek where a bighorn sheep might be able to escape the inner canyon. I label such areas Escape Terrain. All of them have associated rock art panels. I discuss this in more detail in Appendix E.

Three large areas of Escape Terrain include the Wilderness Escape Terrain, Figure 76, Cattle Trail Canyon, Figure 175, and Snakes Alive Escape Terrain, Figure 304. Preventing an escape from each of these would require considerable effort. I posit that linear design elements, such as Hand Holders, Wavy lines, Crosshatch lines, Triangle Lines, Grids, Nets, Fences, and Spirals represent artifacts and actions enlisted in pursuit of these efforts.

Twenty-one smaller areas of Escape Terrain can be seen in Figures 87, 108, 112, 127, 137, 147, 157, 175, 199, 279, 286, 304, 342, 365, 369, 389, 415, 470, 561, 581, 583, 612, and 905. All of these locations could be easily defended by a small barrier or a guard or two.

15 Fence Tender - no code



Figure B 24. *Chock-a-Block Panel*. Figure 302 in text (key figure).

An anthropomorph 'tending' the end of a line is a common design. The line can be straight, wavy, crosshatched, dotted, triangles, etc. All of these can be enlisted as symbols of a fence or barrier.

This 'fence-tender' motif may also appear on the *Wilderness Panel*, Figure 23, *Two Necklace Panel*, Figure 68, *Point of No Return Panel*, Figure 192, *Linear Dudes Panel*, Figure 215, *Drive Lines Panel*, Figure 266, *Striper Panel*, Figure 393, *Bud Longneck Panel*, Figure 435, *Climber Panel*, Figure 464, *Back Up Panel*, Figure 522, and *Jammin' Panel*, Figure 807. All but the last are before Lion Rock.

The idea of a 'fence tender' code occurred late in the writing process. I did not assign it a code.

16. Flute Player - FP



Figure B 25. *Celebration Panel*. Figure 866 in text. This panel at the end of the game drive corridor is about sixty feet long. It holds at least 120 glyphs, including eighteen Flute Players.

Before Lion Rock there are five Flute Players scattered among the the *High Life Panel*, Figure 180, *Crimp Panel*, Figure 258, and *Drive Lines Panel*, Figure 274.

From Lion Rock to the Narrows there is a total of 34 Flute Players on the *Three Headed Panel*, Figure 720, *Wavy Gravy Panel*, Figure 766, *West Around the Corner Panel*, Figure 788, *Jammin' Panel*, Figure 804, *Up Up and Away Panel*, Figure 840, *Celebration Panel*, Figure 866 (**key figure**), and *Trap Door Panel*, Figure 1026.

From the beginning of the game drive corridor to Lion Rock there 1,574 coded glyphs, or 60% of the total in the canyon. 12% of the canyon's Flute Players appear in this stretch. From Lion Rock to the end of the game drive corridor there are 1,074 coded glyphs, or 40% of the total in the canyon. 88% of the canyon's Flute Players appear in this stretch.

17. Four Horn - FH



Figure B 26. *West Black Panic Panel*. Figure 516 in text (key figure).

Four-horned anthropomorphs are uncommon. This makes it difficult to recognize any use-patterns associated with the four-horn design. On this panel the close association with Hand Holders, a drive lane, and vertical Wavy lines used as containment barriers implies a hunting-intent for the icons in this tableau.

Other Four Horn design elements appear on the *Banner Panel*, Figure 11, *Tight Squeeze Panel*, Figure 496, and *Center Black Panic Panel*, Figure 513.

18. Fringe - no code



Figure B 27. *Wilderness Panel*. Figure 24 in text (key figure). An apron-like fringe appears on several panels. What it might mean and/or if it has the same meaning at every site I do not know.

Other 'fringe' design elements appear on the *Three Sash Panel*, Figure 103, *Left Unders Panel*, Figure 237, *Soul Man Panel*, Figure 504, *East Ambush Alley Panel*, Figure 566, and *Trap Door Panel*, Figure 1021,

The idea of 'fringe' as a design element affiliated with a discreet use-pattern is a consideration, but not a hypothesis or proposition. I did not assign it a code.

19. Funnel - no code



Figure B 28. *Little Fin Panel*. Figure 232 in text (key figure). In the text, Figure 47, I propose the use of funnel-like topography at Slim's Way in an early stage of the game drive.

The use of funnel-like topology occurs with some regularity. It may represent a use-pattern that resembles a drive lane.

Other 'funnels' may appear on the *West Linear Dudes Panel*, Figure 211, *Ambush Panel*, Figure 632, and *Halo Panel*, Figure 731.

Although the likelihood of 'funnel' as a topological design element affiliated with a discreet use-pattern seemed to increase as I wrote, I did not assign it a code.

20. Gate - Ga



Figure B 29. *Junipers 4 Panel*. Figure 600 in text (key figure). This panel is part the Lion Rock gallery.

The Gate motif symbolizes closure in a game drive exercise. Diagnostic elements include a single, short horizontal line with a small number of vertical lines of varying length ‘hanging’ from the bottom. Often, one of the ‘hanging’ lines is a Wavy line. It is also common to see a single vertical line attached to the top.

The highest concentration of Gate glyphs in the Mill Creek corridor occurs at Lion Rock where, I posit, the trap closed irrevocably on any animals being driven down the canyon. Other glyphs at the Junipers Site that I code as Gates are in Figures 579, 582, 586, 603, and 606. I have not identified any Gate glyphs further down canyon than the Junipers Panels Site in the Lion Rock area where, I suggest, ‘containment’ was complete and inescapable, a place where the Gate slammed shut.

Gate-like glyphs at other sites include *Wilderness Panel*, Figures 20 and 23, *Too Spun Panel*, Figure 328, and *Back Up Panel*, Figure 522.

21. Hand Holders - HH



Figure B 30. *High Life Panel*. Figure 179 in text (key figure). Hand Holders may represent game drivers, adding to a containment motif shared by many linear elements. This is the first panel in the corridor with lines of 3 or more Hand Holders. It is across the canyon from a large area of Escape Terrain.

Lines of Hand Holders appear in Figures 246, 262, 271, 302, 384, 463, 508, 516, 610, and 789. These ten Hand Holder tableaus have a total of 104 individuals. 58 of them are on the *High Life Panel*.

I discuss pairs of Hand Holders in the text, Figure 24. They may not be game drivers.

22. Hands Up - HU



Figure B 31. *Hands Up Panel*. Figure 961 in text. Hands Up icons are common in the Narrows rock art gallery.

Active Hands Up figures may indicate a shift from carefully herding sheep to actively driving them. There are 14 Hands Up icons between the *Bud Longneck Panel* and *Mee Yow! Panel*, where the canyon forms its first choke point. There are 17 in the Narrows area at the end of the drive, where this panel is located. An energetic driving endeavor makes sense for both areas. I discuss these sites in Appendix C.

Hands Up figures appear on the *Slim Chance Panel*, Figure 41, *Two Necklace Panel*, Figure 69, *Le Bug Panel*, Figure 115, *Step Right This Way Panel*, Figure 130, *Crack Up Panel*, Figure 140, *Nearly Bagged Panel*, Figure 146, *High Life Panel*, Figure 180, *Linear Dudes Panel*, Figure 219, *Center Snakes Alive Panel*, Figure 324, *No Exit Panel*, Figure 412, *Bud Longneck Panel (key figure)*, Figure 433, *Mee Yow! Panel*, Figure 451, *Climber Panel*, Figure 464, *West Curious Crack Panel*, Figure 476, *East Big Man Panel*, Figure 482, *Lower Standing in the Shadows Panel*, Figure 548, *Junipers 1 Panel*, Figure 588, *Big Picture Panel*, Figure 689, *Three Headed Panel*, Figure 718, *Big Cat Panel*, Figure 747, *East Around the Corner Panel*, Figure 772, *West Around the Corner Panel*, Figure 786, *Jammin' Panel*, Figure 805, *Up Up and Away Panel*, Figure 840, *Celebration Panel*, Figures 872, 883, and 885, *Last Out Panel*, no image, *Lichen Panel*, Figure 941, *Hand Stander Panel*, Figures 950 and 957, *Hands Up Panel*, Figure 961, *Cracker Dots Panel*, Figure 976, and *West Fang Panel*, Figure 995.

23. Hunting Star - HS



Figure B 32. *Net Ball Panel*, (key figure), Figure 85 in text.

I call the star-shaped form, bottom/left, a Hunting Star. I do not know what it represents. It appears in the company of recognized hunting icons throughout the canyon. It usually occurs a single time on any given panel, often at the periphery.

There may be many variations of this basic design. In *Game Drive*. I code any rayed petroglyph as a Hunting Star, but that is too liberal.

For Hunting Stars see *Net Ball Panel*, Figure 85, *Too Spun Panel*, Figure 332, and *West Narrows Panel*, Figure 979.

For other rayed panels see Figures 173, 217, 332, 375, 395, 402, 696, 931, and 979.

24. Knob - Kn



Figure B 33. *High West Ambush Panel*, (key figure), Figure 661 in text. The *Big Cat Panel*, Figure 745, is across this narrow part of the canyon. Knobs are prominent on both panels. An inferred relationship between the sites and their symbols is supported by the presence and emphasis of this design element.

The use of the Knob design element on spiral and linear figures throughout the canyon suggests that spirals and lines may be related. An interpretation keeping with the hunting hypothesis suggests that Knob icons may be parts of malleable man-made containment artifacts. Knob Spirals could be rolled-up lines or nets. Knob lines could be unrolled Spirals. The Knobs might be anchors or spools for 'holding' the line. The appearance of the Knob design element declines after the *Big Cat Panel*.

The appearance of Knobs on the ends of horns, headdresses, and Knob heads all might be examples of a hunting icon in different contexts while sharing similar intent.

For Knobs in a non-linear context see *Wilderness Panel*, Figure 17, *Roadside Attraction Panel*, Figure 135, *Fantathrow Panel*, Figure 148, *Drive Time Panel*, Figure 152, *Six Strangers Panel*, Figure 159, *Too Spun Panel*, Figure 331, *Bud Longneck Panel*, Figure 430, *Horn Section Panel*, Figure 539, *Lobed Circle Panel*, Figure 918, *Last Out Panel*, Figure 931, *Lichen Panel*, Figure 942, *Hand Stander Panel*, Figure 952, and *Chillin' Panel*, Figure 986.

For Knob Spirals see Figures 324, 339, 549, 591, 609, 647, 652, 655, 666, 745 and 893. For Knob linear elements see Figures 135, 163, 180, 257, 258, 321, 324. 404, 647, 648, and 892.

25. Lines

There are a number of linear designs and configurations. They all indicate a containment intent. They include:

- 25a. Lines - Li
- 25b. Wavy lines - Wa, ^Wa
- 25c. Crosshatch line - Cr
- 25d. Fence - Fe
- 25e. Triangle Line - TL
- 25f. Grid - Gr
- 25g. Nested Lines - no code
- 25h. Drive Lanes - no code
- 25i. Fantamorphic connectors and confluations - Fa

(Because of its distinct style and purpose, I discuss the Gate icon elsewhere.)

25a. Lines - Li



Figure B 34. *Big Picture Panel*. Figure 675 in text. This panel contains the largest and most diverse array of linear design elements in the canyon. A long, straight line at the top of the panel exemplifies the use-pattern of lines as containment motifs.

The panel is at the narrowest part of the canyon before the end of the game drive corridor. I assume that these design elements reiterate the use of this topography, amplifying and reinforcing the intent to irrevocably contain the prey at this location.

Simple straight Lines are too numerous to catalog. Some lines may be too short or isolated to indicate an intent. However, as the *Big Picture Panel* shows, 'containment' may be worth considering as an interpretive choice for longer lines.

25b. Wavy lines - Wa>, ^Wa, horizontal and vertical

All types of horizontal lines and vertical lines may indicate 'containment'. Wavy lines are the most common form of 'containment' symbol. Their orientation may indicate different roles and tactics. For example, horizontal Wavy lines (Wa>) are often used as drive lines or part of a drive lane. Vertical Wavy lines (^Wa) are often used to create borders on panels and tableaus and to block drive lanes.



.Figure B 35. *High Frequency Panel*. Figure 117 in text. The longest horizontal Wavy line (Wa>) in the Mill Creek Corridor is a 'nested' double-line just before Cattle Trail Canyon, the largest area of Escape Terrain in the corridor. Hunters would need long, strong nets and fences at this location.

Horizontal Wavy Lines appear on *One Wave Panel*, Figure 27, *Slim's Rock Panel*, Figure 54, *Wigglefoot Panel*, Figure 98, *High Frequency Panel*, Figure 117, *Roadside Attraction*, Figure 135, *High Life Panel*, Figure 178, *East Linear Dudes Panel*, Figure 208, *Linear Dudes Panel*, Figure 214, *Bench Warmers Panel*, Figure 222, *Chock-a-Block Panel*, Figure 302, *Snake Alive Panel*, Figure 322, *Pedestal Panel*, Figure 404, *Little House Panel*, Figure 407, *Junipers 1 Panel*, Figure 587, *Cove Panel*, Figure 635, *Ambush Boulder Panel*, Figure 648, *Big Picture Panel*, Figure 692, *Three Headed Panel*, Figure 721, *Wavy Gravy Panel*, Figure 759, *Around the Corner Panel*, Figure 781, *Droopy Panel*, Figure 812, *Celebration Panel*, Figures 885 and 892, *Lichen Panel*, Figure 939, *Hands Up Panel*, Figure 960, *Chillin' Panel*, Figure 986, and *Scramble Panel*, Figure 1008.

Vertical Wavy lines (^Wa) may act as a block or barrier. A 'block' often occurs in drive lane tableaus. A 'barrier' often occurs at the edge of a tableau or panel. Other linear designs are used in a similar way, but Wavy lines fulfill this role most often.

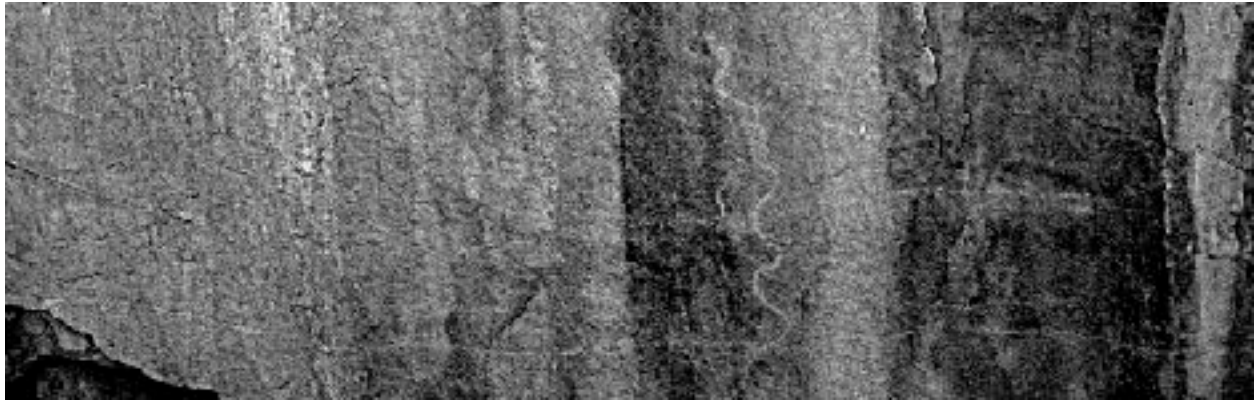


Figure B 36. *Butt Crack Panel*. Figure 534 in text. Converging horizontal lines form a drive lane. The vertical Wavy line crosses both lines, blocking the space between them.

Examples of the vertical Wavy line containment use-pattern can be seen on *Low Long Horn Panel*, Figure 284, *Striper Panel*, Figure 392, ***Black Panic Panel***, Figure 516, ***Big Picture Panel***, Figure 681, *Up Up and Away Panel*, Figure 849, *Lobed Circle Panel*, Figure 920, and ***Wind Up Panel***, Figure 935. (Notable examples are in bold.)

Other examples may be at Figures 102, 136, 460, 509, 557, 602, 821, 860, and 962.

25c. Crosshatch lines - Cr

Crosshatch lines fulfill the same drive line and drive lane roles as some Wavy lines. The similarity between the Crosshatch design and the body-form of the Trapman icon is apparent.



Figure B 37. *West Drive Lines Panel*, (key figure), Figure 272 in text. A Crosshatch line forms a drive lane with a topological feature. The drive lane is 'tended' by a Trapman icon, upper/right. The Drive Lines Site, at the start of Ambush Alley, has the largest collection of Crosshatch lines in the canyon.

Trapman figures typically include Crosshatch body-fill. It is from this use that I infer containment intent for Crosshatch lines when they appear in other contexts. I infer a containment intent for other linear designs based on shared use-patterns with Crosshatch lines,

Other Crosshatch lines appear on the *Fuzzy Chucker Panel*, Figure 160, *High Life Panel*, Figure 178, *Little Fin Panel*, Figure 239, ***Crimp Panel***, Figure 256, ***West Drive Lines Panel***, Figures 260 and **272, key photo**, *East Drive Lines Panel*, Figure 263, *Too Spun Panel*, Figure 330, *Junipers 1 Panel*, Figure 588, *Junipers 3 Panel*, Figure 596, *Big Picture Panel*, Figure 685, and *Lichen Panel*, Figure 939. (Notable examples are in bold.)

25d. Fence - Fn

A long comb or rake-like design is common in Fences. It resembles both the Gate and the Crosshatch line. Other linear designs may play the same 'containment' role.



Figure B 38. *Three Headed Panel*. Figure 729 in text. The panel ends where a Wavy line and a Fence line parallel the border of a topological limit. The sense of coordinated containment intent is strong and may be an expression of the 'nested' line motif.

Fences appear on the *Back Up Panel*, Figure 523, *Three Headed Panel*, Figure 729, *Chillin' Panel*, Figure 982, and *West Fang Panel*, Figure 994.



Figure B 39. *Junipers 1 Panel*. Detail of Figure 586 in text. I assume that an etched fence is Archaic, center/right. The Gate, Spiral, and Crosshatch designs were added later, possibly emulating the Archaic art's intent.

Archaic Fence designs are relatively common. There is a concentration of Archaic fences at the Junipers Site near Lion Rock, the last choke point in the game drive corridor. Archaic Fence figures appear at the *Anomaly Archaic Panel*, Figure 75, *Junipers 1 Panel*, Figure 586, *Junipers 3 Panel*, Figure 595, and *Junipers 5 Panel*, Figure 605.

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25e. Triangle Line - TL

Triangle Lines, lines of triangular shapes, form containment barriers, both horizontal and vertical. Triangle Lines are among the most common Archaic icons. Basketmaker art is often made on top of or adjacent to Archaic Triangle Lines, suggesting that, along with location, Basketmaker artists recognized and adopted the hunters' intent.



Figure B 40. *Crisscross Panel*. Figure 202 in text. This panel includes a vertical Triangle Line, right. It could indicate an intent to seal off the small opening of adjacent Escape Terrain, the nearby expanse of Cattle Trail Canyon, or both.

Triangle Lines appear on the *Net Ball Panel*, Figure 81, *Roadside Attraction Panel*, Figure 135, *Ascension Panel*, Figure 168, *West Crisscross Panel*, Figure 202, key photo, *Fenceline Panel*, Figure 288, *Striper Panel*, Figure 393, *Bud Longneck Panel*, Figure 435, *Climber Panel*, Figure 464, *Junipers 4 Panel*, Figure 603, *Big Picture Panel*, Figures 643 and 680, *Hand Stander Panel*, Figure 950, and *West Fang Panel*, Figure 994.

25f. Grids - Gr/Nets - Ne

Grids and Nets are related design elements indicating containment intent.

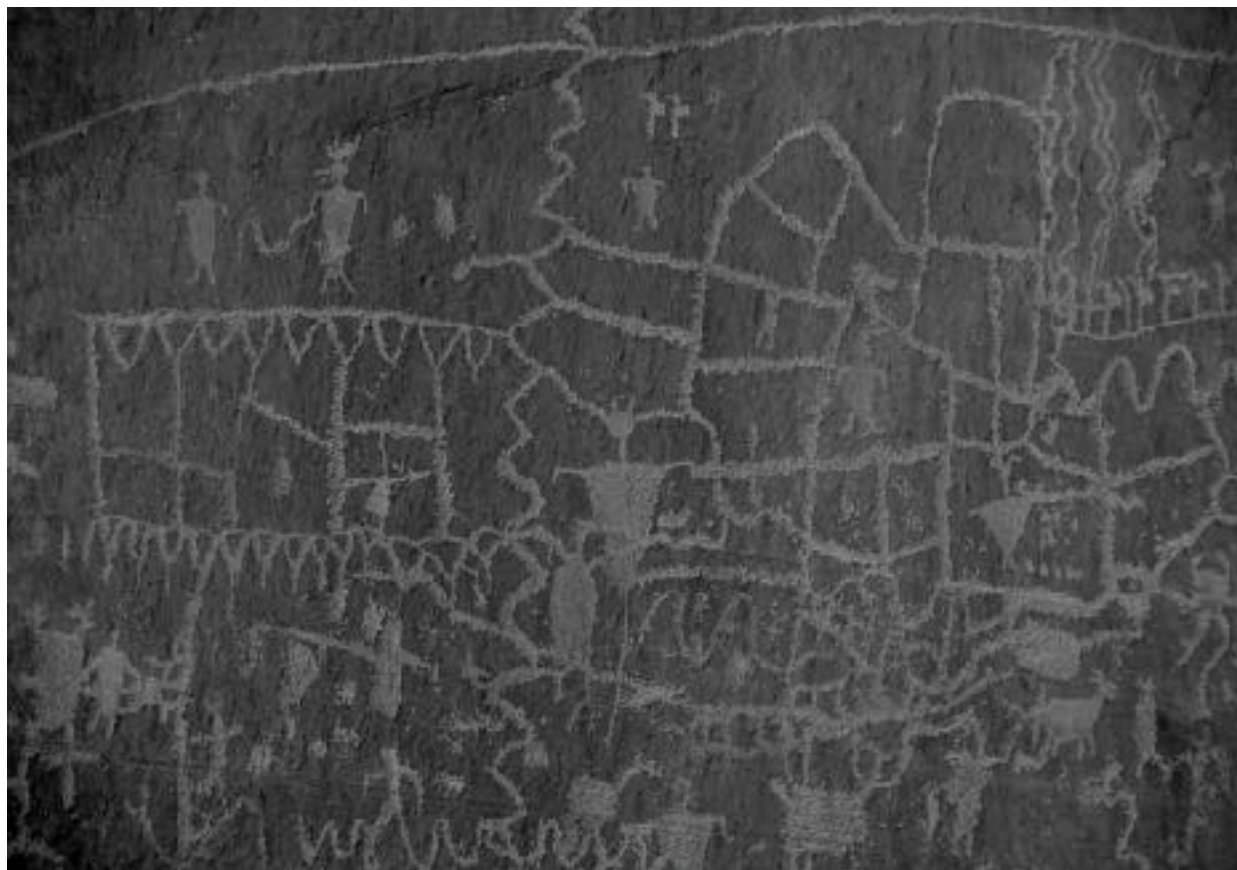


Figure B 41. *Big Picture Panel*, Figure 676 in text. The intensity and quantity of Grid designs at this choke point in the game drive corridor amplify the idea of total containment .

Grid or Net icons are on the *Net Ball Panel*, Figure 84, *High Life Panel*, Figure 180, *Sieve Panel*, Figure 197, *West Crisscross Panel*, Figure 202, *Linear Dudes Panel*, Figure 210, *Upper Climber Panel*, Figure 467, *Big Picture Panel*, Figure 676, and *Celebration Panel* , Figures 894 and 899.

25g. Nested Lines - no code

If one line illustrates containment intent, multiple 'nested' lines might illustrate an amplification of that intent. The idea of 'nested' lines as a use-pattern occurred late in the writing process. I did not assign it a code.



Figure B 42. *Wigglefoot Panel*, Figure 98 in text (key figure). The predatory intent of the 'nested' lines, upper/left, is amplified by Cat Tracks and Atlatl Throwers. The *Wigglefoot Panel* is at the first choke point in the game drive corridor and directly across the canyon from a large area of Escape Terrain.

Nested lines appear on the *Wigglefoot Panel*, Figure 99, *High Frequency Panel*, Figure 117, *Six Strangers Panel*, Figure 158, *High Life Panel*, Figure 180, *Too Spun Panel*, Figure 332, *Junipers 1 Panel*, Figure 586, *Big Picture Panel*, Figures 682 and 686, and *Celebration Panel*, Figure 893. The *Celebration Panel* has the only set of 'nested' lines after Lion Rock.

25h. Fantamorphic Connections and Conflations - no code



Figure B 43. *Point of No Return Panel*, Figure 192 in text (key figure). The panel is dominated by its linear elements. They combine with human figures to create a containment tableau that is a fantamorphic conflation of hunter and trap. A containment motif seems appropriate here given the panel's position at the mouth of Cattle Trail Canyon, the largest piece of Escape Terrain in the canyon.

Examples of a fantamorphic linear conflations with anthropomorphic and zoomorphic design elements appear on the *Ascension Panel*, Figure 169, *Point of No Return Panel*, Figure 192, *Little Fin Panel*, Figure 247, *Spinning Horn Panel*, Figure 339, *In the Bag Panel*, Figure 701, *Celebration Panel*, Figure 894, and *Lichen Panel*, Figure 939.

25i. Drive Lane - no code

Two linear design elements of any type can create a drive lane to direct the prey. Drive lane configurations can use linear glyphs and/or topological features.

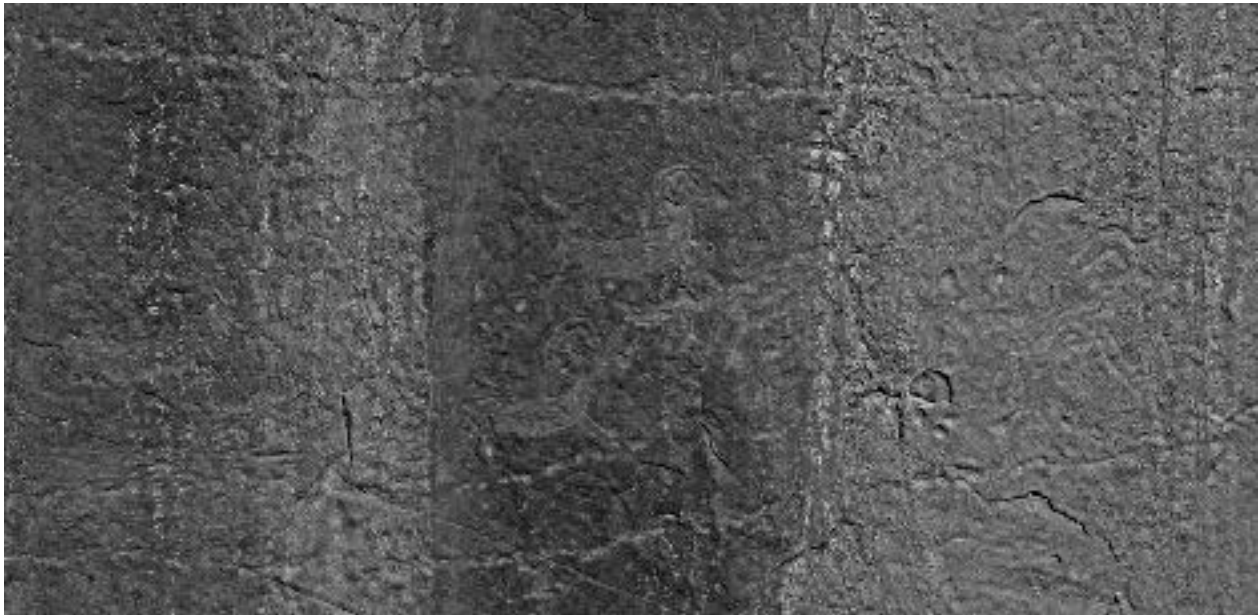


Figure B 44. *Butt Crack Panel*. Figure 532 in text. These carefully rendered sheep are running away from danger between the two simple drive lines. The drive lane they fashion is fifteen feet long and is blocked at the other end by a vertical Wavy line, Figure B 36 in this appendix. The containment character of the drive lane and agitated state of the sheep are palpable.

Drive lanes appear on the *Banner Panel*, Figure 9, *High Life Panel*, Figure 185, *Little Fin Panel*, Figure 232, *Drive Lines Panel*, Figure 271, *West Black Panic Panel*, Figure 516, *Butt Crack Panel*, Figure 531, and *Big Picture Panel*, Figure 683.

26. Loops - Lo



Figure B 45. *Loops Panel*, Figure 815 in text (key figure).

The 'loops' in this tableau may be a variation of the Bag motif. They resemble designs on the *Step Right This Way Panel*, Figure 130, *Nearly Bagged Panel*, Figure 145, *Junipers 3 Panel*, Figure 595, *Junipers 5 Panel*, 605, and *Three Headed Panel*, Figure 726.

27. Predator/Prey - no code



Figure B 46. *Wilderness Panel*, Figure 17 in text (key figure). A Spirit Sheep is connected to two predator symbols; a Cat Track and a man holding what may be an atlatl and a bundle of darts. It has Knob design elements on its horns. If the Knob is a hunting-related icon, then this amplifies the predator/prey intentions of this conflation. (See Figure B 33 for a list of sites with this Knob use-pattern)

I assume that the frequent connections and conflations in Basketmaker art represent the mingling of symbolic intent among the various icons. The predator/prey conflation is among the most common conflations in Basketmaker art. See *Wigglefoot Panel*, Figure 98, *Three Sash Panel*, Figure 104, *Fin Panic Panel*, Figure 246, *Ambush Panel*, Figure 657, and *Big Cat Panel*, Figure 745.

The idea of a 'predator/prey conflation' code occurred late in the writing process. I did not assign it a code.

28. Sheep

Based on their pose and position, I have identified seven distinct roles for sheep. These poses include:

- 28a. Placid - PI
- 28b. Startle - St
- 28c. Panic - Pa
- 28d. Curious -Cu
- 28e. Weak - We
- 28f. Bloody Nose - BN
- 28g. Spirit Sheep - SS

28a. Placid Sheep - PI

Placid Sheep are often in herds but they also appear alone. They are not overtly reacting to any stimulus. They do not occupy any privileged or strategic position. I code few sheep as Placid. Most sheep are engaged in an active tableau.



Figure B 47. *West Up Up and Away Panel*. Figure 857 in text. This tableau has two Placid sheep, left. There is one Startled and/or Spirit sheep, and an Arms Up anthropomorph, right.

28b. Startle Sheep - St

Startle sheep may be reacting to stimulus or danger by jumping back or coming to an abrupt stop. These reactions often occur in the face of potential threats like a Hands Up anthropomorphs, Cat Tracks, Atlatl Throwers, or topological barriers.



Figure B 48. *Back Up Panel*. Detail of Figure 521 in text. The two deer are acting surprised as they rear back from an unidentified threat. (For interpretive purposes, there is little difference between deer and sheep.)

28c. Panic Sheep - Pa

Panic sheep may be highly animated, sometimes confused, as they flee from danger. (See this Appendix - “11. Confusion”.)



Figure B 49. *Three Headed Panel*. Detail of Figure 722 in text. An agitated Panic sheep runs from a Wavy line tipped with a large Split Tip. I discuss the Split Tip icon in part 31 of this appendix.

28d. Curious Sheep - Cu

Curious sheep often appear on the periphery of a panel. They seem aware that there is a commotion in the area and are not inclined to join in. Occasionally, their heads are held high and their necks stretched as if trying to see better, hence the 'Curious' name. Sometimes they seem to be actively seeking an escape route.



Figure B 50. *Three Headed Panel*, Figure 725 in text (key figure). The sheep at upper/ left appears to have found a way to escape the action below. Was this glyph made in recognition of 'the one that got away' or perhaps to illustrate a conscious act of animal husbandry, ensuring that some sheep escaped to replenish the herd? Maybe both or neither. I find it interesting that the Curious sheep does not appear on the *Big Picture*, *Big Cat*, or *Celebration Panel*.

The Curious sheep motif is common and appears on at least 18 panels in the canyon; *Wilderness Panel*, Figure 18, *Six Strangers Panel*, Figure 159, *High Life Panel*, Figure 184, *Lower Point of No Return Panel*, Figure 194, *Little Fin Panel*, Figure 240, *East Long Horn Panel*, Figure 281, *Left Pedestal Panel*, Figure 402, *Upper Bud Longneck Panel*, Figure 427, *Mee Yow! Panel*, Figure 446, *East Big Picture Panel*, Figure 671, *West Big Cat Panel*, Figure 752, *East Around the Corner Panel*, Figure 772, *West Around the Corner Panel*, Figure 785, *Jammin' Panel*, Figure 801, *Center Up Up and Away Panel*, Figure 852, *Yes Deer Panel*, Figure 908, *Chillin' Panel*, Figure 986, *Net Boy Panel*, Figure 1001, and *Scramble Panel*, Figure 1006.

Other examples may appear on Figures 11, 206, 257, 277, 303, 524, and 967.

28e. Weak Sheep - We

The smallest sheep, a sheep close to a hunter, or a sheep missing anatomical features are often the first to be speared or trapped. I call this the Weak sheep motif.



Figure B 51. *Big Cat Panel*. Detail of Figure 138 in text. An Atlatl Thrower, his friend, and his dog are behind two lines of zoomorphs. The last figure in each line, the closest to the hunter, is missing its front legs. I code these as Weak animals. Similar use-patterns are seen in rock art throughout the region.

Weak sheep appear on the *Banner Panel*, Figure 10, *Slim's Rock Panel*, Figure 53, *Crimp Panel*, Figure 258, *Snakes Alive Panel*, Figure 322, *Ambush Panel*, Figure 654, *Wavy Gravy Panel* (**key figure**), Figure 764, and *East Jammin' Panel*, Figure 796.

The Weak sheep design element is part of fantamorphic metamorphosis tableaus on *Big Picture Panel*, Figure 738, and *Up Up and Away Panel*, Figure 841.

I code sheep in an 'underneath' tableau as Weak sheep. I discuss this on the *Highway Panel*, Figure 106.

28f. Bloody Nose - BN

The Bloody Nose icon is rare, but important. Blood coming from a sheep's nose likely represents some sort of offering, sacrifice, or symbol of a successful hunt.

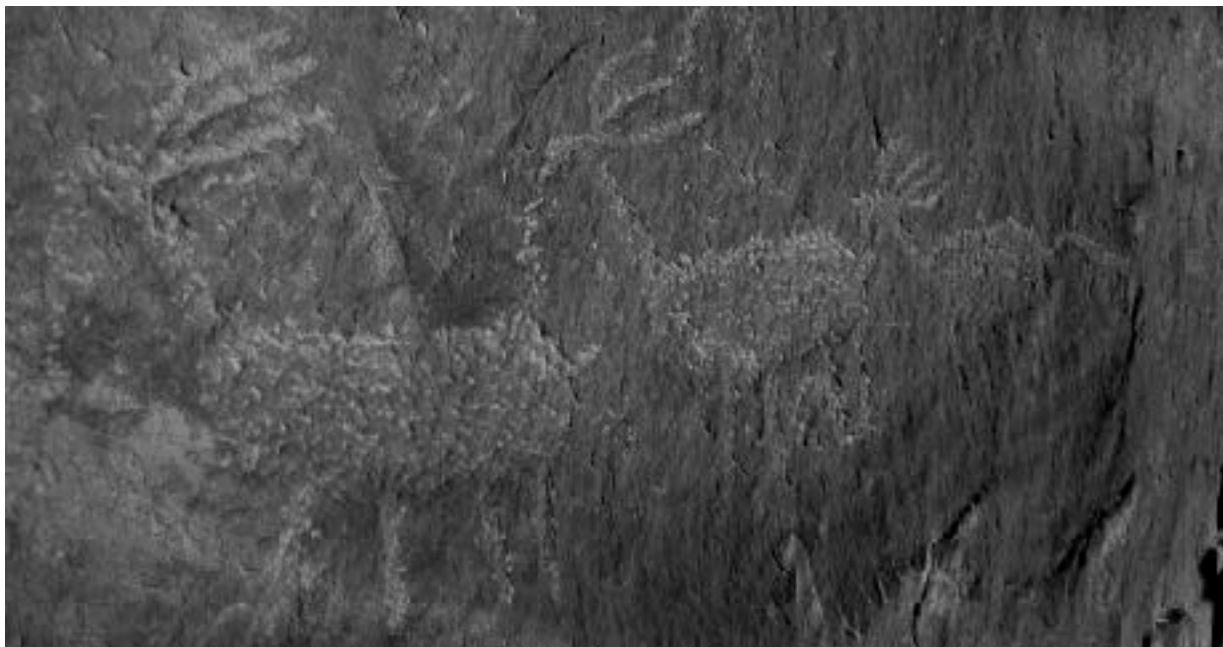


Figure B 52. *Bloody Nose Panel*. Figure 572 in text (key figure). The multi-horn design element shows the metaphysical character of the Bloody Nose sheep. Perhaps, by imbuing blood with the symbolic meanings of taking and giving life, then presenting artistic fetishes charged with that meaning to entities in an invisible world, the practitioner/artist hoped for reward. This is a common belief-set among hunting cultures.

Another Bloody Nose appears on the *Bud Longneck Panel*, Figure 428. In that panel the fantastic character of the sheep is indicated by its 'reversed' horns.

28g. Spirit Sheep - SS and Spirit Deer - SD (For interpretive purposes there is little difference between sheep and deer.)

Spirit Sheep sometimes possess fantastic characteristics like extra horns or connections to other glyphs. Sometimes I assign Spirit Sheep identity based on posture and position in the panel. This can be a subjective judgement. I explain my criteria in the *Codicon*.

Based on Spirit Sheep with fantastic features, I assume that all Spirit Sheep could be endowed with a set of supernatural characteristics that are often found in hunting magic lore. Over 80 of the corridor's 200 panels may have some variation of a Spirit Sheep. Their prevalence indicates that Spirit Sheep may be one of the most influential fetishes in Basketmaker hunting magic.

I propose that the artist/hunters believed Spirit Sheep acted as supernatural observers at game drives. These metaphysical entities were presumed to 'know the rules' of the drive - which activities were required and which were forbidden. If the artist/hunters wanted to achieve their aims they would want to obey these 'rules', making sure that all required actions and rites were duly and meticulously performed, and that they committed no transgressions. Someone was watching.



Figure B 53. *Spinning Horn Panel*. Figure 339 in text. The *Spinning Horn Panel* is an example of a Spirit Sheep with a fantastic characteristic. Spirit Sheep with fantastic characteristics may appear on the *Wilderness Panel* (**key figure**), Figures 17 and 25, *Wigglefoot Panel*, Figure 99, *Highway Panel*, Figure 106, *West Two Sash Panel*, Figure 110, *Roadside Attraction Panel*, Figure 135, *Too Cool Cats Panel*, Figure 163, *Ascension Panel*, Figure 167, *High Life Panel*, Figure 185, *Little Fin Panel*, Figures 231 and 240, *Perpendicular Panel*, Figure 241, *Fin Panic Panel*, Figure 243, *West Drive Lines Panel*, Figure 271, *Long Horn Panel*, Figure 285, *East Snakes Alive Panel*, Figure 313, *Snakes Alive Panel*, Figures 322 and 324*, *Too Spun Panel*, Figure 330, *Spinning*

Horn Panel, Figure 339, *Big Sheep Panel*, Figure 371, *West Big Sheep Panel*, Figure 376, *Upper Bud Longneck Panel*, Figure 428, *Bud Longneck Panel*, Figure 435*, *Up to Nothing Panel*, Figure 440, *Lower Climber Panel*, Figure 460, *Tight Squeeze Panel*, Figure 500, *Black Panic Panel*, Figure 518*, *Horn Section Panel*, Figure 535, *Standing in the Shadows Panel*, Figure 549, *Bloody Nose Panel*, Figures 572 and 574, *Junipers 1 Panel*, Figure 588, *Junipers 5 Panel*, Figure 607, *Sheepman Panel*, Figure 640, *Ambush Panel*, Figure 655, *In the Bag Panel*, Figure 704, *Big Cat Panel*, Figures 742* and 745, *Wavy Gravy Panel*, Figure 764 and 767, *Around the Corner Panel*, Figures 771 and 774, *West Around the Corner Panel*, Figure 790, *Jammin' Panel*, Figure 807*, *Bubble Flake Panel*, Figure 821, *Up Up and Away Panel*, Figure 842, *Celebration Panel*, Figure 899, *Lobed Circle Panel*, Figure 918, and *Hand Stander Panel*, Figure 955*.

* An asterisk indicates a sheep with horns or feet placed opposite to the the natural position. This 'reverse' motif is fairly common.



Figure B 54. *Celebration Panel*. Figure 889 in text. A Spirit Sheep, top/left, 'watches' over the action on this panel. Amid Cat Tracks, Flute Players, and Hands Up figures, he remains calm, alert, and aloof. Supernatural 'Watchfulness' is a role a Spirit Sheep may inhabit..

'Watchful' Spirit Sheep appear on the *Banner Panel*, Figure 10, *Wilderness Panel*, Figure 15, *High Life Panel*, Figure 185, *Junipers 5 Panel* (**key figure**), Figure 607, *Around the Corner Panel*, Figure 778, *East Jammin' Panel*, Figure 796, *Downtown Panel*, Figure 830, *Up Up and Away Panel*, Figure 846, and *Celebration Panel*, Figure 889.



Figure B 55. *Yes Deer Panel*. Figure 907 in text. Spirit Deer.

For interpretive purposes, there does not seem to be any difference between a Spirit Deer and a Spirit Sheep. The most common indicator of a Spirit Deer is a fantastic horn-array, although the animal's pose and/or position can be an interpretive factor.

Spirit Deer appear on the *Wilderness Panel*, Figure 18, *Slim's Rock*, Figure 53, *Ascension Panel*, Figure 169, *Fin Panic Panel*, Figure 244, *Crimp Panel*, Figure 465, *East Big Man Panel*, Figure 481, *Three Headed Panel*, Figure 727, *Big Cat Panel*, Figure 747, *Wavy Gravy Panel*, Figure 767, *Up Up and Away Panel*, Figure 846, *Celebration Panel*, Figure 899, *Yes Deer Panel*, Figure 907, *Wind Up Panel*, Figure 934, *Lichen Panel*, Figure 940, *Hand Stander Panel*, Figures 950 and 952, *Cracker Dots Panel*, Figure 967, *Chillin' Panel*, Figure 985, and *East Fang Panel*, Figure 992.

29. Spirals - Sp

Spirals can be rolled tight or unrolling. This may indicate that Spirals represent malleable artifacts. The addition of Knobs to both Spirals and Lines may identify these two icons as having similar intent, representing different deployment phases of similar artifacts. (See Figure B 33, *High West Ambush Panel*, in this appendix.)



Figure B 56. *High Life Panel*. Figures 179 and 185 in text. The Wavy line from an unrolling Spiral, bottom, forms one side of a drive lane. A topological barrier forms the other side. This panel is across the creek from Cattle Trail Canyon, the largest expanse of Escape Terrain in the canyon.

Spirals appear on the *Wilderness Panel*, Figure 19*, *Etched Spiral Panel*, Figure 39, *Net Ball Panel*, Figure 81*, *Too Cool Cats Panel*, Figure 156, *Six Strangers Panel*, Figure 158, *Ascension Panel*, Figure 169*, *High Life Panel*, Figure 179*, *Short Spin Panel*, Figure 206, *Crimp Panel*, Figure 257, *Drive Lines Panel*, Figure 265, *Spiral Long Horn Panel*, Figure 282*, *Fenceline Panel*, Figure 289, *Snakes Alive Panel*, Figure 324*, *Too Spun Panel*, Figure 328*, *Spinning Horn Panel*, Figure 339*, *Soul Man Panel*, Figure 501, *Standing in the Shadows Panel*, Figure 549, *West Ambush Alley Panel*, Figure 577, *Junipers 1 Panel*, Figure 586, *Junipers 2 Panel*, Figure 591*, *Junipers 5 Panel*, Figure 609*, **Ambush Panel**, Figures 652*, 658*, and 662* (**key figure**), *Far West Ambush Panel*, Figure 666*, *Big Picture Panel*, Figure 689*, *Three Headed Panel*, Figure 716*, *Big Cat Panel*, Figure 746*, *Fat Lip Panel*, Figure 862, *Celebration Panel*, Figure 893*, and *Wind Up Panel*, Figure 935.

(* Asterisks identify unrolling Spirals and/or Knobbed Spirals.)

There are a high number of Spirals in the Lion Rock Area, Figures 586 to 746. Most of them are unrolling Spirals and/or Knobbed Spirals. There are only three Spirals beyond the Lion Rock area, suggesting that, whatever Spirals represent, that action, artifact, or idea was no longer needed beyond the Lion Rock choke point.



Figure B 57. *Soul Man Panel*, Detail of Figure 501 in text. A tightly wound Spiral next to a Lost Paint anthropomorph. Their relation, if any, is unclear.

For interpretive purposes, Concentric Circles seem similar in intent to Spirals; Figure B 56, for example. Concentric Circles appear on the *East Central Black Panic Panel*, Figure 508, *Center Black Panic Panel*, Figure 513, *Junipers 2 Panel*, Figure 590, *Net Boy Panel*, Figure 1001, and *Scramble Panel*, Figure 1005.

30. Split Tip - ST

I identified the Split Tip icon as a diagnostic element in the Trapman figure. I then began to notice the use of the Split Tip in other contexts, especially on Wavy lines but sometimes on anthropomorphs and zoomorphs. In any case, I equate the Split Tip symbol with the predatory intent of the Trapman icon.



Figure B 58. *In the Bag Panel, (key figure)*, Figure 700 in text. Detail of Figure B 4. This panel is notable for five carefully made Split Tip design elements at the open end of a Bag icon.

Other Split Tip icons may appear on the *Wilderness Panel*, Figure 24, *Drive Lines Panel*, Figure 263, *Snakes Alive Panel*, Figures 320, 321, 322, and 323, *Too Spun Panel*, Figure 381, *House Rock Panel*, Figures 355 and 357, *Pedestal Panel*, Figure 403, *Big Man Panel*, Figure 488, *Usual Suspects Panel*, Figure 557, *In the Bag Panel*, Figure 699, *Three Headed Panel*, Figure 720, *Big Cat Panel*, Figure 745, *Around the Corner Panel*, Figure 779, *Loops Panel*, Figure 816, *Bubble Flake Panel*, Figure 821, *Up Up and Away Panel*, Figure 884, *Lobed Circle Panel*, Figure 916, *Hand Stander Panel*, Figures 952 and 964, *Scramble Panel*, Figure 1008, and *Trap Door Panel*, Figure 1021.

31. Trapman - TM

Diagnostic indicators for Trapman figures include the Split Tip headdresses and Crosshatch body-fill. It is from their use in the Trapman icon that I infer a predatory intent for Crosshatch lines and Split Tips when they appear in other contexts.

Trapman figures often have heads, arms, and legs, or some semblance of the same. Anthropomorphizing objects and principals is a common practice.



Figure B 59. *Hand Stander Panel*. Figure 956 in text. This Trapman has strong anthropomorphic characteristics. He is 'looking' across the canyon into the Abattoir, the end of the game drive. The Crosshatch line body-fill and Split Tip design on the headdress are diagnostic.

Note the Knobs on the Trapman's 'ribs'. This suggests a trapping affiliation for the Knob design element.

Trapman figures appear on the *Roadside Attraction Panel*, Figure 136, *Linear Dudes Panel*, Figures 213 and 215, *Drive Lines Panel*, Figure 272, (**key figure**), *East House Rock Panel*, Figure 352, *Little House Panel*, Figure 409, *Bud Longneck Panel*, Figure 436, *Horn Section Panel*, Figure 539, *East Ambush Alley Panel*, Figure 567, *Big Picture Panel*, Figure 691, and *Hand Stander Panel*, Figure 954.