

## Game Drive: Appendix C: Critical Topography

Critical topography forms choke points and escape terrain. These kinds of topography may have correlations to rock art incidents and the prevalent icons and styles at those sites. (The idea of using topography as a key concept in rock art interpretation is not novel in archeological literature, but it is rare.)

The intense execution of large tableaus and the large number of glyphs in each of these six critical areas merits attention.

1. *Banner Panel* to Slim's Way, Figures 8 to 42.
2. Cattle Trail Canyon and *High Life Panel* area, Figures 154 to 186.
3. *Little Fin Panel-to-Pedestal Panel*. Figures 238 to 274, 326 to 340, and 399 to 405.
4. *Bud Longneck Panel-to-Climber Panel*. Figure 420 to 469.
5. Lion Rock area. Figure 560 to 754.
6. The Narrows. Figures 863 to 979.

These six areas have high densities of well-made rock art. The different types of symbols used at each seem to suggest actions and purposes suited to that location in the sequential context of the hunt.

In Appendix C I identify which panels I think belong to a topographically related group and hypothesize how the panels in each group reflect the adjacent topography. In Appendix C, I derive an Action Value Average from all of the Action Values all of the glyphs on all of the panels in each topographical group. A game drive hypothesis would predict that the higher the overall AVA for a topographical group the more active the game drive would be at that place.

1. *Banner Panel* to Slim's Way, Figures 7 to 42. This group includes the *Banner Panel*, *One Circle Panel*, *Wilderness Panel*, *One Wave Panel*, *Dead Entry Panel*, *Etched Spiral Panel*, *Slim Chance Panel*, *Slim's Rock Panel*, *Slim's Wall Panel*, *Two Necklace Panel*, *Anomaly Archaic Panel*, *Left Ball Panel*, and *Net Ball Panel*.

These twelve panels hold 179 coded glyphs with a total Action Value of 469. The AVA for all of them is 2.61. This is the lowest AVA of the six areas of critical topography. It agrees with the hypothesis that, while this area is important, it does not require a great deal of energy to perform the actions required in this part of the canyon.

Slim's Way marks the entry into the canyon from the South Mesa range. Many of the figures introduced in this area are used to further effect down canyon. The main focus of hunters at this point would have been to keep the sheep from going upstream or coming across the creek and using the Wilderness House Escape Terrain. This latter effort was probably simplified by the sheeps' knowledge that Cattle Trail Canyon was just down canyon and offered easy access to their home range.

2. Cattle Trail Canyon and *High Life Panel* area, Figures 154 to 186. This group includes the *Too Cool Cats Panel*, *Six Strangers Panel*, *Fuzzy Chucker Panel*, *Ascension Panel*, *Low Life Panel*, and *High Life Panel*.

These six panels include 165 coded glyphs with a total Action Value of 475. The AVA for all of them is 2.87, indicating an increase in the activity in this area over the amount applied in the Banner/Slim's Way area.

Cattle Trail Canyon is the largest area of Escape Terrain in the canyon. All of the panels mentioned here are across Mill Creek from the mouth of Cattle Trail Canyon. Sheep in the canyon would expect that they could go back to their home range by this route.

Rock art in this area is notable for Hand Holders and the use of numerous high-intensity linear designs. I interpret Hand Holders as game drivers. I interpret the linear designs as drive lines, drive lanes, and containment barriers, etc. These would have been essential actions and artifacts if the sheep were to be prevented from escaping up Cattle Trail Canyon

3. *Little Fin Panel-to-Pedestal Panel*. Figures 238 to 274, 326 to 340, and 399 to 405. This group includes the *Little Fin Panel*, *Perpendicular Panel*, *Fin Edge Panel*, *Fin Panic Panel*, *Left Unders Panel*, *Crimp Panel*, *East Drive Lines Panel*, *Center Drive Lines Panel*, *West Drive Lines Panel*, *House Rock Solos Panel*, *East House Rock Panel*, *Center House Rock Panel*, *West House Rock Panel*, *Top Pedestal Panel*, *Right Pedestal Panel*, and *Left Pedestal Panel*.

These seventeen panels include 255 coded glyphs with a total Action Value of 699. The AVA for all of them is 2.74. While fairly high, this AVA is less than the one for Cattle Trail Canyon. This could indicate that the Little Fin choke point, while important, did not require the effort necessary at Cattle Trail Canyon.

This area marks the first choke point in the game drive corridor. This may be symbolized in the funnel-like configuration of the *Little Fin Panel*. The sense of containment continues with the use of Crosshatch lines and the Trapman motif on the *Crimp Panel* and *Drive Lines Panels*.

I considered including the *Chock-a-Block Panel*, *Snakes Alive Panel*, *Too Spun Panel*, and *Spinning Horn Panel* in this section. They are across the canyon from the Little Fin area. However, I think they may be associated with the Snakes Alive Escape Terrain and leave them out. The Snakes Alive Escape Terrain is also an important piece of topography, but not as critical as the others listed here, so I don't address it.

4. *Bud Longneck Panel-to-Climber Panel*. See Figure 398 and Figures 420 to 469. This group includes the *Bud Longneck Panel*, *Up to Nothing Panel*, *Mee Yow! Panel*, and *Climber Panel*. These panels include 213 coded glyphs with a total Action Value of 589. The AVA is 2,76. While high, it still does not indicate as intense a focus as that of Cattle Trail Canyon.

The panels in this collection are on both sides of a point that protrudes a short way from the canyon wall. The first panel, *Bud Longneck Panel*, has a number of representative elements that do not appear to be demonstrating high energy or concerted action. For example, most of the anthropomorphs are in the fairly placid Arms Up pose.

Around the point, the level of activity takes a jump at the *Mee Yow! Panel*. Seven of the panel's 29 anthropomorph's, 24%, are in the active Hands Up pose. The only site with more Hands Up figures is the combined total of the *Hands Up* and *Cracker Dots Panels* at the Narrows, Figure 958. There, 8 of 17 anthropomorphs, 47%, are in the Hands Up pose.

It is easy to reason why the *Hands Up* and *Cracker Dots Panels*, at the end of the drive might be rife with Hands Up figures. But why is there such a high number at the *Mee Yow! Panel*? Perhaps, as animals came around the choke point and entered Ambush Alley it made sense to speed up the drive.

The next panel after the *Mee Yow! Panel*, the *Climber Panel*, has no Hands Up or Cat Track figures. It does have strong containment themes indicated by numerous Hand Holders and Triangle Lines. This might indicate that, once they had rushed the animals past this choke point, the hunters' intention was to ensure continued and measured movement towards the penultimate choke point at Lion Rock on the other end of Ambush Alley.

5. Lion Rock area. Figure 560 to 754.

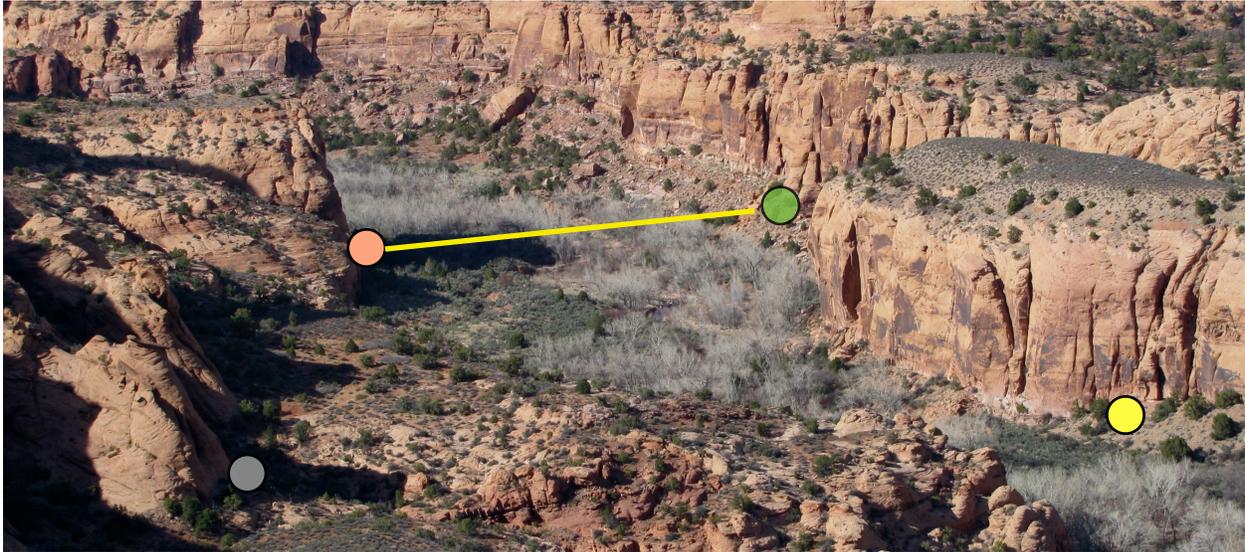


Figure C i. Lion Rock area looking downstream from Johnson's Up-On-Top Mesa. It is just over 400 feet from the  *Big Cat Panel* to the  *Ambush Panel*. Beyond this area there is virtually no escape.  *Junipers Panels*.  *Ambush Alley Panels*. It is about ¼ mile from here to the Narrows.

Panels on the south side of the creek include *Junipers 1, Junipers 2, Junipers 3, Junipers 4, Junipers 5, Johnson's Slot, In the Bag, CH Archetype, Three Headed, Halo, Big Cat, and West Big Cat*. Panels on the north side of the creek include *Ambush Alley, Bloody Nose, Cove, Sheepman, Ambush, East Big Picture, and Big Picture*.

These 24 panels, all within 900 feet of each other, include 616 coded glyphs with a total Action Value of 1904. The AVA for all of them is 3.08, the highest AVA of any area of critical topography so far. The high number of panels and glyphs, along with the high AVA, agrees with the idea that the Lion Rock area was central to the game drive narrative.

The type of glyphs that begin to appear appear more oftent add to the increased AV in this area. Between the *Big Picture Panel, Three Headed Panel, and Big Cat Panel* there are nine Atlatl Throwers and six Flute Players. These are significantly higher numbers than appear up canyon, indicating a major change in the tactics and tenor of the game drive. Atlatl Throwers and Flute Players continue to play a major part in the remainder of the game drive corridor.

6. The Narrows. Figures 863 to 979.



Figure C ii. The Narrows from Johnson's Up-On-Top Mesa. Figure 863 in text. The panels on the south side of the creek include the *Celebration Panel* and the *Trap Door Panel*. The panels on the north side include the *Last Out Panel*, *Wind Up Panel*, *Lichen Panel*, *Hand Stander Panel*, *Hands Up Panel*, *Cracker Dots Panel*, *Cat Crack Panel*, and *West Narrows Panel*. There are four more panels beyond the *West Narrows Panel*. Some of them seem to be from a different artistic tradition than the panels at the upper Narrows. I do not count the last four panels in this topographical group.

The 10 panels I do count include 242 coded glyphs with a total Action Value of 796. The AVA for all of them is 3.29, the highest AVA of any area of critical topography. The high number of panels and glyphs, along with the high AVA, suggests that the Narrows/ Abattoir area, the final piece of critical terrain, was very important.

The Narrows area is the last area of critical topography in the the game drive corridor. Beyond the Narrows the canyon gets wider and there are numerous escape opportunities. After the Narrows there is only one rock art panel along Mill Creek for several miles. The change in topography and change in rock art incidents are probably closely related.

Summary

Table C 1: Action Value Average for areas of Critical Topography

<b>Topographical Area</b>	<b>No. of glyphs</b>	<b>Action Value</b>	<b>AVA</b>
1. Banner	179	469	2.81
2. High Life	165	475	2.87
3. Little Fin	255	699	2.74
4. Bud Longneck	213	589	2.76
5. Lion Rock	616	1904	3.08
6. Narrows	242	796	3.29
Total	1670	4932	2.96

As the game drive progresses, the AVA increases at areas of critical topography such as escape terrain and choke points.

The exceptional value of the High Life/Cattle Trail Canyon area in an early phase of the game drive speaks to the high order of containment activity this area of escape terrain required.