UCLA
American Indian Culture and Research Journal

Title
The Rock Art of Utah. By Polly Schaafsma.

Permalink
https://escholarship.org/uc/item/8974v3jj

Journal
American Indian Culture and Research Journal , 19(2)

ISSN
0161-6463

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Publication Date
1995-03-01

DOI
10.17953

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writer's thinking. The content often seems redundant until the author begins to integrate abstract ideas with models that illustrate and integrate concepts into meaningful paradigms. The middle chapters on myths and the visionary and artistic tradition serve to integrate the content that precedes and follows these sections. *Look to the Mountain* is a book that is necessary to read once for introductory purposes and a second time to reflect on the creative thoughts offered by the writer. Cajete attempts to integrate knowledge from two worlds, and this seems an impossible task. A commitment to read and finish the book is necessary the first time around. The reader then begins to appreciate what Cajete refers to as the Center, or the spiritual nature of indigenous teaching and learning.

Tito Naranjo

The Rock Art of Utah. By Polly Schaafsma. Salt Lake City: University of Utah Press, 1971. 179 pages. $32.50 paper.

The Rock Art of Utah, Polly Schaafsma's descriptive review of research on the rock art of Utah, focuses mainly on formal aspects of elements and style.

In 1968, while looking for available material for a book on rock paintings and petroglyphs, she discovered, at the Peabody Museum, Donald Scott's unusual collection, begun in 1928 and finished only a few days before his death in 1967. The large body of Scott's material came from Utah.

In the 1960s, collections of photos and drawings of petroglyphs and paintings from remote sites in Utah were rare. Only some sites had been surveyed by scholars like Reagan and Nusbaum. Most of the material was accumulated by members of the Claflin-Emerson Expedition, Frank Beckwith, Louis Schellbach, and others.

The rock art appeared to be Anasazi and connected with prehistoric sites in northern Arizona and New Mexico. Although the large, anthropomorphic figures of the San Juan Basketmakers in Barrier Canyon and Fremont styles are important for Utah rock art, Schaafsma eliminates later data from the San Juan region in southeastern Utah. Finding them insufficient, she devotes only a brief section (pp. 139–41) to this area, going into more detailed description elsewhere (Schaafsma, *Indian Rock Art of the Southwest,* 1980).

Schaafsma uses patterns from the Fremont area to the north and the Great Basin and Virgin-Kayenta area in the west to define several Utah rock art styles. She associates these styles with other archaeological evidence, e.g., from the Archaic and Fremont regional divisions. Attempting to establish a chronology, she notes that the site contexts were not recorded and the scale of the figures was unknown; in sum, available data were usually incomplete. Also deplorable was the early practice of chalking to enhance contours, which undermined preservation and integrity of the rock art.

When Schaafma's book was republished twenty-three years later, the University of Utah did not ask for a rewrite but added some new photographs and Schaafsma's comments on subsequent archaeological research.

New sites have been explored, and a brief statewide survey (Jesse Jennings) complemented the data of well-known sites (Schaafsma, 1970). Kenneth Castleton's survey of Utah rock art in the late 1970s was published in two volumes, which included southeastern Utah (Castleton, 1978). A paper on the distribution of rock art elements and styles was also published by Teton and Madsen in 1981. See also Noxon and Marcus on the National Park Service Canyonlands complex (1982, 1985); Tipps and Hewitt (1989), Hurst and Louthan on Nine Mile Canyon (1979), and Burton on Dinosaur Canyon Park (1971). The rock art of the Colorado Plateau and Four Corners region has been discussed in a recent synthesis of Cole (1990).

Aside from Cole, Schaafsma defines additional style complexes for eastern Utah. For example, the Green River drainage of east-central Utah seems to be connected with the interior line style of western Wyoming and the northwestern Plains culture area (Cole, 1990, map 6). Cole defined an Abajo-La Sal style north of the southeast Utah Anasazi region and three periods of historic Ute rock art in eastern Utah (Cole, 1990). In plate 27, Schaafsma gives an example for a localized Faces motif. In her preface, she lists also quite a few studies that discuss the association of this rock art to Anasazi culture, but she proposes a later origin.

The revised data of Turner's chronology (1971) suggest for Schaafsma dates earlier than 4000 b.c.; e.g., Hull and White (1980) put the beginnings for the Barrier Canyon style as far back as 5000 b.c. (Schaafsma, 1986). Future radiocarbon dating will certainly have implications "for the observable continuity between the Basketmaker-Fremont and the Faces motifs associated with Anasazi structures" (p. xii).

Reviewing various interpretations of this rock art, Schaafsma recognizes shamanic connotations. The heads in the hands of the Classic Vernal style figures (figures 4–6 and plate 1), for example, may, in fact, be just scalps including the face (Cole, 1989, 1990, figures 45, 48; Kidder and Guernsey, 1919, plate 87). Trophies had rain-bringing functions and have also been used in corn cultivation.

Reagan judged from photographs that the anthropomorphs in the two panels from the Dry Fork Valley had been carved over the zoomorphs; Schaafsma finds them "stylistically similar" (p. 20) and not necessarily belonging to a later period. She points to the long arrows and flute players with curvilinear or nearly stick figure bodies at Ashley and Dry Fork and more upright and angular bodies at Dinosaur, as well as the small equilinear crosses, circles with dots, large concentric circles, serpents, and bear tracks. Although human hand- or footprints seem to be rare, small quadrupeds "appear with greater frequency" (p. 23); 25 percent of them are mountain sheep in Ashley and Dry Fork Valley and 61 percent at Dinosaur. Schaafsma admits, however, that there is "no way to determine whether the lizards are contemporary with the other elements" (p. 25).

Anthropomorphs of the Fremont style were also found in east-central Utah near the Colorado River, with "kilt, helmet-style headdress and raketype horns or antlers" (p. 27). They are associated with wavy lines, snakes, circles, spirals, and bear tracks. To simplify her survey, Schaafsma excludes petroglyphs that differ in style and number. She hypothesizes that the Westwater and Diamond Creek paintings of eastern Utah are possibly of Fremont origin (Wormington, 1955). They are homogenous but distinct from the so far established Fremont style, and future investigations may lead to establishing a separate style zone.

The northern San Rafael Zone is considerably different from northern Uinta sites, lacking the large, trapezoidal men and shield bearers. Predominant are small solidly pecked figures, which are rather carelessly executed and ill defined; only 20 percent of them are anthropomorphs.

Reflecting on prehistoric Utah, Schaafsma suggests that the abstract designs in western Utah point to ideological ties with the Great Basin peoples to the west. This development was apparently interrupted by the Fremont anthropomorphs in the east. Their trapezoidal bodies, frequently behind shields, appear across a number of stylistic boundaries. She concludes that powerful

ideological themes were shared by the majority of the people in prehistoric eastern Utah, at least for several thousand years into the late prehistoric period of the Fremont culture, which ended or waned between A.D. 1000 and 1300. Changes in other artifacts (baskets, pottery, and projectile points) document a major cultural break at that time.

Schaafsma deduces that the cultural absorption or destruction of the Fremont as well as the Virgin-Kayenta Anasazi very likely was the result of a Numic expansion from the west (Fowler and Fowler, 1981) and ascribes the appearance of a relatively late distinctive, elegant deer or elk, with small heads and long antlers (see plate 15) in the Green River drainage of eastern Utah to Numic-speaking latecomers.

The earliest scientific reports of Utah rock art have been conducted by Mallery (1886 and 1893), Putnam (1876), and Dellenbaugh (1877). Reagan and Beckwith recorded and published their studies at the beginning of this century. Stewart included Utah rock art in larger, more general publications (1929, 1937b) and reported on Utah archaeology (1937a, 1941). The first to mention the Fremont culture in a publication was Morse (1931). Aside from his and Turner's work in Glen Canyon (1963) and some general evaluations by Wormington (1955), Gunnerson (1957, 1969) and Aikens (1967b), not much cultural analysis has been carried out yet. The bulk of Scott's collection is, indeed, of Fremont origin, except the Virgin-Kayenta petroglyphs and paintings in south-central and southwestern Utah. Styles of non-Fremont origin are probably the Great Basin Abstract petroglyphs in western Utah.

Heizer and Baumhoff (1962), studying the Great Basin of eastern California and Nevada, isolated five rock styles and established statistical inventories of definable elements. Regional variations and different technical quality may, however, resist systematic classification.

Most of the rock art in the Vernal-Dinosaur District has been produced by pecking, rubbing, abrading, and incising. There are no carved outlines; figures are rather abstract, with pecked necklaces, headdresses, and body decoration. Of the classical Vernal figures, 83 percent are large anthropomorphs with trapezoidal bodies, broad shoulders, and large, round, rectangular or bucket-shaped heads (figures 3–6 and plates 1–5).

About one hundred rock art panels of the northern zone of the San Rafael Fremont, south of the Uinta Fremont region, have been

documented. Panels lack large, precisely executed trapezoidal men and shield bearers, with rectangular or triangular bodies (p. 29). Only 20 percent of the figures are anthropomorphic. Most of them are petroglyphs, of which a few are painted. Predominant are mountain sheep, but there are also deer or elk and an occasional bison. Circles, wavy lines, and dots in figures 30–41 remain unexplained. Schaafsma finds that 27 percent of the abstract elements "defy classification" and categorizes only the remaining 73 percent (p. 38).

With these many variations, Schaafsma does not provide cumulative charts for the southern San Rafael Fremont zone. She does, however, discuss single sites where some petroglyphs are superimposed over painted red design. She does not say anything about the intriguing petroglyph panel from Fruita (p. 45), which obviously depicts an actual or mythological event, but she again discusses some developments in the eastern Fremont area, e.g., the small humpback anthropomorphs, painted animals, painted hand prints, etc., and the more complex and stylistically diverse paintings of Black Dragon Canyon, north of the San Rafael River, in red and dark green (mentioned also by Morse, 1931). She mentions also the ghost-like figures at the Great Gallery, Barrier Canyon (p. 75), and the larger-than-life-size paintings at Bird Site, Horse Canyon (pp. 80–81).

Schaafsma then describes the continuation of the Fremont style west of the Wasatch Mountains, which is less documented than the east. None of these sites indicates a prolonged occupation. She recognizes three major styles: the Western Utah Painted styles near Great Salt Lake, which also can be found as far south as Fool Creek (figure 80); a Virgin-Kayenta derivation classified as Sevier style A; and the Great Basin Curvilinear (Heizer and Baumhoff, 1962).

In Sevier style A, quadrupeds take up 28 percent of the rock art and abstract elements 52 percent. Newspaper Rock at Clear Creek Canyon, with between two hundred and three hundred carvings, and "The Gap" west of Parowan show many superimpositions (plate 50, p. 102). Speaking of her findings in the Virgin-Kayenta region of the Anasazi and unspecialized branches, Schaafsma reviews also the Basketmaker paintings at Cottonwood Canyon (p. 113) and eastern and western Virgin-Kayenta and Cave Valley styles. The relationship of the Fremont Culture to the Great Basin, the Southwest, and the Plains and archaeological evidence from Virgin-Kayenta point to the place of origin for most Pueblo traits.

The Fremont of west-central Utah apparently received the largest number of these traits (Ambler, 1966a; Anderson, 1963; and Gunnerson, 1960).

Of course, more datable material needs to be collected to date the archaeological evidence. Internal evidence will allow comparison of Barrier Canyon and Pecos River types (pp. 132–34).

Schaafsma has to be commended for this gigantic task of reviewing a large mass of diverse data. Her site maps are very useful, and her tables of elements and attributes for the different styles and sites, the abstract elements, and some comparisons may serve as a basis for future explorations. Obviously, more research is needed to fill in all the gaps.

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Skeletal Biology in the Great Plains: Migration, Warfare, Health, and Subsistence. Edited by Douglas W. Owsley and Richard L. Jantz. Washington, D.C.: Smithsonian Institution Press, 1994. 415 pages. $45.00 cloth.

The editors and contributors to this large, impressive volume present thirty-two chapters that deal with Great Plains skeletal biology. The goal of these diverse investigations was to derive critical information from human skeletal remains about past inhabitants of the Plains, including prehistoric and historic Indians, as well as Euro-Americans. These contributions are organized topically into five parts: (1) archaeology; (2) demography and paleopathology; (3) biological distance measures and skeletal morphology; (4) diet and subsistence strategies; and (5) warfare. The studies represent the collaborative efforts of archaeologists, physical anthropologists, ethnologists, ethnohistorians, and physical scientists. A major impetus for these analyses was the pending reinterment in 1986 of Plains Indian remains belonging to the W.H. Over Museum collection in South Dakota.

Some of the most far-reaching contributions of the volume deal with Plains Indian diet and health. Archaeologists and anthropologists have long assumed that prehistoric and historic Plains Indians were either nomadic bison hunters or sedentary corn, bean, and squash farmers. Investigators viewed certain archaeological remains, e.g., meager plant samples, bison bone hoes,