

HOUR-GLASS ROCK ART FIGURES OF SOUTHEASTERN ARIZONA

by
E. Wesley Jernigan



Published by

EASTERN ARIZONA COLLEGE MUSEUM OF ANTHROPOLOGY
PUBLICATION NUMBER 4

Thatcher 1992

CONTENTS

INTRODUCTION.....	1
THE BONITA CREEK CANYON SITE.....	2
THE BONITA CREEK CAVE SITE.....	32
THE DAY MINE ROCK SHELTER.....	32
THE BAMMANN ROCK SHELTER.....	45
THE CIRCLE I HILLS SITE.....	45
REVISED DISTRIBUTION OF THE MOGOLLON RED STYLE.....	48
ANTHROPOMORPHS AT THE FOUR SITES STUDIED.....	48
CONCLUSION.....	61
REFERENCES.....	64

ACKNOWLEDGEMENTS

In the production of this study I am most deeply beholden to my good friend Darrell Sanders who provided the initial impetus for this work and who guided me, both geographically and in terms of the literature, to the relevant sources. I also owe much to that wild Irishman Everett J. Murphy whose jeep (when its gas tank wasn't falling off) and whose company were welcome aids to the field work involved. My son Marcus cheerfully helped with the toughest part of the job which involved wrestling steel scaffolding around through the seep-willow at the base of the Bonita Creek site. I fear that I expanded his vocabulary in the process. And Gil Lippincott provided his skill at tying gas tanks back onto jeeps. Gay Kinkade and Rudi Benskin proved that they could remain companionable even when the rock art site could not be found and the drinking water was gone. Rudi very kindly consented to read the manuscript and her advice saved me from at least one rather foolish mistake.

INTRODUCTION

Early in the summer of 1990 Darrell Sanders, archaeologist with the Safford District of the Bureau of Land Management, asked me if I was interested in recording some rock art in the Bonita Creek Canyon. I said that I might be, and suggested that we visit the site in question. Soon after, we set out in the obligatory four-wheel drive vehicle and I was thus introduced to the delights of this idyllic piece of Arizona landscape.

Bonita Creek is located toward the eastern end of the Gila Mountains and springs from aquifers that make it a perennial stream. Steep cliffs cut by the water narrow and widen alternately as one splashes back and forth across the creek on the difficult road up the canyon. Few enough people enter this area so that, as I know from personal experience, one may encounter and approach to within twenty yards of a herd of mountain sheep.

Some miles up the road the canyon opens a bit and on the left is a sheer cliff face that resembles a Viennese confection. Near the base of this cliff, invisible from the road, is a considerable cluster of prehistoric rock paintings. Most are quite faded and it takes some study to make them out. I was daunted by the number of the figures and the size of the rock face over which they were distributed, but also intrigued by the nature of the figures. Some of them took the form of hour-glass bodied human-like shapes (anthropomorphs) which Darrell understood to be of a type not yet studied in the Southwest. So I agreed to try and make detailed drawings of them. After the struggle with the scaffolding, many hours of translating slides into drawings, field checking of the drawings, and delays due to my other duties, I produced the desired drawings. By the time they were done I had been gripped by a desire to attack the question of the place of these hour-glass figures in the culture history of the area. Darrell knew of three other sites at which hour-glass shaped human figures were present on the rock faces. He obligingly guided me to two of these inaccessible shelters high up the rugged canyons of the Gila Mountains. The other, in the hills north of Willcox, I had already visited, and I returned to photograph the site with the help of Everett Murphy and Gil Lippincott. These sites are known as the Day Mine Rock Shelter and the Bammann Rock Shelter in the Gilas, and, for want of an established name, the Circle I Hills Mogollon site north of Willcox (see map Figure 41).

The four rock art sites recorded are important for a number of reasons. They include a class of painted forms not yet published, to the best of my knowledge, and they occur in a region of Arizona in which relatively little

archaeological work has been done. They appear to bear on the under-studied question of the archaeology of the San Simon Branch of the Mogollon, and in an area that has seen occupation by Palaeolithic hunters, Mogollones, Mimbres, Hohokam, Kayenta Anasazi, Salado, and Apache the establishment of their cultural origins requires some sorting out. As I shall endeavor to show in the following pages, they also help to increase the known distribution of the Mogollon Red style of rock art, and probably constitute some of the most impressive manifestations of that style.

THE BONITA CREEK CANYON SITE

Bonita Creek empties into the Gila River about 15 miles east of Safford, Arizona, and runs generally northward from that juncture through the Gila Mountains. The rock art site studied lies some miles up the canyon at a spot where the canyon widens to about 120 meters. The stream is about 75 meters from the western cliffs of the canyon that bear the painted figures. The canyon floor in the area of the site is sandy, and there is an old stream channel running along the base of the cliff in question. This channel apparently still collects quantities of water, since the foot of the cliff beneath the rock art bears a dense growth of seep willow and shrubs. The rock art lies well above the present ground surface, so one might assume that the surface was higher in the past than it is today, providing easier access to the rock art panels than is currently the case. Scaffolding was required to photograph the figures and field-checking of the drawings was facilitated through the use of binoculars.

The site studied is not the only rock art site in the canyon, but it is the largest so far discovered. Rock art is present in a cave in the eastern face of the canyon walls at a locale several miles to the south of the present site, and this was also recorded in this study. Several other known sites were not recorded.

Archaeological manifestations in Bonita Creek include several cliff-dwelling type structures of unknown affiliations, a Mangas Phase Mimbres site near the mouth of the creek, and a small Encinas Phase Mogollon site. Only the latter is near the main rock art site, lying about 100 meters away across the stream bed.

By far the greater part of the figures on the main site are executed in red paint which is likely to be some form of oxidized iron such as hematite. Perhaps some form of binder or base was used in the paint as well. The paintings are considerably faded, which may be due to the fact that they are only partly protected from the sun and the elements by the cliff that rises several hundred feet above them.

More than half the figures at this site are readily identifiable with the Mogollon Red rock art style as defined and illustrated by Polly Schaafsma (1972, 1980), though this site falls well outside the distribution of that style indicated in Schaafsma's published distribution map (1980:184). The rest of the figures, consisting mainly of representations of human forms, are technically and stylistically similar in execution to the Mogollon Red style. In one section of the cliff face there is an area of very indistinct white with patches of black. This area is so weather-worn that I am not fully convinced that it represents rock art rather than natural discoloration.

The principle issue posed by this site is whether or not the most complex of the anthropomorphs, the hour-glass bodied ones, constitute a style distinct from Mogollon Red or whether they are simply an as yet undescribed component of that style - perhaps a variety of that style peculiar to the San Simon Branch of the Mogollon. Deciding such an issue is essentially an exercise in style and form comparison, and I have relied heavily for comparative material on the works of Polly Schaafsma (1972, 1980), Jeffery Burton (1988), and Darrell Sanders (1990).

Comments on the drawings:

In the following pages all painted figures shown as brown indicate red paint unless otherwise noted on the drawing.

Figure 1: This is a locator diagram to show the positions of the rock art figures illustrated on the cliff face. Numbered rectangles on this diagram refer to panel numbers on the drawings.

Figure 2: The figure in the center was apparently painted in the ordinary way but it seems to have been surrounded by a kind of border of paint applied more thinly than in the case of the central figure. Burton (1988: Figure 4.62) found similar Mogollon Red figures at the Powderhouse Canyon site.

Figure 3: The satchel-like figure and the "tadpole" figure seem unique to this site. The zig-zag figure occurs a number of times at this site, at the Day Mine and Circle I Hills sites, and at a number of sites recorded by Schaafsma and Burton. The set of parallel lines recalls similar figures in Schaafsma 1980:189 identified by her as Mogollon Red in style. See also Burton 1988: Figure 4.13.

Figure 4: The upper figure is not matched by any published by Schaafsma or Burton, but does recall chevron designs on early Mogollon painted

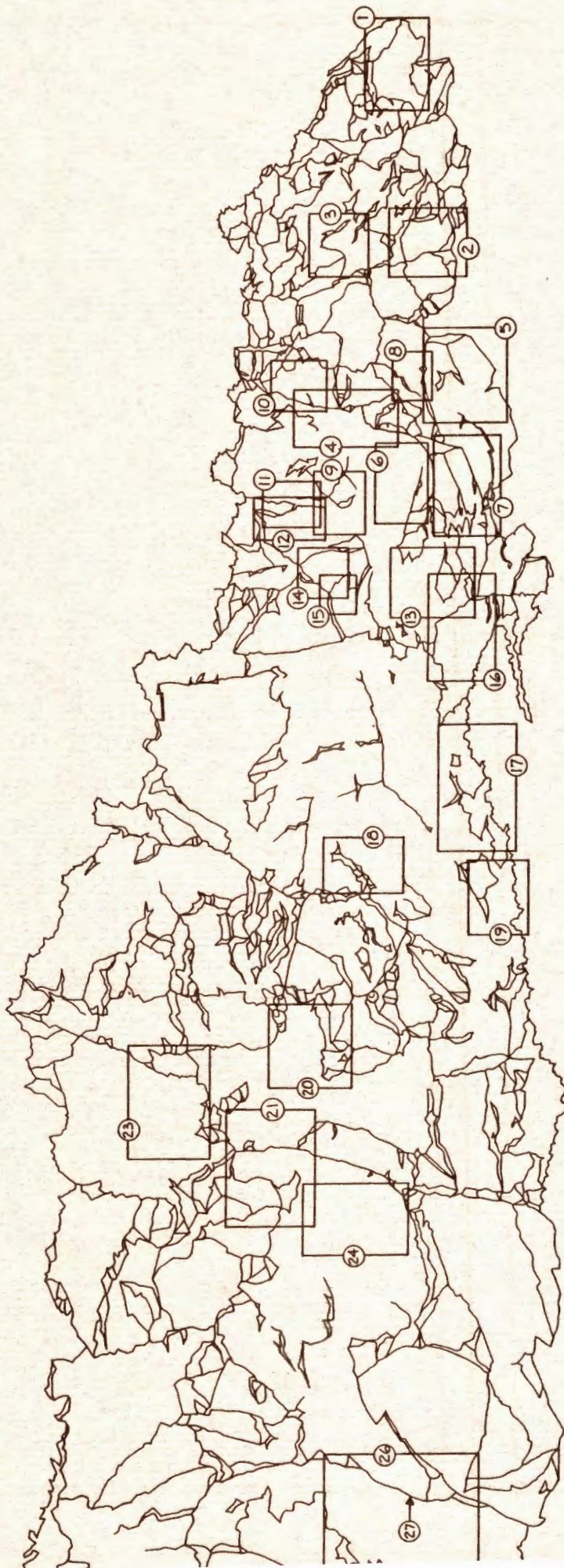


FIGURE 1. PANEL LOCATIONS



FIGURE 2. PANEL I



FIGURE 3. PANEL 2



FIGURE 4. PANEL 3

ceramics. See Figures 43A, 43C, and 43D. The tall vertical stroke resembles one seen in Schaafsma 1972:73.

Figure 5: This section of the site shows both black and red figures. The black figures are extremely simple and may not be related to the red figures. It was not possible to determine in the field whether the black pairs of strokes in the center overlapped or were overlapped by the figure looking like a pole with appendages. The latter might be taken to represent a plant, and in a general way resembles some figures listed in Schaafsma's (1972:72) diagram of recurrent Mogollon Red forms and one illustrated in the same work on page 74. See also Burton 1988: Figure 4.70.

Figure 6: Wavy zig-zags are recurrent features of the Mogollon Red style as recorded by both Schaafsma and Burton. The human figure on the right is most nearly matched by one illustrated by Burton (1988: Figure 4.17) found at the Council Rocks site, a site identified by him as probably Mogollon Red in style.

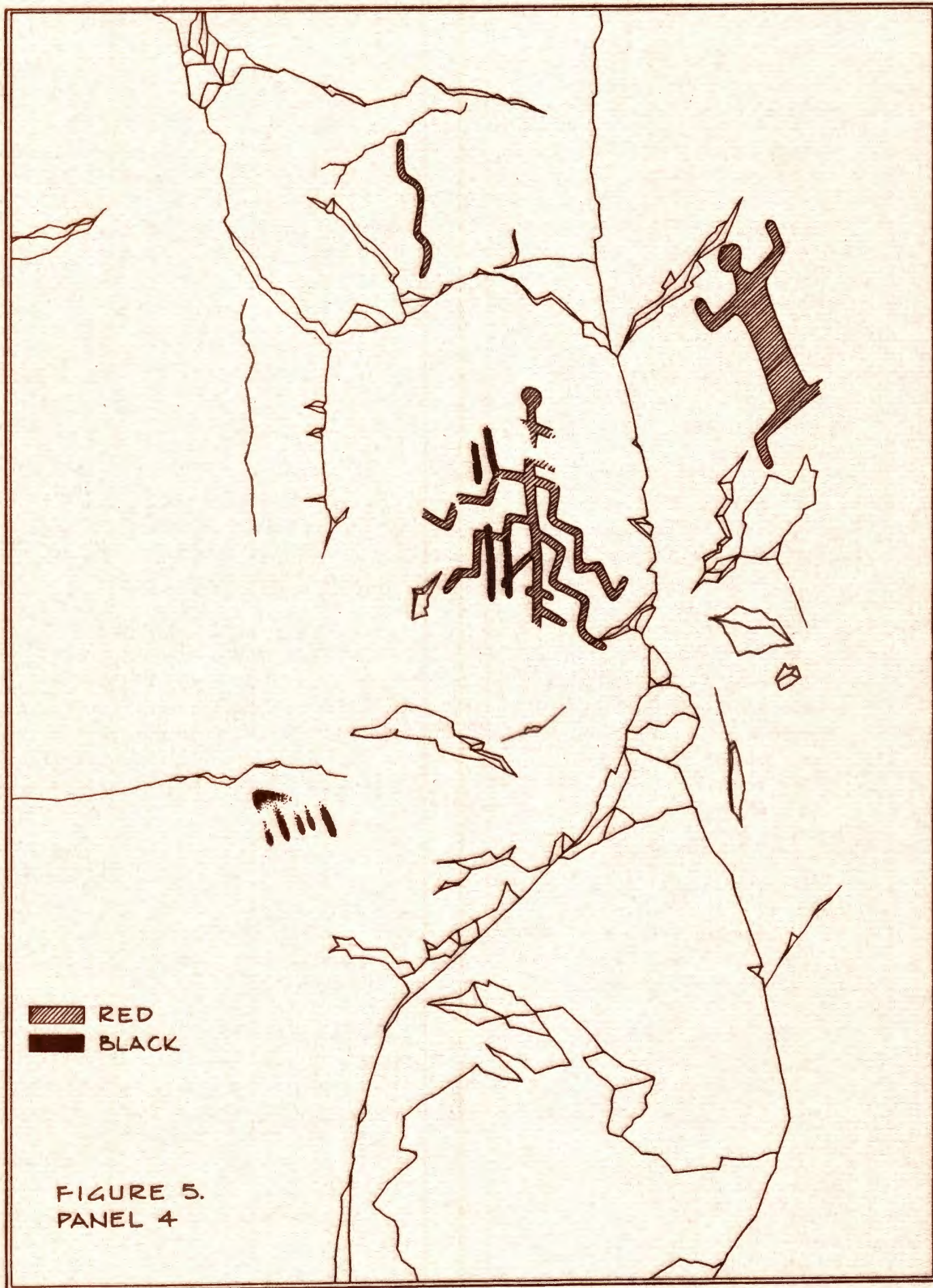
Figure 7: The human figure on the left is badly weathered, but is generally Mogollon Red in appearance. The parallel wave forms also fall within the Mogollon Red stylistic range. See Figure 43A for a parallel in ceramics. Burton (1988: Figure 4.31) recorded similar figures at Cave 2, Cave Creek.

Figure 8: On the left we have a pair of hour-glass forms quite similar to others at this site except that they lack arms and legs, and in one case, a head. I could detect no sign that these limbs were ever present in the original representation. Note the way that the shoulders are raised. The concentric figures in the center seem to be slightly squared versions of concentric circles pictured in Schaafsma 1972:72, 73. Burton (1988: Figure 4.36) identified similar figures at Granary Cave as Mogollon Red. See also Figure 42D for a ceramic parallel.

Figure 9: Little can be said of these figures except that they appear generally Mogollon Red in style.

Figure 10: Another zig-zag figure on the left and an anthropomorph on the right. For parallels in the Mogollon Red style see Schaafsma 1972:72, 73. The rendering of feet on the anthropomorph is notable.

Figure 11: The human figure on the right most nearly matches one seen in Schaafsma 1972:73 and seems typical of the Mogollon Red style. Note the breadth of the torso. The human figure on the left shows a type of stylization of the arms and legs that recalls figures in Schaafsma 1972:76, 80. More than



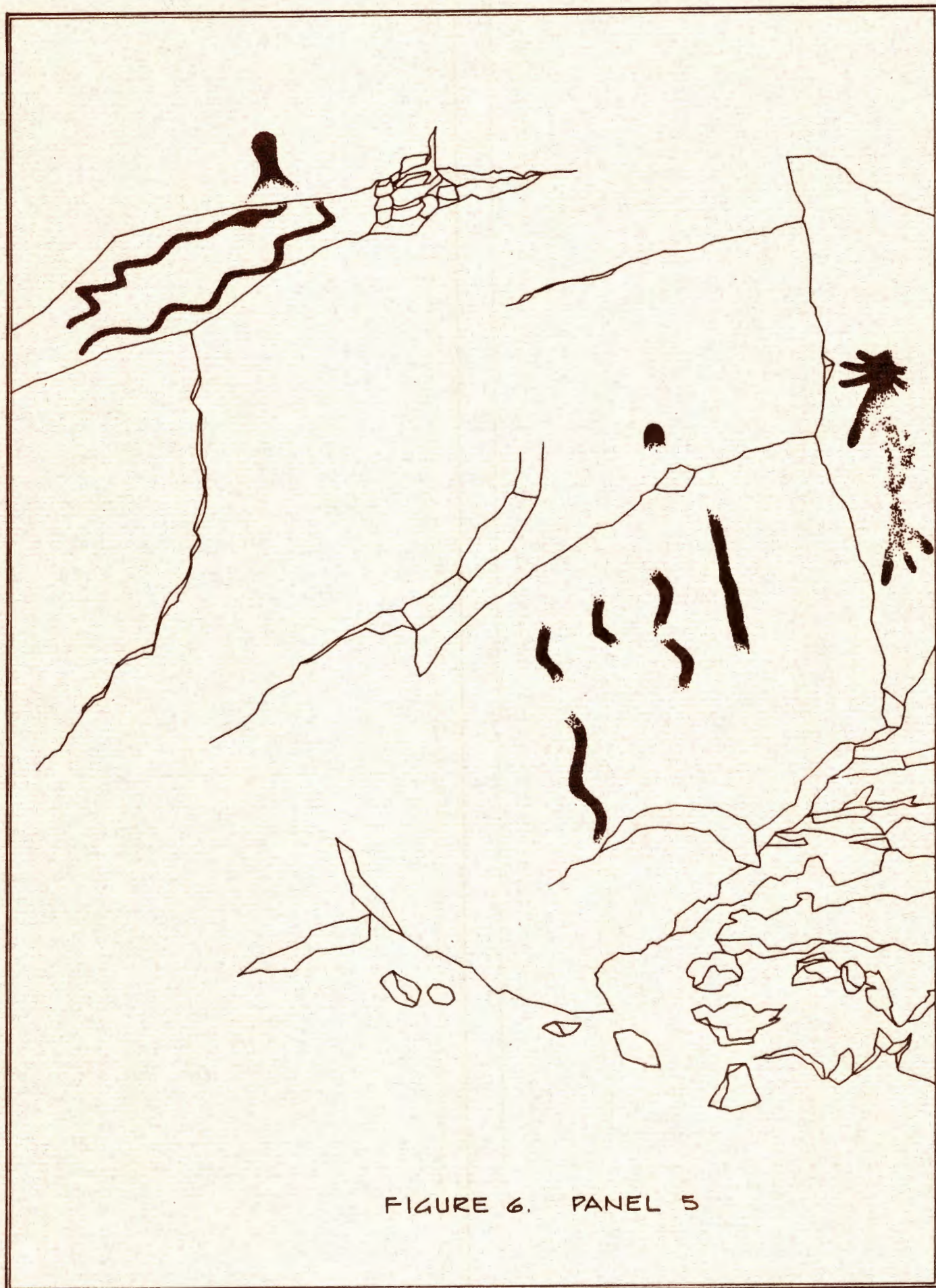


FIGURE 6. PANEL 5

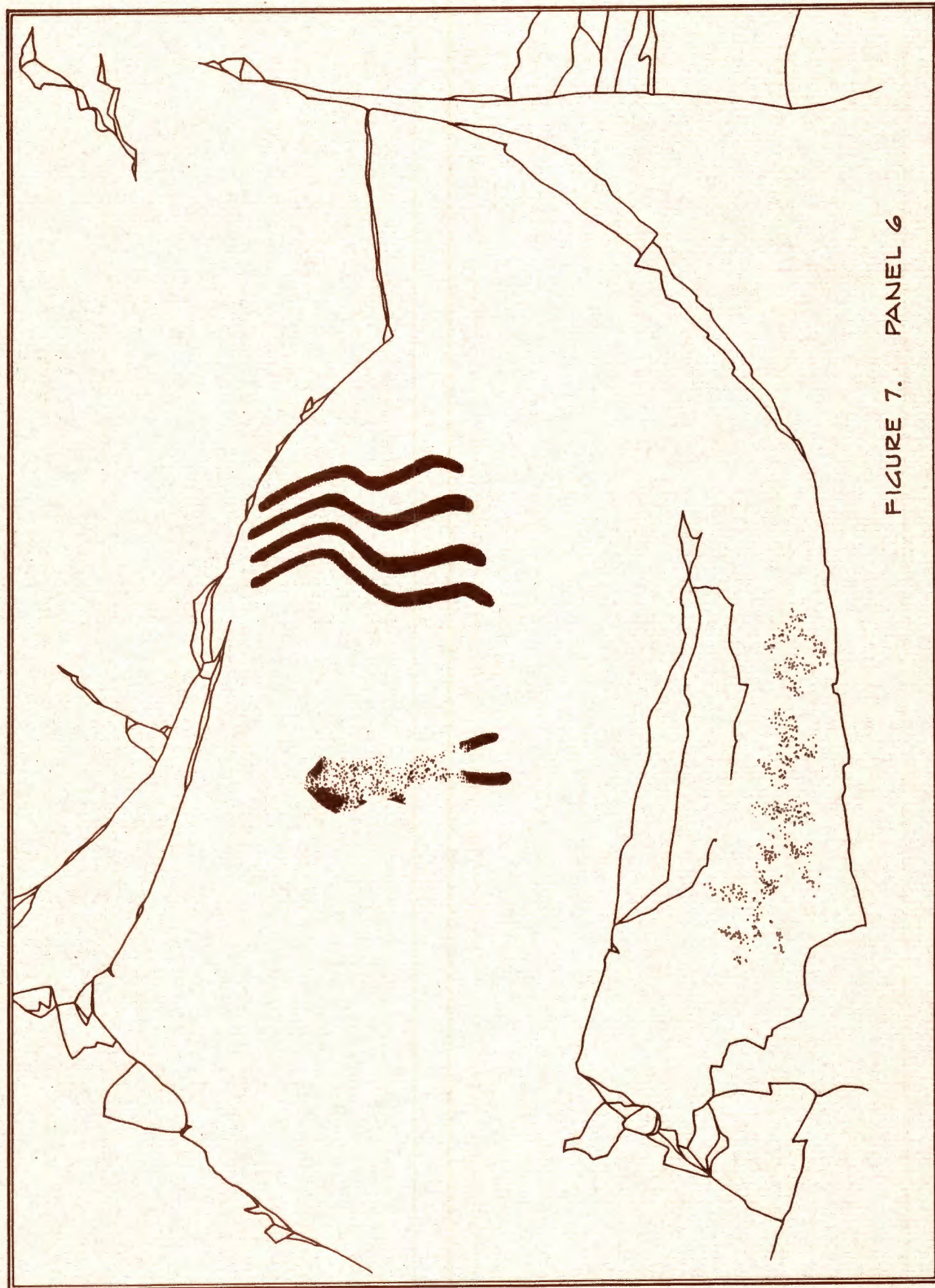


FIGURE 7. PANEL 6

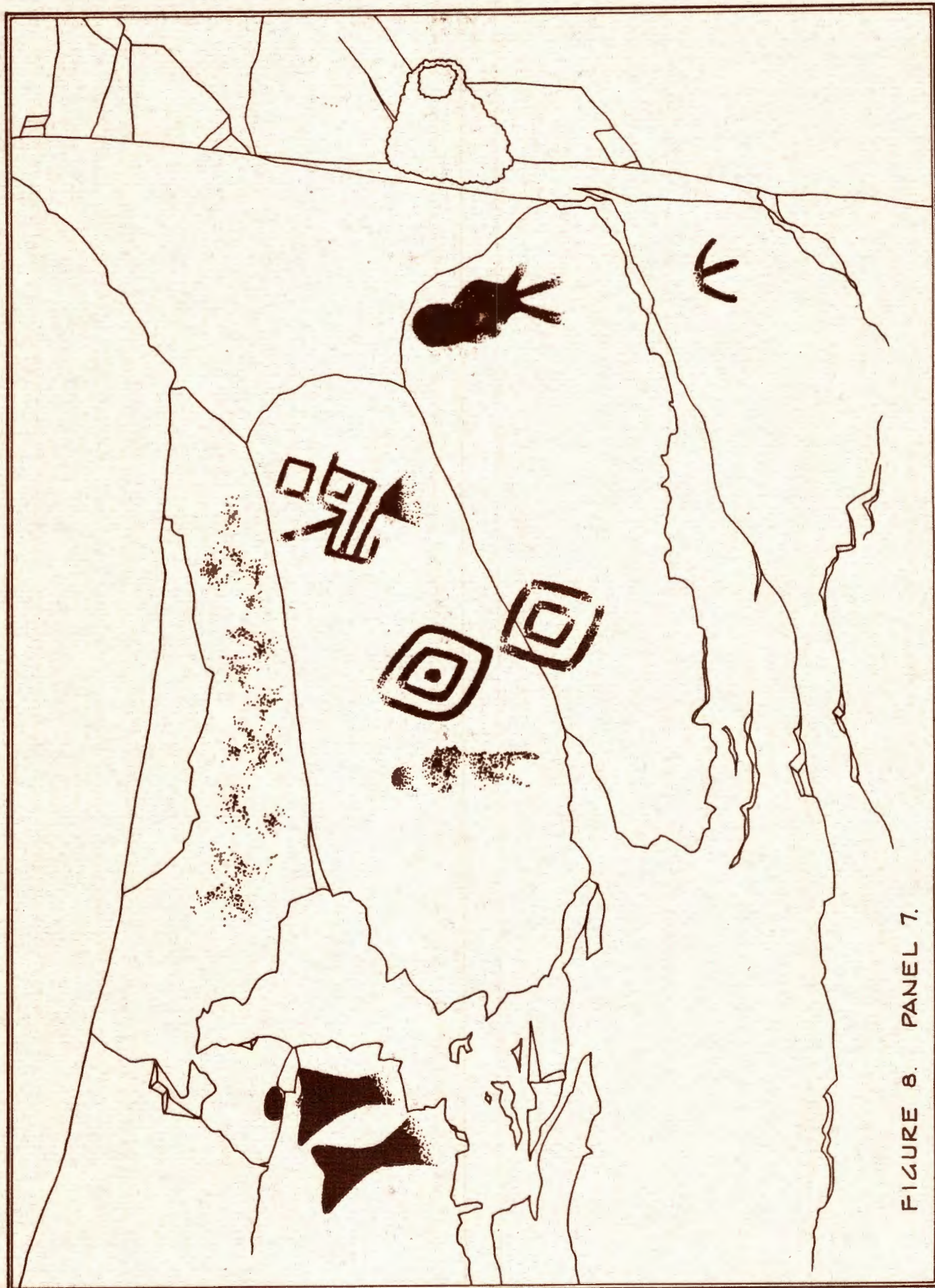


FIGURE 8. PANEL 7.

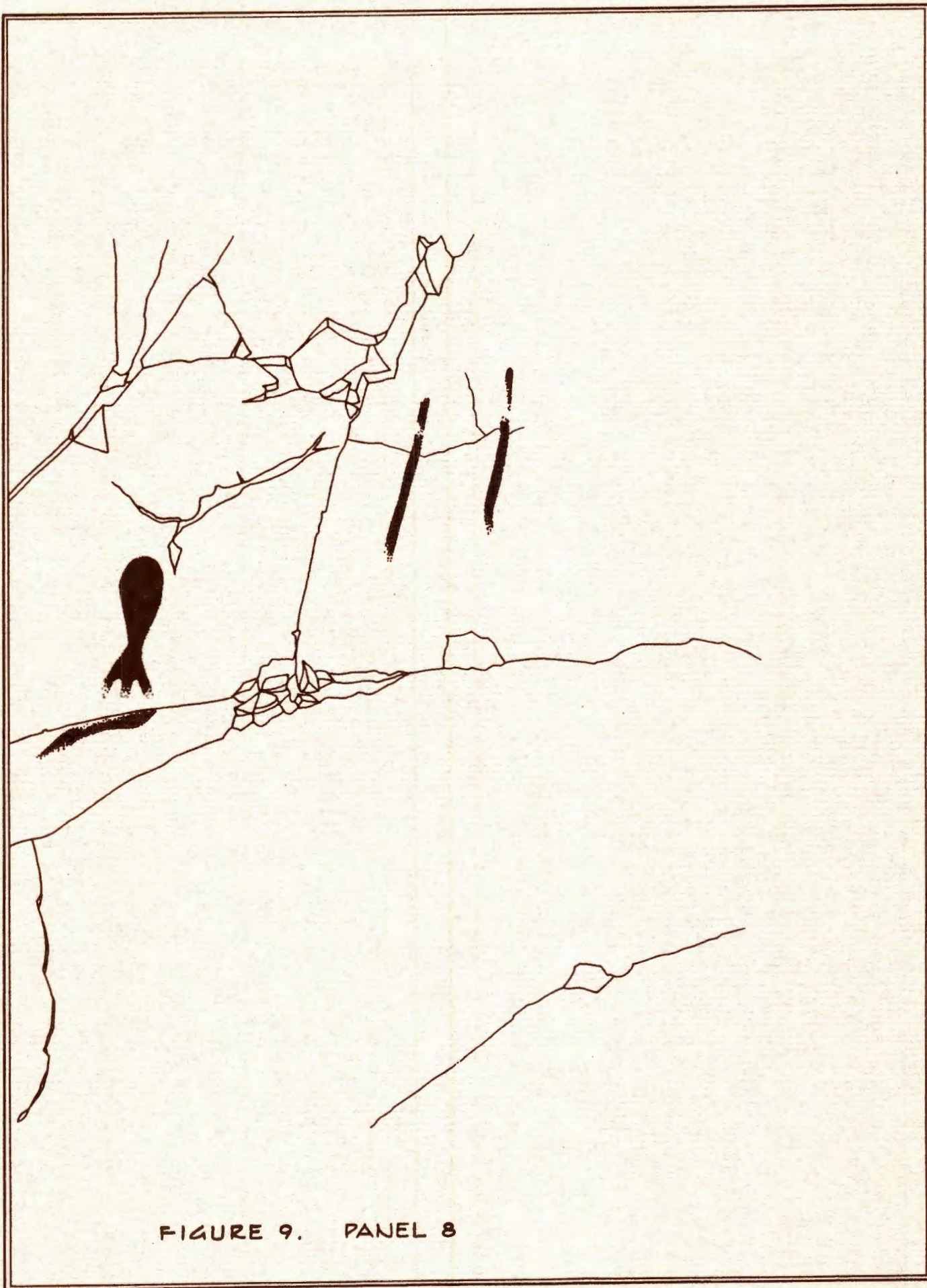


FIGURE 9. PANEL 8

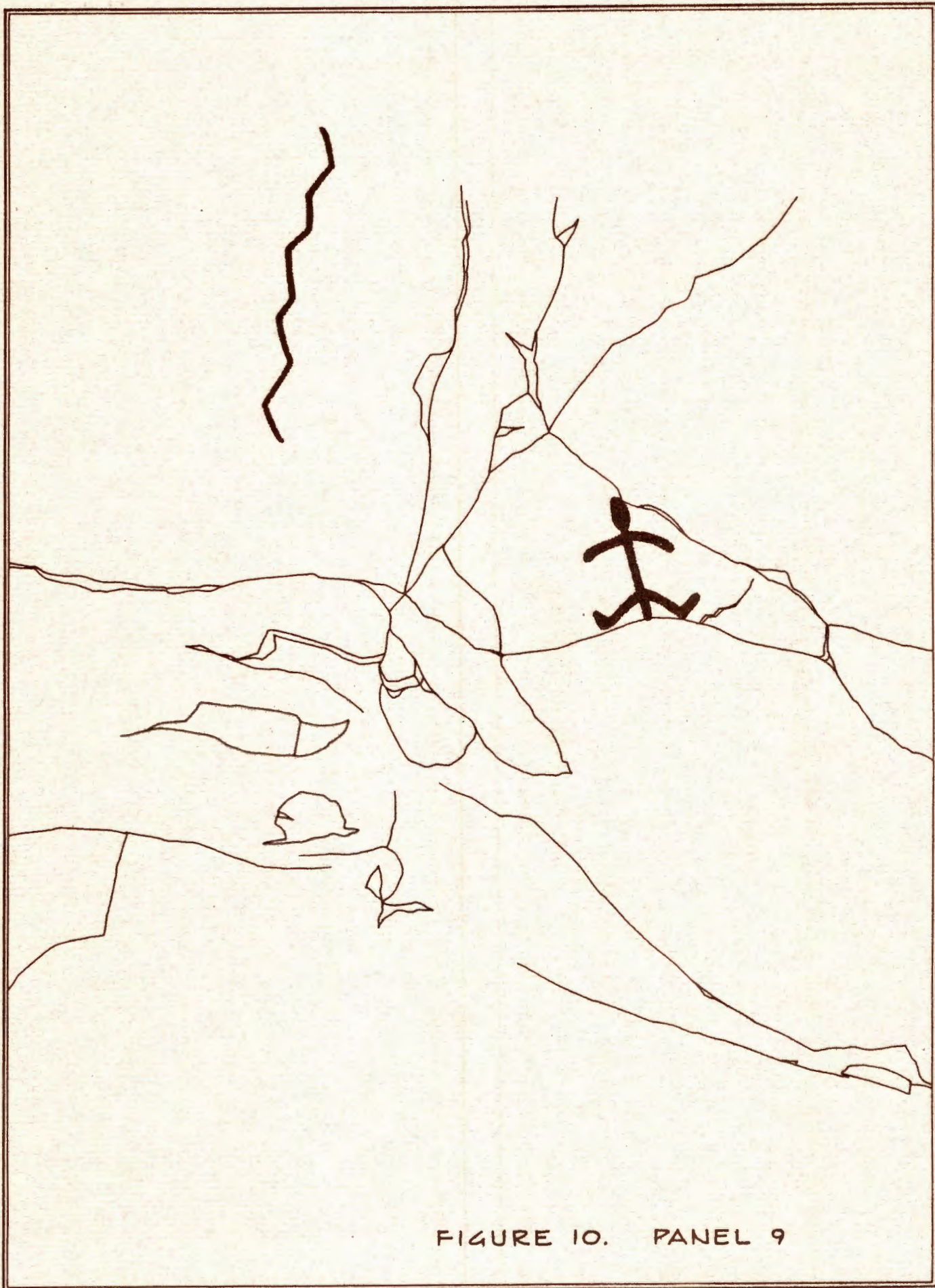


FIGURE 10. PANEL 9

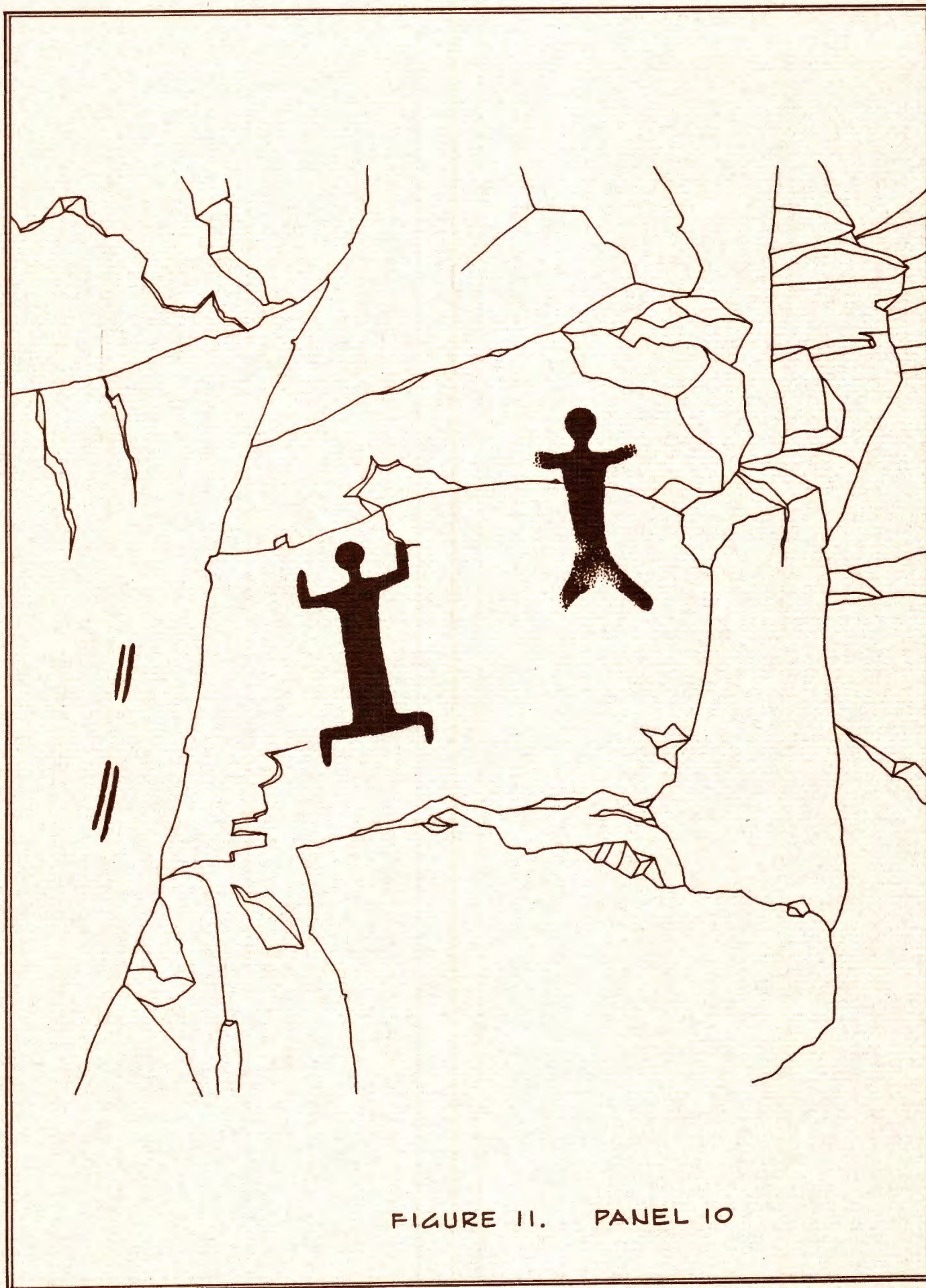


FIGURE II. PANEL 10

half a dozen such figures with squared-off arms and legs were recorded at the Bonita Creek and Day Mine Shelter sites (see Figure 50).

Figure 12: Wavy zig-zags again, but this time with loops at the ends. Compare with Schaafsma 1972:82, and with the Encinas Red-on-brown sherd in Figure 42C. Groups of circles are listed by Schaafsma (1972:72) as part of the repertoire of the Mogollon Red style, though none are shown with dots in them. Compare with Figures 42E, 42F, 42H, and 42I.

Figure 13: A prehistoric balloon? The figure on the right is better seen in Figure 12.

Figure 14: The meandering zig-zag is similar to one in Schaafsma 1972: Figure 68. The hour-glass shaped anthropomorphs are comparable to a figure seen in Schaafsma 1972: Figure 59.

Figure 15: The large parallel zig-zags in this panel are repeated a number of times at this site. Schaafsma (1972:72) found two Mogollon Red sites with this sort of motif. The large human figure near the top seems to be part of a grouping of figures, and if it is a grouping, this is certainly one of the most unique and interesting panels of all those recorded. The anthropomorph seems to reach out toward a "plant" on the right and a "sun" rising over "mountains" on the left. One could no doubt perform prodigies of interpretation around this group, but one should keep in mind that the depiction of interaction between figures is very rare in the Mogollon Red style. However, if this is a "scene" then it should be noted that the hour-glass human figure is interacting with a set of figures that are established parts of the Mogollon Red style repertoire, including the "plant" (see Schaafsma 1972:72). The "stick" figure on the right has a parallel in the Mogollon Red material recorded by Schaafsma (1972: Figure 63) and this is important because it establishes that bird-like feet, often shown alone in the Mogollon Red style, were sometimes added to human figures typical to the Mogollon Red style (see Schaafsma 1980: Figure 144 and Burton 1988: Figure 4.16). The handprints seen here are also a well-established part of the Mogollon Red repertoire.

Figure 16: The torso of an hour-glass figure is seen at the top, while a curiously asymmetrical human figure is seen at the lower right. Such lack of frontality is seen in only one Mogollon Red anthropomorph recorded by Schaafsma (1972: Figure 64).

Figure 17: Little can be said about this group, though it is typically Mogollon Red in style.



FIGURE 12. PANEL II



FIGURE 13. PANEL 12



FIGURE 14. PANEL 13



FIGURE 15. PANEL 14

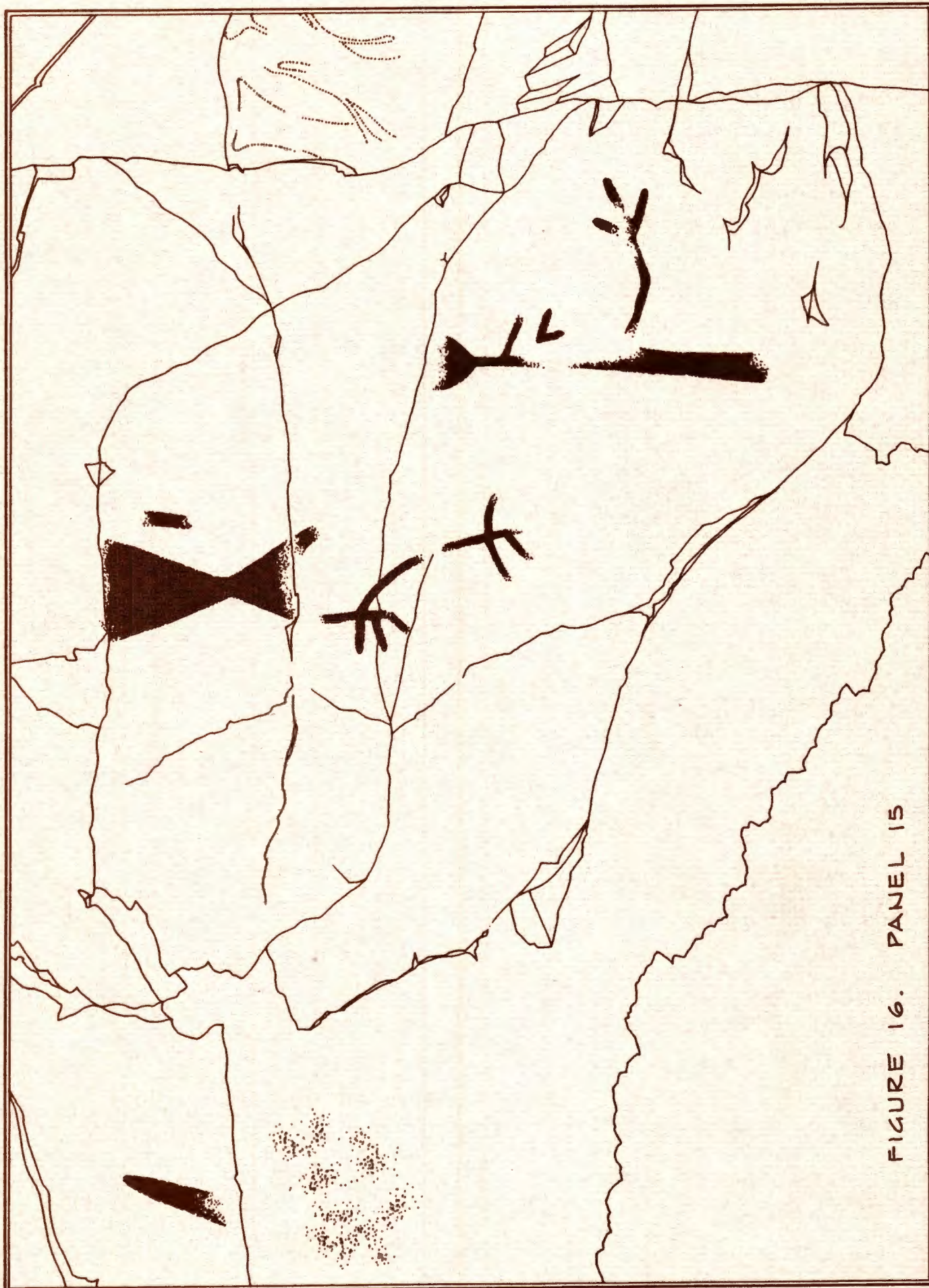


FIGURE 16. PANEL 15

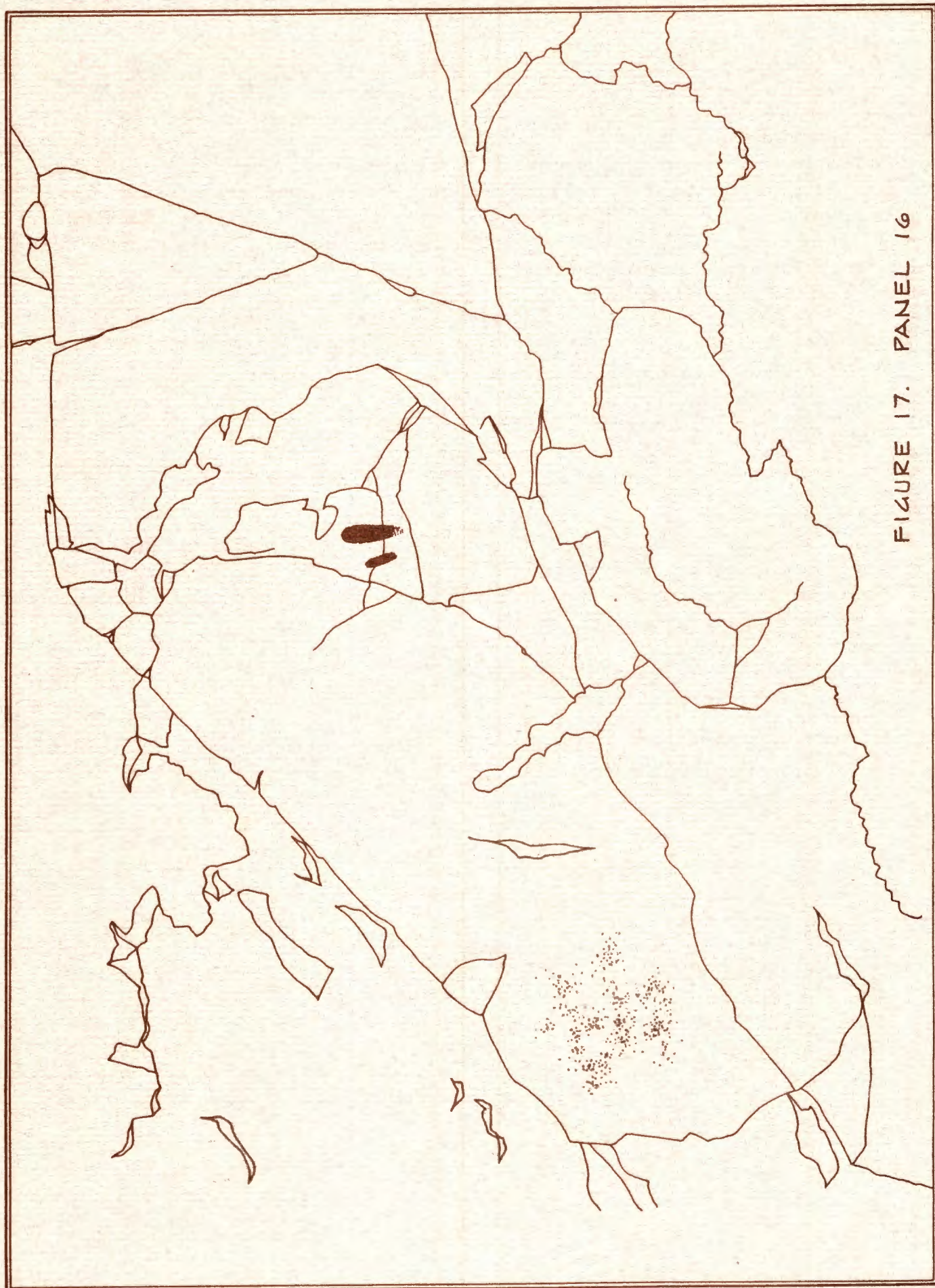


FIGURE 17. PANEL 16

Figure 18: A pronounced example of the hour-glass human figure. The features most distinctive of this sort of figure are the rather triangular head, the very broad shoulders, the narrow waist, the expansion of the lower body, which in some cases might be taken to represent a kilt - but evidently not here - and the rendering of the legs as extensions of the lines which define the lower body. Large bird-like hands and feet seem standard. At the Bonita Creek site elbows are often shown tucked in along the sides of the body with hands and upper arms spreading outward. In this case only, the depiction shows a double set of elbows on each arm.

Figure 19: Schaafsma (1980: Figure 144) illustrates a Mogollon Red figure that I take to be a lizard at a site near Middle Fork of the Gila River. See also Burton 1988: Figure 4.115.

Figure 20: Parallel zig-zags. See Burton 1988: Figure 4.12.

Figure 21: Parallel zig-zags and an indistinct anthropomorph with a broad torso.

Figure 22: This badly faded figure, if it is indeed a painted figure and not an area of natural discoloration, seems to be rendered in black and white. That color scheme and the size of the white area recall Apache pictographs in the Circle I Hills north of Willcox.

Figure 23: Another hour-glass figure? Note the rounded head and compare with the uppermost anthropomorph in Figure 15.

Figure 24: Both of these human figures compare well with Mogollon Red figures illustrated in Schaafsma 1980: Figure 144, and 1972: Figure 63. In at least three of the figures Schaafsma illustrates one can see bird-like hands, feet, or both.

Figure 25: Another non-hour-glass human figure of the same type as those in Figure 24.

I have taken pains in the discussion of the above illustrations to show that the Mogollon Red style is indeed present in the form of many figures at this site. This was not only necessary in order to establish an expanded notion of the distribution of the Mogollon Red style, but also to show that the hour-glass shaped human figures are clearly associated at the same site and intermingled with established Mogollon Red figures. There are no clear cases of overlapping of hour-glass figures by figures in the known repertoire of the Mogollon Red style, or cases of the reverse.



FIGURE 18. PANEL 17

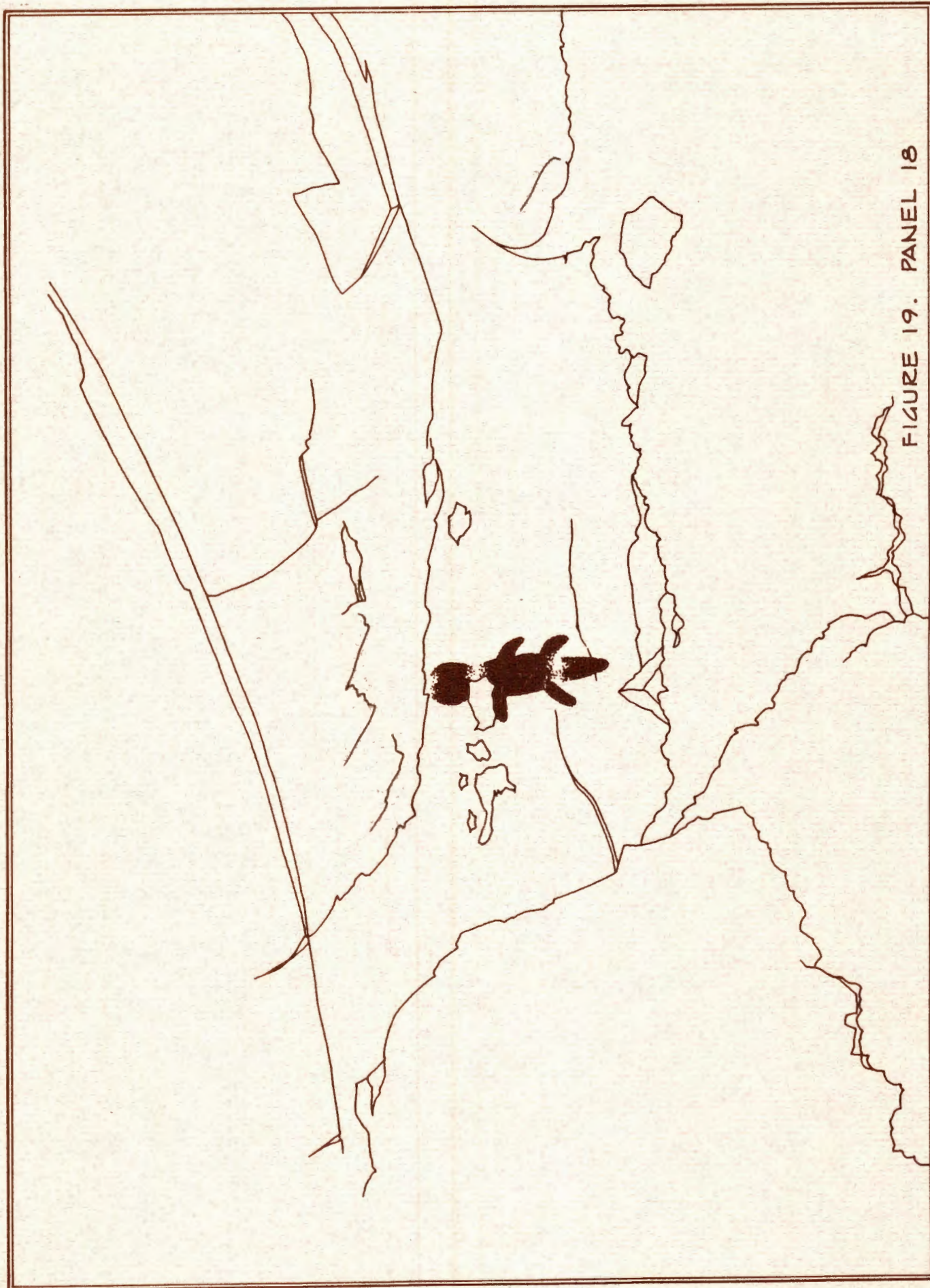


FIGURE 19. PANEL 18

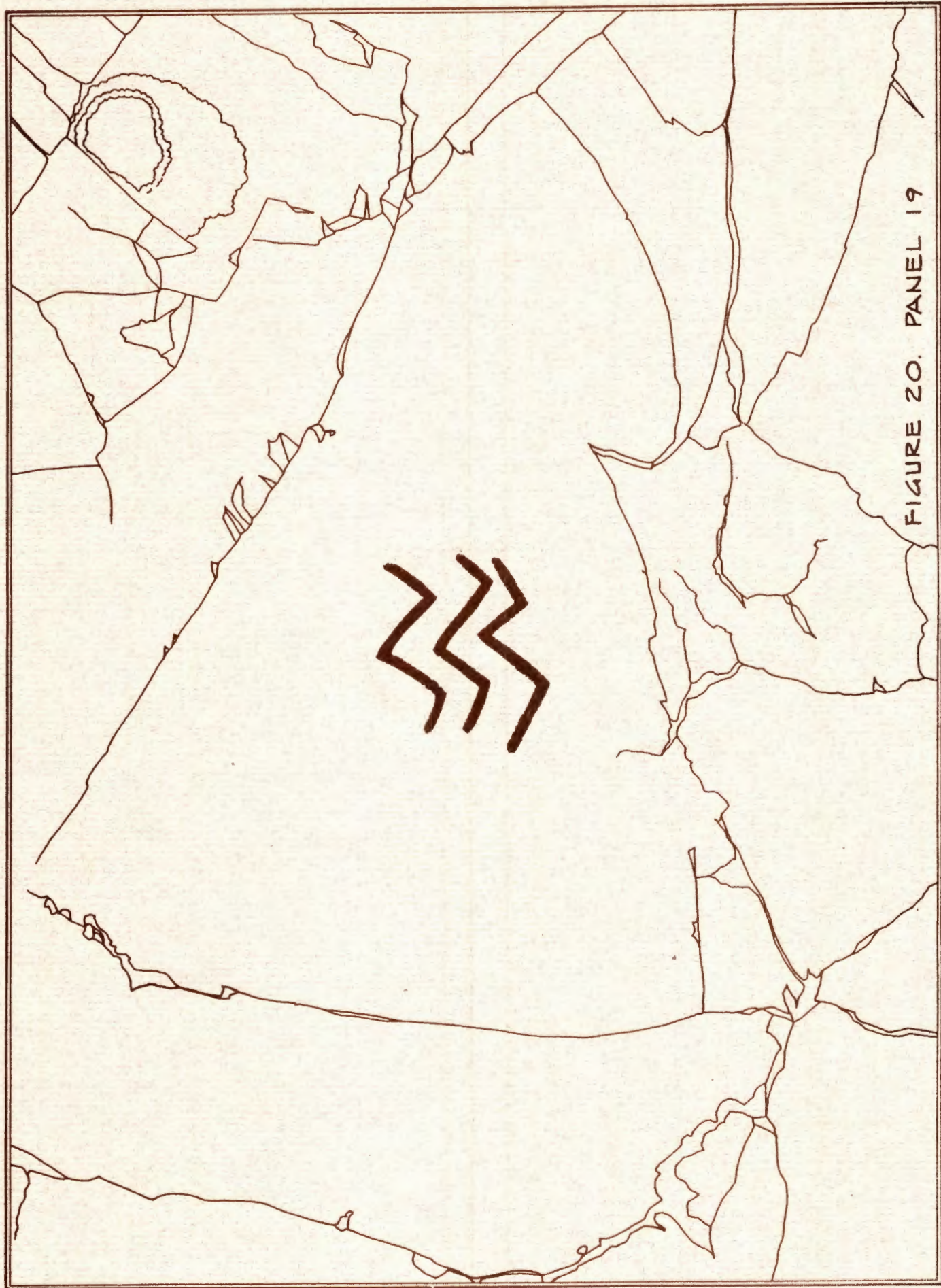


FIGURE 20. PANEL 19

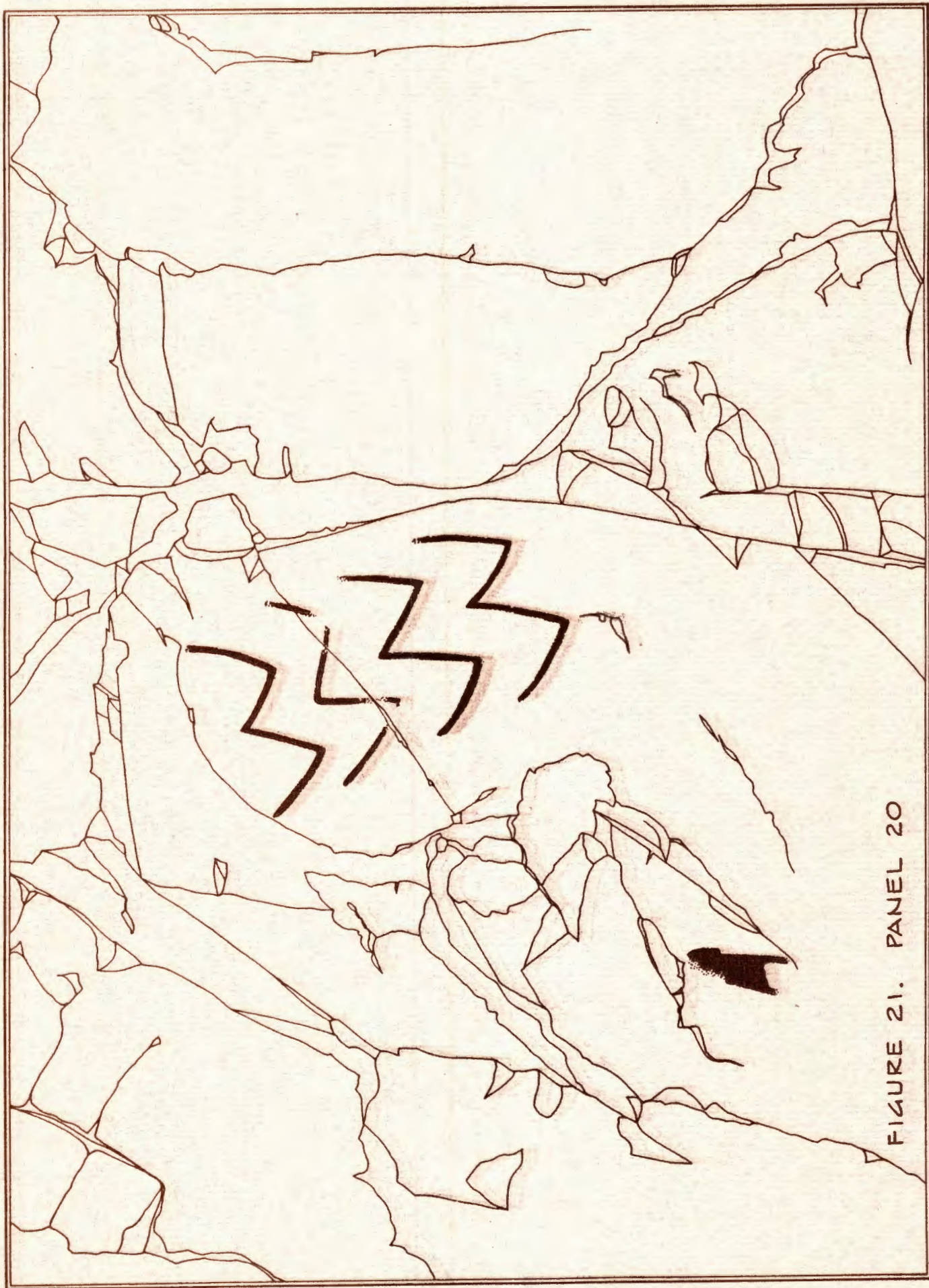


FIGURE 21. PANEL 20



FIGURE 22. PANEL 21



FIGURE 23. PANEL 22

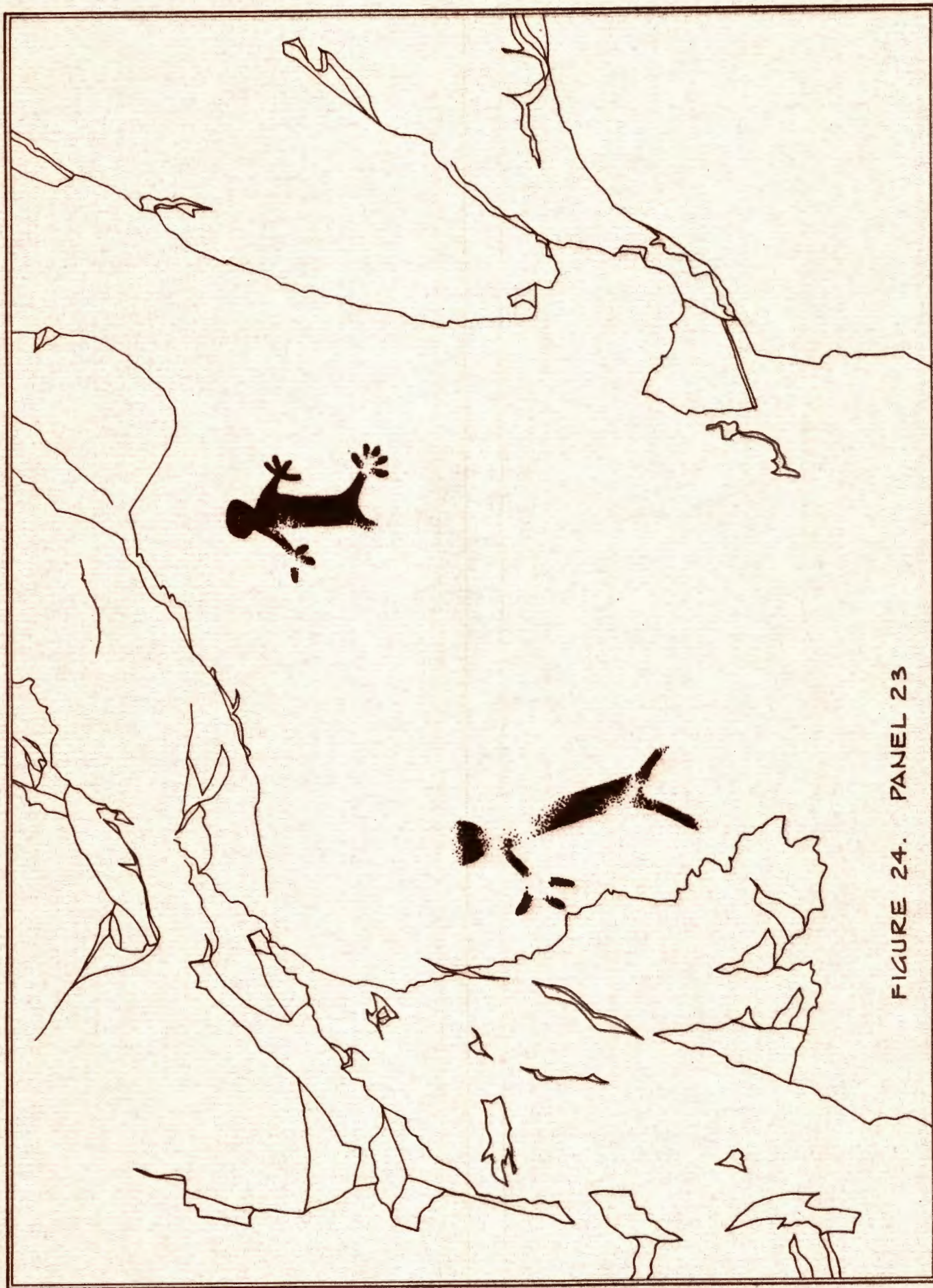


FIGURE 24. PANEL 23



FIGURE 23. PANEL 24

THE BONITA CREEK CAVE SITE

Several miles to the south of the main rock art site in Bonita Creek Canyon a small cave is situated in the eastern canyon wall. It is well hidden by trees and shrubs growing thickly at the base of the cliffs. Several rock art figures have been painted on the irregular walls of the cave. These are very different from the sorts of figures considered at the other sites dealt with in this study. The cave figures are rendered in red, turquoise, and yellow-orange paint, and are quite different stylistically from the Mogollon Red style. There are a few pottery sherds in the talus at the mouth of the cave, but they are not sufficient to suggest any cultural affiliation. The style of the paintings themselves rather strongly suggests a link with the Jornada style of the Mimbres people (Schaafsma 1980).

Comments on the drawings:

Figure 26: The figure on the left must clearly be taken to represent a horned serpent, a species of mythological beast present in the rock art of both the Mimbres and Rio Grande Pueblo areas. One may compare this figure particularly with those illustrated in Schaafsma 1980: Figure 176, Figure 179. The double horns rendered here are unusual. The other figure is a turquoise terrace form with what appears to be a rainbow arch at the center of its base. For similar forms see Schaafsma 1980: Figure 188, Figure 189, and Figure 199. The polychrome painted version of the Jornada style is found mainly in the eastern part of the Jornada style range, and it thus comes as a surprise to find this style so far west. However, at least one Mimbres site has been located at the mouth of Bonita Creek where it joins the Gila River, and one might reasonably suppose that local Mimbres people are responsible for this rock art.

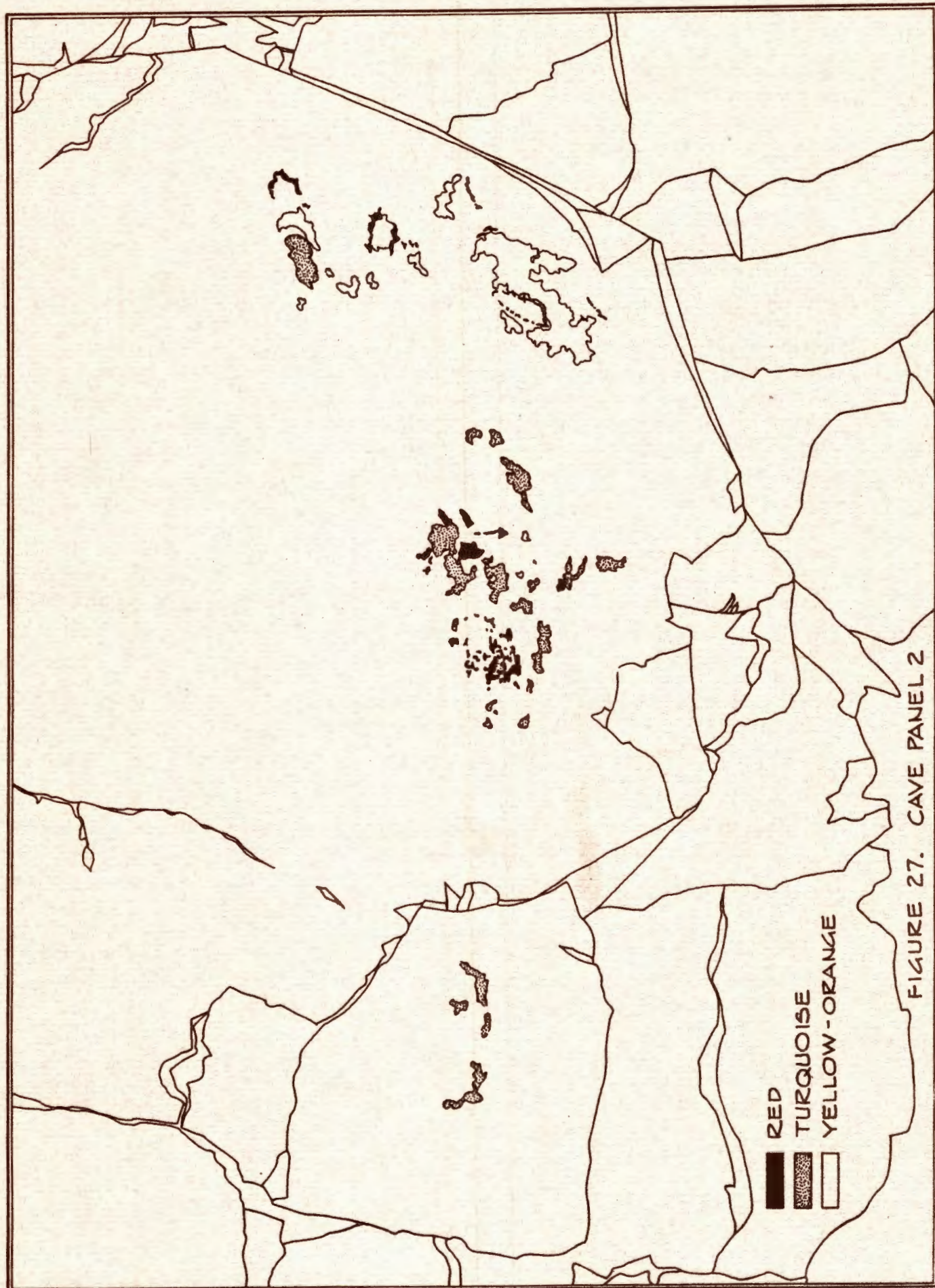
Figure 27: These figures, though clearly related in color to the other two figures in this cave, are so badly weathered as to prevent any stylistic consideration.

THE DAY MINE ROCK SHELTER SITE

This site lies in the southern drainage of the Gila Mountains some miles north of the town of Fort Thomas on the Gila River (see map Figure 41). One may approach the site by road, but the last few miles must be covered on foot. The site is high enough so that it is situated in a different resource zone (oaks, pinyon, juniper) than the Gila Valley below, and this may have been the motive for prehistoric people to establish a camp or living site at this rock shelter. The living area has been excavated by the Safford District of the Bureau of Land Management. The results of this work show that the site may have been intermittently occupied from at least A.D. 900 to around A.D. 1400,



FIGURE 26.
CAVE PANEL 1



but that the preponderance of the local ceramic material is consistent with occupation by Encinas Phase Mogollon people. By far the largest part of the locally made decorated pottery at the site is Encinas Red-on-brown and the plainware is typical of the locally made Alma Plain (Sanders 1990, Gregory and Vokes 1989:5).

The drawings to follow do not represent a complete record of the rock art at the site, though they include most of the important figures. By the time I visited this site my research question had crystallized around the question of the hour-glass anthropomorphs and their relation to the Mogollon Red style, so a few figures that appear to be Salado (Sanders 1990) are not included. Also, there are a number of apparent hour-glass figures that are so badly eroded that they were impossible to make out in the slides I used to make the drawings, and indeed on the rock face itself they are quite indistinct. Most of the figures at the Day Mine Rock Shelter have been identified as Mogollon Red by Darrell Sanders, and I am strongly inclined to agree with this identification. Once again, the principal question centers on the attribution of the hour-glass anthropomorphs.

Comments on the drawings:

Figure 28: Virtually all the figures here may be taken to be Mogollon Red in style. See Figures 43A and 43B for cross forms on Encinas Red-on-brown ceramics. The terrace form with a disc resting on its top is of interest, since similar terraces occur in an illustration in Schaafsma 1972: Figure 60. Schaafsma is disinclined to see the terrace forms she illustrates as part of the Mogollon Red style, but I submit that the presence of the terrace form at this site argues for inclusion of such forms in the Mogollon Red style repertoire. The possible anthropomorph at the bottom is enigmatic.

Figure 29: Four partially obliterated hour-glass figures are arrayed here with a double zig-zag. More such figures may occur at the lower right, but they are indistinct.

Figure 30: A number of typical Mogollon Red human figures are here intermingled with one well-developed hour-glass figure and several that appear to be intermediate between the two in terms of style. Note the relative size of the various anthropomorphs.

Figure 31: Parts of four hour-glass figures are seen in this section including one that shows an atypical headdress (however, see Schaafsma 1972: Figure 66, Burton 1988: Figure 4.17, and Figure 6 this work). This figure also shows an unusual handling of the legs, with the distinct appearance of a kilt on the lower body.



FIGURE 28. DAY MINE SHELTER

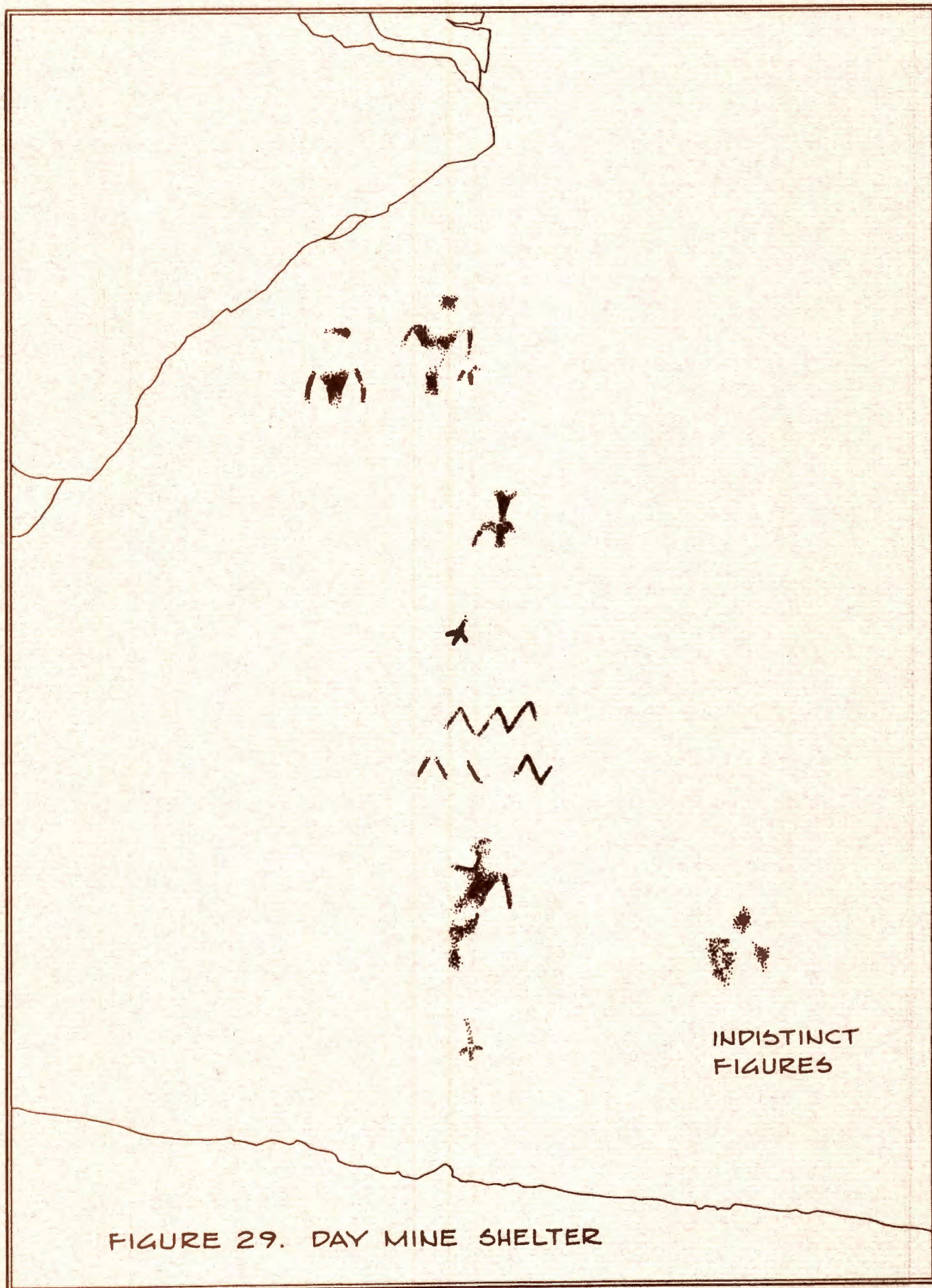


FIGURE 29. DAY MINE SHELTER

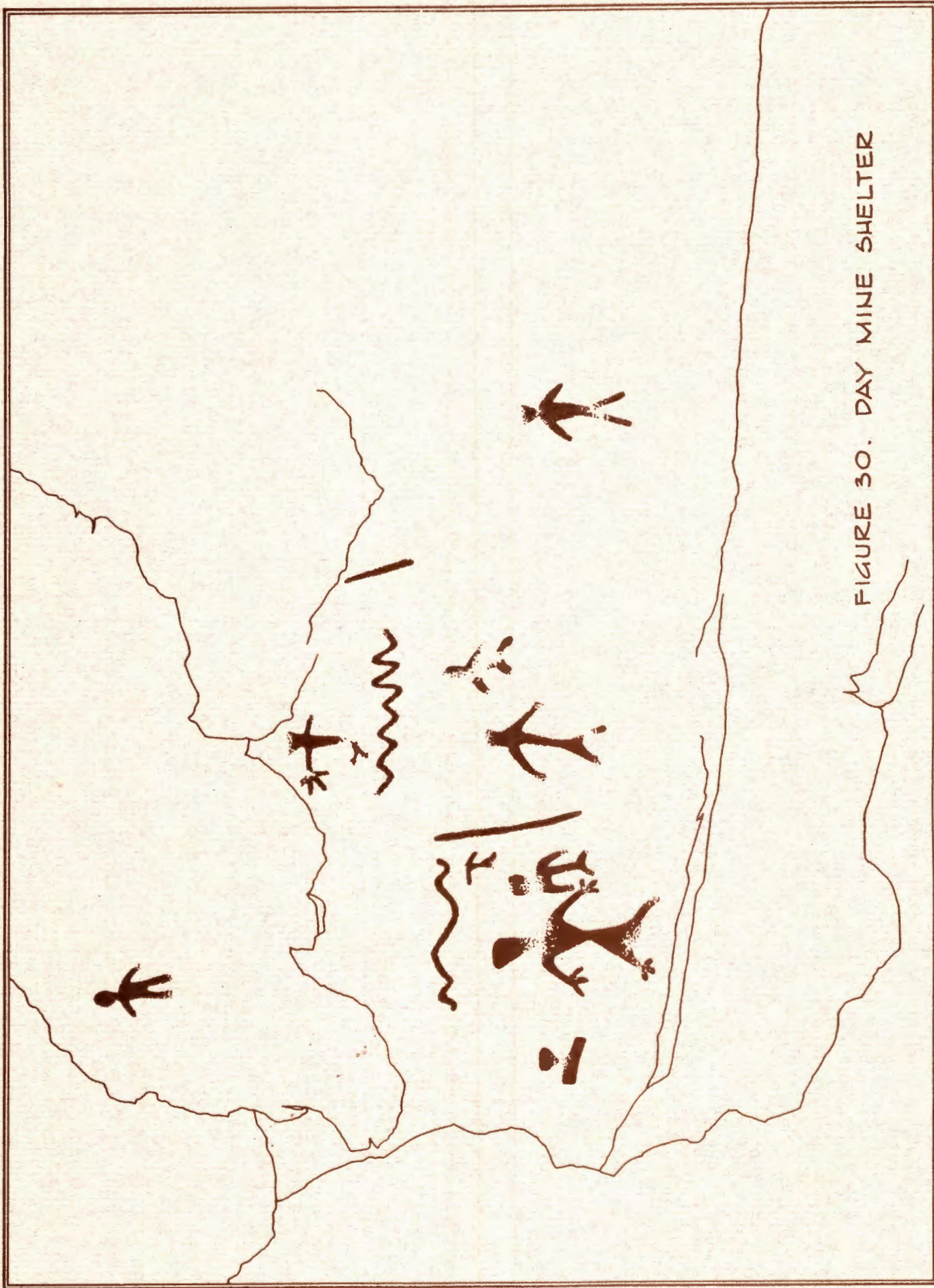


FIGURE 30. DAY MINE SHELTER

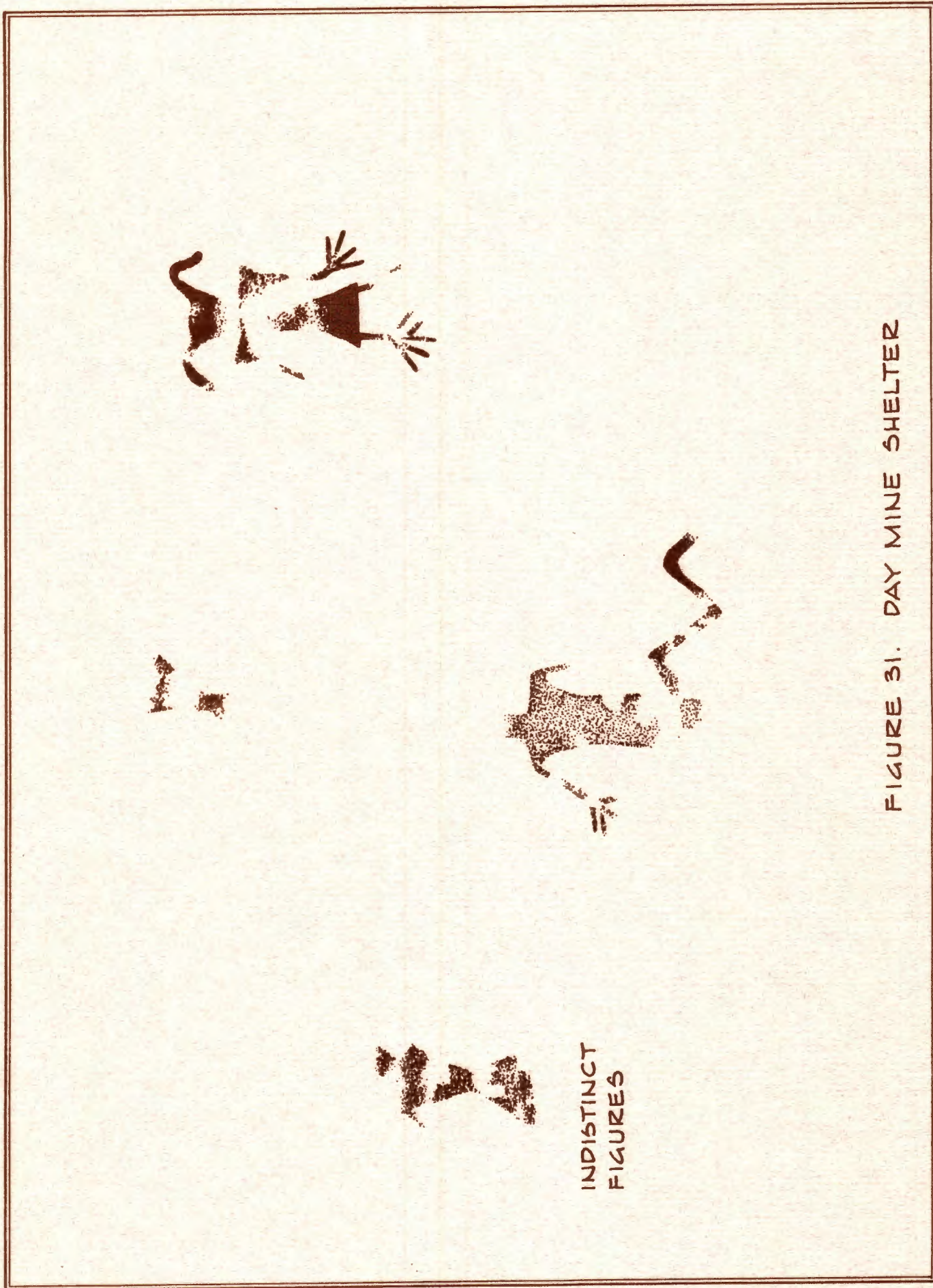


FIGURE 31. DAY MINE SHELTER

Figure 32: Two partial hour-glass figures are seen on the left, one of which overlaps, or is overlapped by - I could not distinguish which - a rectangle. The figures shown here in brown are a dark blood red, while the ones shown hachured are red-orange. Generally speaking, the smaller, Mogollon Red, figures at the site are in red-orange while the hour-glass figures are in blood red. But this rule is not invariable and at least a few of the smaller hour-glass figures, such as the one in Figure 30, are in red-orange, while some of the stylistically Mogollon Red figures are in blood red. The overlapping of the hour-glass figure here by a rectangle in red-orange has been taken as an indication of different cultural periods for the two putative styles (Sanders 1990), but it must be remembered that the rock art at this site might well represent the efforts of a number of generations of people within the same cultural period and might indicate stylistic development over several generations rather than centuries or millennia.

Figure 33: This is one the main clusters of hour-glass figures at the Day Mine Shelter. In many respects these figures closely resemble the hour-glass figures at the Bonita Creek Canyon site, but they also differ significantly in the treatment of the arms. Whereas most of the hour-glass figures at Bonita Creek have distinct elbows tucked in along the sides of the figures, these figures have shorter arms lacking elbows, except possibly the atypical figure at the far right, which also has unusual feet and lacks the typical body configuration. Considering the rather dramatic visual impact of the elbow and arm treatment of the principal hour-glass figures at Bonita Creek as compared with the arm treatment here, I am inclined to see a micro-stylistic difference between these figures and those of Bonita Creek. The second figure from the left is rendered in red-orange and turquoise rather than the blood red of the other figures. This difference in color, and the colors used, indicate links with the Jornada style seen at Bonita Creek Cave rather than with the red figures here. I do not believe that this polychrome figure may be counted as an hour-glass figure.

The hour-glass figures here have been described as showing "action" (Sanders 1990). I must disagree. These figures are stiffly frontal and neither by position of the limbs or body, or placement relative to one another, is there any indication of movement or interaction between the figures. Compare these figures, for instance, with many seen on Hohokam decorated pottery, where, using a quite similar linear rendering technique, the artists portray quite lively action and, among other things, profile views of humans.

Figure 34: I am not really certain that these figures were intended as anthropomorphs, but they do seem to be Mogollon Red in style.

Figure 35: Two anthropomorphs in the Mogollon Red style.

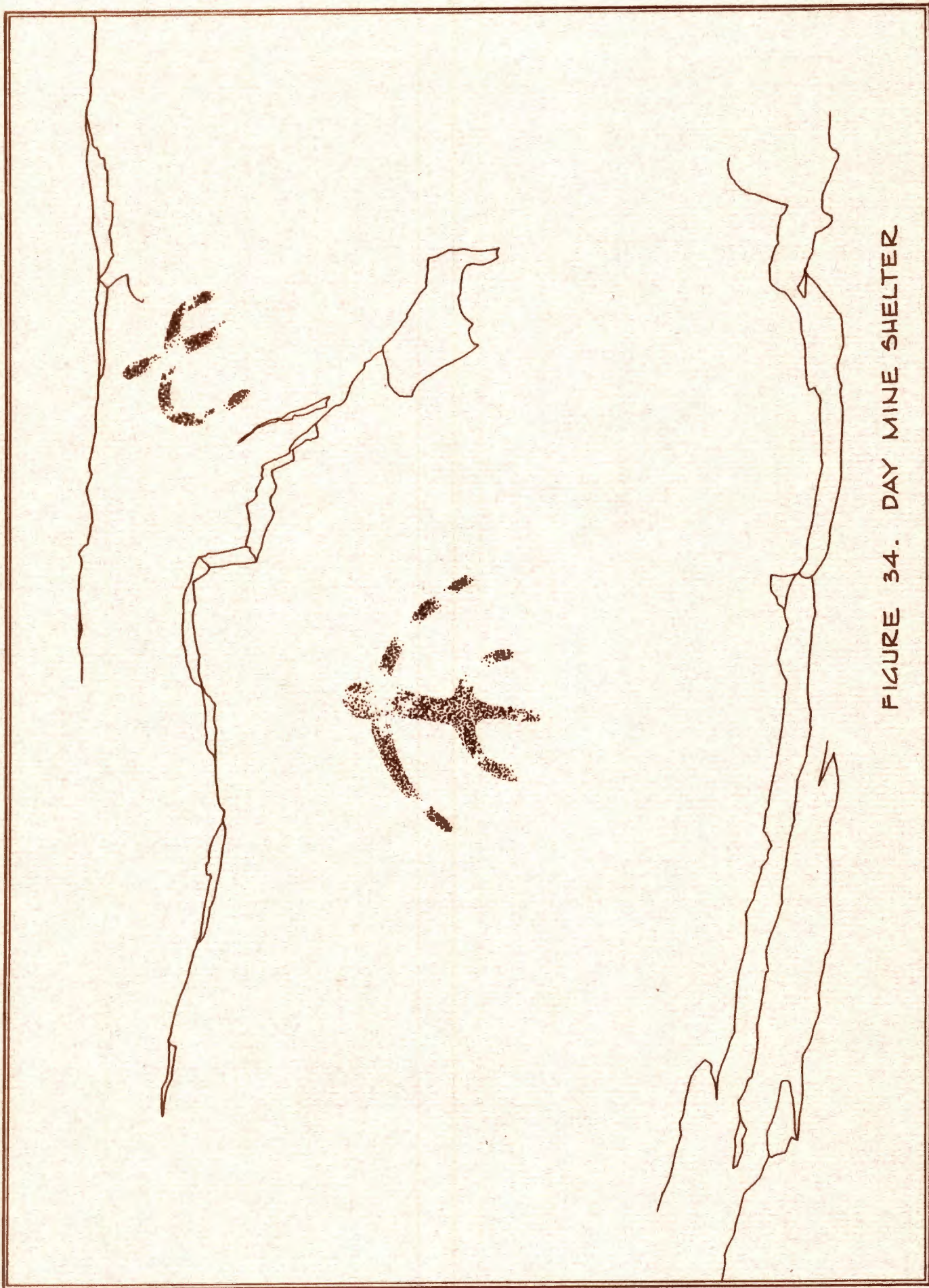


FIGURE 34. DAY MINE SHELTER

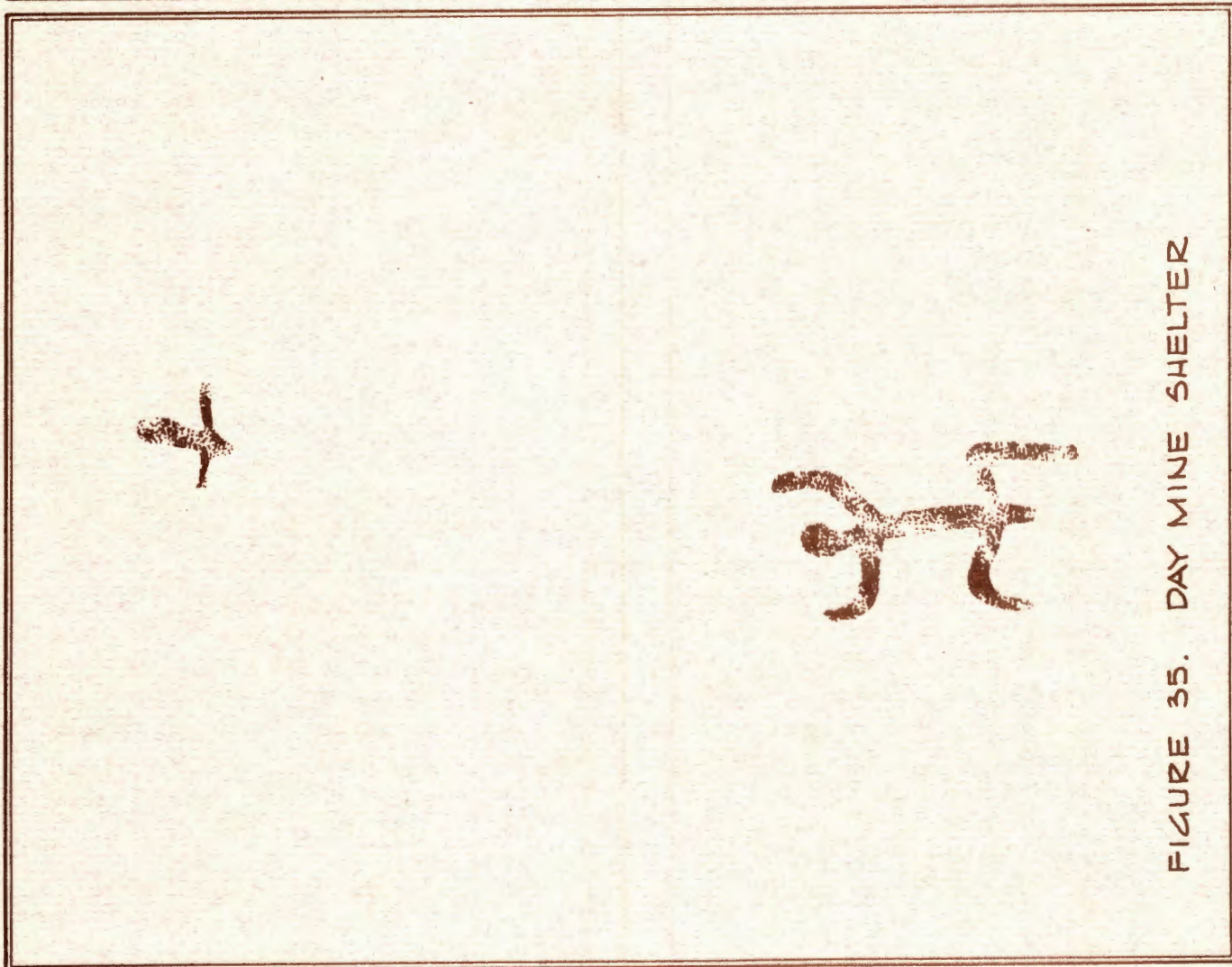


FIGURE 35. DAY MINE SHELTER

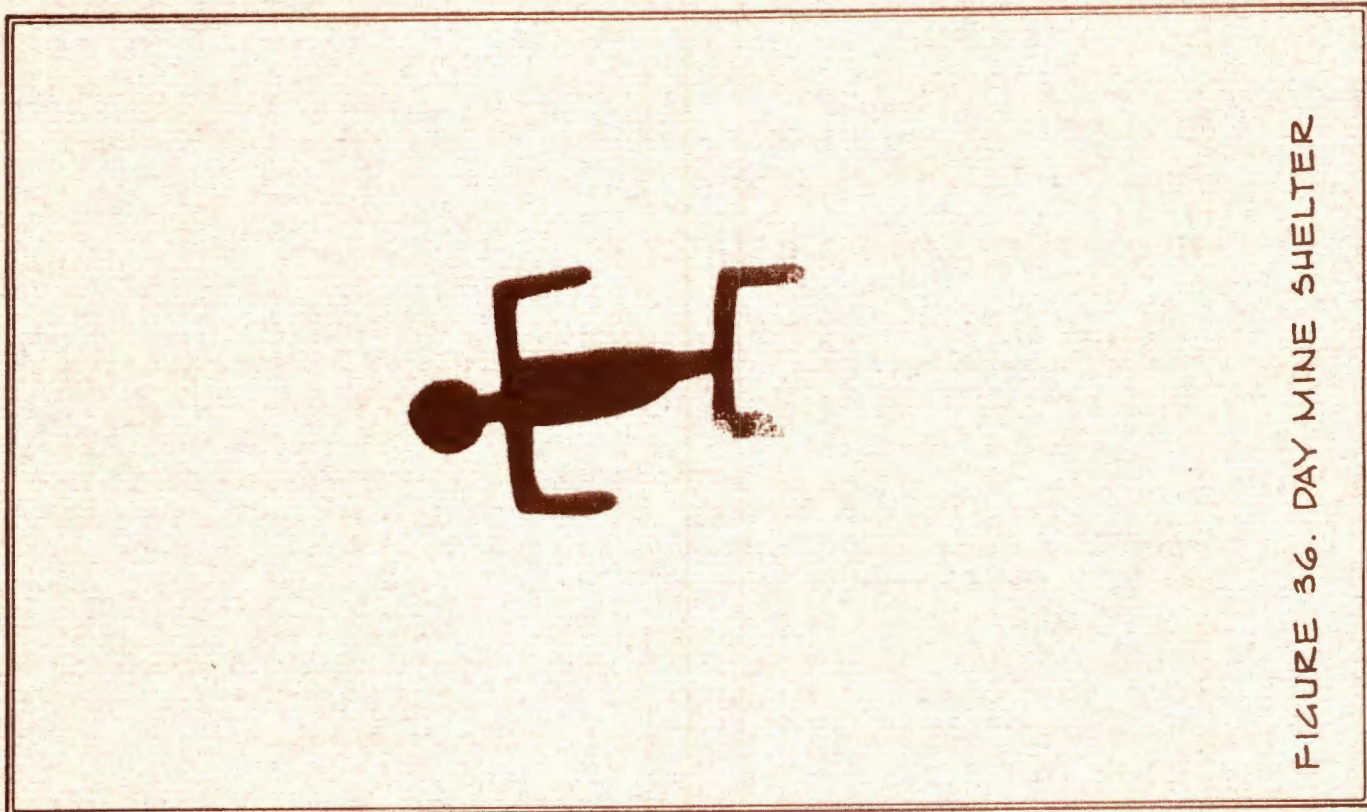


FIGURE 36. DAY MINE SHELTER

Figure 36: Another Mogollon Red figure. Note the treatment of the arms and legs, and the thickening of the torso toward the top.

THE BAMMANN ROCK SHELTER SITE

The Bammann site is a few miles west of the Day Mine site in the Gila Mountains. It lies at roughly the same altitude as the Day Mine Shelter and is rather more difficult of access. The array of rock art at this site is much smaller than at either the Bonita Creek or the Day Mine sites, consisting almost exclusively of four hour-glass figures of the sort under consideration. There is living debris at the Bammann site, but it is not conclusive with respect to cultural phases, at least on superficial examination at the site. It should be noted that this is the only one of the four sites studied where hour-glass figures are found without accompanying Mogollon Red figures. One other major figure at the site is located several meters to the northwest of the hour-glass figures, but this is evidently not related to either the hour-glass figures or the Mogollon Red style. It was recorded nevertheless.

Comments on the drawings:

Figure 37: Three of these anthropomorphs show a close stylistic relationship to those at the Bonita Creek site including the rendering of elbows on the arms. The other, at the lower right, more nearly resembles the figures at the Day Mine Shelter.

Figure 38: This is a large geometric form in black which bears a general resemblance to designs encountered on Anasazi pottery such as Reserve or Snowflake Black-on-white. Its cultural affiliations are obscure.

THE CIRCLE I HILLS SITE

The Circle I Hills form a sort of southern appendix to the Pinaleno Mountains, and are formed of huge boulders of the sort encountered in Texas Canyon between Willcox and Benson. The site in question lies at the base of the western slopes of the hills and consists of two large boulders separated by about 25 meters. On one of the boulders there is a single hour-glass figure and several other very indistinct figures. On the other boulder there are eight or nine figures, most of which seem to be in the Mogollon Red style. This site is located at the eastern edge of the broad, flat Sulphur Springs Valley. A large Apache rock art site is about a quarter of a mile further into the hills toward the east. In the immediate vicinity of the site there are considerable numbers of potsherds. On-site inspection of these showed a preponderance of Alma

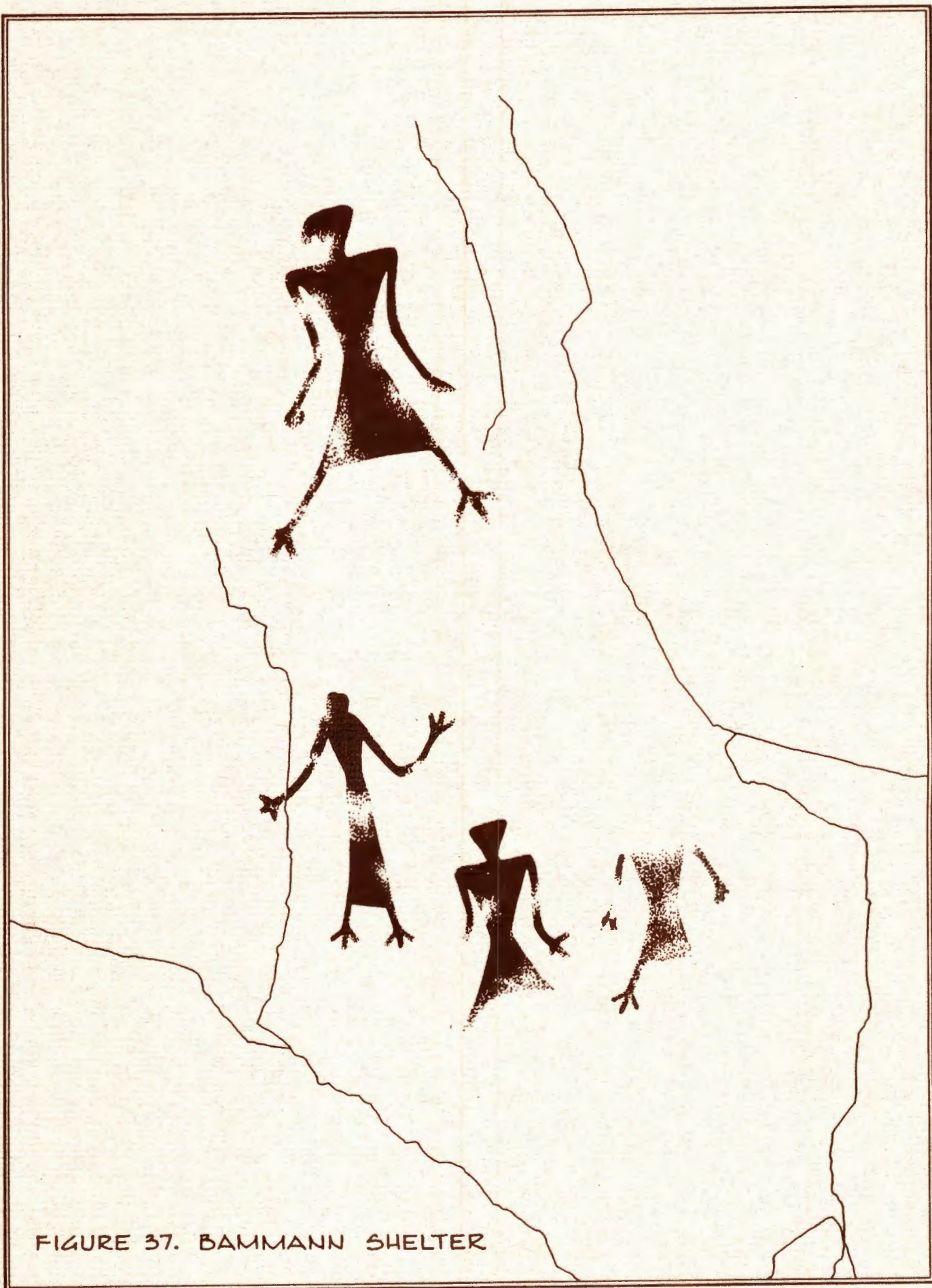


FIGURE 37. BAMMANN SHELTER

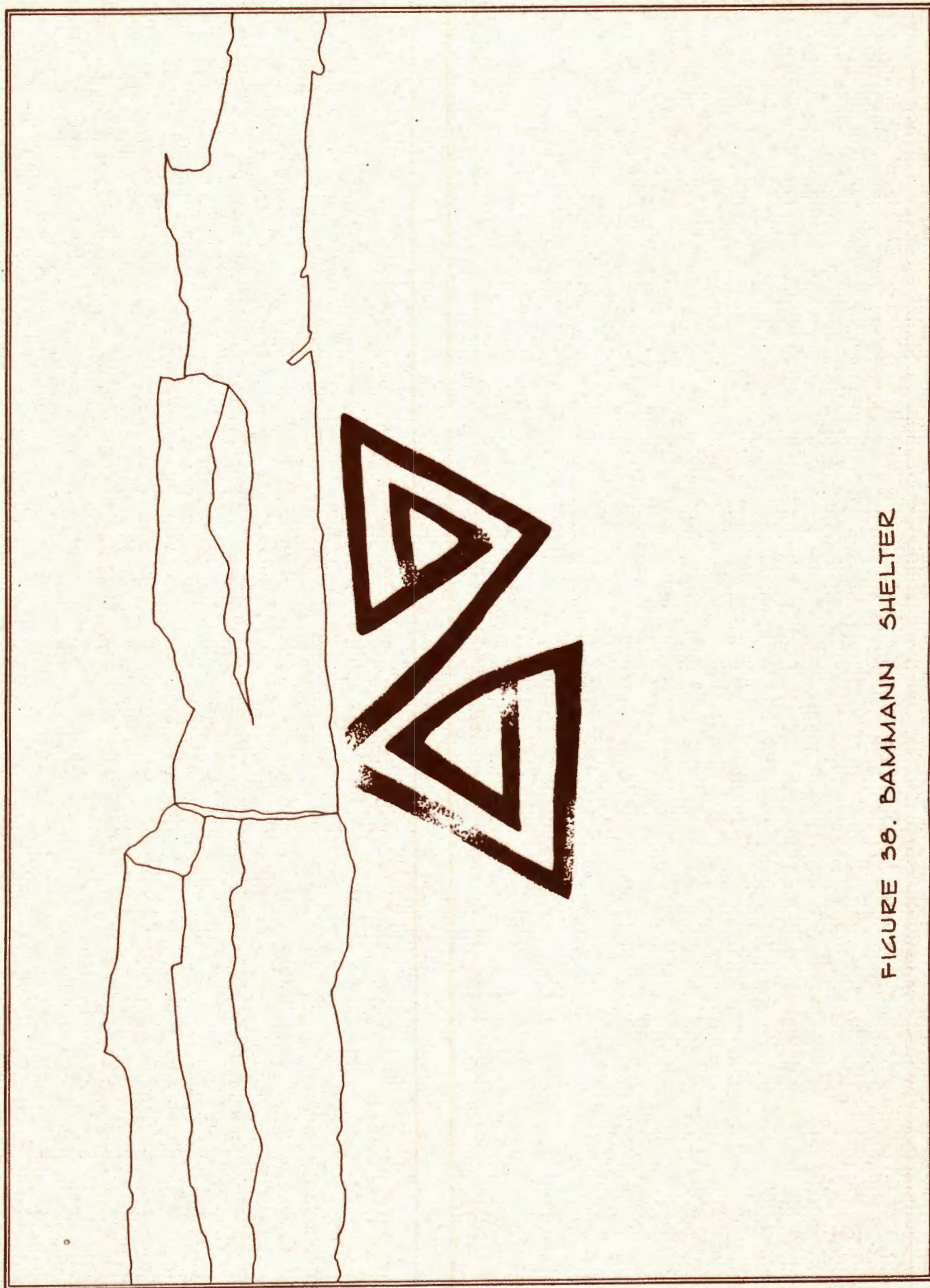


FIGURE 38. BAMMANN SHELTER

Plain, some San Francisco Red, and one sherd of Encinas Red-on-brown. This pottery complex is consistent with an Encinas Phase occupation of the site.

Comments on the drawings:

Figure 39: An hour-glass figure of the sort most conspicuous at the Bonita Creek site. This figure shows an odd coloration in that upper portion of the head and the horizontal lines flanking the head are done in a blood red paint, but in the lower head and neck area the color merges into a red-orange pigmentation which continues down into the rest of the figure. Thus, the figure seems to combine the two reddish colors used at the Day Mine site.

Figure 40: The zig-zags, the hour-glass shape at the bottom (not an anthropomorph so far as I can tell), and the small geometrics on the right seem comfortably Mogollon Red in style. The motifs incorporating circles are probably Mogollon Red, though the larger of these shows an unusual feature. The circle is divided into four wedges with the quadrants filled in with varying shades of lighter red.

REVISED DISTRIBUTION OF THE MOGOLLON RED STYLE IN ARIZONA

By combining the information found in Schaafsma 1980 and Burton 1988 with my own observations, I have prepared a distribution map (Figure 41) of the Mogollon Red style which revises that published by Schaafsma in 1980. Note that there is still a gap between the area of distribution of Mogollon Red sites lying between Reserve and Silver City New Mexico, and the area of distribution lying mainly in Arizona. Further research may fill this gap, but it must also be considered that a cultural boundary may have existed between the San Simon Branch of the Mogollon and the Mountain Mogollon to the east and north since at least A.D. 800, and the gap may in some way reflect this boundary.

This revised distribution of the Mogollon Red style in Arizona is important to my consideration of the hour-glass figures since the hour-glass figures are now seen to lie within the area of that distribution (Figure 41). It is also significant that the new distribution roughly matches the known distribution of the San Simon Branch of the Mogollon Culture.

ANTHROPOMORPHS AT THE FOUR SITES STUDIED

One observer of the Day Mine site (Sanders 1990) remarks that the hour-glass figures stand in "stark contrast" to the surrounding Mogollon Red figures at the site. I submit that this impression is an artifact of the placement of the figures at this particular site, and that comparison of the hour-glass



FIGURE 39. CIRCLE I HILLS

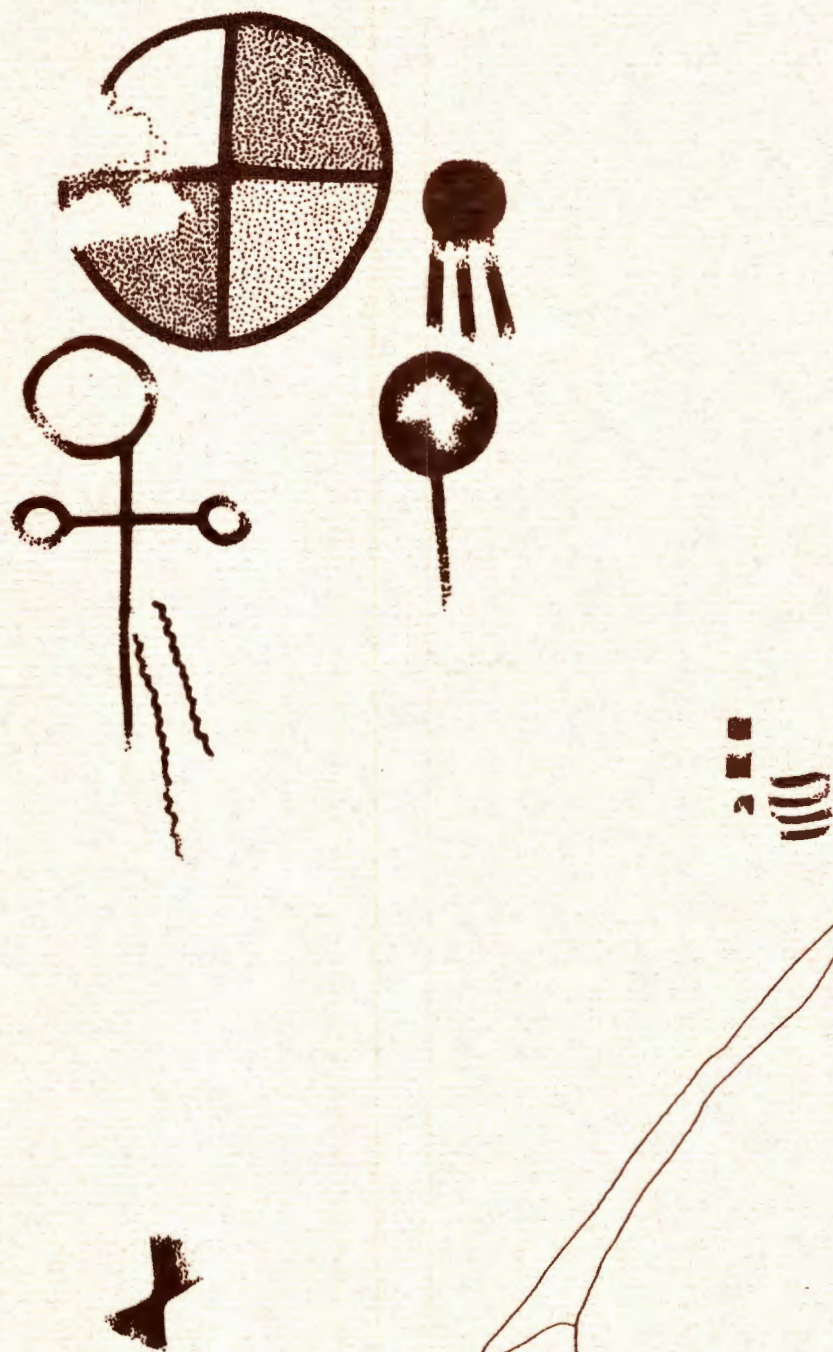
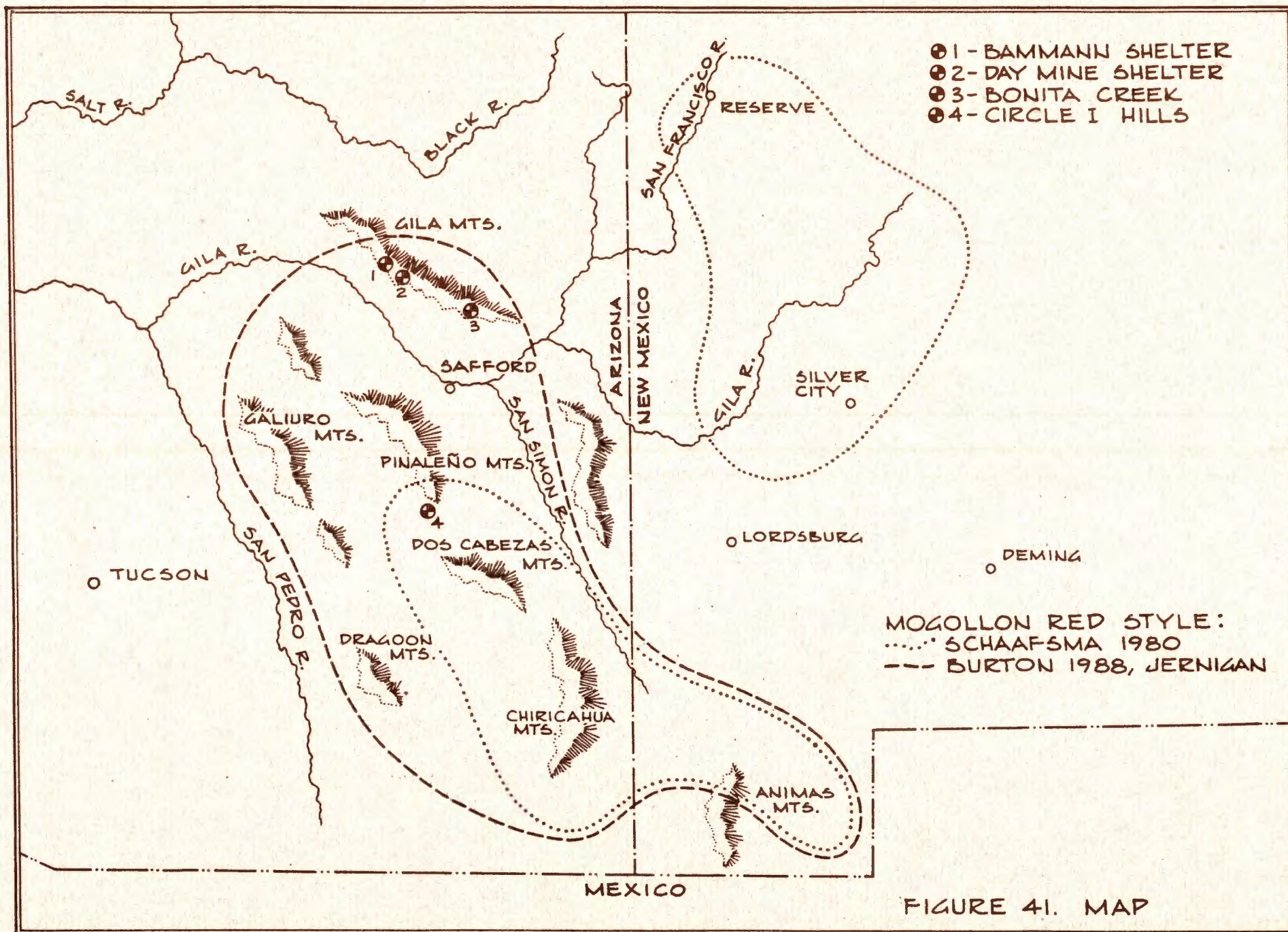


FIGURE 40. CIRCLE I HILLS



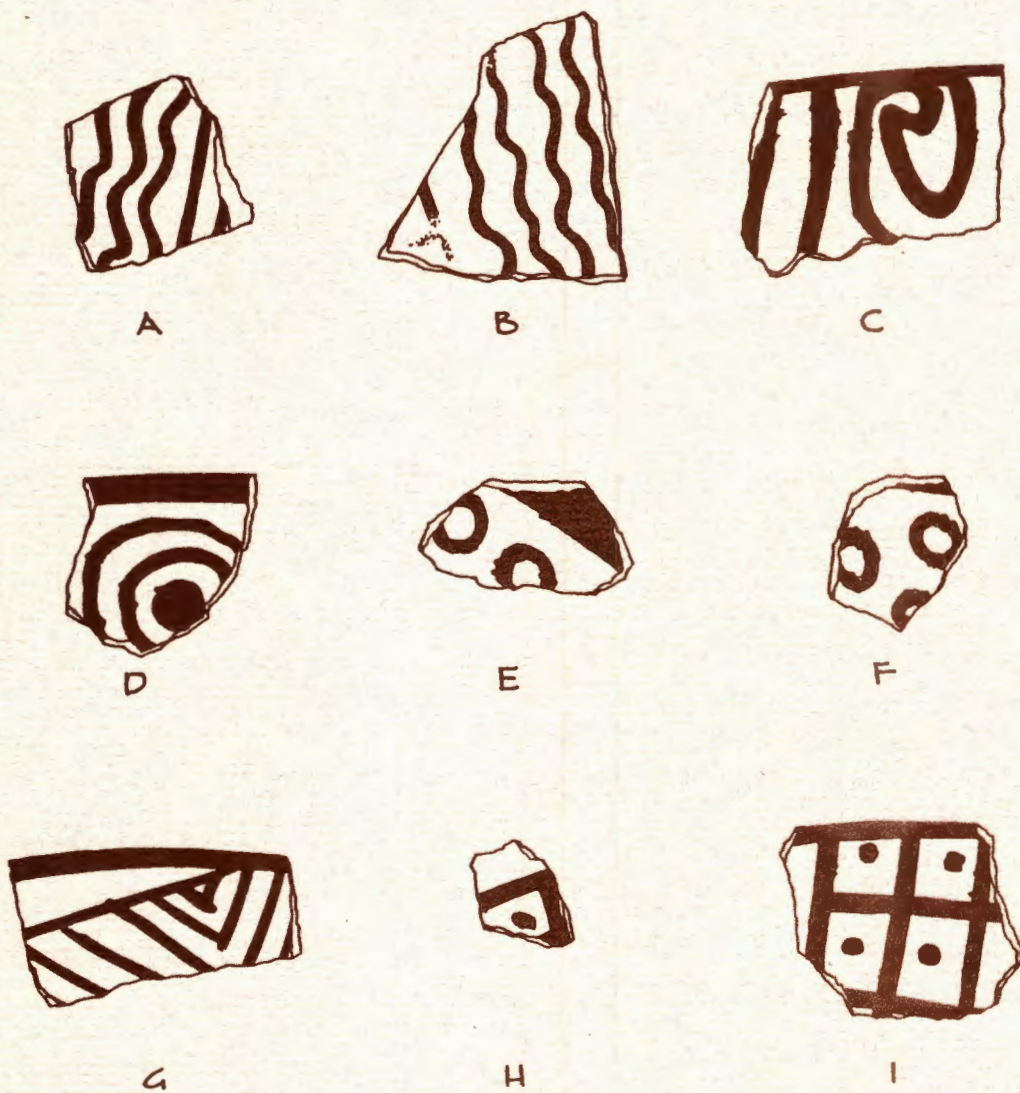
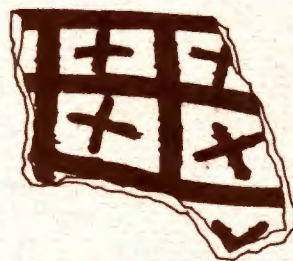


FIGURE 42. ENCINAS RED-ON-BROWN SHERDS



A



B



C



D



E

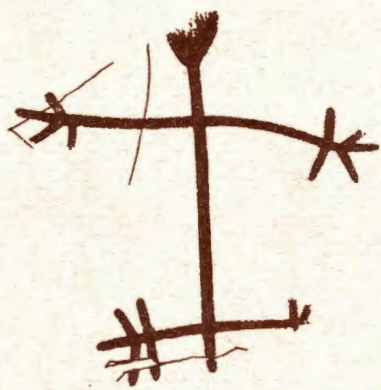


F

FIGURE 43. ENCINAS RED-ON-BROWN SHERDS



FIGURE 44.



A



B



C



D



E



F



G



H

FIGURE 45.

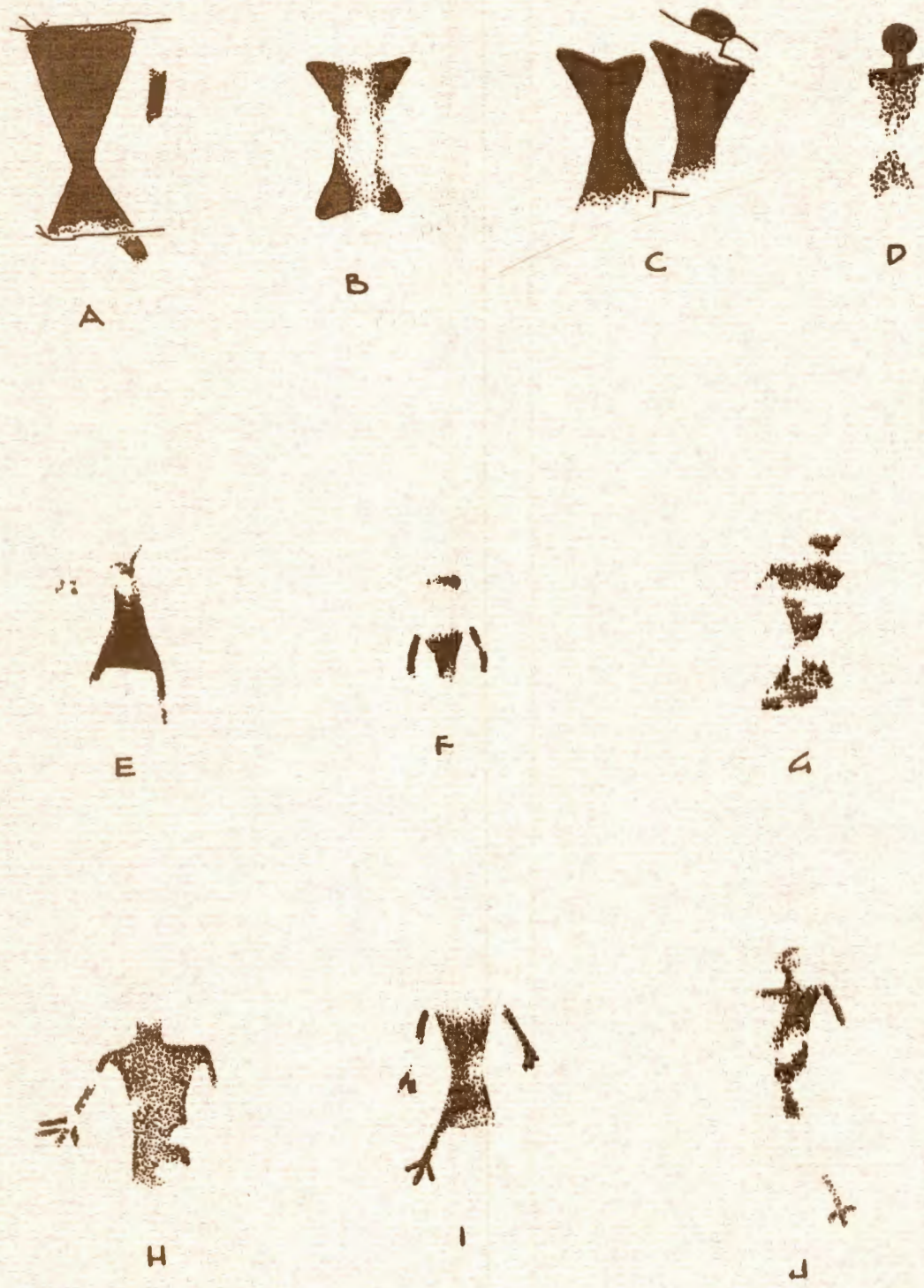


FIGURE 46.

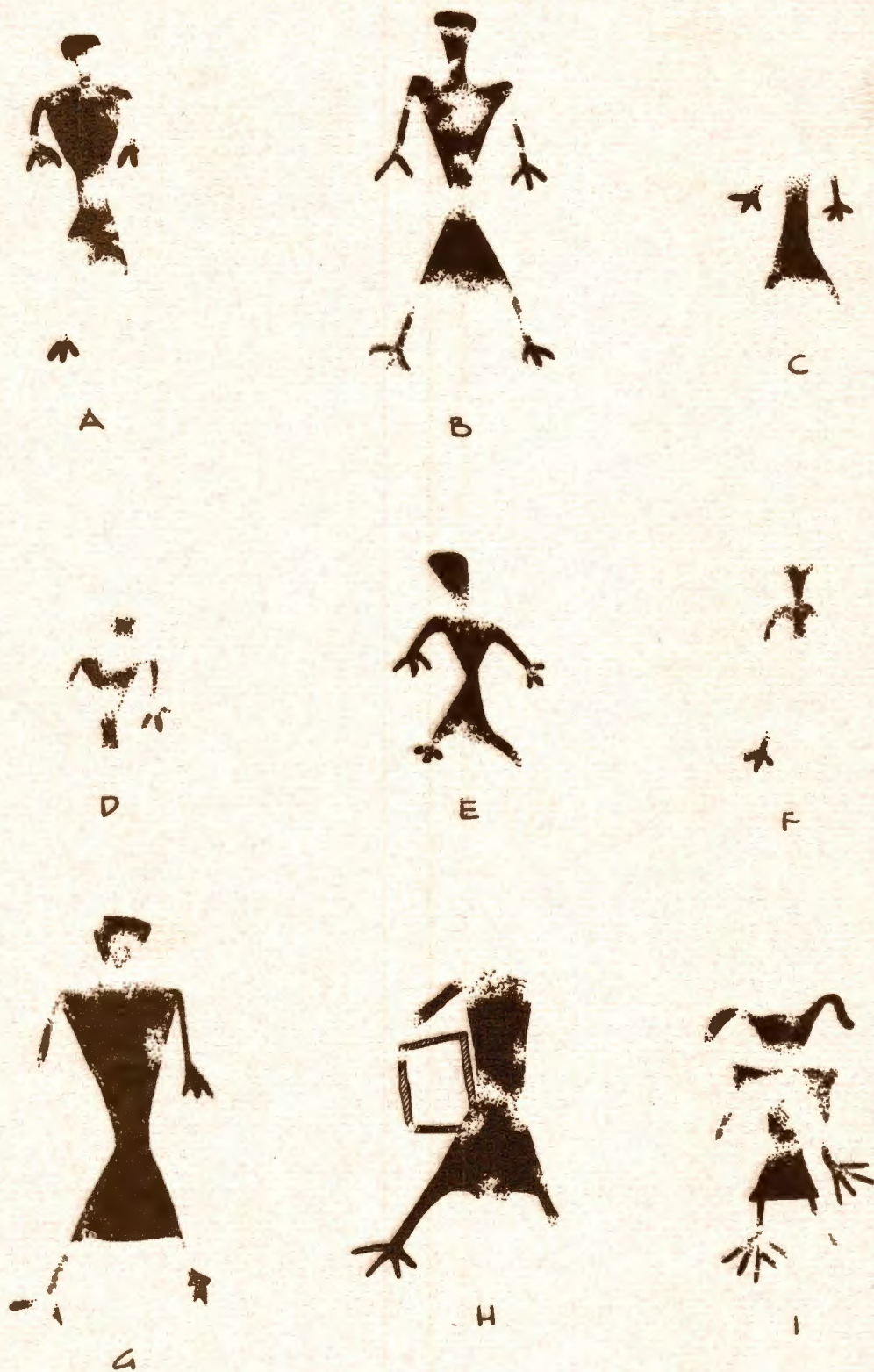


FIGURE 47.



A



B



C



D



E



F

FIGURE 48.



A



B



C

FIGURE 49.



A



B



C



D



E



F



G



H

FIGURE 50.

figures with other, Mogollon Red, figures at these four sites shows a virtual continuum from the simplest and smallest anthropomorphs to the larger, more complex, hour-glass figures. Figures 44 through 49 represent my attempt to organize the anthropomorphs at the four sites in a series from least complex to most complex. Figure 44 shows human forms that are quite comparable to figures identified as Mogollon Red by Schaafsma (1972, 1980) and Burton (1988). Some are very simple "stick" figures, while others show thickening of the torso and occasionally details like feet, phalli, and a headdress. Most of them are small.

Figure 45 shows anthropomorphs that may not be described as hour-glass figures, but which show some of the features found on hour-glass figures. As compared to the renderings in Figure 44, these figures all show explicit delineation of fingers and in most cases bird-like feet. Schaafsma illustrates several examples of Mogollon Red figures in New Mexico with similar fingers and/or bird-like feet (1972: Figure 63, 1980: Figure 143, Figure 144). Figure 45B seems to have an elbow, as does 45H. In the case of Figure 45G it is difficult to say whether shoulders or elbows were intended, but either feature can be found on the hour-glass figures. The handling of the lower body and legs in Figure 45H is very reminiscent of the hour-glass figures. The question with respect to the anthropomorphs shown in Figure 45 is, are they Mogollon Red, or are they hour-glass figures? I believe they are best explained as intermediate or transitional between Mogollon Red anthropomorphs and the hour-glass figures, and constitute a strong link between them.

Figures 46A through 46E are clearly hour-glass figures but are partially obliterated in such a way as to obscure the nature of the rendering of the arms. But Figures 46F through 46J and all those in Figure 47 show straight short arms. As mentioned above, this handling of arms is most prominent at the Day Mine site. Anthropomorphs with arms having elbows, generally held close to the sides (Figures 48 and 49), predominate at the Bonita Creek, Bammann, and Circle I Hills sites.

A manner of depicting the limbs which is rather distinct from either the simpler Mogollon Red anthropomorphs or the hour-glass figures is seen in the figures shown in Figure 50. In most cases the elbows and knees are more or less squared off and the arms are often raised. Nevertheless, these figures should be seen as part of the general Mogollon Red style.

CONCLUSION

With respect to the relationship between the hour-glass figures herein described and the Mogollon Red style of pictographs, let me now review the evidence at hand. First, there is the evidence of technique. Both the hour-

glass figures and the Mogollon Red style are rendered only in various shades of iron-red paint, mainly as linear figures which are then sometimes filled in with the same color (see Figure 33, for instance, where the outlines of several of the torsos of the hour-glass figures are visible).

Taking into account the revised distribution of the Mogollon Red style we find that the sites with hour-glass figures all fall within that distribution area (Figure 41). Furthermore, three of the sites studied show the hour-glass figures on the same rock faces as the Mogollon Red figures. One, the Bammann site, does not. While that is annoying, I am willing to overlook it. In one case there is an apparent overlap of an hour-glass figure by a figure in the Mogollon Red style, or vice-versa, but considering the numbers of figures of both kinds that are present at three of these sites, it strikes me as odd that there should not be more such overlaps if the hour-glass figures and the Mogollon Red figures were the products of two different cultural traditions.

An important body of evidence is present in the form of associated cultural living debris - particularly pottery - at these sites. Three of the sites - Bonita Creek, Day Mine, and Circle I Hills - are closely associated with ceramic remains identifiable as typical of Encinas Phase Mogollon Culture, and the fourth - the Bammann site - shows pottery that would not be inconsistent with such a designation.

While Encinas Phase decorated pottery shows no life-form depictions, we have seen that in a number of cases the geometric rock art motifs present at these sites are identifiable with Encinas pottery decorations.

The area in which the hour-glass figures occur does have a complex prehistory. It has been occupied at various times by the Palaeoindian Big Game Hunters, the Archaic Desert Culture, the San Simon Mogollones, the Mimbres, the Hohokam, the Kayenta Anasazi, the Salado, and the Apaches. The rock art styles of most of these peoples are known, however, and of them all the style that most nearly resembles that of the hour-glass figures is that of the Mogollones.

Lastly, on the basis of comparison between known Mogollon Red anthropomorphs and the hour-glass figures, I have shown that there is a stylistic continuum between the hour-glass figures and figures identifiable as Mogollon Red. All the components of the hour-glass figures are present in the Mogollon Red style, and in a series of figures taken from the four sites studied, arranged from simple to complex, one can see the components being put together in various ways that are intermediate between simpler Mogollon Red anthropomorphs and the more complex hour-glass figures.

Taken together, these various lines of evidence strongly suggest that the hour-glass figures be considered a manifestation of the General Mogollon Red style. I am not uncomfortable with the notion that the hour-glass figures may represent a specialized expression of that style - a variety of the Mogollon Red style that may be unique to the San Simon Branch of the Mogollon. The hour-glass figures may also represent a stylistic variety with chronological significance. They are clearly associated most strongly with Encinas Phase living sites. It seems possible, as a matter of speculation, that the hour-glass figures might in part derive some of their stylistic features from the influence of life-forms painted on decorated Hohokam ceramics. There is abundant evidence in the Safford Valley that the Encinas Phase Mogollon were trading ceramics with the Hohokam on a large scale. This trade was facilitated by the movement of the Hohokam into the Safford Valley about A.D. 900. Anthropomorphs rendered in red lines are a well-known feature of Sedentary Period Hohokam decorated ceramics, and these may have caught the fancy of the Encinas Mogollon, who produced no life forms in their own pottery decoration. While there is a gross resemblance between the hour-glass figures and Hohokam pottery designs, there are also differences. As I mentioned earlier, the hour-glass figures are frontal, symmetrical, and lack any indication of movement or interaction with other depicted figures. Hohokam painted anthropomorphs, on the other hand, are usually asymmetrical, often shown at least partially in side view, and frequently show depiction of movement and interaction with other figures. I view the nature of these stylistic differences as tending to support, rather than refute, the borrowing of artistic notions by the Mogollon from the Hohokam. The hour-glass figures could be viewed as the sort of thing one might expect if a people previously unfamiliar with more sophisticated depictions of life forms, as practiced by the Hohokam, were to try to produce similar life forms themselves. Some of the sophistication of the Hohokam forms would be lost in translation, so to speak. On the other hand, one might well ask why the Mogollones did not also attempt to produce Hohokam-like animal depictions in their rock art as well?

In sum, the idea of viewing the hour-glass figures as a part of the Mogollon Red style, and a product of the local Mogollon people of the Encinas Phase, seems to me the simplest and best supported construct of their origins and affiliations.

REFERENCES

Burton, Jeffery F.

- 1988 "Prehistoric Rock Art of the Southeast Arizona Uplands", Trans-Sierran Archaeological Research, Tucson, Arizona.

Gregory, David A. and Arthur W. Vokes

- 1989 "The Day Mine Rockshelter Ceramic Assemblage", manuscript, Safford District, Bureau of Land Management, Safford Arizona.

Sanders, Darrell

- 1990 "Excavation and Analysis of the Day Mine Rockshelter", manuscript, Safford District, Bureau of Land Management, Safford, Arizona.

Schaafsma, Polly

- 1972 "Rock Art in New Mexico", University of New Mexico Press, Albuquerque.
- 1980 "Indian Rock Art of the Southwest", School of American Research, Santa Fe, and University of New Mexico Press, Albuquerque.



District Governing Board Members:

Richard W. Mattice, Chairman

Jay G. Layton, Secretary

Phyllis T. Welker, Member

Kent C. Hancock, Member

Sylvia G. Carrasco, Member

Arizona Community College Board Representative:

Gherald L. Hoopes, Sr.

College President:

Gherald L. Hoopes, Jr.