

Odd Eye Out: More Than Just "Here's Looking at You with One Eye"

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I began a file of odd-eyed figures after I read Hill and Hill's great work on *Indian Petroglyphs of the Pacific Northwest* in the early 1980s. They devote a section to what is described as a "different treatment of the left and right eyes." They quote Gjessing who assumed these figures represent a person with a "blind eye." The "blind eye" motif was found by Gjessing in "Europe, Siberia, through the Pacific, along the Northwest coast of America, in the West Indies, and on the Northeast coast of South America" (Hill and Hill 1975:275).

They state that this motif is ancient. Odin gave up one of his eyes for wisdom and prophetic knowledge. Lqwalus, from around Puget Sound, is recorded as saying in a Spirit Canoe Ceremony, "Now look at me, I have only one eye and with it I see everything." This provides the needed association with mysticism. They caution the reader that this widespread occurrence does not necessarily indicate "anything precise in terms of the transfer of ideas or people" (Hill and Hill 1975:275).

They then quote Rand, whose view is that, "Stylistic factors have empirically proven more reliable than motifs as criteria for tracing precise time-space relationships." To that they add, "Motifs diffuse more easily than integrated art styles. However, the blind eye motif appears to be associated with the idea of spiritual power and hence the spread of the feature may represent the diffusion of a religious concept" (Hill and Hill 1975:275). In the section where they consider this topic, they illustrate six different examples (Figures 1A:a-f, 1B). Searching through the rest of Hill's illustrations yields another 30 likely candidates. I include 27 here, marked with an HH.

Figures in this paper are grouped into different categories based on variations of how they were rendered rather than by geographical area. In no one geographical area is there an exclusive manner of representing these glyphs, even though there are favorite local variations. It is interesting, however, to note the similarities and differences within each geographical area, and which ones are predominant; some are rather geographically restricted.

After seeing the variety of depictions on the Northwest Coast, it became obvious to me that the same basic symbolism occurs throughout the the western United States. Before we begin to discuss the illustrations, quickly look at Figures 1 to 9. Notice that the large number marked with an asterisk are from Washington and Oregon, many from the two volumes of Loring and Loring (1982a; 1982b), supporting Gjessing's findings of an abundance of one-eyed figures in the Northwest. By going through my files I have been able to pull out many others.

The various categories are fairly self-explanatory. The main purpose here is to bring them together for your attention, and show their variety and some context supporting their mystical applications. It seems evident from this expanded collection that the previous assessment of the odd-eyed motif as dealing with spiritual sight and associated with certain powers can be assumed as given. Early recorders like the Hills were pioneers in the

process of providing keys to understanding this symbolism.

I would like to note how many examples incorporate what seems to be solar-related symbolism, with sun-like rays as various parts of their form. There is also obvious use of this one- or odd-eyed feature in what can be considered as representations of owls. Perhaps, in part, this creature was the source or inspiration for the odd-eyedness. In my opinion the owls' ability to wink and to see in the darkness sets them off as odd-eyed and esoteric.

We need to rid ourselves of the idea that native peoples thought of owls only as bringers of evil omens. Owls were associated with a great variety of symbolism going far beyond that simple and often-feared aspect. According to Reichard in her book *Navaho Religion*, they were viewed with different concerns by different peoples. Those possibilities include ideas such as transformation, representations of vision questing, and as guides for adepts' continued search for enlightenment. Owls also covered heroes and holy ones with their wings or skins for comfort and protection (Reichard 1966:65, 432, 456, 581).

Owls provided special information and ceremonial properties. In one case an owl gave a hero the means to get back home. An elf owl once warned of an approaching enemy, and a screech owl helped to make things beautiful on earth. And of course, some were believed to be sorcerers or witches. Some owls were also associated with sexual representations. This paper will consider a sexually-oriented symbolism associated with eyes, which may relate to contexts with owls.

A Solar Related Aspect, or When Isn't a Sun a Sun?

Before we consider aspects relating to the sun, flip through all of the illustrations and quickly look at the many different ways in which odd eyes are associated with solar-related symbolism, or at least symbolism suggesting a rayed aspect. The sun-like eyes in Figures 6 to 9 and a few others, especially, seem to express an ability to see not only into both light and darkness, but to see into light with one eye and into darkness with the other, or into both worlds with the good eye if the other is blind; but then it was the blind eye that provided the second sight. Or, on the other hand, it may be the blind eye that was really allowed to see. (An assumption, but it seems a fundamental part of this symbolism.)

However, no one can be certain whether these or any other examples belong to the odd-eyed concept. If they do, it is difficult to tell just how they may relate, in their seemingly different applications, and to understand how exactly the people viewed them. At least we can begin to gain a basic understanding with the added familiarity presented here.

What I have done in all my research, as in many previous papers, is to gather as many examples as possible of what seems to be included in this concept. Then we can study their similarities and differences, just as the Hills did. It is the similarities each figure possesses which places it on any of these pages, but it is its specifics that place it on one page versus another. And then it is the difference between one page and the next, as well as within each page, that allows us to gain a better understanding. Any example with the exact same form and treatment indicates little more than just distribution and conventions.

As an example, notice that Figures 7:d-f are dot-centered circles or dot-centered concentric circles. Among other things, both of these are basic sun symbols. Such symbols, as well as other sun-like eyes, suggest emergence or a tunnel effect as a portal to or from

the Otherworld. If both of those graphic forms are combined, considering the eye (sun) as the window or door to the soul, and the sun as a portal to enlightenment, then the two may thus be related. And they may even be considered as possibly owl-like, with the eye centered within an outlying, feathered ring seeming to enlarge the eye itself, especially if we think one to be odd.

What better way to express eyes which can see into the Otherworld than by depicting them as the portals to that mystical realm, since to see something new is to enter into that new area of experience? But the sun is also believed to be a portal that the mystic traveler has to pass through. What does one tell us that the others don't? Often it is the differences that add additional detail and *insight*, presenting familiar symbolism with noticeably different variations and applications, which may strengthen previous conclusions. Differences may illustrate an extension of the meaning of a form, or they may suggest another symbolism that is just similar in form, in that concepts of sun, portal, emergence, and gaining new insight are similar in many respects.

One thing we may not want to assume is that dot-centered circles are abbreviated forms of concentric circles, since that may not always be the case. This symbol may have many different meanings, just as with many, if not all, symbols. If dot-centered circles do not represent concentric circles, could they still be related in their meaning some way? Is there an affinity between them, and if there is, what is it? And if so, are they equal and interchangeable? I do not believe that the forms in Figures 7d to f are necessarily exact equivalents, even though some may be.

According to several Native American informants, each nuance of different form or context adds to or changes meaning to an equivalent degree. To some, the more rings added to a concentric circle, the more a concentric nature is stressed. As is true for spirals, in addition to a great many possible meanings, concentric circles can be emphasized or added to, slightly changing their meaning with each additional whorl, concentric ring, or appendage, or combination with another symbol.

Figure 5A:n shows an odd attachment to the eye on our right. This eye-like form is much like the forms of the two eyes in Figure 2:f, providing evidence that it may also be an eye. But is the concentric, circular, two-pronged attachment in Figure 5A:n an eye as well? If so, then is it an example of what is often called "the third eye" (if counting from the left, as we may want to do; the third eye is usually represented as the middle one of the three). Notice, however, that the middle eye in 5A:n is within what could be taken as an inverted U-bracket, much like a vulviform. Is that eye then to be understood as the real third eye since, in the mystery of the third eye, sexual affinity and sexual symbolism are associated with it in some parts of the world? That must be considered as unlikely, to be totally objective, but is there something subjective about it that may help make this association more convincing?

For a moment, consider that the Sanskrit term meaning the third, all-seeing eye, allowing one to see beyond the illusions of ordinary reality, is believed to be related to the Egyptian *ru*, a mouth symbol used by later esotericists as an eye, mouth, and uterus symbol. *Ru* was also used not only as a symbol of birth and rebirth (in a spiritual sense), but as the portal between the two worlds (Ovason 1999:277, 357, 392), whether that may seem logical or not to those unfamiliar with their uses of these older, more esoteric symbols.

For those not familiar with sacred geometry, this oval eye, mouth, and womb symbol *ru* is also the center formed within the *Vesica Pisces* (two sacred and symbolic overlapping circles). The central oval is the door between the two circles, analogous to the crack between the two worlds. (This form also opens a door to numerous measurements relat-

ing to key philosophical principles.)

Play an interesting mind game with me that will take us in a circuitous route through a visual representation of symbolic meanings. Under the esoteric principles of opposites, and the bipolarity of reversed images, if you take the two concentric-circle eyes of an owl (not used as odd and opposite in their aspects of light and dark at this point) and place them in the center of two squares, you have Figure 5B:a. This represents the centering of one's self. It is analogous to calibrating one's self to the universe, to ritually preparing a harmonious setting for the third eye to begin seeing.

Since we are considering opposition in bipolar imagery, in Figure 5B:b odd eyes are reflected reversed below the line, marking the boundary between the two worlds of each set of eyes. The upper two eyes still belong to this world and the lower eyes now belong to that unknown world hidden in mists of darkness.

In Figure 5B:c draw the lines of sight between the centers of all four pupils and then quarter all of the boxes. On the horizontal lines between the centers of the pupils of the two pairs of eyes mark an x at the center of each for the third eyes. Take a compass and put the pivot point x of the line between the two upper eyes and draw a circle around them. This creates a face, the face of mortality.

Because we are dealing with a balance of opposites, do it again to encompass the bottom two eyes to create the face of our other half, to represent the spiritual side of ourselves, that shadow made of light. In doing so, we have created the powerful symbol *Vesica Pisces* with its central *ru* or mouth symbol (Figure 5B:d).

This only allows us to communicate between the two worlds, mortal and spiritual. To get the normal view of the *Vesica Pisces*, turn it sideways, with the corners of the mouth halfway between the two upper and the two lower eyes (the position of the third eyes), balancing two of those four invisible points the third eyes now made visible. In other words this helps us to see something not previously visible.

Remember the upper eyes in Figures 5B:a-c are the ones that see in the world of the living, the mortal, mundane, physical world of matter. The lower eyes are those able to see into the Otherworld since they represent the reversed, opposed eyes of the world of the spirit. But it's not that easy; there needs to be disassociation between the mortal and the spirit, representing flight of the spirit or the Out of Body Experience (OOBE).

Rotate Figure 5B:d just half a turn; Figure 5B:e represents this. In this position, instead of having the two mortal eyes in one circle or on one face as before, we now have one mortal eye and one spiritual eye in each circle. This represents a person who possesses Double Vision, the ability to see anywhere and everywhere (Figures 12 to 15, 18, 19). If the circle represents the face, then one of these eyes can see into the world of light and day, and the other into the world of night and darkness. This allows us to begin to understand the symbolism of these eyes. The imagery of one eye in light and the other eye in the shadows will be illustrated with solar interactions on rock art in the figures given just above, also in Figures 1A:f and 1B illustrated in Hill and Hill (1975).

This now allows us to create the form of the lozenge, which represents the all-seeing eye. It can only be used when one head is split away from the other, in an opposite (rotated) view of that normally used. But what is so very important is that the lozenge also forms the beak or mouth of the owls, shared by both the upper eyes of the upright face and the lower eyes of the reversed face. Now notice that the quartering lines of the background split this lozenge-shaped *ru*/eye/mouth into a right half and a left half, as well as a top half and a bottom half. The shape of this eye changes with the latitude in which the people who use it live. Figure 5D illustrates the sightlines by which men see their gods.

This lozenge can also represent two other things that say much the same thing. The

first is that this is the social-cosmological division of the Navajo worldview as seen from within the *hoghan*. The top, north half is male, while the bottom, south half is female. The right, east half is adolescence, and the left, west half is adult. That social structuring provides a guide, a map of how to navigate passage through the architecture of life, from the past through the present to the future. It tells the Navajo people where they came from, where they are at any one moment in life, and where they are going.

Secondly, the form of this lozenge represents the all-seeing eye's view into the world of youth and adulthood, as well as into or within the world of men and the world of women, understanding with the right brain of female emotion and spirit, or the left brain of male and logic.

In esoteric lore it is the mouth that acts as the womb, allowing the possibility of re-birth. The two triangular forms embracing the curved edges of the *ru* create the whites of the eye around that womb or iris form. This triangular beak or mouth forming a part of the third eye expresses a mystical nature in another way of looking at the beliefs shown by the rock art. Is that the eye used by Lqwalus to see everything with?

If you draw another *Vesica Pisces* ninety degrees from the first one and then square off another inner lozenge within the two, you can create the rotating, all-seeing *Ojo de Dios*, as a four-pointed star. In early Christianity the mouth which formed the *logos* also forms the fish, the word for he who was the fisher of men, the Christ who sees all (Ovason 1999: 426); see Figure 5B:g. (Refer to the paper "Looking At Versus Seeing." (Warner 2000b:21))

Notice that if you turn Figure 5B:e upright to make 5B:f to the right of 5B:e, you still have an upright, owl-like face with a reversed owl-like face above and attached to it, creating two overlapping owl-like heads with large V-shaped beaks. Figures 5C:a-d show the same upright, reversed composition of two heads, discussed in greater detail in the paper "Inverted Bucket Heads" (Warner 1984a, 1984b). This duality may be an example of an affinity between things, creating the sacred nature, identity, and empowerment of this symbolism.

Study Figure 5C and you'll notice variations representing this same basic idea. Are the Inverted Bucket Heads simply reversed (upright) Bucket Heads sharing the same eyes, with the mouth symbol on their foreheads, as the last two references suggest? Turn the reversed, supposedly-spirit image above the head of Figure 5C:b upright; the eyes and mouth within the (Bucket-Shaped) face bordered by horns shape the Inverted Bucket form, and you have symbolism similar to Figure 5C:a. Figure 5C:a's head is detached and reversed below the familiar cap with forehead dot. Notice how many of these glyphs share eyes, or have another set of eyes and mouths, probably just another manner of expressing this detachment. Note the reversed face without an outline to the side of 5C:p. The two papers referred to above explain these images.

In Figure 5C:y two butt-joined animals create a mask-like form, with birds whose heads are on the sides of the animals placed as if to form the mask. This mask would allow one who wears it to see through the side of the body of each animal through the eyes or the heads of the birds placed within the bodies. The animal shapes are placed not only opposite in direction, but also sexuality. Notice that the heads of the birds also form the lozenge of the *Ojo de Dios* or eye of god. (Remember that the *Ojo de Dios*-like form in Figure 5B:f was also used as a plan for Navajo social structure.) Compare that with the form in Figure 20:a of a figure whose emerging head sees with the eye of the bird, possibly representing one who can fly. Similar figures to this one and Figure 5C:y, with their heads superimposed over the bodies of animals, were considered in the paper "When The Body Sees..." (Warner 1993). All of these are variations on the same theme played over and over again, with their own melodies. Figure 5D is a rock alignment with postholes exca-

vated, from near Miami, Florida. Notice that it can not only form the shape of an eye, but includes one rock with an incised human eye; also notice the solar alignments.

Could this be the reason for the presence of the three eye-like forms in Figure 17:c, f, and i, or for the three sets of eyes in Figure 17:h, considered by the recorders of that site in Baja California as relating to other owl-like forms at that same site, shown as the rest of Figure 17? And are they any more or less three-eyed than Figure 5A:n, or even Figure 5A:m with a dangling, concentric circle, and possibly-eye-like form? The only thing that makes them eyes or not is one's mental view.

Note that in Figure 17:c the ear-like appendages go both up and down on both sides of the toothy mouth (seemingly another representation of detachment and act of reversal). The form of the ear-like appendages and their balanced opposition implies that they are related. And as stated elsewhere, orientation applies more to meaning than it does to identity.

What they may mean is not immediately obvious, though. Notice that the two on the left are, if not much the same, at least more like each other than they are similar to the two on the right. At the moment all we can note is their association with odd-eyedness, and the differences as well as the similarities.

The next thing is to examine whatever the context may suggest. The main context beyond the graphic is that one can see the sun set in his house through the crack above it, believed to represent the portal to the Otherworld and thus the potential enlightenment of those who dare to follow (see paper on ladders, Warner 2002c).

There are no examples of tags or extensions around the eye like those shown in Figures 2:f and 5A:n, but there are other eyes with different styles of extensions or appendages attached. Those in Figures 7:d-f are somewhat phallus-like. If those tagged-, tailed-, or phallic-like eyes were removed from their context here of odd-eyedness and appendages, it is likely they would be taken as phalli. It may be important to note that their counterparts, the other non-tagged, -tailed, or -phallic eyes, are used in other contexts to represent vulvae, among many other things. So what does this tell us? Not solely that the right hand (or eye) doesn't know what the left is doing. It may well be that it is the *union*, the coupling of both the phallic and vulvate that suggests the ability really to see.

If it isn't that union, maybe it's the two separate lobes of the right (female) and left (male) brain linking, seeding an idea, resulting in conception of thought or vision of what one desires to see, then incubation or formalization prior to giving birth from the mouth as a womb by speaking the new-born idea into existence, as many different gods are said to do in many different creation stories. Remember *ru* as the eye taking in the seed as well as the womb giving birth to the *Logos*, the Word.

In a word play in esoteric lore, the Black Virgin was called the *Mother of God* and was considered as the great idea, the *Matri deum, magnae ideae*, a phrase that contains several different but related meanings. One of these is that the word "idea" is a play on the feminine for goddess, *dea* (Ovason 1999:427). Another axiom states that the Virgin in the fool's eye never perishes. "The Virgin in the eye is a reference to the Greek *kore*, which besides meaning 'pupil of the eye' also means 'maiden' or 'virgin.' Just so, the English 'pupil' can also mean 'someone who is learning'" (Ovason 1999:453). If that is more poetic than factual, what else could the male or female (or both) genital-likenesses of these odd eyes imply?

In most cases tear streaks are seldom represented with two small, centered, pendant lines descending straight down from each eye, as in Figures 5A:h, i, n, and a few others illustrated in this paper. However, two examples show such tear streaks, but with the two lines slanted to the outside. One is on a figurine, the other is on an anthropomorph from

the Vernal area. The two arrows in Figures 5A:i and n illustrate another tag that ties odd eyes and genitals together.

But these forms of so-called tear-streaks may mean something else. So what could these lines represent in the Northwest? If one eye could be a phallus and the other a vulva, could the two eyes in Figure 2:f, if used separately, be taken as vulviforms? That may seem an unfounded leap of faith, but is based on a type of evidence we will now consider.

One reason for the questions above is that the upside-down Y between the eyes does not represent the nose in the usual way it is depicted, but as it sometimes is. About eight similar forms are illustrated in this paper. In an area variations within its regionally conventionalized form that are different from the more natural form, besides being simply a variant, could signal its use as representing something which is either an ordinary nose or not always so (Warner 2001); it could be a metaphor, representing something else. If that is so, what else could it mean and how could we tell? Recognizing another meaning depends on other uses or *affinities* of that form. (Another discussion of phallic and vulvate heads will be in "Evidence Often Missed" [Warner 2002b]).

Because of the number of cases where the Y-form is associated with identifiable vulvae, it is considered as a phallic variant (Warner 2000a:109). That can easily be illustrated by a few examples in Figure 23 part A, with the Y pointing in either direction. In most cases, unincorporated phalli are associated with their counterparts, vulvae, in their placement on the rock, or pointing to where different celestial objects can be seen at the edge of the rock.

Compare the two phallic-eyed forms in Figures 3:j and l to the one in Figure 3:m with a phallus attached to the side of its head pointing to the position of sunset on summer solstice. What does a phallus-like form have to do with sight? Could Figure 3:m be a little different in intent from the other two?

Figure 3:m seems to use the phallus to point out at what is *to be seen*. It is not only directional, it may be considered as an act of devotion or as making an offering. That sort of evidence exists in too many places to be thought unusual here (Warner 2000a; Warner 2001; Warner 2002a, 2002b).

Does such evidence, together with the previous considerations, prove anything? Not really, but it is highly suggestive. Note that Figure 3:j also has a popular phallic form for a nose-and-mouth combination. Now look at Figures 3:h and n. Even the forked tip of the nose of Figure 3:k has a phallic counterpart (Warner 2000a; Warner 2001). Are they also phallic variants of the Y form? In other words, are they within acceptable limits of variation?

As new thoughts, these may seem to stretch the situation a little, but no one knows exactly where to draw the line. At the moment we are throwing mud up against the wall to see what sticks, as Clifford Rayl, URARA's late sage, would say. Does that allow the "tagged" examples in Figures 7:d-f (if they were represented alone) if not obviously at least a little more likely to be taken as phalli, rather than just eyes with tear streaks, considering their similarity of form and context?

Phallic eyes (remember that here phallic means phallus-like, not actually eyes on phalli), may or may not be represented as odd (Figures 1 A:b; 3:j, l; 4:d, h, l, n; 5A:c, h-k, n, o, q, and 7:d-f; many glyphs in Figures 8 and 9 and in Figure 22, as compared to Figure 11). Notice the phallus and vulviform associated with Figure 5A:e, which adds another Y-shaped variant to this association. Now notice the phallic form under the one sun-like eye of Figure 7:a. The phallic nature of that form is illustrated with a few examples in Figure 21 part B; also compare those with Figures 7:l; 8:g, t, u and 9:r.

It may be difficult to believe that the examples in Figure 11 are phallus-like, let alone odd-eyed, phallus-like forms. That assumption is based on many other phallus-like, eyed figures. (Compare them with the four examples of two-eyed or two-faced forms at the end of the last line, Figures 11:u-x, that are not odd-eyed.) That they are phallic can be supported by the seeming association of some with vulva-like symbols. Also, some look to be within an appropriate coital relationship.

Again, these illustrate how ambiguous this kind of symbolism can be. Such figures need to include a certain amount of additional information, need to be not too confusing, yet still comprehensible. The conclusion here is that Figure 11 consists of a collection of examples that are phallic in nature, odd-eyed, or both. Are they then, phalli with odd eyes implying a face, like many other, more-normal-looking, eyed faces forming testicles?

It is probably a just assumption that these examples contain odd-eyed symbolism, which is not obvious at first. It is more likely than not, however, that these examples are related in the belief system of their makers.

It may be that the sexual act or just their ithyphallic nature is associated with enlightenment or the trance state or both. Again, whether or not they are identified as odd-eyed may be debatable, but they all need to be considered for an examination of the limits of their variation. We will wonder at the why of their form throughout the rest of this paper. In the meantime, let's continue with an examination of related information.

I know this type of paper isn't easy reading. It is designed to make one think, and in that way help let go of old paradigms so that a new paradigm may emerge. Often that is difficult. But understanding what this type of paper can contribute (not exactly just what it means) will take some study and maybe more than just one reading, and a lot of thinking; also study of referenced support material would be helpful.

All of the considerations presented here concern what can be called *intended ambiguity*. Belief in an intended ambiguity depends on one's familiarity with other expressions within the symboling process, and the number of examples required to be convincing. It also depends on remembering the earlier discussions until the end of this presentation.

There are many precedents for the likelihood of this ambiguity. But, still, is this intended ambiguity what the ancient people really meant? And if so, what was meant by intentionally making it ambiguous? Does that mean that we are not totally understanding this symbolism unless we have the ability to see it through the mask they placed over it?

More Associations with Sun-Related Symbolism

Note how different forms of sun symbols can be combined with these odd-eyed symbols. Some examples in Figures 6 to 10 show their context, which adds additional information for understanding their application. Figures without context shown in these illustrations often do not have a relevant context. Figures 8 and 9 are more abstract examples that may or may not represent odd eyes with sun symbols, but until we know one way or the other, they are included for their comparative value.

Some related glyphs might be at or just past an acceptable limit of variation. These are difficult to identify because they also represent something else; without thinking about odd eyes they may not even appear to relate to that concept. Can we think about two different things at the same time? Bill Strange suggests that, when looking at rock art, suspend intellectual processes and look with a naive innocence, a blank mind, or a blind eye, so the rock art can tell us what it belongs to (Warner 2000b).

Paw Prints as Odd Eyes

If one looks at these glyphs without thinking, without letting thinking interfere with understanding, then the following may seem possible. Figure 10 includes paw prints and hands which in some cases are strange, unusual, or different. Considering them as eyes is strange enough. To set the stage for understanding, in Figures 10:a-c are three examples of paired hands or paw prints. Figure 10:c suggests they may be a variant of odd eyes. Compare their presence at the sides of the body in Figure 10:a to the eyes of the Tlaloc-like glyph in Figure 5C:t. Consider the topknot as the head of an emerging figure; the lines at the top of this head are the shoulders and arms, continuing down to form the sides of the original head, thus expressing a popular variant of a Double Entity, implying that the eyes that see exist out beyond the body. This may be a radical interpretation, but I suggest it is based on similar forms (Warner 1990, Warner 1991a, 1991b; Warner 1993; Warner 1994).

The pair of paw prints in Figure 10:a have dots in the palms or pads like the associated circles in Figure 10:f, which may or may not be eyes but have an eye-like nature. They are paired at the sides of human forms like the paws in Figure 10:a, showing an *affinity* in context. Do the examples in Figures 10:a and b and those in Figures 10:d through f include the same idea represented differently? Understanding this requires an open mind and a good imagination.

Consider these special applications from another perspective; suspend judgment and look at the evidence. The first two sets at the tops of Figures 10: a and b are paired and more or less symmetrical rather than odd (as we are considering for the moment). It is asymmetry that Moody says is a key to attainment of the esoteric experience (Moody 1993:86,135-8).

It is the oddness, the "out-of-balancedness" of asymmetry that allows us to lose our level-headedness and see the slanted side of the world. The *form* of Figure 10:a at first seems to be a headless figure. But the bisected aspect within the chest area, if it is indeed headless, may provide a solution for that problem. The Bisected Circle is demonstrated to be closely associated with ecstatic symbolism. It is often considered to represent the world of the unnatural and is often asymmetrical; this example is no exception (Warner 1991a).

Headless figures also relate to the esoteric, the ecstatic, the shamanic, and OOBIE. Notice that the face in Figure 6:p may be a headless figure with its arms joined below its feet (again note the versatility of the reversed Y-like form between the eyes). This creates the interesting possibility of a bodiless head that is at the same time a headless body, an extraordinary composition. For the headless aspect, compare that to the image of what may also be a stylized headless body with one arm connected to the foot of a smaller figure in figure 6:q.

These are the essence of the head(less)-games often played in rock art with intended ambiguities. After a comparison with the somewhat similar form in 6:q, these examples are impressive, easily related to ecstatic symbolism. This comparison suggests that the two odd sun-like eyes in Figure 6:p and the bodiless head or the headless body with detached sun or portal or enlightened eyes at either side of its body are related.

Other analogies may present another feasible idea for using sun-like eyes. One is that two sun-like eyes (which are not odd, however) mark where to look between two large stone pillars in Canyonlands towards winter solstice sunset. At another Barrier Canyon Style site, the sun can be seen to set perpendicular to the cliff where an anthropomorph with large, exaggerated eyes of Figure 12:a is placed. These two examples may not seem all that supportive, but when the Symbolic Solar Interactions are considered, it is obvious

that the anthropomorph was there for enlightenment and that a major part of his ritual participation included observing both the sun and what it did with the figure he made on those dates (Warner 1991c, Sec.4:27, Figure13).

On the esoteric side of this problem, it is interesting to note that in several medieval representations of the wandering fool, his head is tilted back indicating that his gaze is heavenwards. The fool, with his stick, staff, and knapsack, is a metaphor for a person on a spiritual quest. In a play on words, the "pupil" of the eye, where the soul is discerned, is turned heavenwards; "pupil" refers not only to the eye's anatomy, but to the *student's* use of the eyes gazing heavenward searching for enlightenment. The eye is the prepared pupil where the *student* of spirituality resides, who really can see what he or she looks at. The finial on the pointed end of his cap could represent his third eye, also gazing heavenward but into the spirit world (Ovason 1999:28).

The upper, detached section of Figure 10:a provides an abnormal, supernatural aspect. The dots in the paws provide an additional aspect not present in normal paw prints. They are reminiscent of those glyphs with dot-centered circle-eyes, and of dot-centered circles to the side of heads or bodies. Are these dot-centered circles eyes? And are these paw prints like the dot-centered circles in the second row of Figure 10? They do add a similar context, and a similar relationship, an *affinity*, in their support of the meaning of the main figure. Is there anything else that could make an affirmative answer more convincing?

We do know that the symbolism of the eye in the palm of the hand, in North and Central America and elsewhere, has definite mystical and esoteric relationships. Is Figure 10:i9 two paw prints with eyes inside of them? They do seem to be faces. Compare these two with the face-like form in Figure 1:b, which is almost hand-like; remember that polydactylism is a sign of power. Look at the power of the eyes of light produced by two protuberances in a cliff face, intentionally placed within a polydactylic, foot-like form, possibly becoming the eyes of a face in Figure15:a. One of those eyes shuts off before the other, creating an odd-eyedness.

In Figure 15:a the light passes over the top of the rock and the nodules stay in the light, creating eyes looking out at the observer from the dark shadows. Talk about eerie; standing there you are looking at this fantasy. As the moments pass the eyes grow dimmer. Then one shuts off creating an odd-eyed situation. Both then go into darkness as if the eyes were totally shut, while a shaft of light touches the bottom of what seems to be a detached arm or tree-like form. There is power here that cannot be gained from this simple explanation.

Figure 10:g contains mystical symbolism and is tied in with a possible sun-like element below the paws. The likeness to odd eyes of the two different paw prints now does not seem to be out of place. Notice the phallic, inverted, Y-like element in the last example in Figure 10:i6, pointing to the hand opposite the nested U-forms. If not intended to be eyes, they are in an eye-like format. Also note the possible sun-faced, testicular phalli in Figure 10:g pointing in the direction of a possible hand-as-eye (for three-forked glans on phalli refer to Warner 2000a; Warner 2002a). Are both the combinations of hands and U-forms in Figure 10:i representations of odd eyes?

Note the handedness of the two upper eyes in Figure 23:a. They are in a V-form like Figure 9:v. There are other examples of V-forms representing eyes in the Hill and Hill (1975) and Loring and Loring (1982a,1982b) books that are not odd-eyed, and in Warner 2000a. Notice the group in Figure 10:i7, which repeats the basic forms of Figure 10:i6 with a similar symbol reversed, a foot, above another phallic variant. Now compare these two figures to some of the other examples, especially the two paws in Figure 10:i3 with its

associated curved, phallic element. Notice the pairs of odd paw prints in the rest of Figure 10:i. Figure 10:i5 provides a more definitive odd-eyed relationship; what other reason could there be for the difference in these two forms?

Remember that in symbolism, the natural is often, but not always, natural, and the asymmetrical is probably more often than not abnormal, even spiritual or supernatural. That is, in real life, a man with bear feet or making bear tracks is likely not just a natural man. A bear that makes different types of tracks than bear should is more than just a natural animal, it is an unnatural animal. That is no different than sheep shown with human characteristics like the ones at the Head of Sinbad or Old Woman Wash in Utah, or Black Canyon near Barstow, California. Remember that we already considered some eyes phalli and some vulvae; both hands and feet can represent both phalli and vulvae (Warner 2002a). It is not *if* those hand or paw prints are hands, eyes, phalli or vulvae, it's how likely they could be one versus another, in their various contexts and based on what we see in other supportive examples. Now that we have seen similar cases, the situation concerning Figure 10:a is not that out of place.

Since we are considering that things are not always what they seem, that everything has an exception, and that nothing necessarily has its face value (or that some things which do not seem to be a face, are), consider this: if the paw-or-hand and nest of U-forms in Figure 10:i6 are eyes, then the inverted, Y-like element could be a nose — like those in Figures 2:f, 3:h and n, 4:n, and 5A:b. Or it could be a phallus like those in Figure 21. If that is the case, then are we forced to admit that it could be both at the same time as well? (Refer to Warner 2000a for the Y as both a phallus and a vulviform.) Would the face represented here then be one that could not only “see”, but “speak” regeneration, life, or enlightenment as well?

Odd Eyedness and a Few More Sexual Representations

Even though we've been considering a few of these possibilities, we'll consider this with a little more and different evidence, and an obvert perspective, a different aspect. It may be best to begin by going back through the illustrations and again looking at certain figures the significance of which isn't obvious.

To consider other intended ambiguities, we have already mentioned some possibly phallic-eyed figures. The glyph in Figure 3:j is one, but notice the phallus-like nose-mouth combination, also Figures 3:h and n, as variations of the same concept, both supporting the conclusion that the forms of 10:i.6 as both a nose for the eyed-ness of the face, and a phallus for the vulva-ness of the hand (and U-forms) as eyes.

Look at Figures 5A:b, c; are they variations of the ones in Figures 3:h, j, n? If they are, what about those in Figures 5A:j and k? For more information on these possibilities I'm working on a paper (Warner 2002a) about hands and feet as phalli and vulvae. These are all exercises in metaphors and euphemisms.

It may be impossible to decide whether these are phallic with just the few examples from this paper. But notice in Figures 5A:i and n, the nose-like aspect that the possible-phallus provides if the eye is the testicle associated with the phallic nose, like those in Figure 11. Also notice that there is a tag-like attachment to the left of each of the eyes-or-testicles mentioned earlier.

The eyes of the large figure in Figure 23:a are odd, but not in the sense of one being different than the other. They seem at first to have two tear streaks, instead of the one tear streak we have thought phallic eyes to have (at least in some cases), included because they

arc within a rayed arc like many faces in their geographic area. Some of those seem to be vulviforms. Only a few of these examples are illustrated here (see Figure 6 and Figure 24:B), those having odd, meaning unnatural, eyes, which relate to much of this odd- (as in different) eyed symbolism.

Besides eyes, what could the dot-centered circles with two little legs represent, in reference to so much not being what it seems? Are they vulvate? If they are, could this relate to an idea like the "Womb of the Dharma Eye" (Williams 1992:69), and the womb eye of Figure 5B? Perhaps surprisingly, in addition to anything else they might represent, these eyes are likely A-form vulvae (Warner 2000a).

At this point, it is obvious that before we can understand one simple symbol, we must first immerse ourselves in the whole symboling process. This means being aware of everything and tied to nothing; the essence of objectivity. These so-called simple symbols weave themselves in and out of the warp and woof of other symbols to create a tapestry of mysticism. Wrapped in the unobviousness of their intended ambiguity, they are cloaked in their hidden meanings from those unwilling to earn their sight. By using this odd-eyed viewpoint, one can give up what one thinks his or her own two eyes are telling one it is, and let the meaning reveal itself.

Look at Figure 23:b, which illustrates a few A-form vulvae associated with phalli, to provide the logic of their being vulvae. Do they provide sufficient evidence for the eyes of the larger figure to be vulviforms, or a shorthand form of a womb-eyed figure? Are these examples, with their companion figures, trying to suggest there is a relationship with that area of female anatomy and sight, specifically second sight? Not perhaps the best way to phrase it, but that may be what the vulvate form represents (Warner 1984a). I believe there is a relationship, and I believe it a metaphor extending the meaning of vulviform to something like "being reborn" or "born again," as one with that "second sight" or "third eye." Or maybe there is something else, something like the goddess Sodasi who, identified with Tripurasundari, the radiant light in the *three eyes* of Shiva, is the source of Shiva's wisdom and consciousness (Camphousen 1999: 216). Whatever the case, there is more to it than we understand.

Figure 23:c illustrates a few full faces with possible vulva-like representations as faces, or as the head itself rather than just the eyes, and other heads with a vulvate aspect with phalli pointing to them (compare Warner 1984a for vulviforms extended to esoteric contexts; Neumann 1974:168-170 for mouths as womb and giving birth to the word). Eyes as phalli and heads as a phallic concept (see Figure 22:B for a few examples) may or may not be directly related, but some heads have been known to impregnate, the head of Hunahpu with Blood Maiden, the mother of the Maya Hero Twins, for instance; his spittle symbolized the semen which impregnated her through her hand as a vulva (Freidel et al 1993:109).

The rayed eyes, eyelashes, or eyebrows in Figure 6 are similar to what are also accepted as rayed vulviforms (see Figures 23:a and 24). The solar aspects of the concentric circle forms with solar affinity also contain that rayedness, though without representing it graphically. This may indicate that the degree of success of research into meaning must be somewhat suspect. Acceptability is correlated with understanding related symbols, and understanding their relationship to each other, or at least not being lost within the interchangeability of this type of symbolism or symbol extensions. Without understanding the basics of the prehistoric peoples' use of metaphor, which permeates all aspects of their verbal and graphic representations, we are lost as to what the graphic symbolism can tell us about itself and the ones who created it. At best, we stumble through this *symbolic* forest like a blind man looking for any *sign* of a tree.

Consider the phallus and vulviform below one odd eye in Figure 5A:e, the phallus and vulva above and between the eyes of Figure 5A:l, and below the eyes of Figure 7:a. Refer to Figure 21:B and D:B for the likelihood of the identity of the last two objects below the sun-like eyes in Figure 7:a. Does anything come to mind providing a relationship?

Figure 11 illustrates objects I consider likely to be phalli that also include what seems to be this odd- or one-eyed aspect. At this point, is it easier to believe this is so? That is still not an easy question to answer. What could provide sufficient evidence, and is there anything in the literature that relates to sexual activity or using sexual symbolism as a metaphor for esoteric sight or enlightenment? If that conviction cannot come from the graphics alone, will what the literature can produce provide enough?

Besides the initial references to owls, sexual intercourse, and esoteric wisdom, among many cultures sexual intercourse is one means of gaining (even stealing) new knowledge, achieving enlightenment, or both (Reichards 1963:139, 254; Campbell 1988:174; Schwartz 1994:90; Camphousen 1999:8, 21, 51, 57-58, 63, 67-68, 71-73, 80, 96, 105, 138-139, 151, 157, 160, 167, 181, 189, 192-193, 194-195, 201, 216). Were the love songs of King Solomon literal or a metaphor for spirituality (Camphousen 1999:217)? Camphousen quotes the belief of Allegro that the name Jesus or Joshua means "the semen that heals" or "fructifies," the god-juice that gives life. "To be smeared with this powerful liquid that gives life, above all to absorb it into his body, was to bring the worshipper of the 'Jesus' into living communion with God, indeed to make him divine" (Camphousen 1999:201).

That may seem a bit extreme for mainstream Christianity since it isn't taught in Sunday School, but it illustrates that we can never outguess meaning. However, in most mystic sects and (their Sunday) schools, sexual and erotic elements fill a very important role. Erotic elements were taught and written in veiled terminology, however (Camphousen 1999:201). The sexual aspect of these sects was used to heighten the adept's awareness and state of consciousness (Camphousen 1999:206-7).

The process of gaining one's new ability to see is like going through a process of being born again. Moody and others in their studies of near-death experiences (NDE) and OOBes often hear people use terms relating to those used in esoteric experience including sexual metaphors and the birthing process, for lack of a better way of explaining it. Devereux (1994:136) points out that *trance* comes from the Latin *transistus*, a passage, from *transir*, to pass over, thus an entrance into the Otherworld. He also notes that the sense of moving down a tunnel is a major motif in many NDEs and OOBes (Devereux 1994:159), like the experience of birth. Death, whether a literal and permanent or figurative and temporary disassociation from one's mortal self, is a rebirth of one's spirit self (Cowan 1993:185).

Among the Kogi, the gourd container holding coca, a drug which lessens physical restrictions so the spiritual has more freedom of expression, represents the womb and its cervix. The applicator they put to their mouth is analogous to a phallus.

Certain physiological changes take place during the dream or trance state in which one is gaining knowledge. Men tend to get an erection, and even ejaculate, which might, as Devereux suggests, explain ithyphallic images in cave art. Could that also be the reason that phalli are associated with possible eyes, especially odd eyes? While usually interpreted as symbolic of fertility, these may in some cases represent the shaman in a trance state; the same or a similar symbolism often in a different context. "Women," he notes, "experience increased vaginal blood flow" (Devereux 1994:211).

The *omphalos* stones at Delphi and the Turoe stone in Galway are phalloid and mark places where communion with the spirit world occurs. They are also versions of the cosmic axis (Devereux 1994:117). Even the name Jacob (the usurper), the ancient Hebrew

patriarch, may possibly relate to the Sumerian IA-A-GUB, which means pillar or standing stone. According to tradition, this may refer to his marking, as a witness, the place of his vision and enlightenment, where he experienced his dream of the ladder. Standing stones elsewhere in Canaan, Egypt, Mesopotamia, China, and throughout Europe, also had phallic connotations, and were considered as the hand of the ruler on the boundaries of their countries.

There is an awkward situation within the Jewish community of becoming enlightened and becoming one with God or the bride of God, knowing God and homoerotica (Schwartz 1994:2-3, 6, 34, 40-42, 94, 99, 119, 241, 265). It was written that a person who has never experienced a longing for a woman is worse than a donkey. The reason for this is that as a result of the feelings of longing for a woman, one learns to cultivate a longing for God (Williams 1992:96). "I was embraced by the love (of God) as a bridegroom embraces his dearly beloved bride" (Williams 1992:134). The death of Rabbi Shim'on was considered as a marriage to the divine (Williams 1992:96).

All of these references may seem fairly heavy for a study of odd-eyedness. Again, there is no such thing as a simple symbol, or a simple study of what is likely a complex symbolism. Also, no element or motif exists in a void. As the illustrations in this paper demonstrate, there is a current flowing through any reservoir of symbolism that intermingles symbols and meanings into currents *that cannot be separated* till they flow into different courses designated by the cultural barriers that mark the banks of those streams.

Odd Eyes in Symbolic Solar Interactions (SSIs) with Light and Shadows

Eyes of light, eyes shining with light, faces radiant with light, or figures with halos of light express those called enlightened ones and seers (Williams 1992:33, 165, 192). Some believe that it was light representing the spoken word emanating from the face of God, his hand, or the Holy Ghost, that impregnated Mary (Fisher 1995:15, 41-42, 83, 96). I believe there was more to it than that, but we can see such light effects in similar contexts in rock art images.

Odd-eyedness manifests in several different ways with light and shadows. Look at Figure 1A:f. A photo of that occurs on page 204 of Hill and Hill (1975: Figure 14a), redrawn here as Figure 1B. Notice how the rock was sculpted to create that "one-eyedness", yet how it is emphasized by the way it catches the light and shadow, creating a powerful and impressive impact with a 3-D effect. Another drawing of a sculpture of an odd-eyed figure from Mexico represents Nanahuatzin the scabby god covered with weeping sores, who sacrificed himself to become the Aztec Fifth Sun (Figure 1C).

These, in their own way, are like glyphs placed on cliff faces that use light and shadow, the same symbolism whether pecked or sculpted into the rock. The symbolism is the same on these sculptures when seen in total shadow as it is in light when shadows emphasize the odd-eyedness dramatically. Like the sculpted forms, the petroglyphs have a greater presence of power at certain times. At certain times of the year, considered as portals to the Otherworld, the eyes are not only enhanced, but also the odd-eyedness made from otherwise ordinary-looking eyes creates the awed-ness of the odd-eyed symbolism. That is no more nor less than seeing normal faces of individuals and not knowing if they have that second, special sight until it is revealed to you by the forms of light and shadow that play on them.

That is the significance of these SSIs, which can be achieved only by placing one eye in the light and the other eye in the shadow at moments of power, not only on special days,

but also at special times such as first light, last light, or solar noon. A place and time with a triangulation of one shadow trajectory crossing another date's shadow path is also powerful. That can happen simultaneously or sequentially. The various ways of doing this are considered as specific categories of SSIs called *Double Vision*; each eye is emphasized differently, one in the light and one in the shadow, thus creating a set of odd-eyes (Figure 12). Note that the Barrier Canyon style figure in 12:b even has a Double Vision symbolism at three different times, though it would seem improbable considering that the direction and angle of the shadow's movement are different during each subsequent episode.

Does that, and the rest of these figures having one eye in light and the other in the shadow, leave any doubt that the odd-eyedness is not only expressed, but also stressed, in a very powerful format beyond the differences in graphics alone? How important and meaningful does this symbolism now seem to be?

We must stress that odd-eyedness in these figures is not expressed in the exoteric nature of the graphics themselves, but in the esoteric nature of light and shadow for only a few moments once or twice a year. After observing those that interact, I believe many of the other graphic, odd-eyed representations considered thus far may also have similar SSIs. That would be a good test of these assumptions. If you are interested and can, check them out. The proof is just waiting for someone ambitious enough to sit, watch, and wait to see. This symbolism is expressed in a different and even more powerful manner than those simply pecked as odd-eyed on the cliff.

Since I mentioned these in previous papers, they need no further discussion here. Each category of SSI will have its own chapter in a volume on SSIs in the series on *Rock Art And The Symboling Process*.

Another category of SSIs which may relate to this type of symbolism is what I refer to as figures that are *Split In Half* (Figure 13). In this category figures are split in half at first or last light, so that half of the image including that eye quickly comes into or goes out of the light, while the other half of the image and its eye stays in the shadow. Only a few occur near solar noon. Others are split in half as something else happens, such as when they speak with light (Figure 13:n). They all seem to reflect the act of enlightenment. Notice the bisected-circle-variant phallus pointing to sunrise in the panel shown in Figure 13:n at the moment of being split in half, again associating enlightenment with speaking with light, and marking sunrise with a phallus.

Many of these figures are owls, which is not surprising (Figure 14). Every owl I have watched for significant shadows showed some type of interaction suggesting the esoteric. Many are split or have some other interaction relating to the one- or odd-eyed concept (Figure 14). Several others not yet observed for interactions are anticipated to have such.

Some sites, like Rochester Creek, have an abundance of owls; the interactions on them consistently involve their eyes (Figures 14, 15). The last example in Figure 14 is an odd-eyed, owl-like figure for comparison of the two different ways of producing the odd-eyedness. Other quasi-human forms with exaggerated or owl-like eyes also have interactions involving their eyes. This is another category of SSIs, *Eyes Of Light*.

I consider Eyes of Light to be a variation of Double Vision or being Split In Half, and the effect is profound and impressive. These figures often have both eyes light up at once, but many have one eye that remains in the light after the other shuts off or seems to close. The rest of the face or figure or both is often in darkness when the eyes seem to be full of light. What the difference is between both eyes lighting up (like some of the forms in Figure 15) versus just one lighting up is probably not much.

Compare Figure 16:g with the two circular forms above Figures 8:p and q, which look like they could fulfill this odd-eyed role. The horns of 16:g also seem to have one eye

composed of a horn, if these really are eyes. These are reminiscent of animals with eyes on the sides of their bodies that interact all year long in a way indicating Double Vision, a very unusual situation (Figure 12:k).

Animals having bodies with eyes were treated in a presentation suggesting their esoteric nature (Figure 16; Warner 1993). The head of URARA's logo (Figures 14:g, h, j) is an odd-eyed owl. The two horns comprise the head and tail of an animal. This animal can be seen perched on the owl's head. Or it can be seen with the owl's face as its body. Note the similarity of that owl to the form from Rochester Creek (Figure 14:j). It is split in half at last light. Note that its eye is also split on another date when an angle of light comes out of the vulva of a figure above it, connecting them in a symbolic relationship. There seems to be no end to where and when eyes and sight come into association with vulvae and their extended symbolism; that the symbolism is extended is probably a given because the owl is said to be involved in many activities.

At a site in Baja California is an owl about three feet tall (Figure 17:a). The way the light interacted with it and a set of lines next to it is illustrated in Figures 18:a and b. At another Baja site near the one above are several owl-like creatures with emphasized eyes. Whether or not they are actually owls, represent Double Vision, or contain the odd-eyed aspect isn't certain. Although they are very stylized, they share certain traits. Many are triangular, and several observers suggested some are vulvate in nature.

In one of these, a natural white feature in the rock creates an odd eye (Figure 17:b). On summer solstice a small dot of light first appears on the natural patch of discoloration (Figure 18:c, black represents light), an impressive interaction. From its first appearance the small patch of light grows to fill in the face and most of the upper pecked area within the border of the body of the glyph, an excellent example of an iconic congruence. Not only did the natural discoloration dictate the placement of the odd eye, but also, because of what the light does, that is why it was produced where it was. The light spreading to fill in the upper face finishes off the shape of the pecked lines of the upper body, creating a face, or becoming a "being of light". Those three factors determine where the eye, the face, and the rest of the body were placed, as well as its size and shape (Figure 18:c). Before we leave that figure, notice the interesting forms around the eyes. Again, their negative aspect almost seems phallic. The dots are eyes in the center of the possible testicles (see Figures 3:j, l; 5A:h-k, n, o, q, and 7:f); pointing inward almost gives them a cross-eyed look.

The top of the inner section of Figure 18:c and the inside of the top lines almost seem ray-like. This owl also has two suns pecked just above its head (Figure 18:d). Just above this sun-glyph and the owl, as the sun rose on summer solstice, its rays consumed the pecked sun and then the owl with a solar flare (Figure 18:d).

Figure 17:f is a simple owl-like form with an iconic congruence with light (Figure 18:e). On a boulder near that owl-like image is what has been referred to as a mask (Figure 17:c). On this seemingly odd-eyed image, a notch in the light brackets several eyes just after it engulfs a rayed vulviform (Figure 18:g). But before that vulviform was penetrated, it bracketed another owl-like image, shown in Figure 17e. Owl-like image (or even a fat phallus), vulva, and odd-eyed mask produce a strange sequence that seems to relate to this concept, but it isn't obvious in the graphics. In other words, this sequence with light again ties eyes into an intriguing association with a vulva not graphically associated with either owl-like form within the panel.

Figure 17:j is another fascinating owl-like image. With its crewcut-like image, it is similar to the one in Figure 17:a. On summer solstice a shaft of light pierces the four-pointed circle below it. Notice in Figures 18:h and i that during the progression of that

event a very small spot of light appears on the dot in the center of the eye on our left. This creates another abstract, odd-eyed, owl-like figure. These interactions on important solar dates, with all of their interesting eyes on figures that may or may not be owls, or even owl-like, stresses the significance of this subject as not only important for specific times, but for this site as a whole.

Note the set of three stacked, eye-like elements in Figure 17h, not much different than those in Figures 5 to 9. For the most part they are not that odd. The light, however, may provide the oddness. On summer solstice an angle of light brackets the left eye of the center pair that has a central dot, as well as the lower left eye.

Shown in Figure 19a is a natural, profiled, human-like face created by spalling, exposing the natural gray of the parent lava rock in the surrounding cliff face that has turned to a light tannish-orange. A natural lava bubble forms an eye, giving it the likeness of a face. An angle in the break from the natural form of that face was outlined with pecking and ridge abrasion. Also, it was roughly pecked around the back of the head formed by the natural breakout, implying that this face was recognized.

In the afternoon of summer solstice, the shadow cast by the natural ridge forming the face in the rock throws a more natural-looking face of shadow on the rock to the right and below it. In that shadow face a second lava bubble in the correct place forms another eye. This creates an image seeming to represent two aspects of one face, the dark as well as the light, reminiscent of odd-eyedness (Figure 19:a-c). That happening may connect odd-eyed symbolism with the split faces Wellmann called *shades* of Dr. Jekyll and Mr. Hyde (Wellmann 1981).

Ewing relates how the Paipai who lived to the north of this site tell of a story of Owl Man, who had seven daughters. When the children of Coyote pursued them, they became the Pleiades (Ewing 1990:26-27). How those stories relate to these symbols and their interactions cannot be certain, but we believe this site was used not only to represent the place and act of the resurrection of their god, but also the pursuit of esoteric experience by those who came here to make their devotions, their observations, and expand their enlightenment.

Now we think that to a certain extent we are beginning to grasp meaning, but do we have real understanding? What is it that the light signified to those people? Was it truth, power, knowledge, enlightenment? *Ecstasy* seems a poor word with too many alternatives coloring its various meanings. Does it mean the suspension of one's sense perceptions (Williams 1992:76)? Or the ability to see with all of one's senses combined (Cytowic 1993)? And what is the difference between the two odd eyes? Do the odd eyes represent power, wisdom, or knowledge? Or do they simply represent experiencing the light, an acquisition of the light, or an experience with the Holy Spirit (Williams 1992:164)?

John 1:9 in the New Testament says, "That was the true light, which lighteth every man that cometh into the world." Matthew 6:22 states, "The light of the body: if therefore thine eye be single, thy whole body shall be full of light." That seems to be what many of these figures quote in poetic-esoteric forms of art and light.

John 1:5 reads, "God is light, and in Him is no darkness at all." Ephesians 5:14 says, "Awake thou that sleepest, and arise from the dead, and Christ shall give thee light." Is that a call to be reborn?

Second Peter 1:19, says, "We have also a more sure word of prophecy; whereunto ye do well that ye take heed, as unto a light that shineth in a dark place, until the day dawn, and the day star arise in your hearts:" It is difficult to agree on what all of these references mean. Even *esoteric* is a poor word. It is impossible to understand it and its symbolism without experiencing it. How can one express in symbolism that the "eye", among the

Selk'nam Indians of Patagonia, leaves the body and flies in a straight line to a desired destination (Devereux 1994:195)? To us that is unfathomable. Do any of the one-eyed figures represent one whose eye can fly? How many birds besides owls have odd eyes? At Fremont Indian State Park there is a glyph of a man seeing with a Bisected Circle eye, which itself seems to be a head with mystical sight, emerging from the main figure's head. This Bisected Circle head of an emerging spirit-like form makes the eye of a bird-like figure (Figure 20:a; Warner 1991a, Sec.7:2). What is the difference between Figure 20:a, the one in Figure 5C:y, and the last three examples in the bottom row of figure 20, said to represent the last stages in a tobacco-induced trance of a visionary experience (VanPool 2002)? The last, parrot-headed figure may not be very different in meaning than those considered in the rest of Figure 20 and the supposed mask in 5C:y.

Trying to understand and analyze the effect these SSIs must have had on the ancient people, and what they might have represented to them is difficult, if not impossible. But we agree they must have been awesome. Today our children are post-Star Wars; man on the moon is "prehistory". What can impress them? These mystics were not simple folk, the "country bumpkins" that epitomize the cultural ignorance our ethnocentric society imposes on others. These people were intelligent and sophisticated about their world, the universe around them, and the Otherworld.

When the gate between the worlds opened to Jacob Boehme, in one quarter of an hour he saw and knew more than could be learned in many years in any university (Williams 1992:130). Universities then, like now, only teach the science of man and not of that Otherworld. This symbolism of a so-called "blind eye" illustrates that a belief existed in these societies that we consider so primitive and ignorant of any real intelligence; they were actually societies of a deep and great understanding. The existence of the same symbolism from Alaska to Mexico, and from California into the interior of the continent, indicates there was much more to these people than ignorant savages.

To many Native Americans, crystals are light. "Light is the gossamer veil between this world and the next" (Williams 1992 :200). All matter is just "frozen light" (Williams 1992:201, 207) or "crystallized light" (Williams 1992:237). "The Gupa-sadhana Tantra states that 'infinite result (enlightenment) is obtained by worship of a Shivalinga (a phallic representation of Shiva)... made of crystal'..." (parentheses are mine, Camphousen 1999:211). Imagine that spectrum of the crystal as the symbol of the creative fire of the universe when it was filled with the light of the sun. How similar is that thinking to Figure 3:m with its phallus pointing in the line of sight to the accompanying summer solstice solar flare, or just phallic odd-eyed figures, when one considers that through the phallus of Shiva or any other god we receive our enlightenment? Weber states that when mystics use the visualization of light they don't use it as a metaphor only; to them it seems reality. Have they tapped into matter and energy at a level where time is absent (Williams 1993: 208)?

Light is the metaphor *par excellence* of the spirit. Many womb-like caves admit sunbeams at certain times of the year, allowing those retreats to become temples and universities in which people could have learned to see and accept the light. "With that physical sexual stage creating a sympathetic act of sexual magick (sic) their minds conceived of the light their own personal visions" (Devereux 1994:203, Ovason 1999:427). "As John Halifax puts it: 'The journey's mythic end is the sun.' The Shaman flies through the Sun Door to the realm of eternally awakened consciousness... the realm of the immortal," as we stated in the beginning (see Ovason 1999; Johnson 1996; Ewing 1990:28). The sun is the great all-seeing eye in the sky.

"Men are asleep; when they die, they awake" (Williams 1992:76). Death is just an

awakening, a being born to the new light. It is only knowing this that makes a man rich. Without it, those who believe less are those with a poor soul. "God sends upon you, at certain times breathings of his grace; be prepared for them" (Williams 1992:77). Anything other than this is blindness to the light, as well as to the fact that we always take ourselves too seriously.

Acknowledgments and Key to Illustrations. Figure 1B, and other illustrations indicated by HH, after Hill and Hill (1975). Figure 1C after Hancock (1998). Figure 5D after an illustration published by Ron Lee in *Vestiges*, April 1999. An asterisk (*) indicates an illustration after Loring and Loring (1982a; 1982b). A sloping N (*N*) indicates to compare the previous figure(s) with the following. A dash separates individual figures or compositions.

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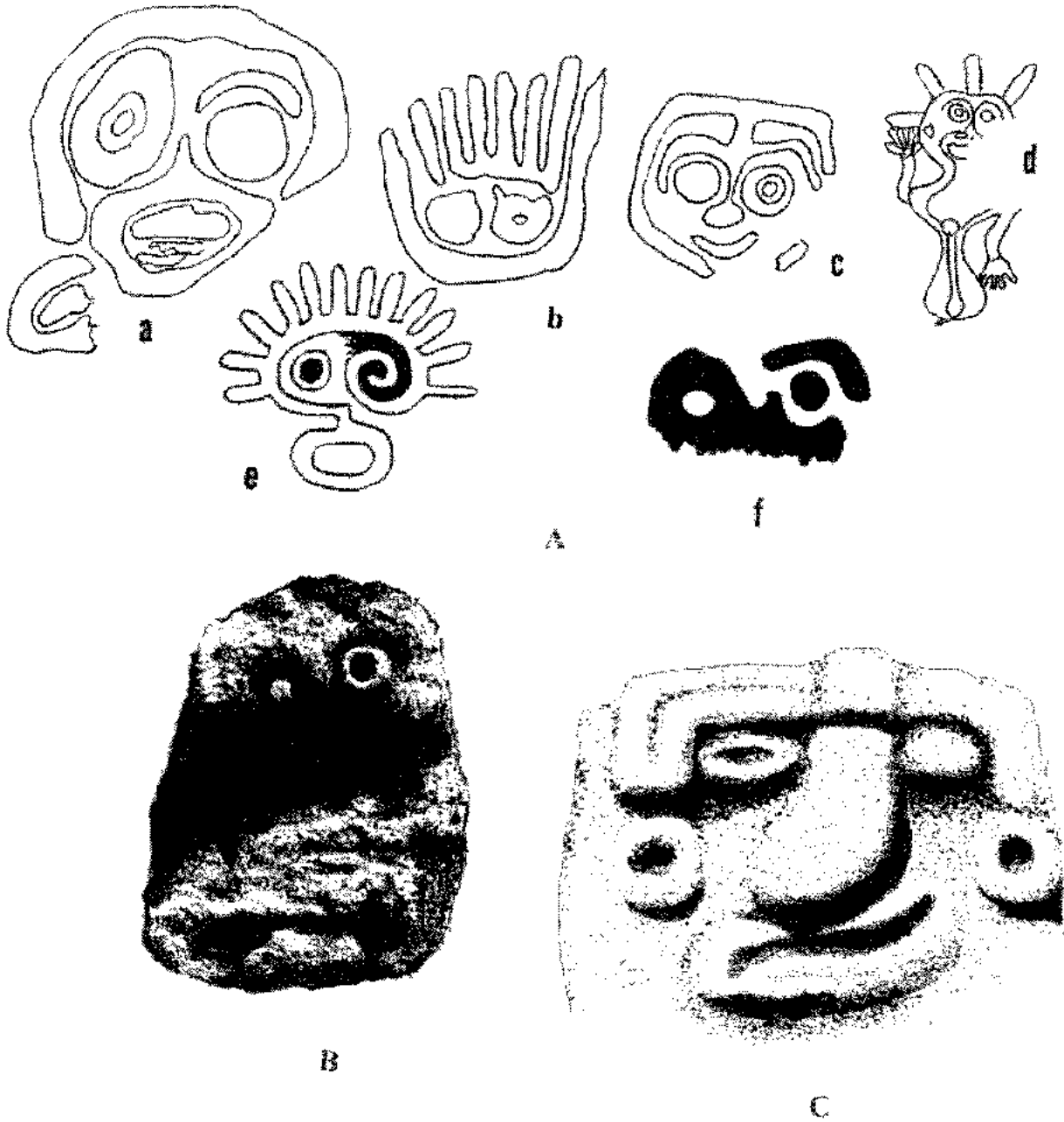


Figure 1

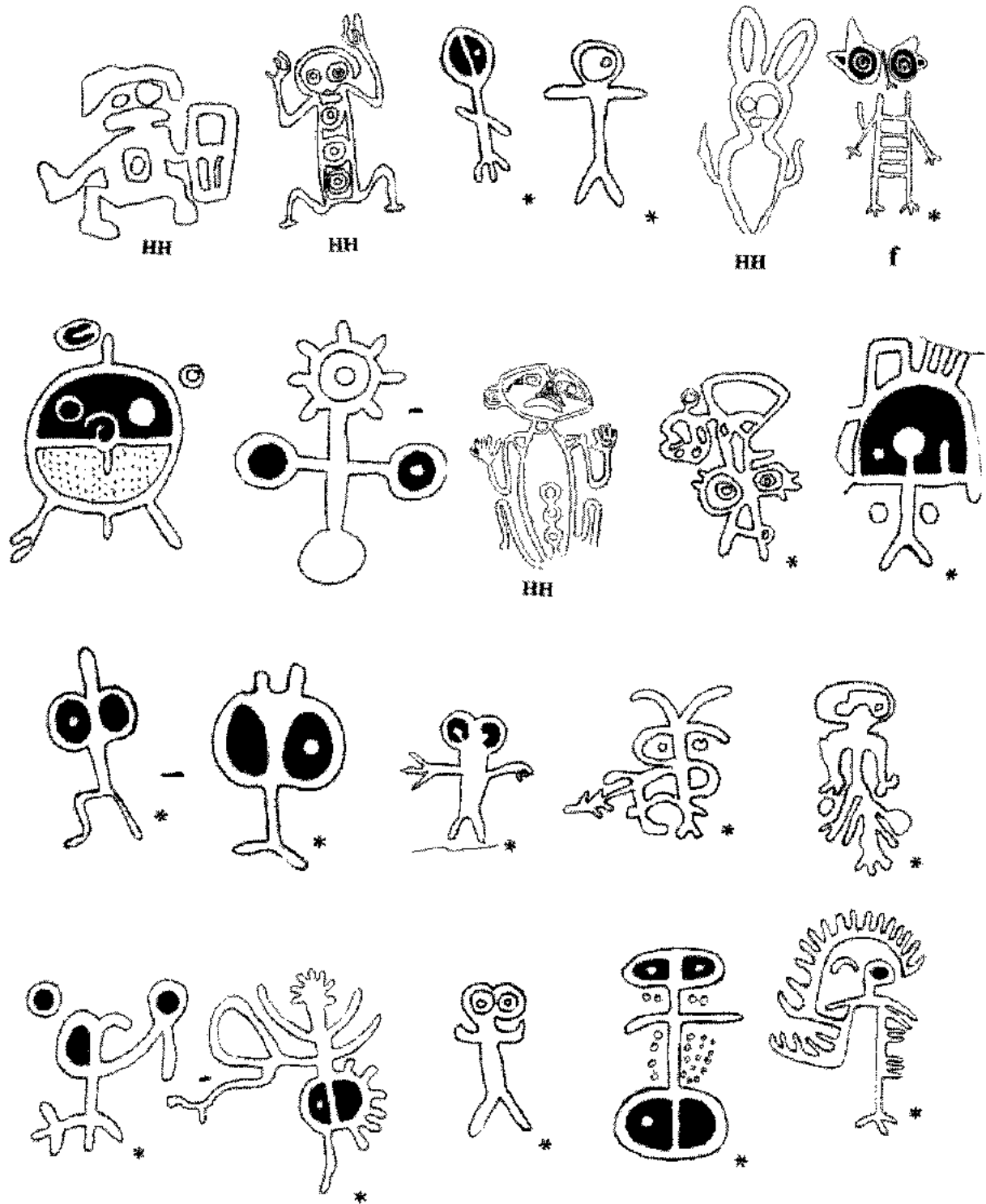


Figure 2

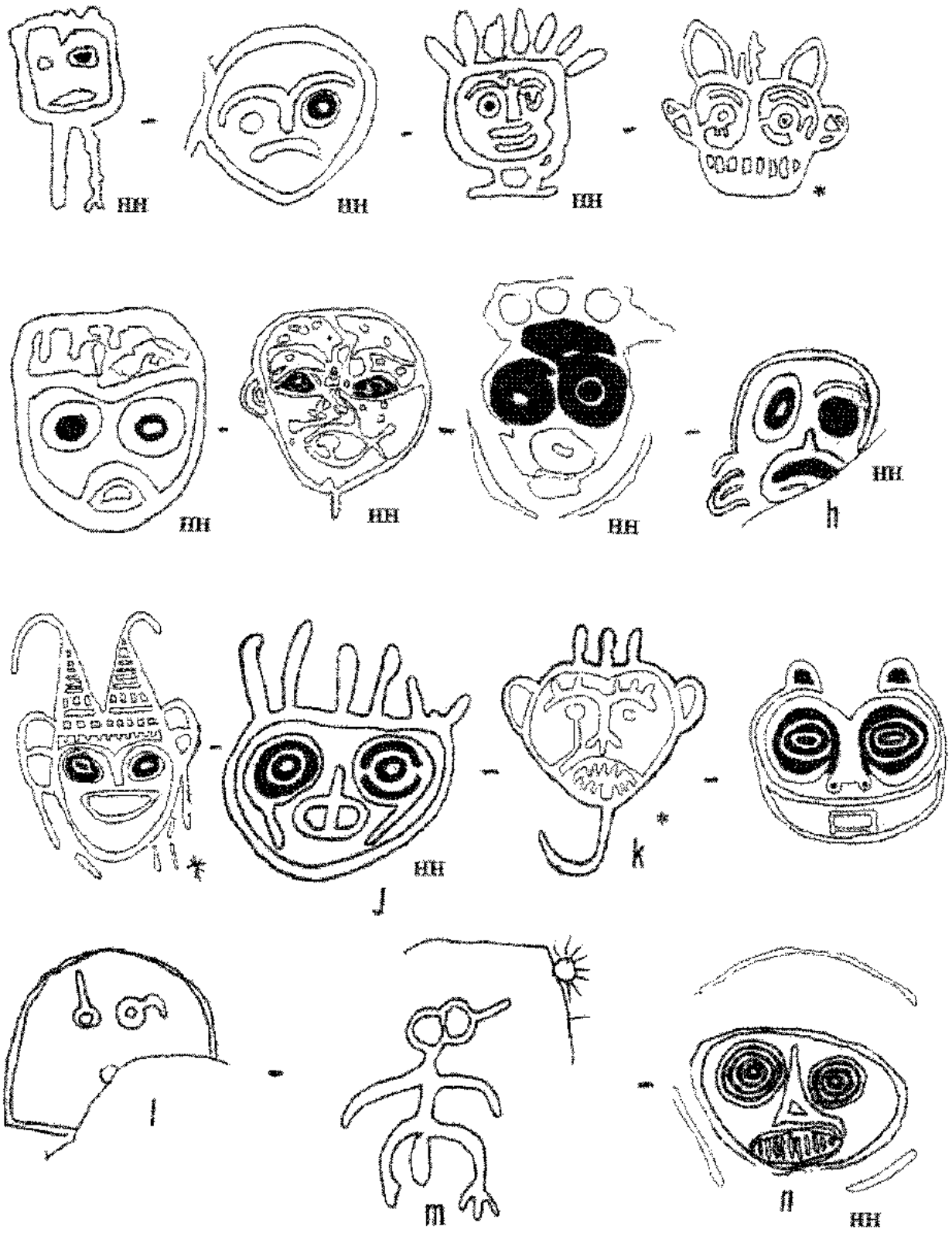


Figure 3

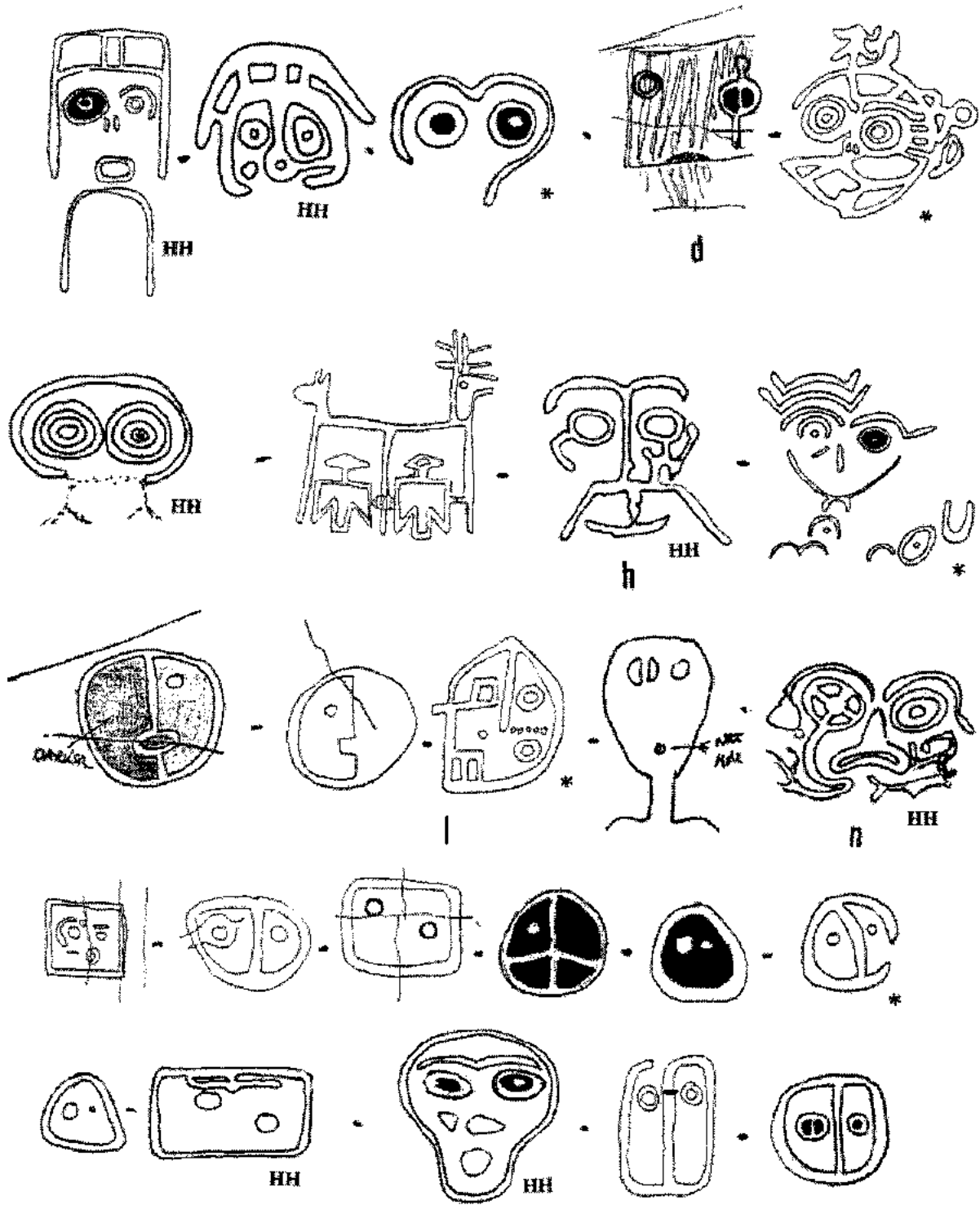


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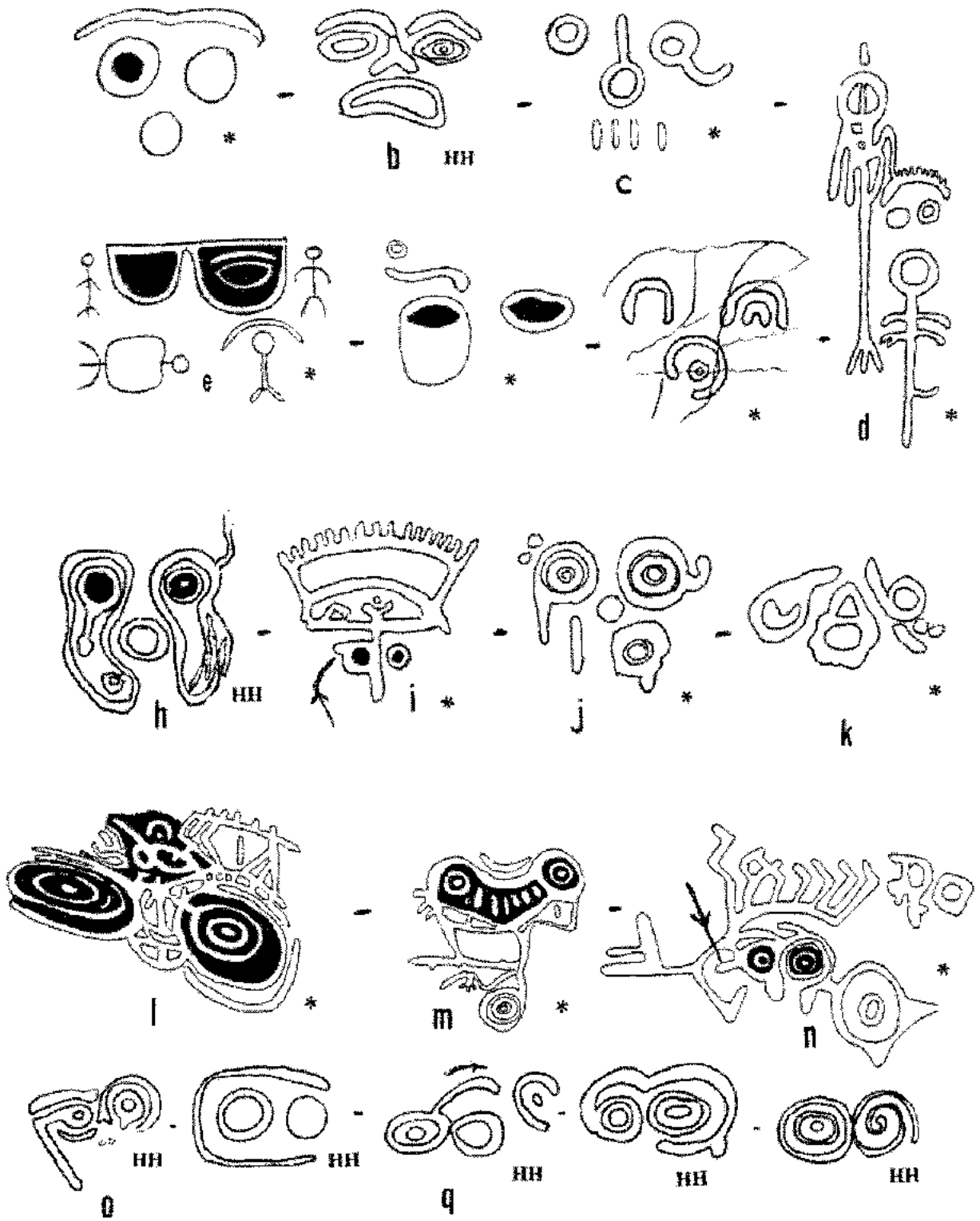
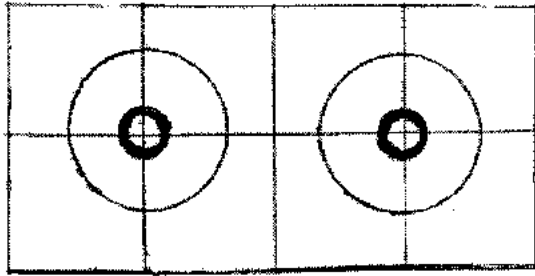
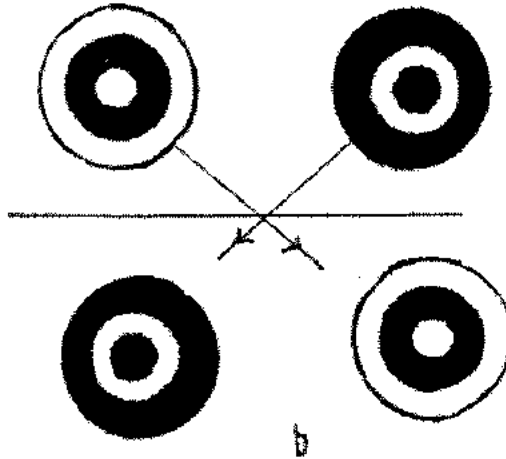


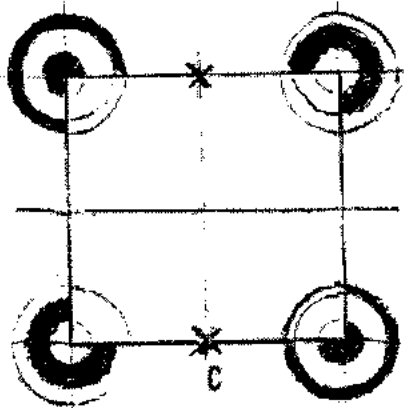
Figure 5A



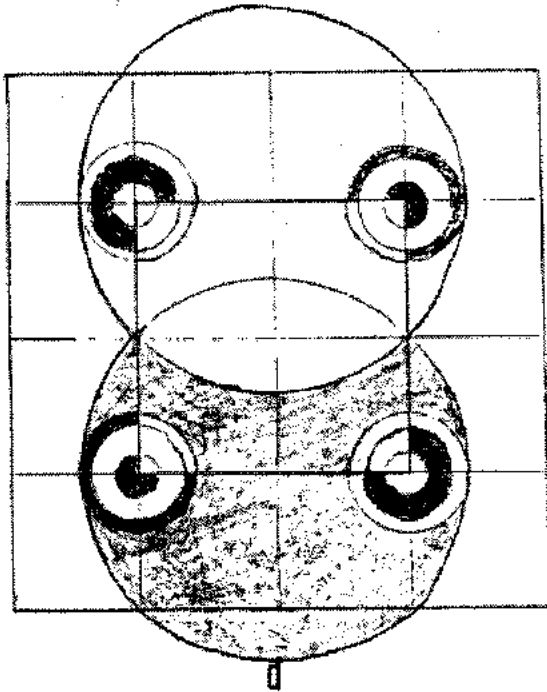
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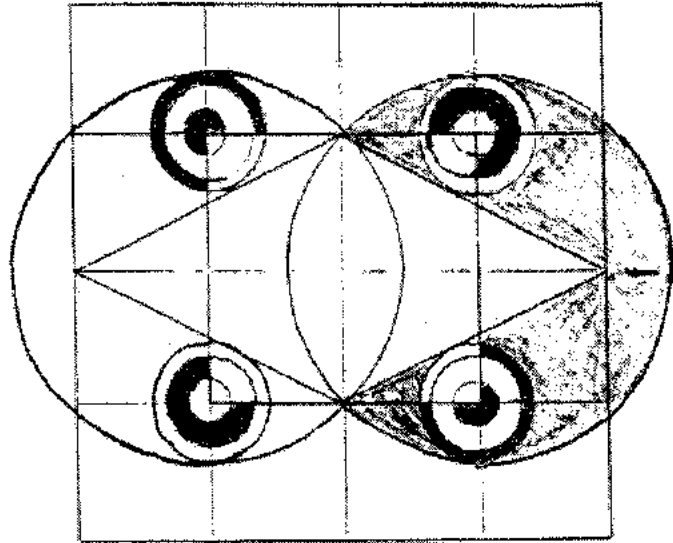
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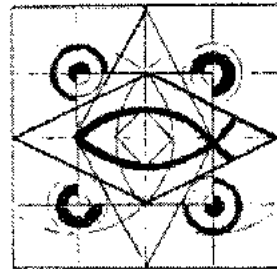
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d



e



f

Figure 5B

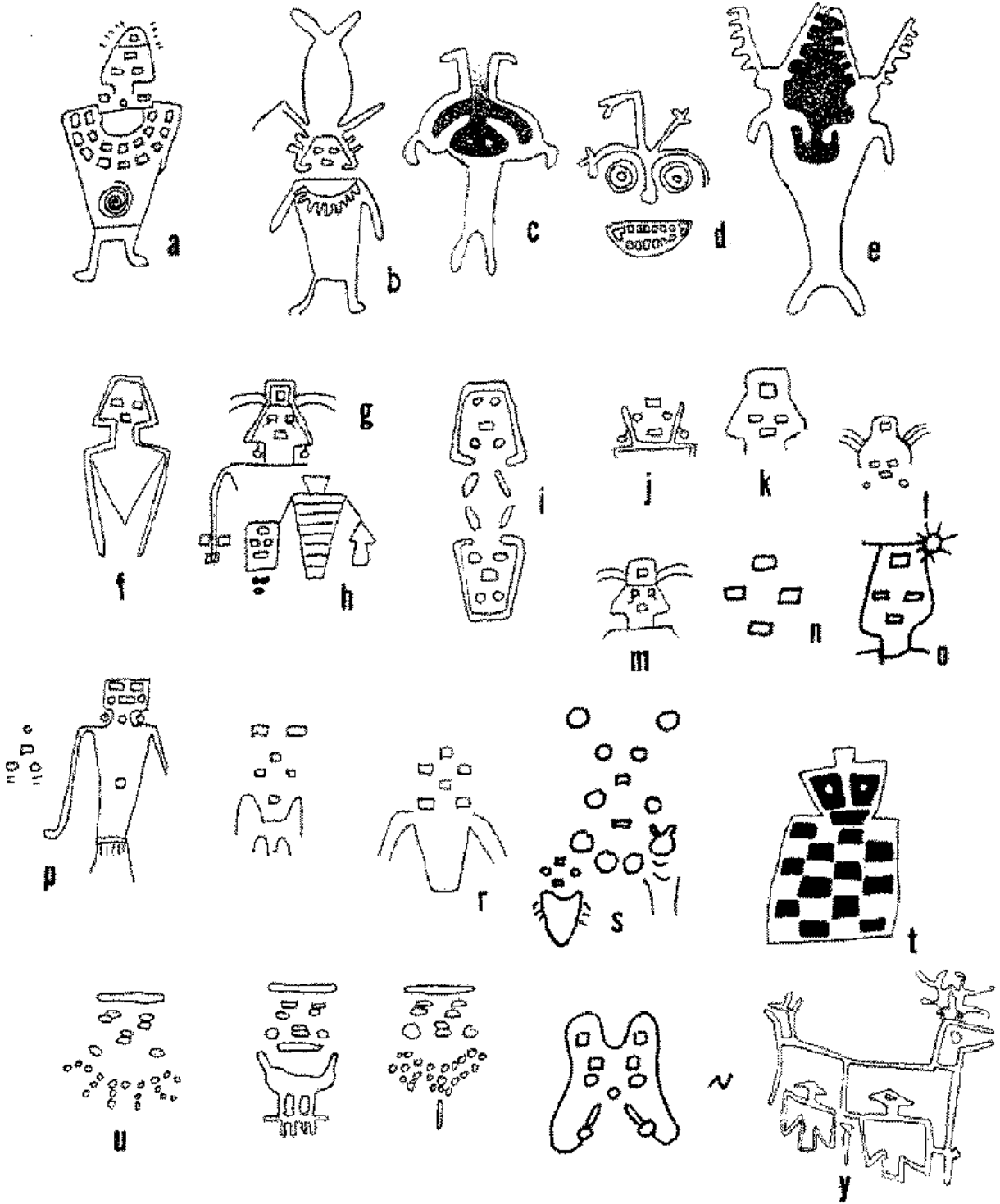


Figure 5C

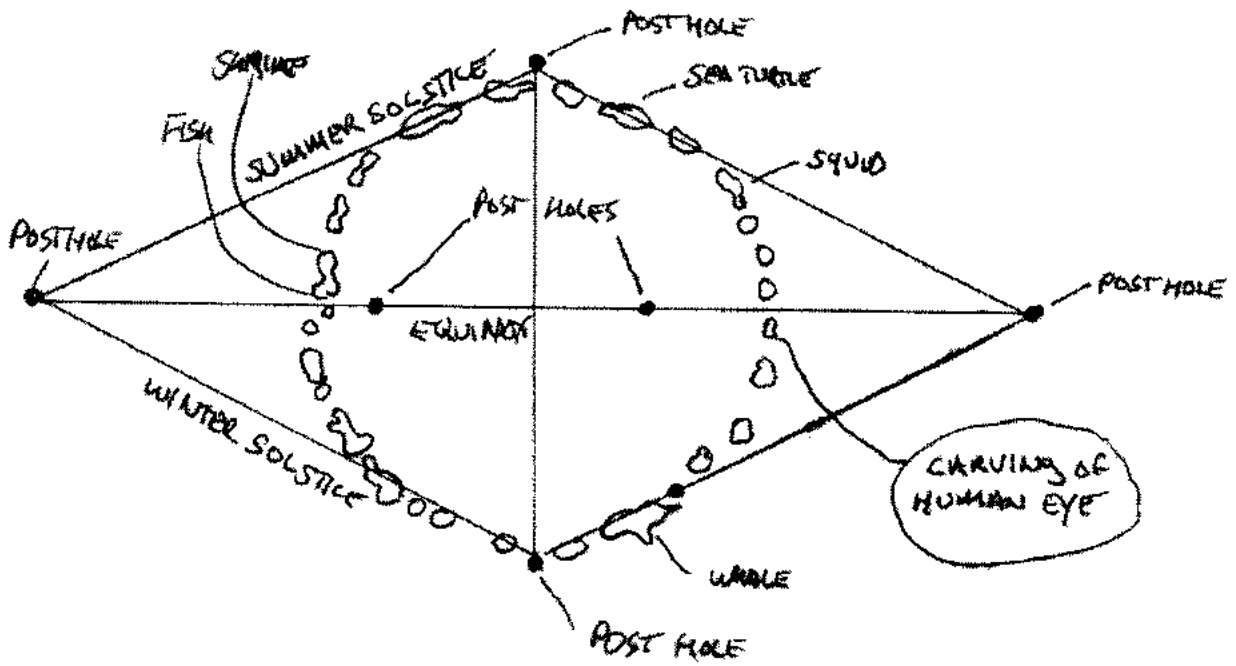


Figure 5D, showing post holes, equinox and summer and winter solstice lines, fish, shore lines, sea turtle, squid, human eye, and whale

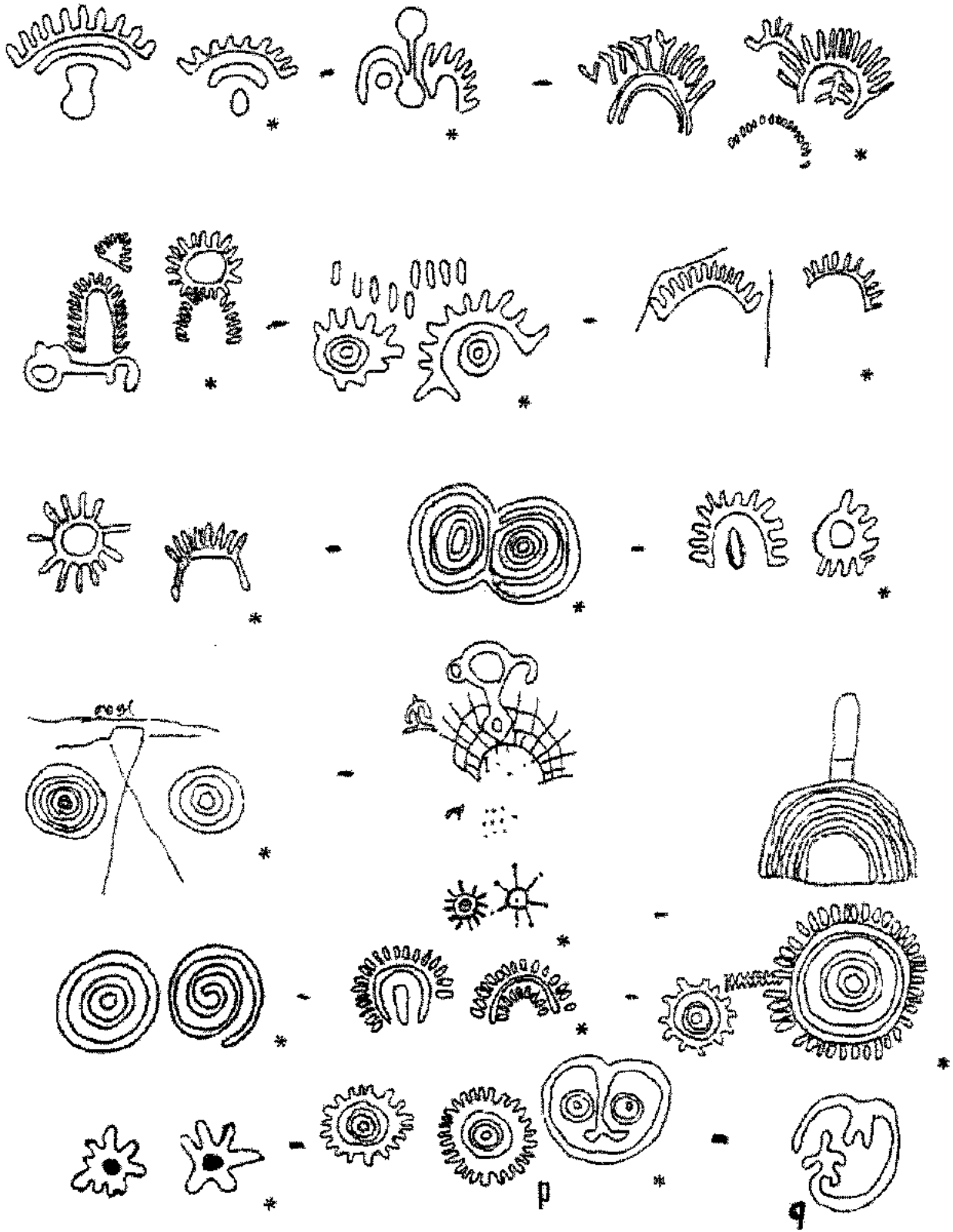


Figure 6

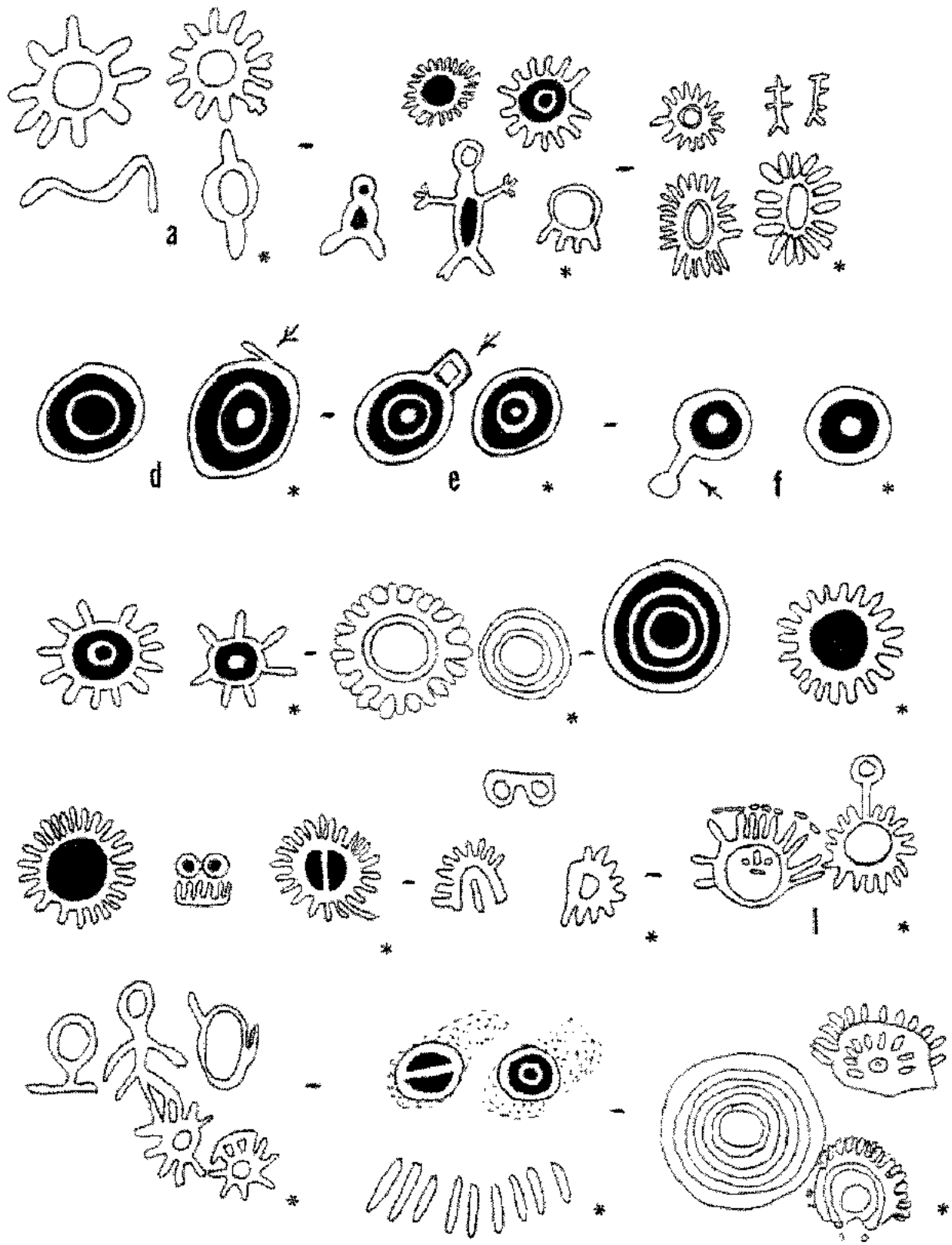


Figure 7

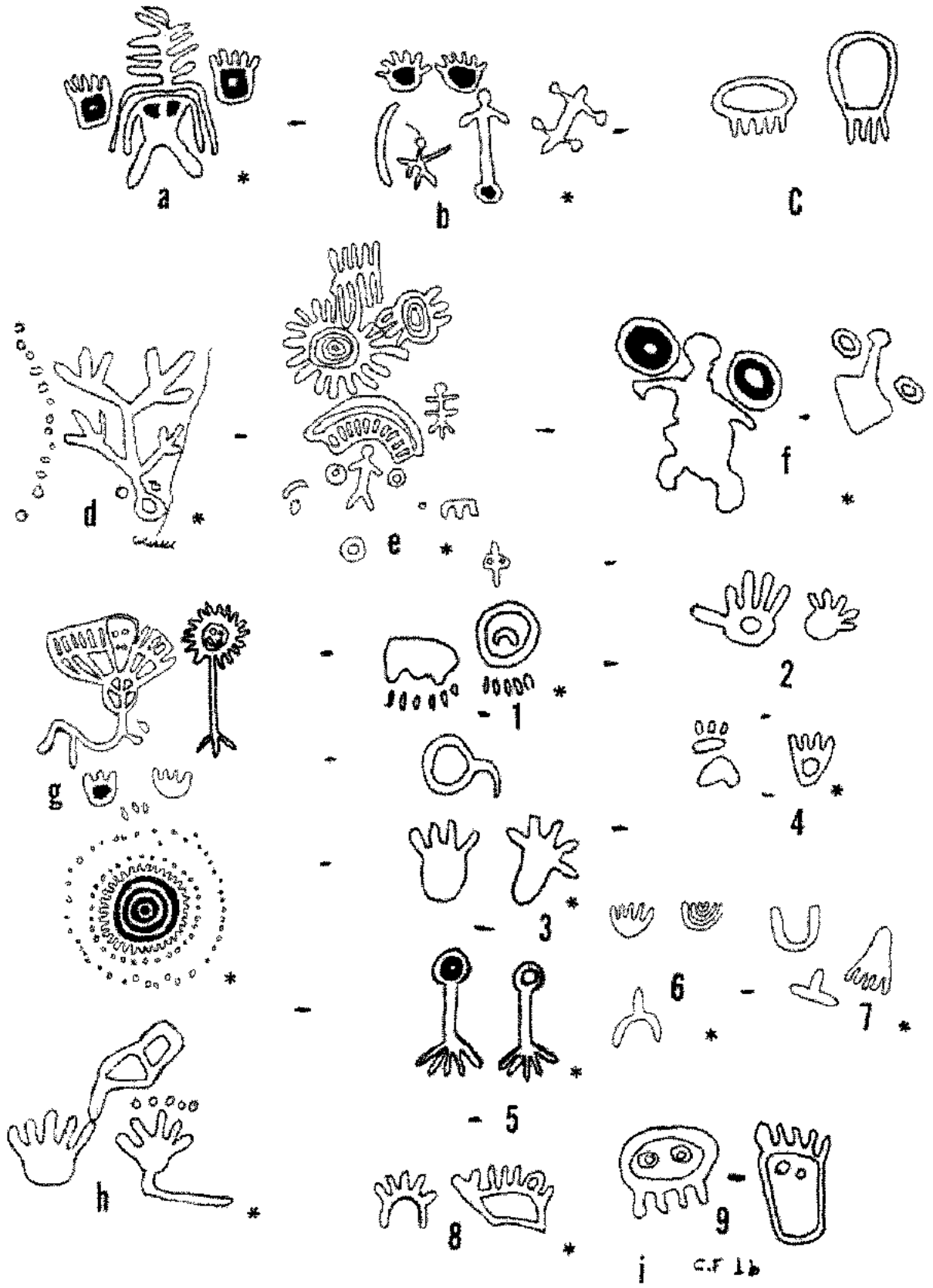


Figure 10

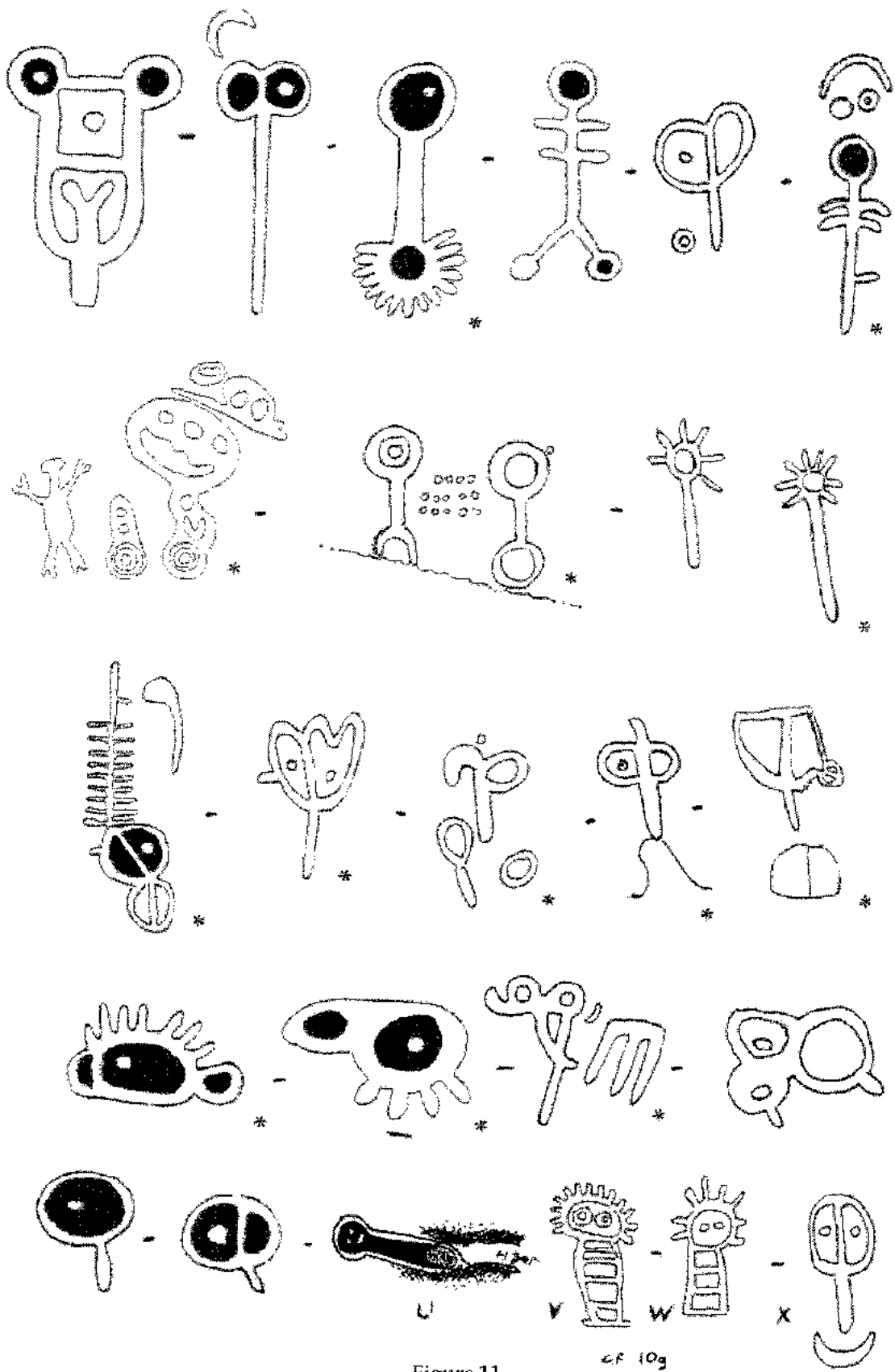


Figure 11

cf 10g

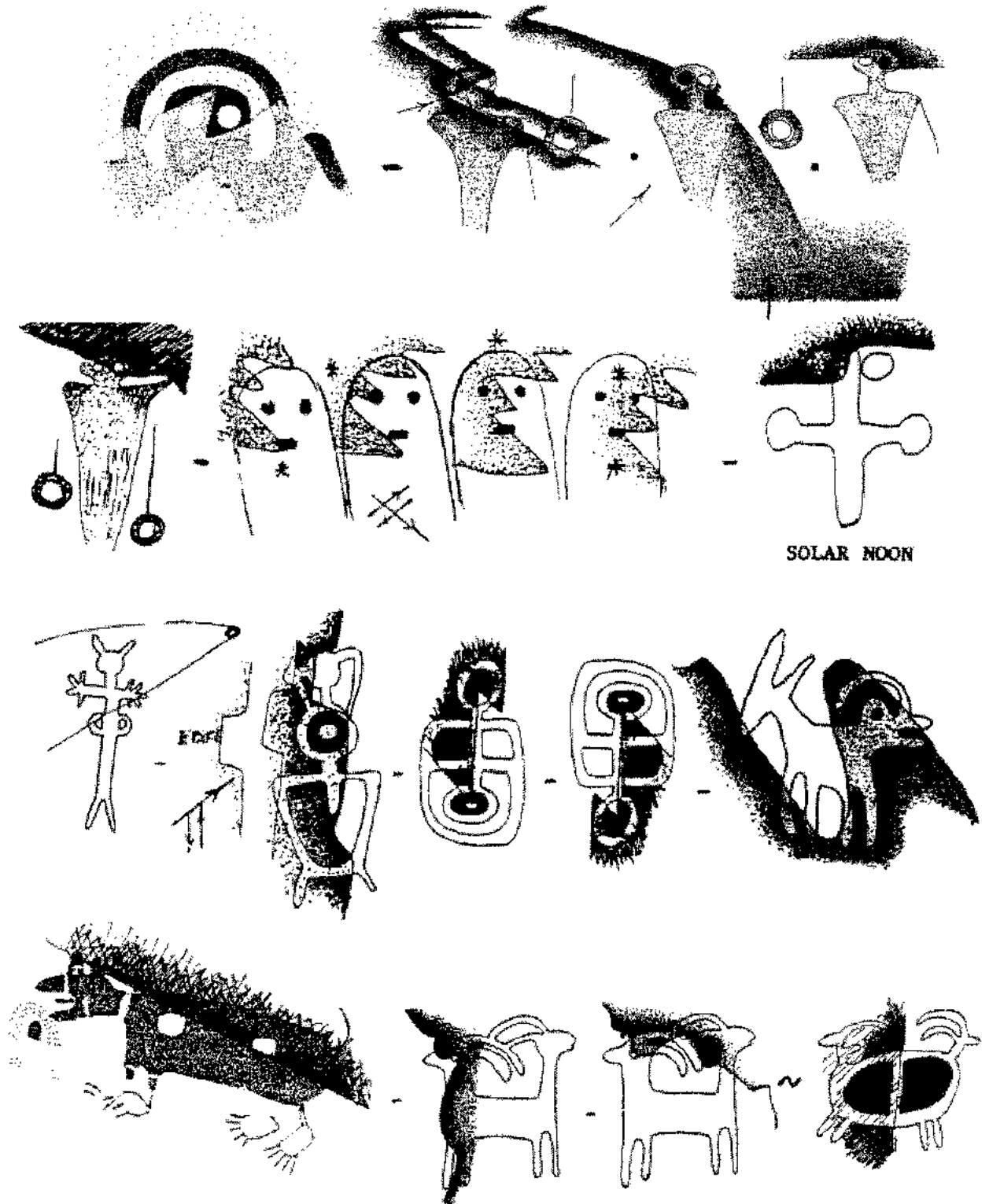


Figure 12

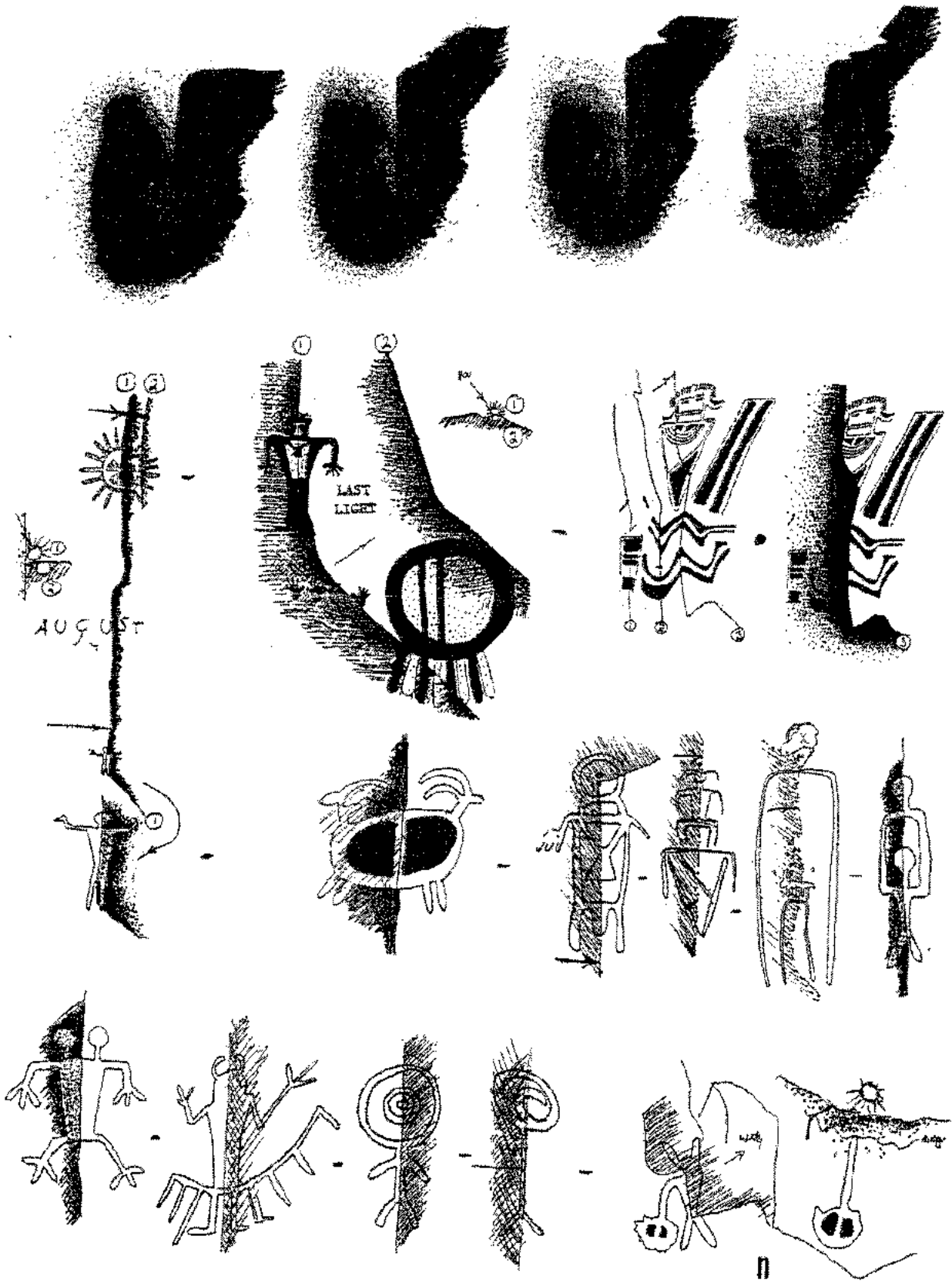


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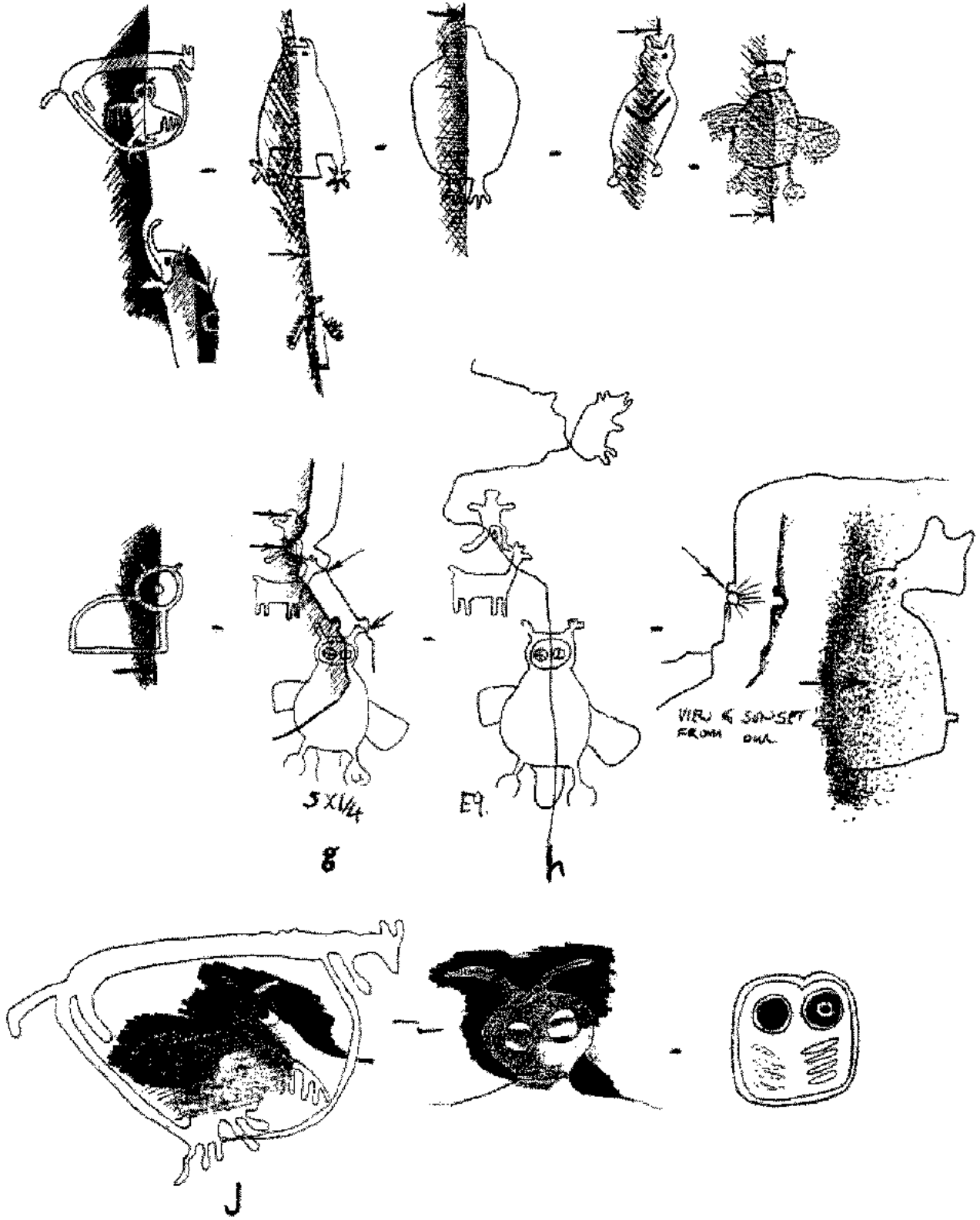


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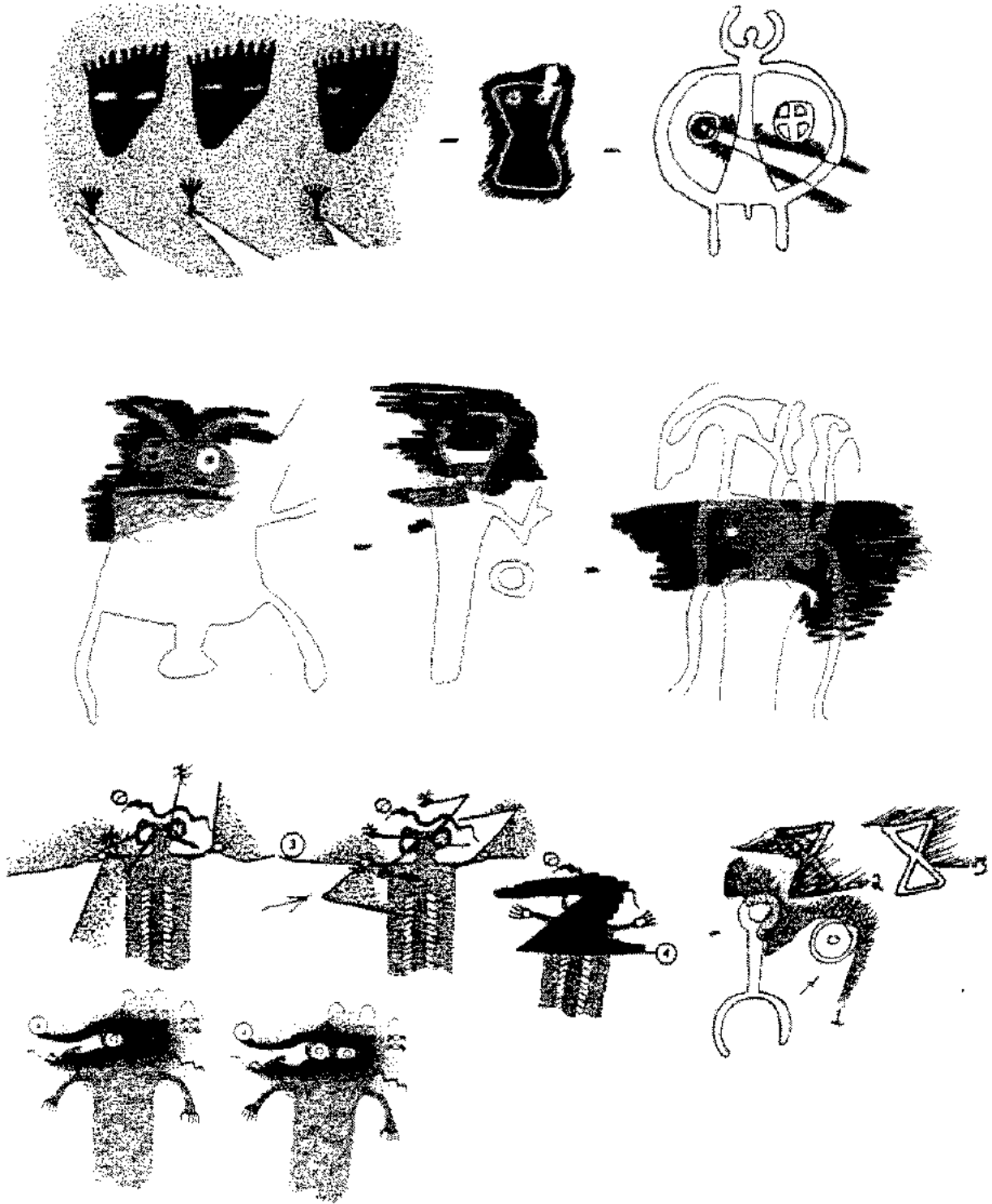


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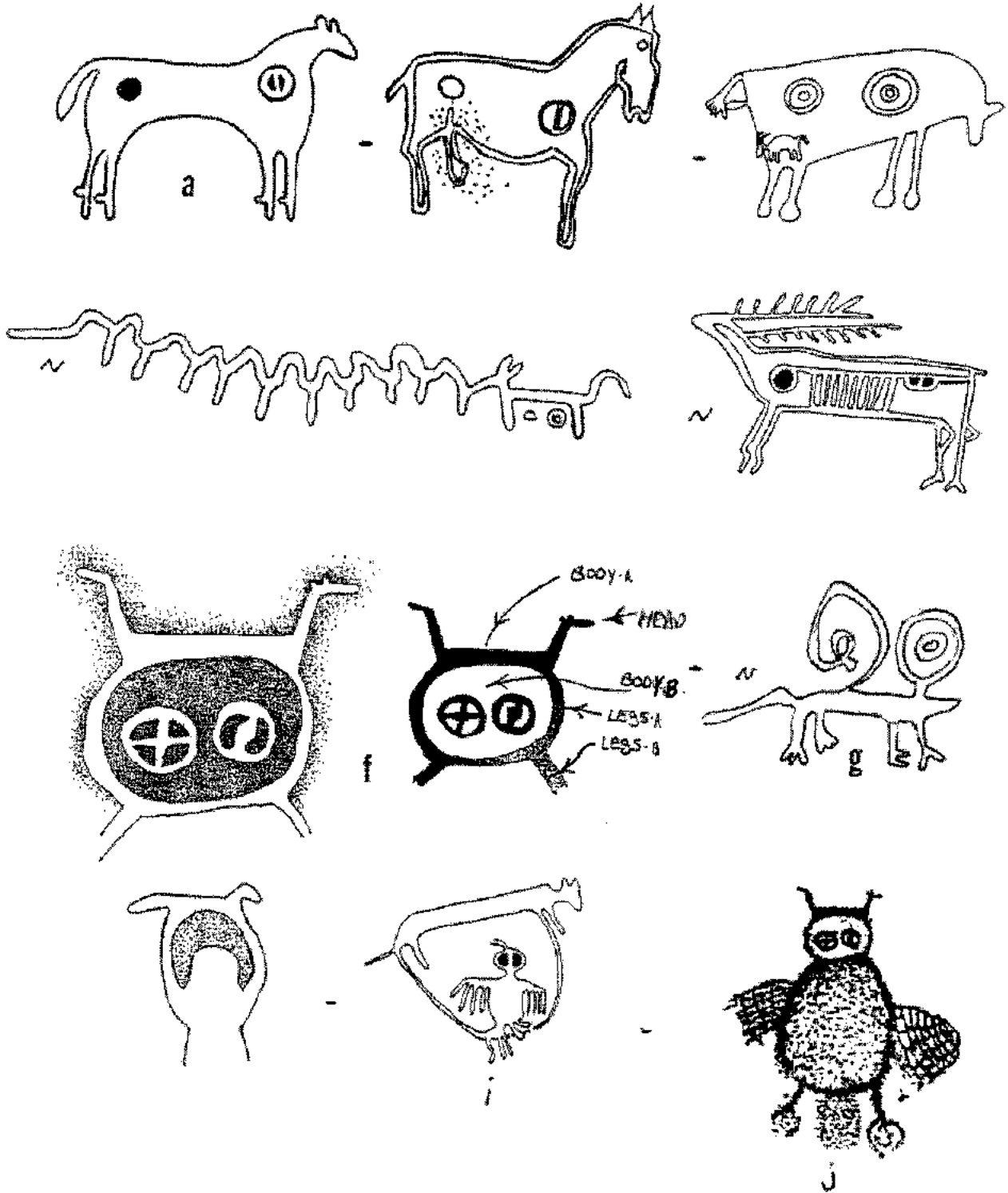


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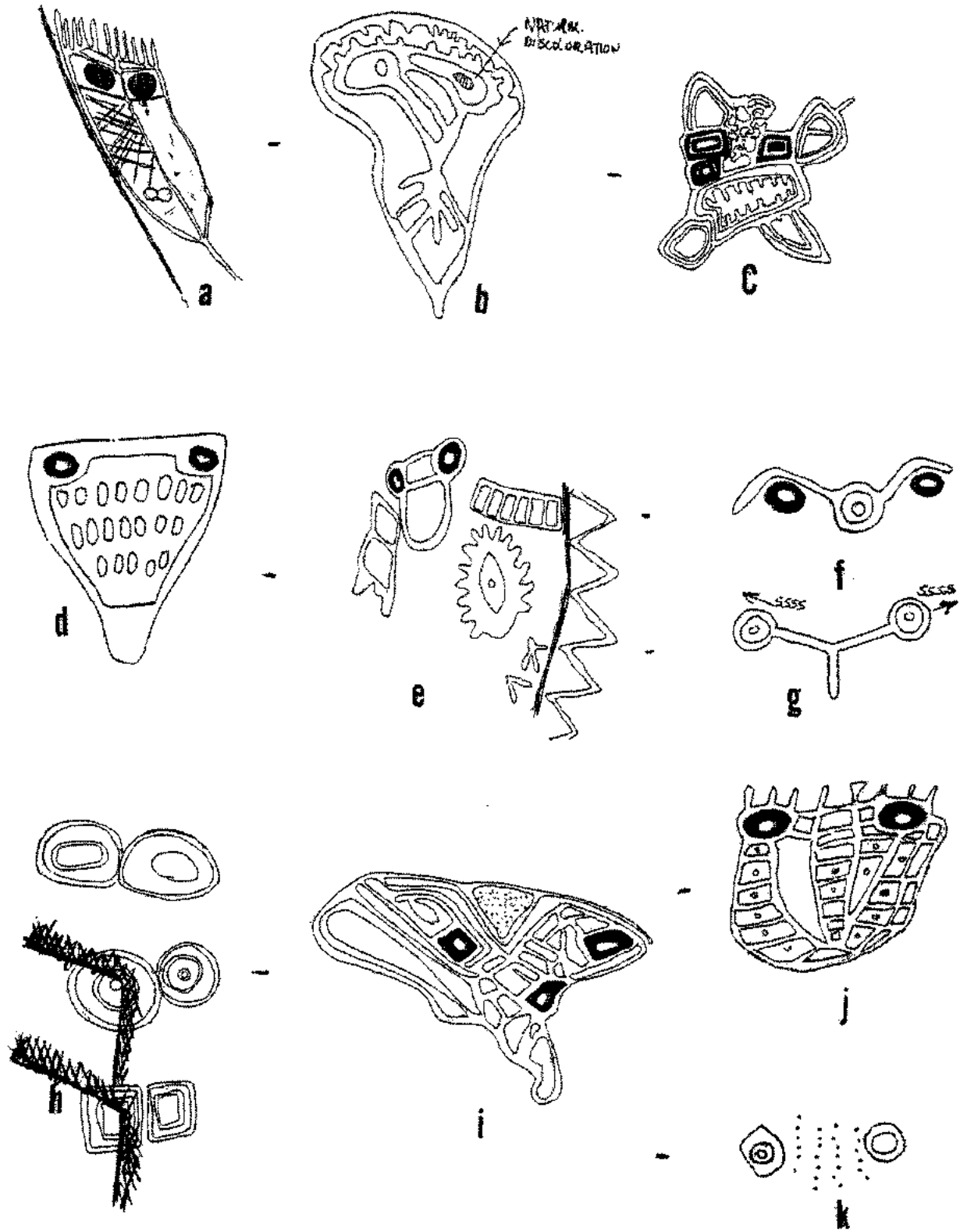


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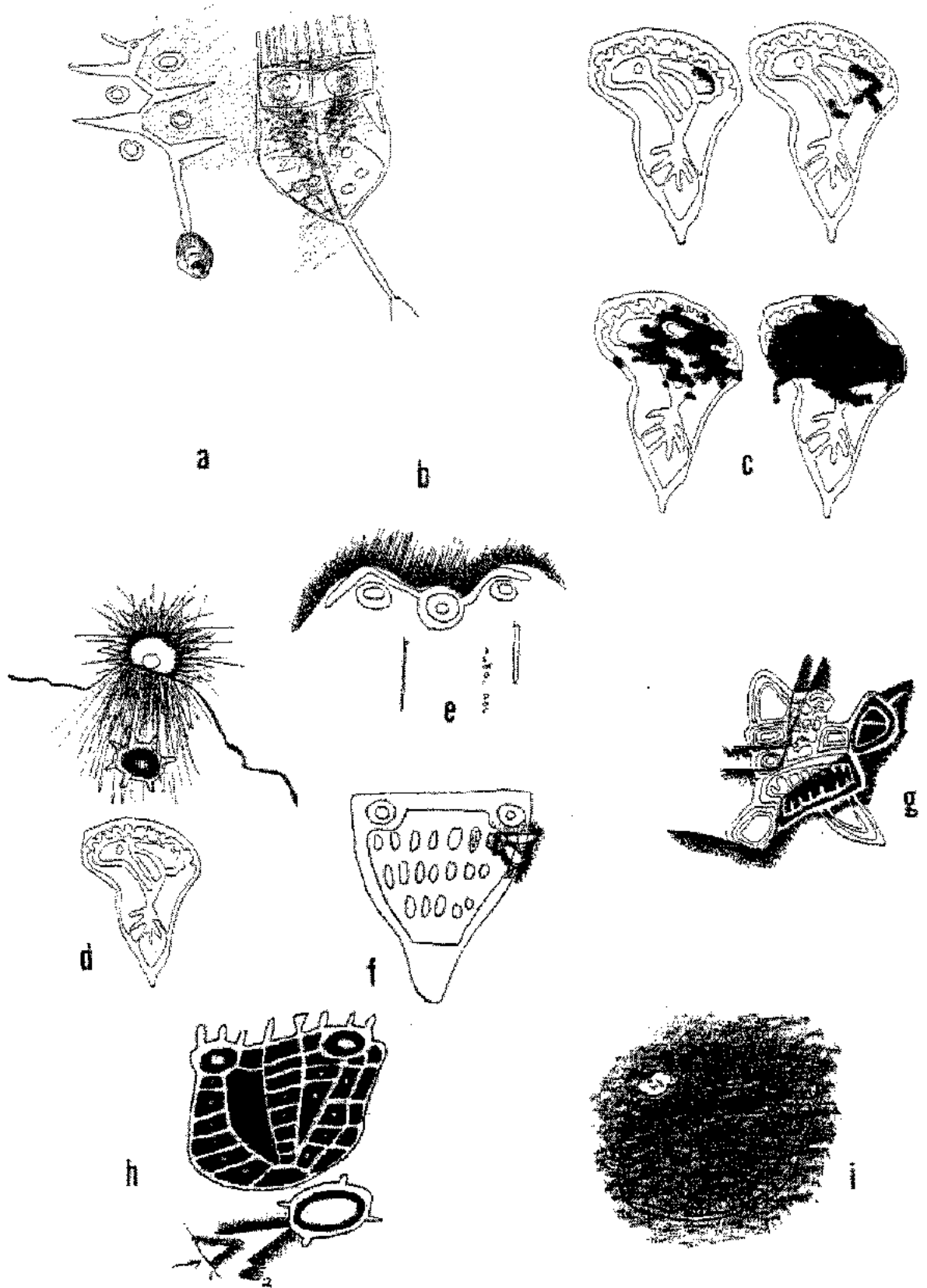


Figure 18

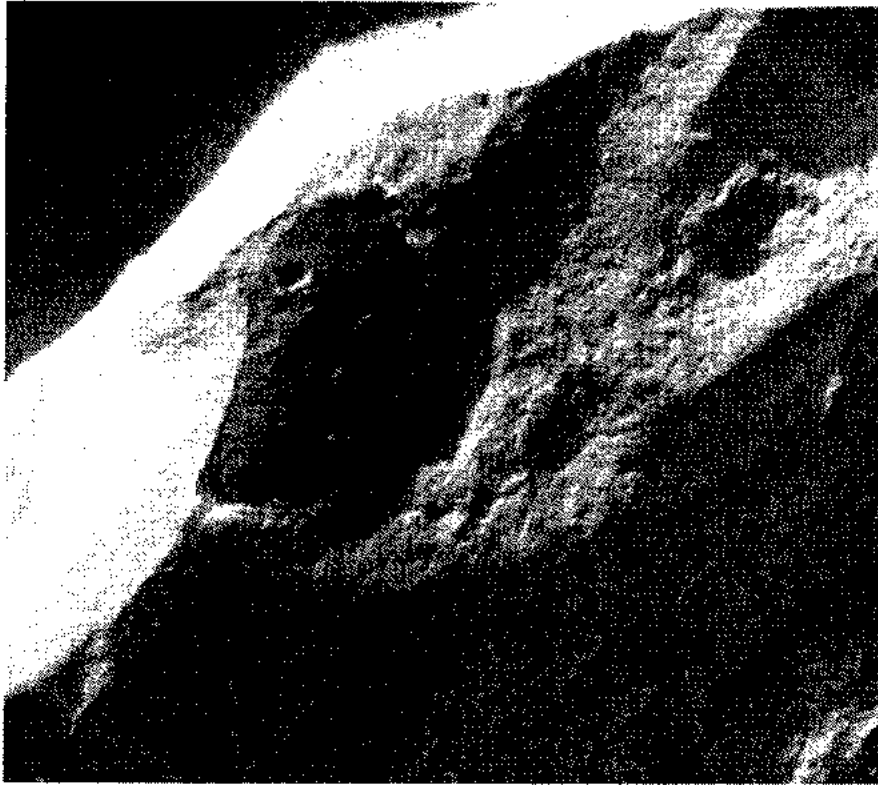


Figure 19a, top. Figure 19b, bottom left. Figure 19c, bottom right.

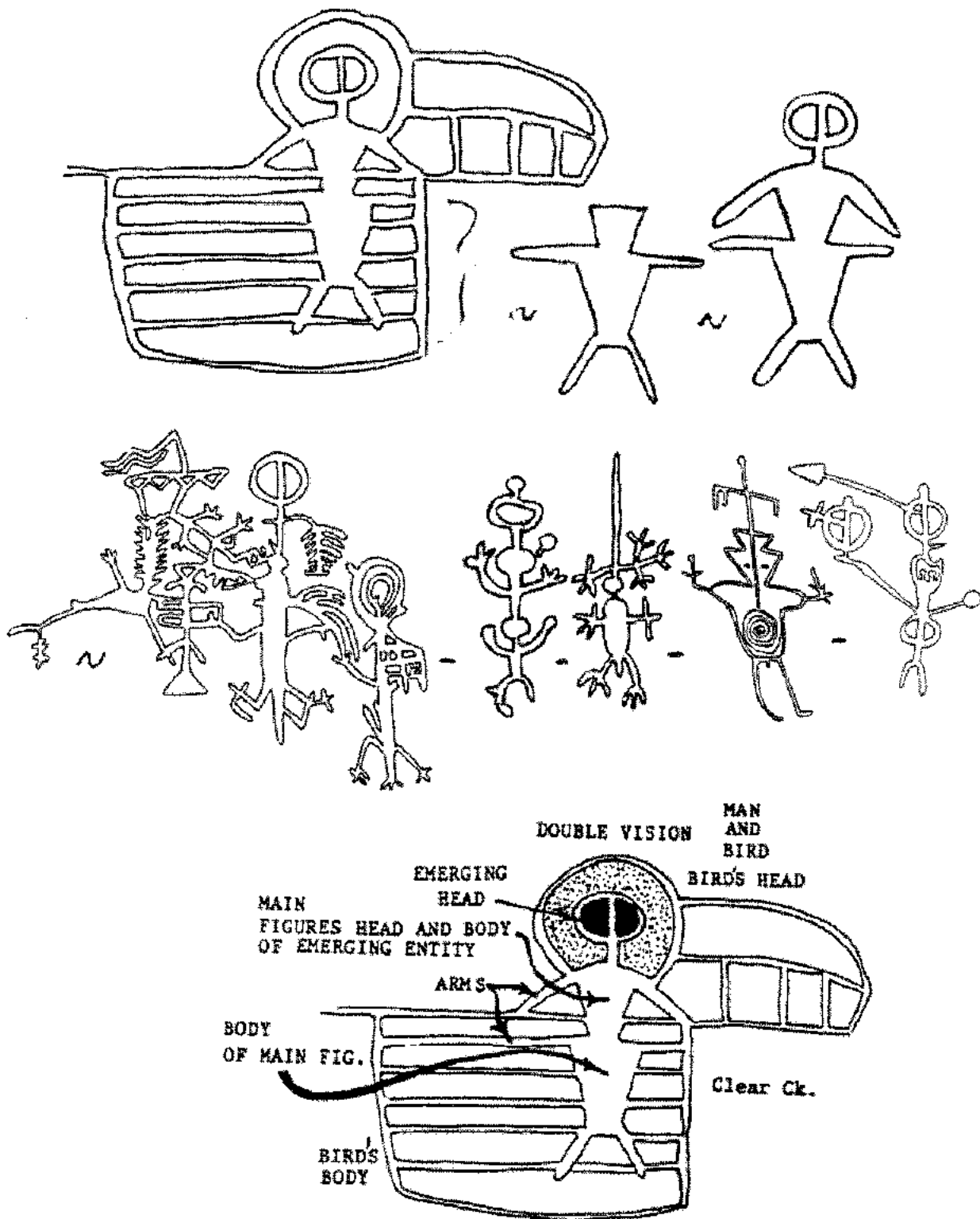
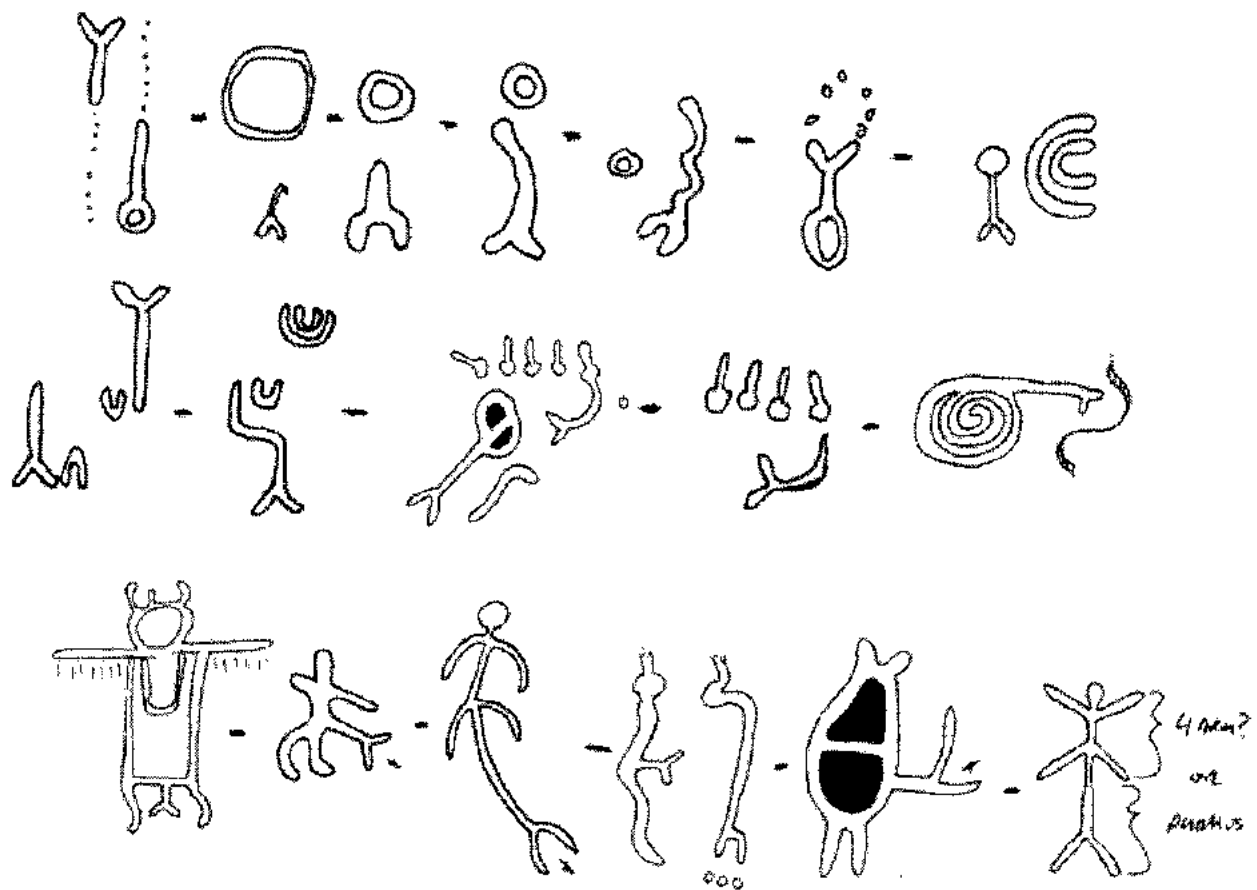
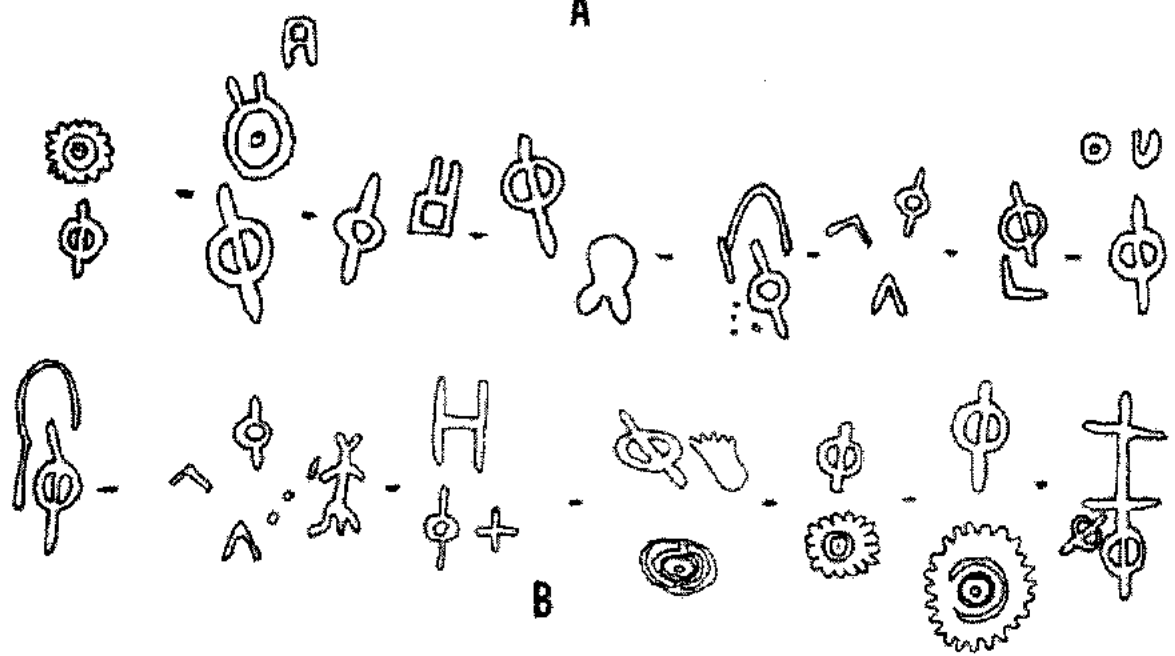


Figure 20



A



B

Figure 21



Figure 22

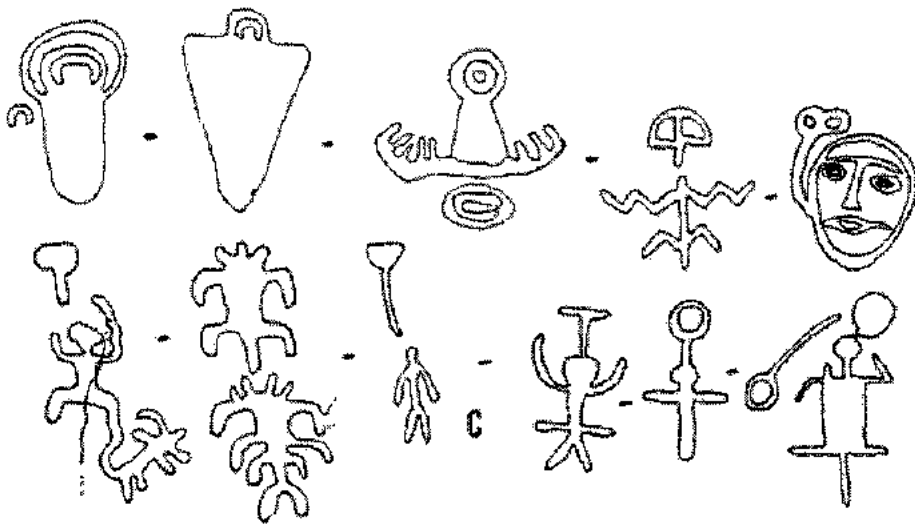
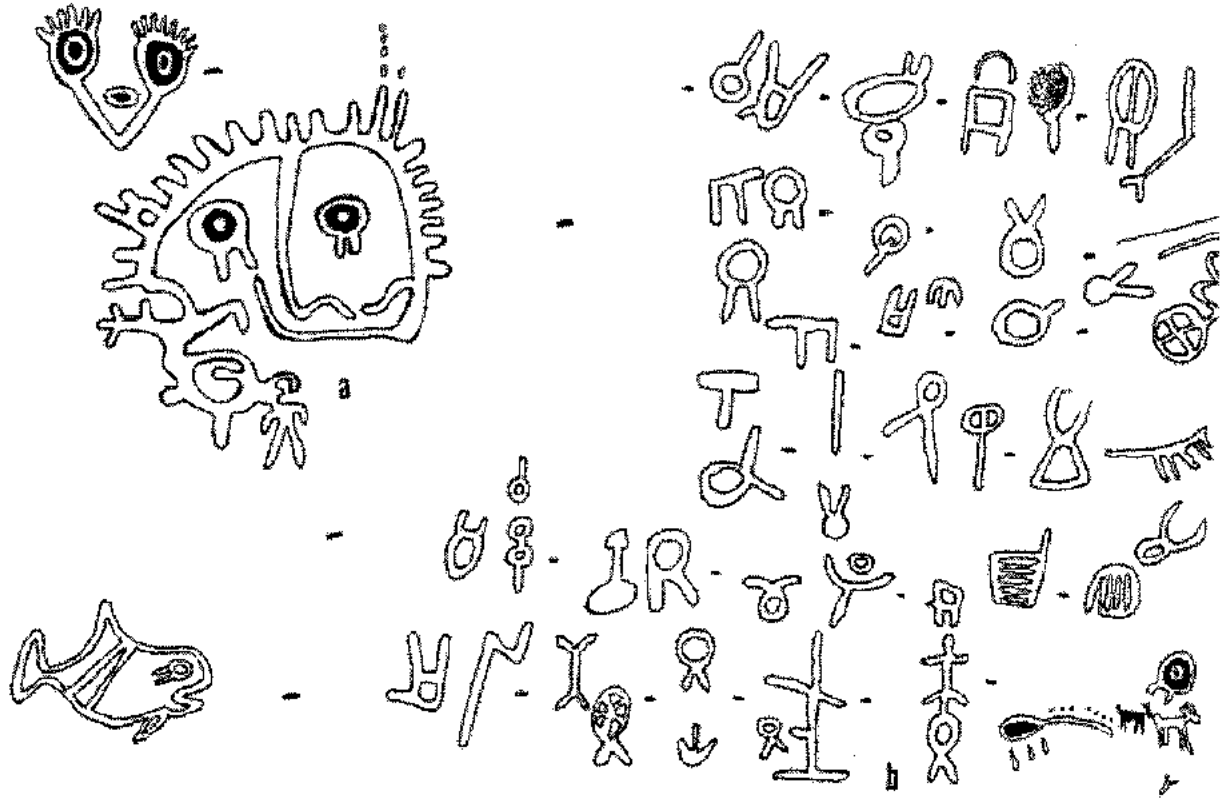


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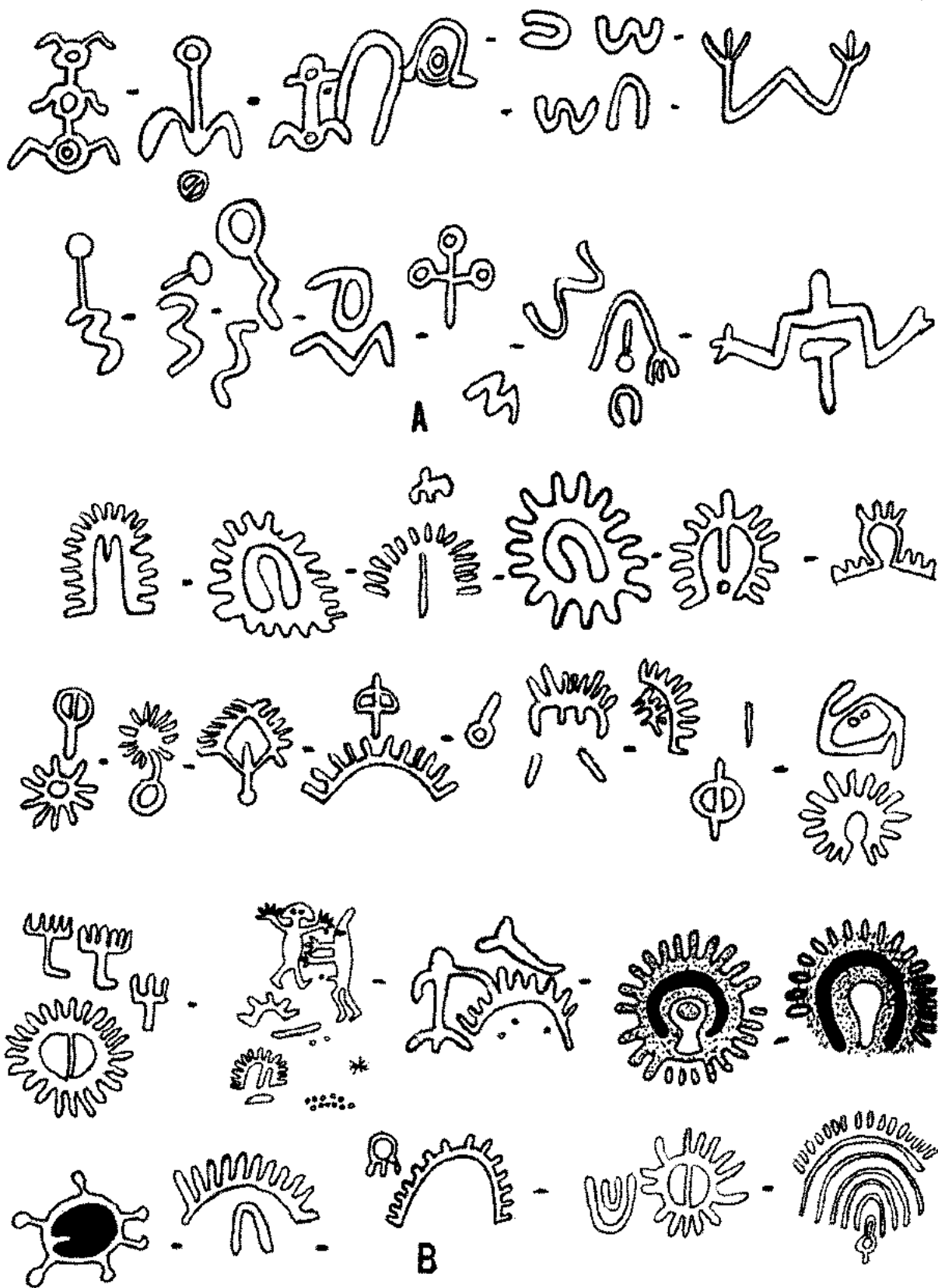


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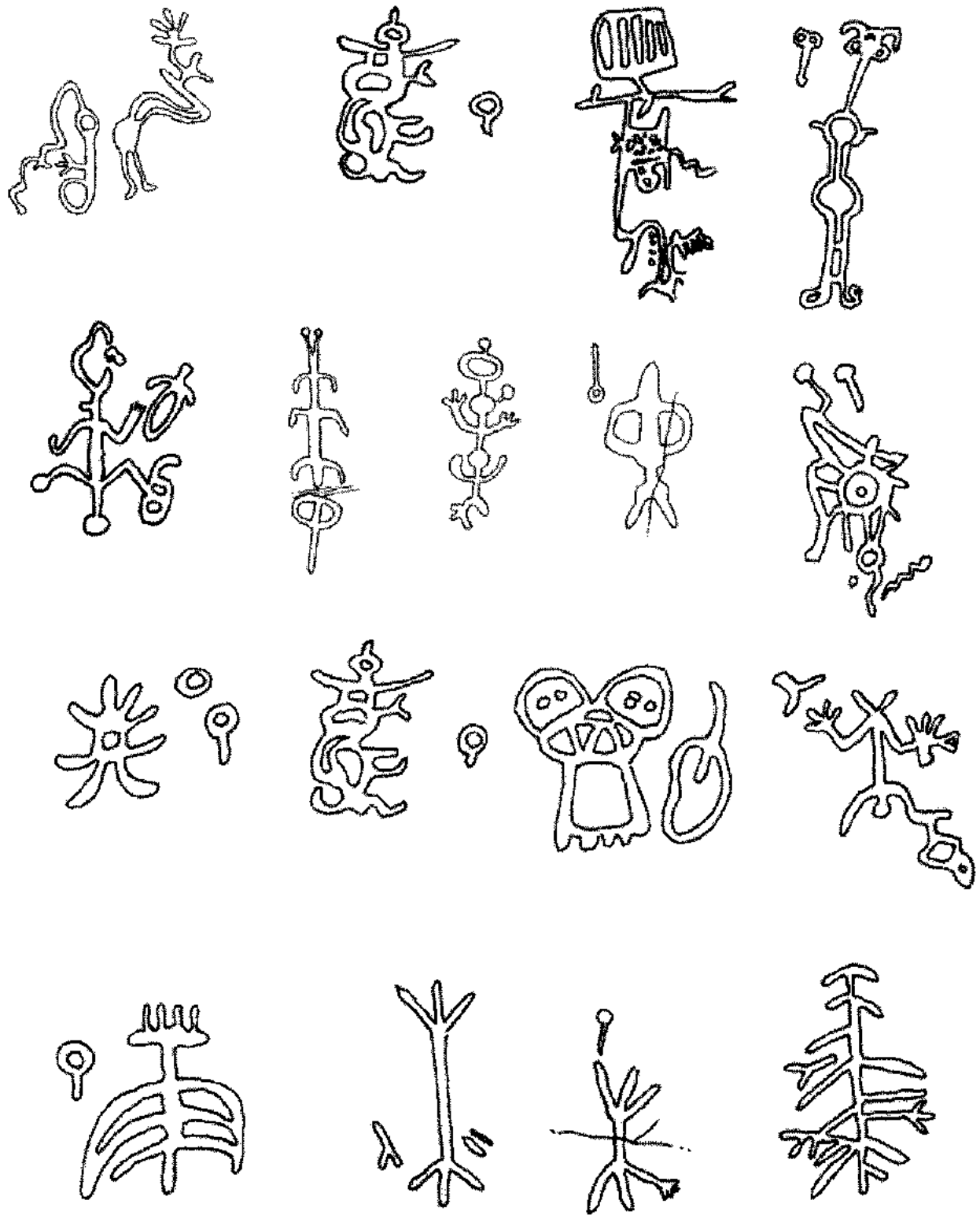


Figure 25