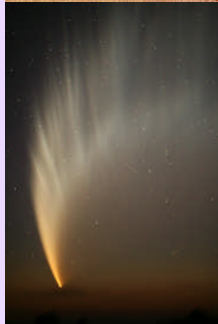


Just as the Celtic Gods of the past may have been great-comet entities continued on in human myth and tales*, so too, some of the greatest imagery of the North American Southwest may have been due to the majesty and mystique of the greatest comets in their perihelion visits far before the ancient Chinese court astronomers began to record them.



The brightest *recorded* comet* was best visible from the Southern Hemisphere in January 2007 but was scarcely reported in USA media. Photos by R.H. McNaught and G.J. Garrard, Australia.

*Must read: the masterful 2005 volume of Patrick McCafferty and Mike Baillie, The Celtic Gods: Comets in Irish Mythology.

BARRIER CANYON STYLE COMET DEITIES

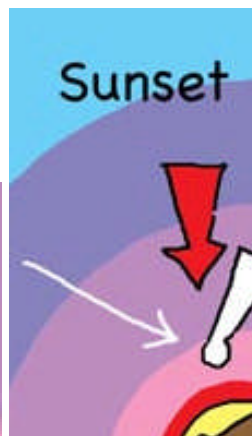
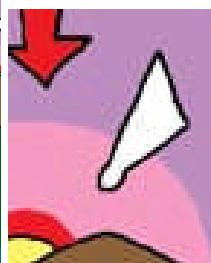
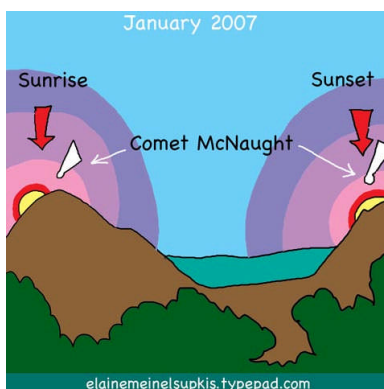
Ancestral Puebloan and Ancient Fremont Area
Pictographic Cannon May Speak of Great
Comet Deities Prior to Chinese Comet Records



These sometimes huge and usually legless and armless mythic figures are often accompanied by **zig zag lines signing movement**. They may have day-counter dots or centipede leg-counters, be realistic comet forms with a guest-host Starmaker/Trickster Coyote, or be with small critters, snakes, odd serpents, and flying birds.

Barrier Canyon Style (BCS) describes a distinctive style of rock art which appears mostly in Utah, with the largest concentration of sites in and around the San Rafael Swell and Canyonlands National Park, but the full range extends into much of the state and western Colorado. The term was first applied by Polly Schaafsma (The Rock Art of Utah, 1971) to describe a handful of similar sites known at the time, including several along Barrier Creek in Horseshoe Canyon (formerly known as Barrier Canyon). Barrier Canyon Style rock art panels are mostly pictographs (painted) but there are also several petroglyphs (pecked) in the style. These panels are believed to have been created during the archaic period (probably late archaic) and are estimated (from direct and indirect carbon 14 dates) to be somewhere in the range of 1500 to 4000 years old, possibly older -- clay figurines of a similar style found in Cowboy Cave (in a tributary canyon to Horseshoe Canyon) have been dated to over 7000 years old. (wikipedia, c. BC5000 to 500AD)

Bottom of previous page: The centipede-leg day-counters in this BCS panel with the long, curved and apparently representational comet shape on the far left are about 35, if each leg stands for one day— which is the number of days Halley’s comet of 87 BC was naked-eye visible (Yeomans/NASA web list). Thinking we might be able to link “undatable” BCS and other pictographs and petroglyphs in the American Southwest by comparing them to the knowledge already enumerated in the **history of visual astronomy**, the “oldest science,” is sometimes delightful and exhilarating. However, finding many more examples for comparison shopping may be necessary to help us to gain a better handle on how much and what kinds of visual astronomy may have been routinely practiced thru the centuries and millennia in the ancient American Southwest amongst her peoples with distant cousins in the astronomy-adept lands of the Far East.



A great, migrating comet, if well positioned for viewing from earth, will show this pronouncedly upright (and almost god-like) pose when nearing its perihelion passage around the sun when the sun is positioned below the horizon at sunrise or sunset as the reflected light from the sun illuminates it’s tail, streaming *Away from the sun* in the solar wind. Oftentimes the comet will be gone from view a few days in the glare of the sun and then, in whiplash-like fashion, reappear in the opposite direction on the other horizon, a migratory facet and majesty unequalled by other celestial entities in the more predictable parts of the heavens.

Additional research papers by S. Bradford are available at www.comets-petroglyphs-and-supernovae.com