

# ESRARA

NEWSLETTER

Quarterly of the Eastern States Rock Art Research Association  
30th member of IFRAO - International Federation of Rock Art Organizations

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FALL 2005

ESRARA CELEBRATES TEN (10!) YEARS!!

## Recent Examples of Rock Art in New England

By Norman Muller



**Figure 1** Cupules are rare in New England, but recently a few were found on a granite ledge underneath a large boulder in eastern Massachusetts.

A friend of mine, who spends hours wandering through the woods in eastern Massachusetts looking for unusual lithic formations, such as oddly perched boulders, recently found some cupules on a granite ledge underneath a large boulder (Fig 1). The location of the cupules directly underneath the boulder's low overhang made it difficult to imagine how they could have been made with so little clearance, and it is possible that the boulder was moved to its present location. The manipulation of boulders to make artistic arrangements, or perhaps to mark a particular site, is evidenced by a pedestaled boulder forty feet down in Lake MacDonald in Halliburton, Ontario. There, in the murky depths of the lake, a large boulder was discovered in 2004 by a park ranger cruising the lake's depths in a small submarine. The large

(Continued on page 4)

## President's Message . . .

I work for a university where my job involves working on a number of different types of projects for state and federal agencies as well as for private companies and developers whose projects involve some type of impact to archaeological sites. In the last two years we have become more and more involved in doing large-scale surveys, testing projects, and excavations of prehistoric and historic archaeological sites for coal companies that have to do this type of work to acquire their coal mining permit from the state. The result has been, without my really even realizing it, that I have found myself doing less and less with the one aspect of archaeology that I find most fascinating, which is rock art research.

This was borne out to me when I looked at the program for this year's Southeastern Archaeological Conference (SEAC) meetings in Columbia, South Carolina. In past years, we have almost always had a symposium on rock art at these meetings, usually organized by Carol Diaz-Granados and Jean Allen, at which a number of our members presented papers. Because of this, the SEAC meetings came to serve as an interim meeting between our larger biennial ESRARA meetings at which we could meet up with other members, find out what people were working on and take care of any sort of ESRARA business that had come up in the last couple of years.

This year, however, the sole paper on rock art that was presented by an ESRARA member was one by Jan Simek (with Sarah A. Blankenship) entitled "Prehistoric Art in 44<sup>th</sup> Unnamed Cave in Tennessee." (Continued on page 3)

The opinions expressed in this newsletter are those of the individual contributors or editor and not those of the ESRARA organization.

## ANNOUNCEMENTS

Many people and organizations have made great contributions toward improving rock art conservation and research. **ARARA** would like to recognize the best of them. Please consider if you have any nominees. Deadlines are coming up for the **ARARA awards**:

### **The Conservation and Preservation**

**Award** for excellence in the conservation and protection of rock art December 31.

**The Wellmann Award** for excellence in service to the field of rock art - March 15.

**The Castleton Award** for excellence in writing about rock art - February 15.

**The Oliver Award** for excellence in rock art photography - February 15.

Check the [www.ARARA.org](http://www.ARARA.org) website for more information or contact

**Jane Kolber**, Awards Chair, ARARA  
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### **Call for Papers: IFRAO 2006, Lisbon, Portugal, September 4-9, 2006**

We are seeking papers for the session described below. Please submit proposals to Denise Smith ([hdsmith@scad.edu](mailto:hdsmith@scad.edu)) by December 31, 2005. If you have any questions, please contact Denise.

**C84 - Place Theory in Rock Art Studies**  
(Denise Smith - [hdsmith@scad.edu](mailto:hdsmith@scad.edu),

**Tertia Barnett** - [tbarnett@northumberland.gov.uk](mailto:tbarnett@northumberland.gov.uk))

Space, place, center and boundary: rock art has been used to shape human-defined space, marking locations of memory or cultural inheritance, since time immemorial. Over the last decade, many new ideas have entered the scholarly literature on rock art, to include place theory (aka landscape theory). While individual papers have been presented at international conferences that employ place theory, there has been no focused discussion or criticism of these approaches. We invite international scholars whose research focuses on how rock art has been used to construct a cultural/ritual/aesthetic landscape, or those who critique this theoretical approach.

## CONFERENCES:

2006 SAA

**Society for American Archaeology**

San Juan, Puerto Rico

April 26 - 30, 2006

For more information visit

[www.SAA.org](http://www.SAA.org)

### **ARARA ANNUAL CONFERENCE**

Bluff, Utah

May 19 - 22, 2006

For more information visit

[www.ARARA.org](http://www.ARARA.org)

### **IFRAO XV WORLD CONGRESS**

International Federation of Rock Art Organizations

Lisbon, Portugal

September 4 - 9, 2006

For more information visit

[www.uispp.ipt.p](http://www.uispp.ipt.p)

2007

**Eastern States Rock Art Conference**

Little Rock, Arkansas

(watch for details coming in 2006)

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## *Reminder . . .*

Don't forget to send your 2006 **ESRARA** dues payment!!!

*(See the flyer insert in this issue.)*

*Send your items for the winter newsletter to:*

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(President's Message continued)

Although I also presented a paper, mine had nothing to do with rock art but instead was on an early 1800s U.S. Army camp that we (Southern Illinois University Carbondale) had located and excavated the year before. I simply had no project involving rock art that was far enough along that I felt I could get up and say something meaningful about to a room full of people.

This experience has motivated me on a personal level to get re-involved in rock art research in the area in which I live (southern Illinois) with the goal of presenting a paper at next year's SEAC meetings as part of (hopefully) a revived ESRARA rock art symposium. Although I know I am "preaching to the choir" here, I believe that it is very important that ESRARA members (including me!) present the results of their research at meetings, including our biennial meetings, as well as get them published in journals or books so that they are available to other researchers. The very favorable reviews in professional journals for *The Rock-Art of Eastern-North America*, which was edited by Jim Duncan and Carol Diaz-Granados and is comprised almost entirely of papers that I have heard ESRARA members present at various times at different meetings, clearly demonstrates that we as an organization have much to contribute to the study of the archaeology of the Eastern Woodlands. Hopefully, we can continue in this tradition and continue to be an organization whose members, through their on-going research, demonstrate the great potential of rock art studies to provide significant information on the archaeology of eastern North America.

Best regards,  
Mark Wagner

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### **2006 Southern Illinois University Carbondale Visiting Scholar Conference**

Every year the Center for Archaeological Investigations (CAI) at Southern Illinois University Carbondale funds a post-doctoral scholar who has just received his or her Ph.D. to host a conference on some important aspect of archaeology. Researchers from around the world are invited to attend the conference at SIU in Carbondale, Illinois, and present papers on the topic that are later published in a peer-reviewed volume by the CAI. This year's visiting scholar (Dr. Lars Fogelin) will host a two day conference (March 31-April 1, 2006) on a subject (the archaeology of religion) that should be of interest to virtually all rock art researchers. Entitled "***Religion in the Material World: A Conference on the Archaeology of Religion***," the primary goal of the conference is to examine how archaeologists employ the material remains of past societies to understand religion and ritual in the past. Presenters at the conference will examine strategies used to investigate the archaeology of religion including studies dealing with ethnohistory, history, ethnoarchaeology, architecture, landscape, iconography, and votive deposits. Additional information regarding the conference can be obtained by contacting the Center for Archaeological Investigations (618-453-5031) or Dr. Lars Fogelin ([lfogelin@siu.edu](mailto:lfogelin@siu.edu)).

## Recent Examples of Rock Art in New England (Continued from page 1)

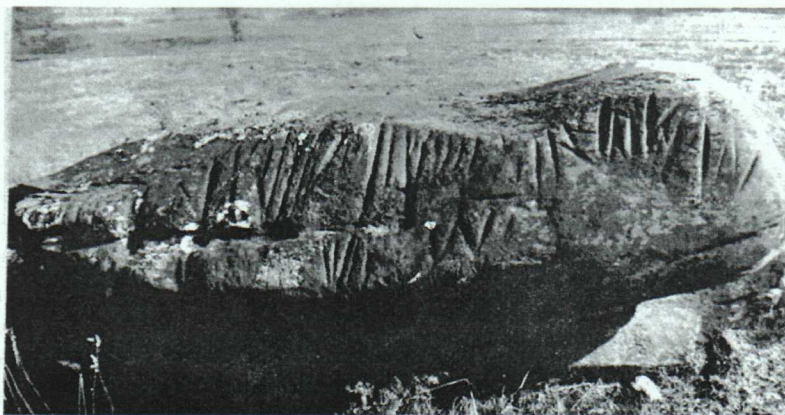
boulder, 3' long, was supported by two smaller boulders, each of which was shimmed to evenly distribute the weight of the boulder on top. Eight to nine thousand years ago, this area of North America suffered an extreme drought, with water levels in Georgian Bay of Lake Huron dropping as much as 100 feet. Scientists have found tree trunks at this level, and using radiocarbon dating, they were able to estimate when the trees were alive and growing above the level of the lake. Since the drought was probably widespread, it probably affected Lake MacDonald with similar results, allowing for the construction of the pedestaled boulder at that time (see [www.neara.org/MiscReports/07-03-05.htm](http://www.neara.org/MiscReports/07-03-05.htm)).

According to a recent study, cup marks were made either by repeatedly pounding a stone against a rock surface, or by grinding it with a pestle (Callahan 2005). Some researchers who have studied cup marks in California have proposed that women were responsible for the cup marks, and that they were made as part of a ritualistic activity to promote fertility (Whitley 2000: 47-50). The resulting powder made by grinding or pounding was ingested to ensure pregnancy. Ed Lenik has written that cup marks are rare in the New England area. He lists only a single large boulder from Niantic, Connecticut, which has some six cup marks in it, three of which are 8cm in diameter (Lenik 2004: 160). Jack Steinbring was shown an image of the cup marks from Massachusetts, and after consulting with a colleague, he concluded that they were probably true cup marks or cupules, and not the result of differential weathering.

Other features sometimes found with cup marks are long, parallel ground grooves in stone, which in California are considered part of the "cup and groove" tradition. When Barry Fell's wildly popular book *America B.C.* was published in 1976, similar types of grooves found in Vermont were interpreted as a form of the Ogam, a language based on Latin that the Irish Celts used from the 4<sup>th</sup> century A.D. According to Celtic language experts, true Ogam was restricted to the British Isles and has not been found elsewhere. No matter. Fell concluded that the Irish Celts not only made it to the New England area, but wandered all the way to Colorado, marking their presence by incising parallel grooves in ledges and cave walls. While English experts in Ogam disputed Fell's interpretations as early as 1977 (Ross 1978: 139-144), his views have held sway among a group of believers to the present. In 1993, authors of the book *Ancient American Inscriptions: Plow Marks or History?* attempted to prove the accuracy of some of Fell's earlier interpretations (McGlone, Leonard, Guthrie, et.al. 1993). True Ogam was precise in its organization, with a horizontal centering line, and the examples that Fell studied lacked a lot of the features of Celtic examples, such as the grooves being haphazardly arranged. It was like fitting a round peg into a square hole, and Fell made fanciful and highly creative interpretations to make the two fit (Oppenheimer and Wirtz 1989).

What Fell and others failed to appreciate, or perhaps acknowledge, was that many of the grooves he studied had been the focus of serious rock art research since 1980 (Feyhl 1980). Early studies interpreted the grooves as tool marks, but the frequency of the grooves, and their shape, suggested other explanations. Furthermore, the fact that grinding was time consuming and repetitious, led some to conclude that it could have promoted a trance-like state (Steinbring, Granzberg & Lanteigne 1995). Some grooves are equated with female fertility rituals (Sundstrom 2002), whereas others are viewed as related to the vision quest (Steinbring 2000).

While many stones with parallel grooves have been found in Vermont, one being a fine example of edge grooving (Dexter and Martin 1995: 103) by far the most spectacular example is the Blanchard Stone in Cavendish Township (Fig. 2). The perched boulder on which the fluted grooves are found is 3.9m long, and most of them occur primarily along its north face (*Ancient Vermont* 1977, figs 23-30); one measures 58cm from top to bottom. This reinterpretation of Fell's Ogam opens up a whole new area of study in New England rock art, one that should expand our knowledge of this fascinating practice.



**Figure 2** The Blanchard Stone in Woodstock, Vermont. The groove marks are possibly related to the "cup and groove" tradition of California and elsewhere. These marks are quite widespread in southern Vermont, especially, and undoubtedly more will be found.

New discoveries in New England rock art are not confined just to cupules and grooves. A year ago, Ernie Clifford, an octogenarian Vermont native and intrepid explorer of the forests of the central region of his state, told me of some unusual finds on Breakneck Hill, which rises some 400 feet above and opposite the Suicide Six ski area in South Pomfret. Last spring, Ernie and I climbed a portion of the Appalachian Trail to a saddle between Breakneck Hill and Tipton Mountain, where he showed me an unusual looking, moss covered split boulder, both sections measuring 6' long with a gap of 6" between them (Fig. 3). At the north end of both boulders, a necklace of stones had been arranged, each stone touching one another. All stones were well seated in the soil, proving that they had been in place for a very long time. The stone touching the left split boulder was quartz, the others were not. While quartz is a ubiquitous mineral in New England, it is not found everywhere, and its concentration on Breakneck Hill seems to be confined to its western portion. A quartz circle has been found at the summit of Breakneck Hill, west of the split boulder; a quartz berm some 30' long is found at the foot of the main part of Breakneck; and a large, mostly quartz cairn or mound was discovered by Ernie on the north slope of Breakneck Hill last fall. Nearby were five small sandstone standing stones, evidently related to the quartz cairn. To me, the single quartz stone touching one of the split boulders had to have had special significance. There is no evidence that Breakneck was a colonial habitation site. The vast majority of the trees are small and young, and presumably the mountain has been used for periodic tree harvesting.



**Figure 3** A split boulder in Pomfret, Vermont, measuring 6' long with a 6" gap between the two halves. A semicircular ring of stones are set into the soil around one end and notice that the stone touching the left split boulder is quartz.

Quartz was often equated with special power not found in other rocks, and was often used by Indian shamans. Besides its color, the mineral also possesses unusual electrical properties, so that when two quartz stones are rubbed together, a pale, luminescent white glow is emitted. This is called piezoelectricity. I am of the opinion that certain stone features are arranged in such a way that if one studies them carefully, one can gain some insight into the mind of the builder. For what it is worth, my interpretation of this feature is as follows: First of all, the split probably occurred naturally through frost action. Since Indians must have passed by this area on their way to the summit, they undoubtedly noticed one day that the boulder had split asunder. And not understanding the physical process that led to this split, they ascribed it to a spirit that was present in the stone and was then released. One could view the construction of the ring of stones as a way of renewing the power that was present in both split boulders. All rocks contained a spirit or force, and by laying one stone against another, or by piling them, the energy in one stone was transmitted to the other, much like electricity going through a wire. Beginning at one end of the split boulder, a single stone was placed on the ground, one part of it touching the boulder. Another stone was laid next to the first, and so on, until a semicircular ring was nearly complete. With a single gap remaining, it was filled with the quartz cobble. Because of the unusual energy associated with quartz, by having one end touch the split boulder and the other end the previous stone in the ring, a seemingly powerful force was initiated, which flowed through the ring of stones and entered the body of the person involved in this ritual. Stones linking split boulders together have been found elsewhere in New England, such as an example from Montville, Connecticut (Fig. 4), where a carefully laid stone fill connects the two split halves. Note, also, that the stone wall climbs over the split boulder on the left – an unusual accent. It is also not unusual to find narrow splits in boulders filled with small rocks, which appears to be another variation on the same theme. A narrow split can also be viewed as a portal to the underworld. A friend of mine calls them "spirit doors," but the one from Pomfret appears to be something else. Most people probably walk by examples

of this sort without notice, but if we slow down and look around us, we may find something quite extraordinary that captures our attention, bringing us into touch with a way of responding to the natural world that existed long before the Europeans landed on these shores nearly four hundred years ago.



**Figure 4** A split boulder from Montville, Connecticut, which displays a carefully laid stone fill connecting the two split halves. Notice the stone wall which climbs over the split boulder on the left – an unusual accent.

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**ESRAC 2005  
Ripon College  
Ripon, Wisconsin  
ESRARA BOARD MEETING  
(on Tour Bus)**

Board Members present: Mark Wagner, Iloilo M. Jones, Paul Nevin, Michelle Berg-Vogel, Nancy Bryant, and Carol Diaz-Granados.

Meeting called to order at 4:20 p.m. In Secretary Denise Smith's absence, Carol agreed to take minutes.

First announcement was by Ilo who told board members that she was passing the treasurer's job on to Michelle. She said that the transfer should be complete in about three months. All board members expressed regret in her decision, and thanked her for her many years of service to ESRARA. Ilo said that she would remain active and interested in board and organizational affairs. She also said that she and Carol would look into making ESRARA a 501.C3 so that we can accept charitable donations. She said that we would need to incorporate first, and that we could do that in the state of Illinois, where our bank account is. We would then file a 990 every year and this would automatically make us an NFP (not-for-profit). However, by doing this, we would be prevented from any future lobbying efforts.

Michelle offered to host the next ESRARA meeting in Arkansas (2007). She said that it would probably be best to have it in the month of March and in the Petit Jean Mountains that contain a large number of petroglyph sites. She said she would talk with George Sabo and Jerry Hilliard. Nancy suggested that we send the 2007 meeting packet along with the 2006 winter newsletter. All agreed. Nancy also mentioned that she would mail the 2006 dues notice in the fall newsletter.

Carol asked the board to be considering a possible Lifetime Achievement Award, or any other awards (Preservation, Education, New Research), for the 2007 conference. She said that Ed Lenik was not able to attend this meeting, but will be presented with the 2005 Conservation Award. Carol said that she would mail the award to Ed when she gets back home. Ilo nominated Carol to receive the Education Award for 2007.

Carol, Ilo, and Mark put together an Agenda for the general business meeting.

Meeting was adjourned at 5:10 p.m.

**ESRAC 2005  
Ripon College Campus  
Ripon, Wisconsin  
ESRARA GENERAL MEETING**

President Mark Wagner called the meeting to order. Carol distributed the Agenda and the minutes which were both approved.

Mark thanked Jack Steinbring for organizing this meeting at Ripon College, arranging a wonderful tour by bus to sites west of Ripon, and hosting the opening reception at his home. The facilities, meals, and accommodations were truly excellent.

Michelle talked about having the 2007 ESRAC in Arkansas in the Petit Jean Mountains. She explained her preliminary plans. Michelle made the motion and Ilo seconded it. All members voted in favor. Mark thanked Michelle for her offer and spoke for everyone in saying that we would be looking forward to that meeting.

Ilo gave the treasurer's report and balance. She also announced that she would be passing the task of ESRARA Treasurer on to Michelle Berg-Vogel, who has kindly agreed to take over. Mark thanked Ilo

## ESRARA GENERAL MEETING

*(Continued from page 7)*

for her many years of service to ESRARA, and members gave Ilo a rousing round of applause in agreement. Ilo reminded everyone that she was not "going anywhere" but would remain involved in ESRARA in other ways for now. She also announced that she and Carol would be working on making ESRARA a 501.C3 in the months ahead and that the designation should be in place before the 2007 conference in Arkansas.

Awards: Carol moved that founding member Charles Faulkner receive the Lifetime Achievement Award in 2007. Jim Duncan seconded. All voted in favor. Carol asked that everyone be thinking of other awards that we may bestow with regard to Preservation/Conservation, Education, and New Research.

Discussion regarding the fall SEAC meeting in South Carolina followed with queries regarding a possible interim ESRARA meeting there, along with a table where we could advertise our organization and possibly sell books. Few members raised their hand that they were going to attend this meeting. Nothing was decided.

President, Mark Wagner, appointed two new members-at-large. They are Jan Simek of the University of Tennessee at Knoxville, and Tommy Hudson of Georgia.

Mention was made that although 2005 marked the organization's 10<sup>th</sup> anniversary, the Arkansas meeting in 2007 would actually mark the 10<sup>th</sup> year we have been having "official" meetings. The seeds were planted in 1993 at the Natural Bridge State Park conference. There, Mark Hedden offered to host the first official meeting in Maine in 1997. The next meeting was held in conjunction with the International Rock Art Conference (IRAC) in Ripon, followed by the 2001 ESRAC in Giant City. Our last ESRAC before Ripon took place in Huntsville, Alabama in 2003. We are all looking forward to Arkansas in 2007.

Meeting was adjourned.

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## Recent Activities of the Mid-America Geographic Foundation

Throughout the summer MAGF continued its fieldwork at the Peachy Petroform Site near Ripon, Wisconsin, completing the experimental efforts on Feature 4 in August. There is a huge backlog of notes and data to synthesize, but some conclusions seem warranted at this time. Both bird and mammal bone fragments were collected from the impacted floor beneath the boulder arrangement. Submission of these fragments for AMS dating should ascertain the period in which initial activity began at the feature. Small posts (called "votive poles" in the west) were discovered placed randomly in the central zone of the feature. There is no pattern to suggest that these posts supported shelters. Using the western model, they may have had some ritual object suspended from them such as feather clusters, trophies or skins. The boulders that make up the visible features at Peachy were clearly placed in position over the post molds. This order of events is not inconsistent with patterns of burial activity involving sequences of ritual behavior.

The Hensler Petroglyph Site in Dodge County, Wisconsin, has undergone significant conservation work. Early in October, a field team undertook a clearing and cleaning operation there. The Michaels Quarry people provided a 3,000-gallon tank truck of untreated rainwater, and MAGF brought a pressure washer and generator to the site. An experimental block was chosen at a position several meters apart from the engraved panel, and various intensities and widths of contact were tried on patches of the lichenated andalusite schist to determine the effect. It was established that the crustose forms of lichen were not significantly affected by the most intense applications at 1350 fps. The foliose forms were detached, and a layer of accumulated particles (since 1987) was removed. With this result, a careful spraying of the petroglyph panels was undertaken in small increments, starting at the top of the formation. This procedure led to an understanding of the action of simple rains and drainage on the surface of the panels, with all material being washed down along the schist trough whereon the images are engraved. The result was a remarkably clear view of the petroglyphs during the variable evaporation inside and outside the contiguously pecked areas. At least two new *(continued on page 9)*

petroglyphs were identified, a bat-like image and a naturalistic quadruped comparable to those of the Early Hunter Style.

In addition to the clearing of the engraved surfaces, a major effort was made to remove all growth threatening the panels as well as arboreal growth causing the site to fall into shade over very long periods. All of this growth had occurred since 1987.

In removing the rootmat in a previously acoustical zone of the site (drumming sound from tramping on the rock formation) a genuine archeological component was discovered. In the lower position of the rootmat a concentration of waste flakes and one broken projectile point were recovered. Of interest is the fact that of the 7 flakes recovered, all were of different material. This would be consistent with the high level of iconographic variability for the petroglyphs themselves, all the way from naturalistic Archaic forms to the "weeping eye" motif at the upper positions of the panel. The projectile point is a corner notched form with an ovate blade similar to a small version of the Snyder type. It is consistent with some regional Late Archaic types.

This whole effort was an unexpected success and will lead to formal excavations next year. It is extremely rare to encounter fully archaeological components in immediate proximity to rock art sites of any kind. The challenge now is to determine if the artifacts relate to the rock art. It is possible that groups unrelated to the rock art occupied the same prominence. Much to be done, but what a pleasure!

In other news, MAGF is planning a tour to Cahokia and the St. Louis area near the Spring Equinox 2006. It is hoped that we will meet with ESRARA members at that time and perhaps view some of the rock art sites in the region.

**Jack Steinbring**



Pedestalled arc of boulders, Feature 4, Peachy Petroform Site (FD515). Flags mark scattered fragments of mammal and bird bone, as well as post molds, dating to *before* boulder placement.



Circular petroglyph after cleaning at the Hensler Petroglyph Site. Arrows mark "new" petroglyphs, not seen before the MAGF conservation work.

## Book Review

*The Rock-Art of Eastern North America: Capturing Images and Insight.* Edited by CAROL DIAZ-GRANADOS and JAMES R. DUNCAN. University of Alabama Press, Tuscaloosa, 2004. 426 pp., 175 illustrations, 7 tables, preface, acknowledgments, introduction, biblio, contributors' biographies, index. \$65.00 (cloth), ISBN 0-8173-1394-X, \$34.95 (paper), ISBN 0-8173-5096-9.

*The Rock-Art of Eastern North America* is a welcomed addition to the growing literature on prehistoric and historic rock-art. Long overlooked by professional archaeologists, the study of petroglyphs and pictographs is rapidly becoming an important and integral part of current archaeological discussions. Due to the persistence of researchers such as Carol Diaz-Granados, James R. Duncan, and their colleagues, the study of rock-art clearly is a mainstream focus for eastern North American archaeology. Perhaps, the most fascinating aspect of this genre of rock-art investigation is its association with Native American ritual, art, and iconography. These topics, until recently, were often avoided by archaeologists because of difficulties in establishing chronological controls; understanding rock-art from the perspective of its environmental, social, and ideological contexts; and incorporating rock-art interpretations/discussions within traditional or current archaeological paradigms. *The Rock-Art of Eastern North America* impresses upon us that these interpretive problems are not insurmountable and that the study of rock-art can be integrated as one facet of our understanding of eastern North American prehistory.

*The Rock-Art of Eastern North America* comprises twenty chapters divided into seven major topics: dendroglyphs; ethnography; patterning of sites and motifs; gender; survey, recording, conservation, and management; historic; and dating methods. The well-written and thoughtful chapters are authored by active rock-art researchers and well-known scholars and avocationalists. Illustrated with 175 photographs, line drawings, and maps, the 426 page volume covers a large geographic area, ranging over twelve states and four Canadian provinces in the eastern North American woodlands. Of course, this area generally is in the interior of the continent which contains rocky terrain suitable for rock-art.

In the opening section which covers dendroglyphs, Fred E. Coy, Jr. discusses Native American carvings and paintings on trees that are found throughout much of the Eastern Woodlands. He argues that the relative lack of pictographs on rock surfaces is a result of the more frequent use of tree boles as communicative devices, especially in the upper Eastern Woodlands. The three articles in the second section cover rock-art and ethnography. Lori A. Stanley offers the account of the Ratcliffe Sacred Rock in the Upper Iowa River Valley and the oral history of the modern Winnebago tribe of Nebraska, while Mark J. Wagner, Mary R. McCorvie, and Charles A. Swedlund outline the ritual landscape and associated rock-art at the Mississippian Millstone Bluff Site in southern Illinois. Kevin L. Callahan follows with a discussion of pica and geophagy as an explanation of cupmarked boulders in the Eastern Woodlands.

In the second section six chapters deal with the patterning of archaeological sites with rock-art motifs. Charles H. Faulkner, Jan F. Simek, and Alan Cressler describe their long-term research on prehistoric rock-art in Tennessee, with emphasis on open-air sites. Richard Edging and Steven R. Ahler examine rock-art sites and Late Woodland settlement locations in the northern Ozarks of south-central Missouri and Robert Alan Clouse documents the patterning of human activity and possible functioning of the Jeffers Petroglyphs, located at the eastern edge of the Great Plains in southwestern Minnesota. Jack Steinbert identifies elemental forms of rock-art at the Lake-of-the-Woods petroglyph sites in Ontario, Canada and offers interpretations about the peopling of the Americas based on randomly pecked cup marks on boulders. Carol Diaz-Granados and James R. Duncan document and interpret the widespread occurrence of vulvar motifs in eastern Missouri rock-art sites. Jan F. Simek, Alan Cressler and Elayne Pope discuss the association between the "toothy mouth" rock-art motif and mortuary caves in the interior Southeast.

The fourth section, gender, opens with Cecil R. Ison's discussion of farming, gender, and shifting social organization as an approach to understanding Kentucky's rock-art. James R. Duncan and Carol Diaz-Granados continue their discussion of eastern Missouri rock-art with a discussion of "Old Woman," her celestial family, and Dhegihan Siouan oral traditions.

In section five the emphasis shifts to surveying, recording, conserving, and managing rock-art sites in eastern North America. Johannes H.N. Loubser and Robert F. Boszhardt illustrate the place of recordation, conservation, and management of rock-art imagery at Samuel's Cave in western Wisconsin as part of an overall cultural resource planning process. Paul Nevin discusses the conservation problems associated with the Lower Susquehanna rock-art sites in Pennsylvania. Tommy Charles discusses the South Carolina rock-art survey in the Piedmont and Blue Ridge Mountains currently being undertaken by the South Carolina Institute of Archaeology and Anthropology and citizen volunteers.

In the section on historic use of rock-art, Joan M. Vastokas summarizes and evaluates the debate over the Peterborough Petroglyphs in southern Ontario, and questions whether the rock-art was created by Native Americans or Norsemen. Edward K. Lenik then interprets the Bald Friar Petroglyphs of the Lower Susquehanna in northern Maryland as a ritual act of renewal. Rex Weeks draws attention to Cliff's Rock, located in eastern Tennessee, in terms of its role in understanding Unionism and the Civil War.

In the final section, dating methods, Mark Hedden outlines Passamaquoddy shamanism and rock-art in Machias Bay, Maine, and Daniel Arsenault provides analysis and dating at the Nisula site in the eastern Canadian Shield of Québec.

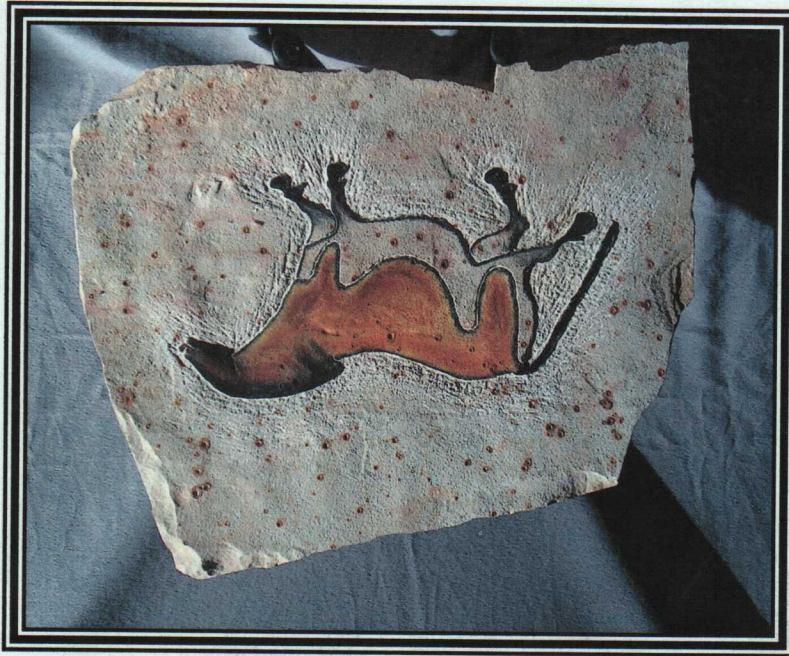
As a study of material culture, rock-art research has long been the domain of avocational archaeologists, often talented and knowledgeable individuals who have professions in allied or other fields. Unfortunately, most professional archaeologists have not incorporated rock-art into meaningful discussions or interpretations of prehistoric life in eastern North America. The current volume does much to correct this neglect and disregard of rock art, but even so, it is still one of only a few volumes that provide a comprehensive overview of eastern North American rock-art to date. Regrettably, much of the prehistoric rock-art has been destroyed over the years or currently is disappearing due to environmental degradation and unscrupulous and rampant looting.

Although the volume was compiled and edited with the public in mind, it grew from conference presentations organized at several professional meetings. *The Rock-Art of Eastern North America* is an important work for anyone interested in eastern woodlands prehistoric art, iconography, and cosmology. Carol Diaz-Granados and James Duncan have paved the way for future researchers by placing the study of rock-art in the same realm of archaeology as other tangible artifacts, including pottery, lithics, and plant and animal remains. While mainstream archaeology may have ignored the most visible aspect of the prehistoric sacred landscape for too long, the editors capture the beginning of this new perspective into the past when they state, "Rock-art is finally coming into its own as these iconographic remnants on the landscape are being recognized more and more as windows into ancient belief systems" (p. xxix). *The Rock-Art of Eastern North America* is a thoughtful and solid scientific contribution to rock-art studies and is a new perspective into the sacred landscape of Native America.

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