



E.S.R.A.R.A. NEWSLETTER

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

IN MEMORIAM

James L. Swauger 1913-2005: An Appreciation.

I first became aware of Jim Swauger and his work in 1959. I had published an *American Antiquity* article on "Surface Printing" as a technique for fast and accurate recording of petroglyphs in emergency situations, based on my experiences with petroglyph sites on the Columbia River that were subsequently drowned behind a dam. Jim had been using the then favored method of outlining the edges of petroglyphs in chalk before photographing. He asked for a copy of the article and advice on how to use the technique, which I was happy to give him.

More than twenty years later, I met Jim in person when he came up to Maine in the 1980s. I was working with the Maine Historic Preservation Commission. We discussed the petroglyphs in Maine. He wanted to include Maine sites in a book on New England rock art. I felt strongly that his practice of publishing the location of unprotected rock art sites on a roadmap increased the risk of damage to the designs from uncontrolled visits, however well meaning the visitors might be. I remember worrying at the time that my reaction to his work might end the relationship. This did not happen! Jim took my comments in good grace and forthwith invited me, expenses paid, to a rock art conference in Little Rock, Arkansas. There I had the opportunity to meet and talk at length with Polly Schaafma, among others, and deepen my understanding of shamanism in the Southwest.

Fast forward another ten years: Jim and Dr. Fred Coy organize a Conference at Natural Bridge State Park in Kentucky that established ESRARA as a regular forum for rock art studies in the Eastern States. My own analysis of Maine petroglyphs had advanced to the point where I was able to present a coherent summary of my ideas on the tribal affiliations and chronology of the design styles.

Jim Swauger was cast in the mold of the scientific observer and collector who limits his comments to what can be verified. His contributions include information on rock art sites in the Ohio River watershed and elsewhere that no longer exist as well as his own extensive fieldwork on extant sites. These reports will continue to be basic sources. Not least among his gifts was his enthusiasm and practical organizing skills which ultimately led to ESRARA as a going enterprise.

Thanks, Jim!

Mark Hedden

From an Obituary in the Pittsburgh Post-Gazette, 12/22/05:

James L. Swauger, 92, died December 18th, 2005 at Briarcliff Manor in Johnston, R.I.. Dr. Swauger was Associate Director of the Carnegie Museum of Natural History in Pittsburgh from 1965 to 1975. He was the husband of the late Helen Poole Swauger. Born in West Newton, PA, a son of the late John and Katherine Weaver Swauger, he was a lifelong resident of Pittsburgh until moving to Rhode Island in 2004. Dr. Swauger is survived by a son, John Swauger of New York City; two daughters, Deborah Handsman of Warwick, RI and Amy Swauger of New York City; four grandchildren; and three great-grandsons. A 1930 graduate of Turtle Creek Union High School, Dr. Swauger earned a B.S. in zoology in 1941 and an M.Litt in History in 1947 from the University of Pittsburgh. He was awarded an honorary doctorate from Waynesburg College in 1957. Dr. Swauger was on the staff of Carnegie Museum from 1935 to 1979. Beginning his career as an Assistant in Archaeology and Ethnology, he went on to become Curator of the Section of Man and Assistant and Associate Director of the museum. He later held the posts of Senior Scientist in Anthropology and Foreign Programs Coordinator. Dr. Swauger led archaeological excavations at Fort Pitt and Fort Duquesne in Point State Park. He codirected the excavation of Tel Ashdod in Israel from 1962 to 1969. He also excavated at the Timna site in Yemen and in the western United States. He received the Archey Award and the John Alden Memorial Award from the Society for Pennsylvania Archaeology. Recipient of the Lifetime Achievement Award of ESRARA, Dr. Swauger studied petroglyphs in the upper Ohio River Valley, New England, and the Mid-Atlantic States. He was the author of almost fifty publications on rock art. He conducted a study of dolmens in Jordan in the early 1960's. Dr. Swauger established an international scholars program for visiting museum specialists at Carnegie. He served as a consultant to museums across the country and in Taiwan and India. He lectured and taught at numerous institutions, including the University of Pittsburgh, Duquesne University, Penn State University, and the William F. Albright Institute of Archaeological Research in Jerusalem. He wrote numerous technical papers and popular articles on archaeology, ethnology, and entomology. He served as President of the Northeast Museums Conference, Vice Chair of the American Association of Museum's International Council of Museums (ICOM) Committee and Vice Chair and board member of ICOM. A Veteran of WWII, he was an anti-Aircraft artillery officer in Europe. Following the war he served as a captain in the Army Reserve until 1955.

ESRARA Member Paul Nevin Featured in Newspaper Article

I have edited and summarized for inclusion in the *ESRARA Newsletter* an article featuring Paul Nevin by *Roberta Strickler* in the *Lancaster Intelligencer Journal*, Lancaster, Pa. Paul, who makes his living restoring old houses, demonstrated the process of locating and recording petroglyphs along the Susquehanna River for a group of 18 interested visitors from nearby locations. The group kayaked to Big Indian Rock, a ledge of hard flat mica schist 60 by 40 feet across, about a half mile below Safe Harbor Dam.

Over the last 25 years, "Nevin has spent many hours searching for petroglyphs on these rocks". "His contribution is amazing, in that one individual has brought these glyphs to our attention, recording in digital format and with exacting details," said Steve Warfel, who is senior curator of archaeology at the State Museum in Harrisburg.

"On just one of these rocks, Nevin said, there are 100 glyphs. Sixty of them " (postdate European Contact). (and) may be marks made by early Europeans, or the initials of a fisherman, or a large dove carrying an olive branch, signed and dated in the 20th century. This modern sort of 'rock art' stopped about 1970 'fortunately,' Nevin said, when a protective

awareness arose of the fragile and important nature of the glyphs."

"The enemy of a Native American's petroglyph, in today's terms, may be a duck hunter looking to place the solid foundations of a duck blind on a carved rock....Such defacement ...can bring a hefty fine, Nevin said. "Instead, we have been able to enlist the aid of the hunters. They help us, by transporting other researchers in their boats. Friendly hunters, by their presence, also help to dissuade people who want to add their marks or to carry away souvenirs.

"Indians liked to gather where water, sky and earth meet," he said. "The People," as Indians referred to themselves, observed nature as the "mother" with respect. They would never deface "a grandfather," a rock, for anything less than a spiritual or important meaning, he believes.

"The People observed nature as if they were a part of it, and seem to have recorded constellations of stars. They showed an understanding of the travels of the sun and moon-the equinox and solstices, as we know them. They showed the identity of animals by distinctive tracks or features, such as the hump of a buffalo, much as many people today would describe objects through caricature.

"When artifacts are disfigured, stolen or removed, even with good intentions, the original orientation of the artifact, such as east/west, north/south, is gone and there are few clues left to understand.

"As the afternoon comes to us, the angle of sunlight changes and more and more glyphs show themselves. . .

'It was a grandfather with many stories to tell.'

Early Abstract Algonkian Petroglyphs near Safe Harbor, Pennsylvania: Comments & Comparisons Based on Cadzow, 1934(2001)*.

During the 2004 ESRARA meeting at Ripon, Wisconsin, I had the pleasure of meeting Paul Nevin and purchasing a new printing of Donald Cadzow's original publication on the Safe Harbor petroglyphs. Paul was instrumental in having that classic work placed back in print. Years ago, while doing rock art research elsewhere, before my work on the Machias petroglyphs, I had come across Cadzow's book. Later I recalled formal connections between Machias Bay and some of the images at Safe Harbor. These impressions became considerably stronger on reviewing Cadzow's book. Early forms in the Machias Bay sequence include direct analogues to petroglyphs in Safe Harbor that were once buried under river silt on the Walnut Island site. The later Maine petroglyphs are closer to the images at Little & Big Indian Islands.

In 1930, two concrete dams were scheduled to be built across the Susquehanna River above and below Safe Harbor. Cadzow, an archaeologist with the Pennsylvania Historical Commission, surveyed and found impressive sites of Native American petroglyphs on islands and at shoreline sites that would be impacted or destroyed by the dam construction. Over a three year period, he was able to assemble a team of technicians and assistants who worked under his direction to record and report what he found.

In his analysis, Cadzow distinguished the "conventionalized" ideographs of petroglyphs at one site, called Walnut Island, from "actual representations of objects and abstract ideas" at island outcrops called Big and Little Indian Rocks. Cadzow believed the Walnut Island group, which had been buried under silt, represented an "entirely different" period than the petroglyphs found on Big and Little Indian Rocks. The drawings reproduced of the Walnut Island petroglyphs include seven variants of a schematic ideograph H-form similar to early Machias Bay petroglyphs in Maine (Cadzow 1934: Chart 1, Figures 12, 21, 22, 29, 34, 39, 40, 41). Cadzow's own research established an Ojibway identification of these particular figures as relating to shamanistic capacity to project their powers and influence (1934:18-28 and see below). The "actual representations of objects and abstract ideas" at Big and Little Indian Rocks were identified as Algonkian by Garrick Mallery. Cadzow (p 84) concurred.

The Indian Rocks group (Cadzow 1934 Chart 2 and drawings on p 42) included thunderbirds, snakes, figures holding bows, various quadrupeds with species specific features such as ears, tails, foot prints, long legged waterbirds, roundings with dot eyes or other features, etc. Most of these correspond to representations characteristic of the middle to late prehistoric petroglyphs in Machias Bay, Maine (c. 1500 yrs BP to 400 yrs BP - Hedden 2004), and the Peterborough site in Ontario, Canada (c. 1000 yrs BP +/- 250 yrs - Vastokas & Vastokas 1973) with formal traits that are specific to each local area. Cadzow (p 46-47) attributes Native American glyphs at Big and Little Indian Rocks to the work of the Unami, a division of the Lenape, who once occupied the area between the Delaware and Susquehanna Rivers from Lehigh to Chesapeake Bay and whose descendents were removed to Oklahoma. The Walnut Island glyphs, he thought, were the product of a different cultural tradition. Similar abstract motifs among the early petroglyphs at Machias Bay and at Peterborough, however, suggest that these motifs are earlier expressions of the same broad stream of Algonkian shamanism.

Cadzow (1934:10) summarized the known history of Walnut Island as follows:

"The first important group of writings was located about three miles above Safe Harbor on Walnut Island, which had received its name from a fine strand of walnut trees that had once flourished upon it. The trees were cut down by an early settler named Neff, who rented the island, who rented the island for farming from John Musser. The difficulty of transporting crops from this isolated spot, surrounded by swift water, made the farming project impractical and the island was abandoned. Subsequently, another settler moved in and decided to build a mill on the upper end of the island. After digging a race the project was abandoned. The race, however, offered a ready passage for spring floods which tore away a considerable section of the island on the York county (i.e. west) side and, aided by previous erosion caused by the farming project, exposed a long section of

the water-worn outcropping of mica-schist. Upon these exposed smooth rocks Mr. Landis pointed out the first of the ancient writings." (David Landis, a local resident, had reported finding the petroglyphs to the Pennsylvania Historical Commission.)

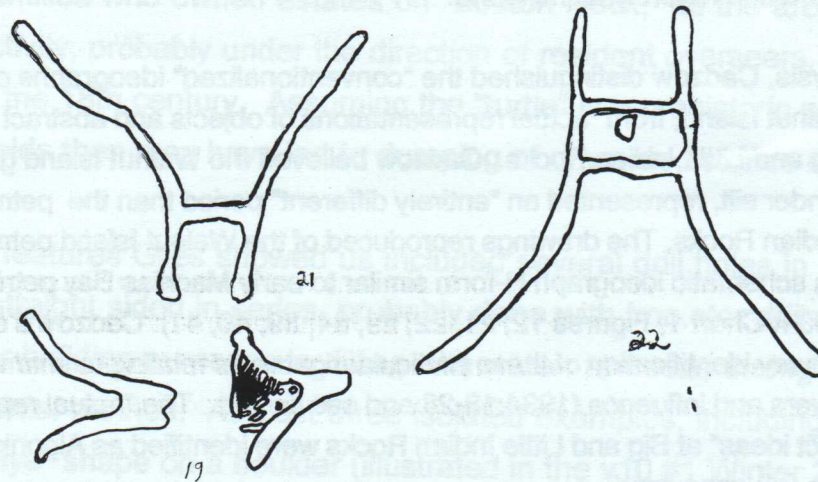


Figure 1: Four Walnut Island petroglyphs: "open mouths" and "H" form variants.

Cadzow (p45) notes that "An archaeological site on the mainland near Big and Little Indian Rocks showed possible evidence of an Algonkian occupation contemporary with the figures found at this point. A thin disturbed layer of prehistoric Algonkian culture was discovered in the earth on many of the islands in the area as well as on the mainland. On Walnut Island this culture layer was separated from some of the conventionalized (petroglyph) figures by a covering of perhaps eight feet of hard packed soil..." Earlier he wrote that test excavations on "the upper end of the island . . .revealed ..white settlement near the surface of the ground . . (with fragments of pottery ...and stone arrowheads (below). all of Algonkian type..". The lower end of the island was flood silt deposits. "A crew of men..put to work excavating the soil on the lower end of the island, near the finest (exposed) petroglyphs, (found) an)..important group..several feet below the surface." "On Big Island, in the center of the river, opposite the town of Washington Borough, evidence of a large Indian site was found. but. as on the lower end of Walnut Island, succeeding floods had destroyed all evidence in situ. Recent deposits of river coal, some at a depth of four or five feet, indicated heavy floods within recent years..." (Cadzow 1934:11-12).

The differences in formal expression between the Walnut Island and the petroglyphs at Big and Little Indian Rocks combined with the deep burial of the Walnut Island glyphs under accumulated soil and the "thin Algonkian occupation" led Cadzow to postulate a much earlier non-Algonkian origin for "conventionalized" style. He discounted his own observation on Figures 22,

29 and 41 that "a similar design, without the dot in the center, and with the lower ends of both vertical lines drawn out either to the left or the right, signified (among the Ojibway) that the person to whom the ideograph referred *possessed the power to transport himself or his influence for good or evil through space by means of magic powers* (Cadzow p18 f. *italics mine*). . . , a description appropriate to the activities of an historic Algonkian visionary shaman. The H-figure appears at Machias Bay as well as the Peterborough site. The Peterborough site features a number of abstract motifs directly comparable to the Walnut Island glyphs. These mysterious figures include tapered triangular and rectanguloid anthropomorphs, other stemmed (anthropomorphic?) forms with variously shaped heads as well as abstract complexes that include human figures (Vastokas & Vastokas, 1973:Figures 44 through 50).

Cadzow, for all his gifts and conscientiousness as an archaeologist, seems to have been a man with the prejudices of his time. He concludes that "...all eastern archaeologists (admit) that the earliest Indians in this area were Algonkians. The Iroquoian groups found here by the first white men were invaders. *Mentally, the Algonkians were the inferior group and we believe that they were not capable of developing the complex conventionalized figures found on Walnut Island...*(Cadzow 1934:44. *Italics mine*). . . ." (The Walnut Island petroglyphs) indicate that a people lived and passed away in Pennsylvania previous to its occupation by known Indians. The early group had reached a state of civilization far in advance of their successors, and the highly conventionalized petroglyphs may represent the only intellectual remains of these inhabitants of the lower Susquehanna Valley." (Ibid. p45).

Cadzow should not be judged harshly. There has been positive changes in American attitudes towards native peoples, major technical and qualitative improvements in recording and dating petroglyphs, and a flood of new information on prehistoric rock art traditions elsewhere. David Lewis-Williams and many others have underscored the importance of shamanism to hunter gatherers and tribal groups wherever found. Cadzow cautiously recognized some sort of connection between Walnut Island petroglyphs and early Chinese ideographs, visual signs that may have developed from a continuity of ancient shamanistic traditions between Central Asia and North America. The record of the Walnut Island site provides an invaluable glimpse into what seem to have been a sophisticated system of Algonkian mnemonic signs related to shamanistic practice. When the images are studied in the context of placement, associations and what is known about historic Algonkian shamanic traditions, some traditional significances and patterns of usage may be inferred. We can only be thankful for Cadzow's energy and early recognition of the potential importance of the petroglyphs near Safe Harbor.

Mark Hedden 2006

* "Petroglyphs in the Susquehanna River near Safe Harbor, Pennsylvania by Donald A. Cadzow. First printed in 1934. A 2001 reprint is available from the Pennsylvania Historical and Museum Commission, Harrisburg, for \$12.95 plus postage.

Addenda to Norman Muller's Survey of Petroforms in New England

Editor's note: Norman Muller forwarded the following text and photographs as a conclusion to his survey of distinctive natural and culturally altered rock formations in the ESRARA Newsletter v10 #4.

Holliston, MA

In late November I visited Holliston (MA) Town Forest with Bruce McAleer, a friend of mine, to see the cupules that were mentioned in my brief article in the last ESRARA Newsletter. This field trip would also be an opportunity to see other lithic features in this extensive wooded area that has largely been left alone since colonial times.



Figure 2: Petroform: boulders linked by smaller stones, Holliston, MA.

Photograph by Norman Muller, 2005

One of the first areas we visited was a site at the top of a rocky ridge that consisted of a line of very large boulders connected by walls of loose rock (Figure 2). Such isolated boulders and walls made me think of the Phillip Smith's article *Aboriginal Stone Constructions in the Southern*

Piedmont (University of Georgia Laboratory of Archaeology Series, Report No. 6, March 1962), which is available online by doing a Google search of the title. Regarding the walls he studied on Fort Mountain, Sand Mountain and Lookout Mountain, Smith wrote that "one of the most striking features is the apparently deliberate purposefulness by which large boulders and outcrops were tied in with the walls. In some cases the walls seem to make deliberate detours to link themselves with the larger rocks." (pp. 34-35). We find the same apparent intent at the site in Holliston. This is a very rocky area having no agricultural use, and there is no evidence of colonial walls in the area. The boulders and the short stretches of wall are alone and isolated, not being connected to anything else, and from this I can only conclude that the walls are Indian and presumably predate the arrival of the English settlers in the seventeenth century.



Figure 3: Petroform: "necklace of stones", Holliston, MA.

Photograph by Norman Muller, 2005

What firmly weighed my thinking on this issue of Colonial versus Indian was being shown two boulders linked by a necklace of boulders (Figure 3). This was identical to the feature I had seen at S. Pomfret, VT, and which I commented on in the last newsletter. Although the feature at Holliston needs to be studied more closely, it would appear that the boulder in question fractured in two, and that the semicircle ring of stones was laid to symbolically reconnect the two. I need to examine whether there is a line of small connecting boulders between the two split halves, as seems apparent in the photograph.

Another feature we saw being repeated that day was a circle of stones abutting a large boulder (Figure 4). There must have been three such examples I saw that day, but at present I have



Figure 4: Petroform "circle of stones", Holliston, MA

Photograph by Norman Muller, 2005

no idea what this symbolizes. To get a better sense of what is going on, it is necessary to study these more carefully to see whether there is anything unusual about the size or shape of the boulders, their positioning in the landscape, their color or texture, or other factors. This was a trip led by someone who was familiar with the area, and since this was an exploratory trip for me and not one that I would have time to study the features at my leisure, I will have to return.

Norman Muller 2006

Norman Muller is an art conservator at the Princeton University Art Museum, where he has worked for the past twenty-five years. He is an authority on the materials and techniques of Antique and Medieval painting, and has had published more than two dozen articles on these topics in American and European publications. For the past ten years, he has been studying lithic sites in Pennsylvania and throughout New England in an attempt to understand the purpose and extent of manmade stone features found at these sites, and also to prove that they have nothing to do with colonial farming practices.

Looking at Possible Petroforms in Narragansett, Rhode Island

(Photos on p15)

Mark Hedden 2006

In July, 2005, my wife and I made a detour on our way home from a visit to New York to investigate petroforms and petroglyphs in Narragansett, RI (See *ESRARA Winter issue 2005*). By arrangement, we found archaeologist and ESRARA member Dan Lynch with property owner Giles Baker and looked at a "turtle effigy" and other possible Native American rock forms and petroglyphs. The "turtle" was composed of large and small stones that form an oval shape with a larger rock for the "head", a string of smaller rocks for the "tail", a mixture of boulders and rocks in the body area with an "egg cluster" concentration of smaller river cobbles in an oval near the tail. The rocks did not appear to be recently placed or disturbed. Several medium to large hardwood trees grew at random from the pile. Many of the rocks, specifically the river cobbles, were likely gathered and carried to the site. Several of the granite boulders, originally transported and left by glacial movement, could have been rolled from nearby locations. The situation, on the eastward slope of a ridge projecting towards

the Atlantic Ocean, overlooks the west side of Narragansett Bay (now obscured by trees.

Giles Baker, a Brown descendent, told us the property has been in the hands of the Brown family since the 17th century. The Browns were one of several Boston mercantile families who owned estates on "Boston Neck," as the area is called. Plantation activity, probably under the direction of resident overseers, probably took place during the 18th century. Assuming the "turtle" is a prehistoric petroform, the clearing of fields then may have led to dumping of unwanted stones on the feature.

Other features Giles showed us included several drill holes in ledge rock. Some were straight sided in series, probably done with iron star drills to quarry local ledge rock for building purposes by filling with water to freeze during cold seasons, a standard colonial method. At least three isolated examples, including the center of the pecked "eye" shape on a boulder (illustrated in the v10 #1 Winter 2005 ESRARA Newsletter), were smooth sub-conical bell shaped holes. These were done by a different procedure, possibly involving a mixture of sand and water roiled to promote grinding with a rotated stick. These bell shaped holes may be the product of prehistoric activity. Giles did not recall identifying a habitation area or other signs of Native American activity in the vicinity of the petroforms but mentioned that the results of professional archaeological testing along stream and river courses below the high ground in the past two decades had been published. The testing indicated substantial activity and a number of prehistoric sites in the area.

In his guide to identifying petroforms, Jack Steinbring (See *ESRARA Newsletter* v9 #1) emphasized that positive identification often requires subsurface testing to analyze the stratigraphy and search for dateable materials after all surface forms have been charted, photographed and documented. In this case, prior consultation with the local Historic Preservation Officer of the Narragansett Tribe, who are actively interested and involved, is also advised. Both Lynch and I felt that the status of the petroform, petroglyph and associated features deserve further work. Ways and means to do this properly need to be developed. The relevance of the Narragansett rock features lie as a possible expression of Native American thinking about place and relationship. Steinbring has established time depths extending deep

into the archaic of Wisconsin for petroforms (ESRARA 2005 Conference in Ripon). Norman Muller's surveys in this and the previous issue of the Esrara Newsletter point up the need for archaeologists and Historic Preservation Officers in New England and elsewhere to be on the lookout for the same phenomena.

Mark Hedden 2006*

**Special thanks are due to Giles Baker and his cousin for alerting us to the Narraganset feature, taking time and providing gracious hospitality during our too brief visit. MH*

News Report on Pictograph Site Rediscovered Near Fort Drum in New York

Editor's Note: Ed Lenik forwarded an article published 11/29/05 in the Washington Post by William Kates, AP writer, on a pictograph site long thought to be lost in an area known to have been visited or occupied by Iroquois and Algonkian groups. Limited space permits only a brief summary here.

The paintings on the sandstone and limestone outcrop were first reported in 1853 by Franklin Hough and were last reported in 1920 by Arthur C. Parker, then archaeologist with the New York State Museum. Parker published a photograph in the 1922 bulletin of the Museum. The site was relocated by Francis Scardera, a teacher of archaeology at Loyola High School in Montreal. Scardera spends summers as crew chief for State University of Colorado archaeology teams under contract to the Army to survey Fort Drum. For the past two seasons, he has spent time, with a copy of Parker's photograph in hand, to search for the missing site in the Indian River drainage of St. Lawrence and Jefferson counties. The traces of red ochre begin about 3 ft. above the water surface. The "difficult to decipher" images that have survived incorporate "natural cavities" into the design. The time period of the paintings may be dateable with new procedures of radiocarbon sampling and analysis. While strategically located site lies along travel routes between the St. Lawrence River and points to the south and east, no attribution to a specific cultural milieu has been attempted. We look forward to hearing further with specific details of images recorded.

News from Machias Bay

Negotiations continue to obtain the 9.5 remaining acres of waterfront property (See air photo in ESRARA Newsletter v10 #1) that contains the "Picture Rock" site (ME 62.1). The original enlarged house with two acres has been sold separate parcel to private ownership. Members of the Passamaquoddy Nation, the University of Maine at Machias and the Malatski-Hegon Committee are involved in developing a long range management plan following a pending transfer of the remaining property to the Passamaquoddy. Focus will be to develop educational, research and monitoring facilities to include the nine known petroglyph concentrations and other nearby prehistoric sites. A test by the Abby Museum near one shell midden yielded a 3000 year old projectile point. The Malatski-Hegon Committee, itself, is in the process of incorporation as a non-profit organization to serve as a funding agent.

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IN MEMORIAM James B. Petersen 1954-2005

I close this issue with notice of the untimely passing of another colleague and friend. I have known Jim since he was a graduate student at the University of Pennsylvania at Pittsburgh and worked with us in Maine in the 1980s. He was unstintingly generous, sharing, from the beginning, the fruits of his hard work and clear thinking. In a few brief years he has had a profound influence, filling in large gaps in the archaeology of northern New England. These ranged from demonstrating Middle Archaic occupations in Maine to dating the sequence of Woodland Period ceramic styles. He was working in Brazil where direct connections could be made between the nature of abandoned sites and native life styles. He went to bat for what he believed right. In testimony of his efforts to help gain recognition for the Vermont Abnaki, he received the signal honor of a "Loss of a Great Man" wampun reading at his Memorial Service. He was a thoughtful and enthusiastic supporter of rock art studies. I cannot express the depth of my shock on hearing of his death from a gratuitous bullet in Brazil.

*

Figure 5:
 Narragansett Petroform
 "Turtle" Effigy, looking
 west. "Head", directed
 easterly, at viewer's right.
 Photograph:
 M. Hedden, 2006

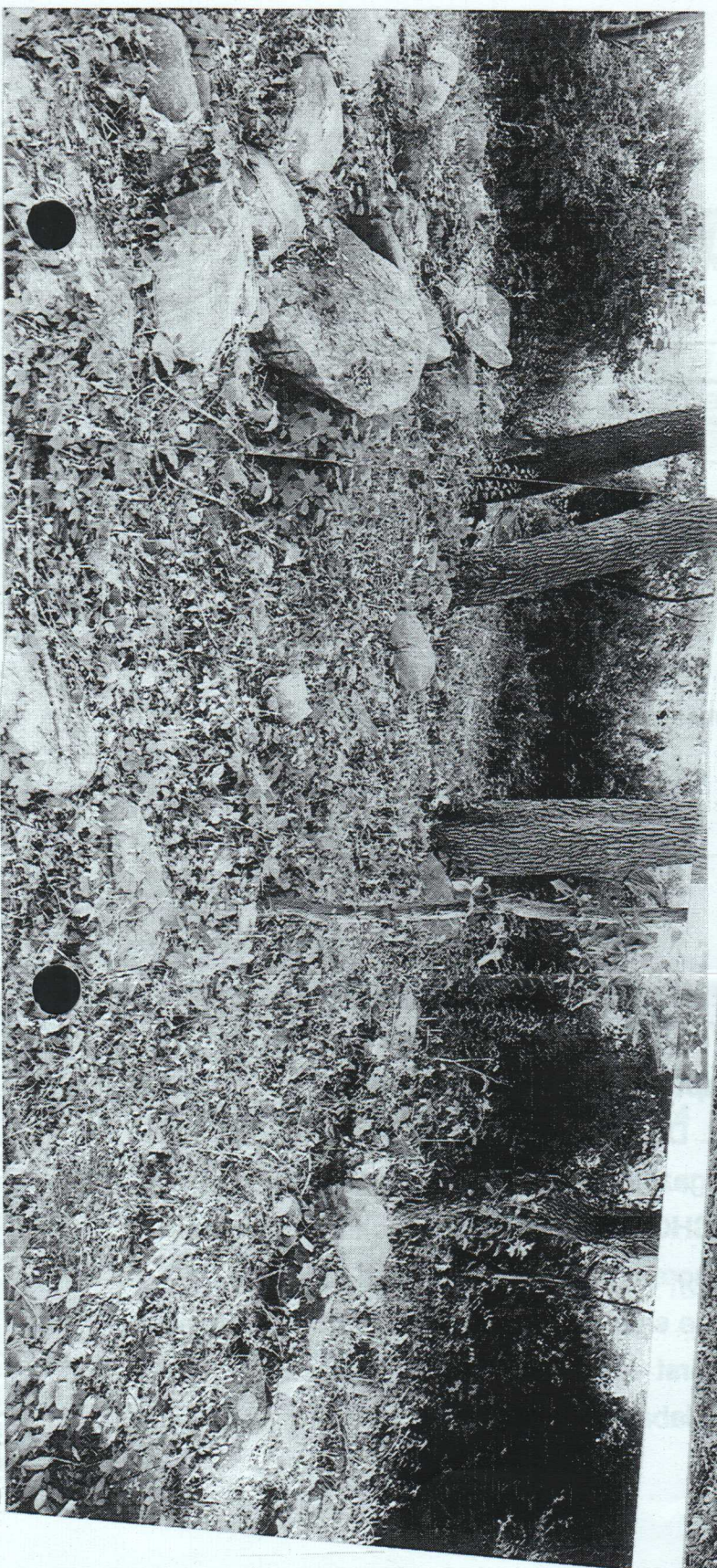


Figure 6:
 Narragansett "Turtle",
 looking SE. "Tail" in
 foreground, "egg cluster"
 of small oval river cobbles
 above "tail" of field rocks.
 Photograph:
 M. Hedden, 2005

.DUES NOTICE.

Eastern States Rock Art Association

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ROCK-ART BOOK WINS HONOR

The Rock-Art of Eastern North America: Capturing Images and Insight

edited by Carol Diaz-Granados and James R. Duncan, recently was honored as "Outstanding Academic Title" by CHOICE Magazine. This honor was given to less than 3 percent of 23,000+ titles submitted to CHOICE Magazine during the past year. According to CHOICE Magazine, the titles honored "have been selected for their excellence in scholarship and presentation, the significance of their contribution to the field, and their value as important – often the first – treatment of their subject." This title was published by The University of Alabama Press.