



# *Room Th-F-Sat #65999 → cancel win 72 ms* E.S.R.A.R.A. NEWSLETTER

*Quarterly of the Eastern States Rock Art Research Association*

*30th member of IFRAO - International Federation of Rock Art Organizations*

**Volume 13, Number 3-4**

**Fall/Winter 2008-09**

## **MARK YOUR CALENDARS!**

**MARCH 2009**

**26 | 27 | 28 | 29** ✓ **ESRAC 09**

**Red Top Mountain State Park  
Georgia (30 miles north of Atlanta)**

### **Tentative Schedule**

**Thursday 26<sup>th</sup>:** Reception and Social.

**Friday 27<sup>th</sup>:** Bus tour of local rock art sites.

**Saturday 28<sup>th</sup>:** Papers, followed by business and board meetings. Evening banquet, awards, keynote speaker, and are always fun auction!

*n't forget to bring your items!!*

**Sunday 29<sup>th</sup>:** A special tour is planned, for those who can stay, to one of the more remote rock art sites in North Georgia. The group will be limited to less than ten people.

Organizer, **Tommy Hudson**, will send out a conference packet the end of January to all members. The packet will include information about lodging, directions, local attractions, registration, sign-up sheets, fees, and all other information concerning **ESRAC 09**.

### **Please Note:**

A block of 30 rooms has been set aside for the Conference at the Red Top Mountain Lodge. The **deadline** for reserving your room will be **January 27, 2009**. The phone number at the lodge is 1-800-573-9658 or go to [redtopmountain.com](http://redtopmountain.com). Other local motels will be listed in the conference information packet if you do not reserve a room at the lodge by the deadline. The closest airport is Hartfield-Jackson in Atlanta.

## **CALL FOR PAPERS**

Presenters, please send your abstracts by Word document to [myrockart@yahoo.com](mailto:myrockart@yahoo.com) or to Tommy Hudson, 8014 Cumming Highway, Suite 403/105, Canton, Georgia 30115 by the end of January 09.

Papers on rock art, stone piles, petroforms, geoglyphs, iconography and all subjects related are welcome. Please keep in mind that papers should be approximately 20 minutes in length to accommodate everyone on Saturday. Digital and slide projectors will be available in the conference room. Let Tommy know of any special equipment or information that may be needed. He can also be reached via his cell phone at 678-983-5333.



**Red Top Mountain Lodge**

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

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Welcome new regional newsletter editor Heather Carey!

## President's Message . . .

### *Seasons Greetings!*

In this issue, which is the last newsletter of the year, you will find information regarding the spring 2009 ESRARA biennial meeting in northern Georgia that is being sponsored by Tommy and Marilyn Hudson. Tommy plans to send out detailed conference packets to all members by the end of January. I would like to thank Tommy and Marilyn in advance for offering to organize this meeting which, if you never been to one, is as much of a social event as a professional meeting. It provides an opportunity to meet old friends, make some new ones, and gain a greater appreciation for the rock art of eastern North America by visiting sites in different parts of the country. If you have not been to one in the past, please come, we would be more than happy to have "new faces" in attendance.

In regard to other meetings, there also will be an all day rock-art session at the April 22-26, 2009, Society for American Archaeology (SAA) meetings in Atlanta, Georgia. The session will consist of two separate symposia (morning and afternoon), one of which is being organized by former ESRARA president Carol Diaz-Granados, while the other is being organized by Len Stelle of Parkland College, Illinois. The two sessions will both contain numerous presentations on the rock art of eastern North America as well as other areas of the world. One of the highlights of the two sessions will be a presentation by world-renowned French rock art researcher Dr. Jean Clottes, author (with David-Lewis Williams) of *The Shamans of Prehistory: Trance and Magic in the Painted Caves*. In this groundbreaking book, Clottes and Williams interpreted the rock art at European paleolithic sites such as Chauvet Cave as having been created by shamans who experienced visions while in trance states and later replicated the images they saw in their trance states on the cave walls. The chance to hear a presentation by Dr. Clottes in person is an opportunity that should not be missed by anyone interested in rock art and I urge you to attend if at all possible. Information regarding the SAA meetings including costs and a preliminary schedule can be found at the SAA web site at <http://www.saa.org>.

In closing, Mary and I would like to wish all of the best in this upcoming holiday season. We sincerely hope that all of you have a Merry Christmas and a Happy New Year.

Best Regards,

*Mark*

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## NEWS FROM MACHIAS BAY, MAINE - 2008

By Mark Hedden

Progress was made towards developing a management plan for nine known petroglyph sites in Machias Bay during the past year & a half, thanks to a timely grant from the National Park Service to the Passamaquoddy Tribe. Under Director Donald Soctomah, Historic Preservation Officer for the Tribe, volunteer members of the Malushi-hikon Petroglyph Committee have raised funds, begun the tedious process of establishing a non-profit foundation and finding other sources of support for the work. Committee members have posted sites, developed signage, contacted owners, consulted with town government officials and invited local artists to contribute work that expresses what they see in the petroglyphs.

A travelling art exhibit with an illustrated catalogue (\$10) has emerged from their work (paintings, photographs, drawings, weaving, a drum, and other things) along with drawings of Passamaquoddy school children who have visited the site. The show is currently on exhibit at the Abbe Museum in Bar Harbor through December. All of the artist's contributed work is for sale, with proceeds turned over to the Malushi-hikon Petroglyph Foundation. The exhibit will continue to other venues in 2009.

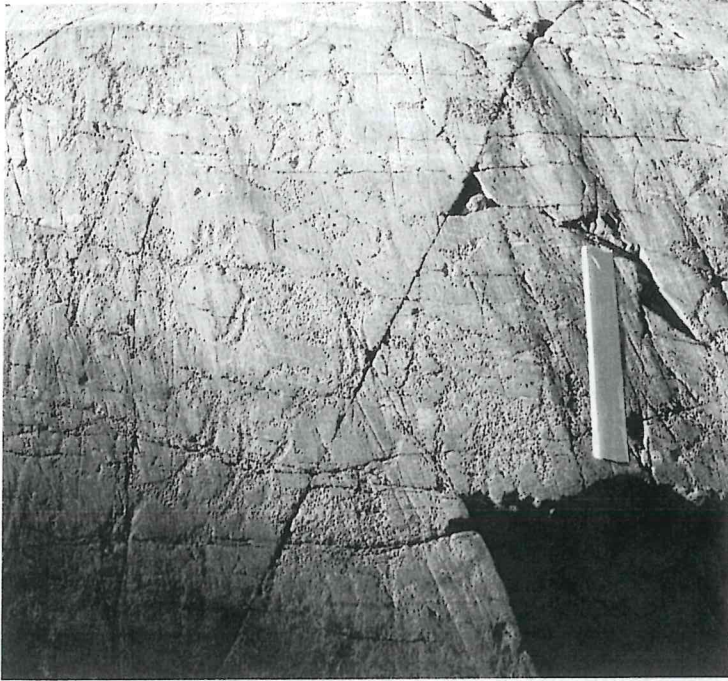
Nomination to the National Register of Historic Places of the "Picture Rock" ledge (Site 62.1), transferred to the Passamaquoddy Tribe in 2006, required a Phase 1 field survey. Six acres along the shore were included in the property transferred to Passamaquoddy. The Phase 1 survey took place in July, 2008. The fieldwork was done with a largely volunteer crew of students and members of the Passamaquoddy Tribe under the direction of Dr Brian Robinson of the University of Maine in Orono. Cultural and other materials from the Phase 1 survey are now being processed at the Orono campus.

The GIS lab at the University of Maine in Machias has volunteered students and facilities to enter data relevant to the petroglyphs into an ARC program. The data will include maps, plan drawings, digital images of original surfaces and of "surface prints", archaeological reports and other information. The goal is to be able to choose and summon data on individual petroglyphs or combinations of surfaces for review. (Some information will be restricted for the protection of the sites from unauthorized visitations and reduce the risk of vandalism.) The ARC program is a long-term project. The product should be usable by researchers and others interested in this unique collection of petroglyphs.

To reduce the threat of excessive visitation to the sites, the Management Plan will include a building, to serve for exhibit and education purposes, sited away from any known petroglyph concentration. A suitable site and structural features for the building are now under consideration by the Committee. The location has a commanding view of Machias Bay. The structure will feature a circular form lit naturally by a central skylight.

The interpretative center plans feature digital reproductions of petroglyphs on exhibit, films, and other relevant information. Details of the individual images in the exhibit, in contrast to the difficulty of seeing the actual petroglyphs *in situ*, will be visible. Visits to the petroglyph sites are likely to be reserved to sign up guests on guided tours at times and fees to be determined.

ESRARA member Mark Hedden analyzed the two hundred and forty petroglyphs visible on the Main



Shoreward (west) end of Main Ledge at 62.1 near sunset, Moose, meanders, humans with visionary "Medo'win" attributes are present. Estimated date: Before documented European Contact. (c. 1604 ADE).

ESRARA member Mark Hedden analyzed the two hundred and forty petroglyphs visible on the Main Ledge of Site 62.1 during the late winter of 2008, including nearly a hundred game animal forms. Prehistoric petroglyphs representing large game animals with meanders and other abstract signs are absent from other known sites on Machias Bay. Mark hypothesized that the prehistoric petroglyphs were connected to special preparations by the visionary *Medo'wins* for the hunt of large game animals. He proposed that the site would not have been occupied for domestic living during the period the visionary *medo'wins* concerned with hunting success were using the site. Changes in style and attributes indicate that these Passamaquoddy *Medo'wins* may have stopped making petroglyphs on the ledge as early as 1620, following a devastating epidemic (Hedden 2002).

During the Phase 1 testing, three concentrations of gravel (house floors?) with many flakes and fragments of untempered historic native earthenware associated. Diagnostic 17<sup>th</sup> to 18<sup>th</sup> historic artifacts of European origin, including a wrought iron tool, possibly for chalking wooden ships, were also found mixed in the gravel. Europeans and/or historic Native Americans may have camped there. Mark's hypothesis that the shoreline above the ledges at 62.1 was off limits for domestic lodges, may be correct. Brian Robinson plans more work in Machias Bay during the 2009 season.

## References

- 2002 Contact Period Petroglyphs from Machias Bay, Maine. *Archaeology in Eastern North America* [Journal of the Archaeological Federation of Eastern States] 30:1-20
- 2004 Chapter 19: Passamaquoddy Shamanism and Rock Art in Machias Bay, Maine. IN; *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 Pp 319-343.

## An Experiment in Lichen Removal

by

Jack Steinbring  
Mid-America Geographic Foundation

On Sunday, October 19, 2008 the The Mid-America Geographic Foundation undertook the second attempt at lichen removal on the Hensler Petroglyph Site (47D0461) in southern Dodge County, Wisconsin. The engravings at this site lie along a seam of Andalusite schist between two domes of Waterloo Quartzite. The schist is hard and not flaky as are some forms of schist. It was originally quite smooth, more so than the surrounding quartzite. This unipanel zone forms a trough descending to the north at some 14 degrees of pitch. Down this trough come all of the granulated particles, mostly quartz, which collects at the top. They shoot down the trough after rains and would seem to abrade the surface of the entire seam. Nonetheless, innumerable colonies of lichen form, covering each other over the centuries, and producing, in places, an impermeable coating on the panel. Since first recording in 1987, particularly dense and expansive colonies have arisen because of the shade created by substantial arboreal growth, including both trees and shrubs. It had become evident that the combination of quartz fallout from the adjacent quarry and lichen growth would ultimately obscure the carvings.

In response to these concerns, an experiment in lichen removal was initiated in 2007. A half-meter patch of dense lichen at the south (undecorated) schist panel was chosen for trial since it closely resembled the decorated areas. A small power washer, rated at 1350 psi was directed at the lichen. This removed recent, bright green lichen (a low crustose variety). Upon removal of a small patch, the rock surface (still lichenated with a very dark gray species) was scrutinized with a ten power lens. No visible change was observed. This routine was followed until the entire patch had been power-washed. The older, tenacious levels of lichen on the test patch were not removed at 1350 psi.

With no visible alteration in the surface from this experiment, it was decided to undertake a very tentative effort at recent crustose lichen removal (the foliose forms were removed both by brush and pressure washing). Starting at FACE 1, a delicate application of pressured water (rain water collected by a 1,000 gallon truck) was

undertaken. This effort again removed the recent bright green lichen, but had no effect on underlying darker layers. Finally, the entire panel was cleaned, including windblown dust and dirt. This was the final field effort of 2007.

Again on the last day of field work in 2008, the same low power pressure washer was employed in cleaning the Hensler Site. Torrential rains earlier in the year had caused slumpage from high berms of loose material on the west and north sides of the site. These moving masses had covered northerly-lying parts of the rock formation. These were also cleaned, making the formation clear and revealing a few more markings.

In 2008, the remaining lichen on the main engraved panel was closely scrutinized and was found to have significantly encroached upon many of the glyphs since 1986 when the first fieldwork took place. (Steinbring and Farvour 1987) this lichen is a light, fine-grained gray and is quite easily removed by direct pressure application. In the course of doing this, much new detail has emerged among the engravings. A large (counter-clockwise) spiral with a long tail on Face 2 was nearly freed of lichen and its clarity greatly enhanced. In all of this work, no visible signs of particle removal were detected.

It does appear that low power pressure washing can successfully remove the upper, more recent, colonizations of lichen from Andalusite schist. There is as yet no evidence that higher pressure is safe, nor that 1350 psi can be successfully used on other rock types.

### References

Steinbring, Jack and Franklin Farvour

1987

"The Hensler Petroglyph Site, Dodge County, Wisconsin,"

The Wisconsin Archeologist, Vol. 68, No. 4, pp. 396-412,

Milwaukee

## Indian Head Rock Controversy Update

At a pretrial conference on Thursday, October 23, 2008, Greenup County, Kentucky, Circuit Judge Robert Conley set an August 3, 2009, date for the trial of the Commonwealth of Kentucky against Steve Shaffer of Portsmouth, Ohio. Shaffer is accused of removing a boulder known as the "Indian Head Rock" from that part of the Ohio River belonging to the state of Kentucky and transporting it to a garage in Portsmouth, Ohio, where it currently rests. The rock bears the initials of some of Portsmouth's earliest settlers as well as a face carved by mid-nineteenth century residents of the area.

Shaffer has been charged with one count of illegally removing an object of antiquity, a Class D felony that carries a prison sentence of from one to five years. Shaffer's defense attorney, Michael Curtis, said that late in the afternoon of October 23, 2008, following the pretrial conference, he received a motion made by Commonwealth of Kentucky Attorney Cliff Duvall that the state of Kentucky wanted to amend the original indictment to add that the charge also involved the disturbance of an archaeological site.

Shaffer's attorneys informed the court that they believe the case could take two weeks or longer to try due to the "voluminous" amount of information they have collected. They have indicated that they may dispute the rock's status as an object of antiquity, hinting that they may try to prove that it was registered as an archaeological site in Kentucky only after it had been removed from the Ohio River.

### Sources:

Heath, Benita

2008 Charges May be amended in Rock Case. Newspaper Article in *The Ironton Tribune*, October 24, 2008.

Hart, Kenneth

2008 Indian Head Rock Case Set For August Trial. Newspaper Article in *The Daily Independent Online*, October 24, 2008.

## CALL FOR REGIONAL EDITORS

For over ten years, the Eastern States Rock Art Research Association has been (with very few exceptions!) producing and mailing out quarterly newsletters. Our plan started out as one in which four individual rock art researchers, in four different regions of the eastern United States, would each produce just one newsletter a year. This general plan works so well because on one is required to do four quarterlies - an almost full time job! But one newsletter a year is do-able, enjoying and rewarding.

ESRARA has been very fortunate to have several excellent regional editors, including Kevin Callahan, Mark Hedden, and Nancy Bryant. I have served as the summer newsletter editor, as well as Managing Editor of the quarterly. And, Nancy or I would pick up the slack (as now).

For an organization to run smoothly, as you all know, everyone needs to pitch in. A

couple of years ago we lost the services of Kevin Callahan due to an illness in his family. Most recently, Mark Hedden, who has been our winter newsletter editor since ESRARA was founded, was not able to produce this past winter's newsletter. In the 12 or so years since we began producing newsletters, we have not been in this much of a bind. So, we are looking for two or three potential regional newsletter editors. Nancy Bryant is our excellent Fall Newsletter Editor and has done a marvelous job with it, not to mention filling in at other times!

If you would like to be considered for a regional editor slot, and believe that you can produce a timely, quarterly newsletter once a year, please contact me:

Carol Diaz-Granados, Managing Editor

ESRARA Newsletter Quarterly

[Cdiaz-Granados@wustl.edu](mailto:Cdiaz-Granados@wustl.edu)

(I'll be waiting to hear from you!!)

## Did you know?

Ocmulgee National Monument in Macon, **Georgia** is the largest archaeological site development east of the Mississippi River. Ocmulgee (pronounced "oak-mull-gee") is a memorial to the antiquity of people in Southeastern North America. From Ice Age hunters to the Creek Indians of historic times, there is evidence of at least 10,000 years of human habitation. Between 900-1150, an elite society supported by skillful farmers lived on this site near the Ocmulgee River. They constructed a town of rectangular wooden buildings, huge pyramidal temple mounds, and at least one burial mound. Circular earthlodges served as places to conduct meetings and ceremonies.

## An Unusual Ledge Outcrop in Hopkinton, RI

by Norman Muller

### Introduction

In Hopkinton, Rhode Island, in the southwestern part of the state, lies Miner Farm, a beautiful rural working farm located in rocky terrain. Crisscrossed with colonial walls, and bisected by a now-abandoned colonial road, it is also home to a number of intriguing stone features that I conclude are much older than the obvious reminders of colonial farming practices. A history of this farm is found in a web article by Jim Porter titled “Early History of the Miner Farm: Preliminary Report”

(<http://mentonmyjournal.com/minerearlyhistoryweb.pdf>), which includes images of some unusual stone constructions not illustrated in this article.

In March 2007, Bob Miner, the present owner, showed my wife and me some unusual, possibly manmade stone features. Toward the end of our stay, he asked if I'd like to see a rock outcrop just south of the ancient colonial road where he said there was some odd stonework. I could not turn down an invitation like this, and soon we were tramping through the open cedar and oak woods to the outcrop. This outcrop and its associated stonework were so intriguing that I was determined to visit it again and spend more time studying it in greater detail. In early November 2008 I made my return visit, and what follows is an account of what I found.

Here in the Northeast, those of us who study cairns and other unusual stonework that we believe is American Indian continually have to confront the prevailing attitude among mainstream archaeologists that we are wrong in our conclusions, and all of what we see is Colonial, constructed after the invasion of Europeans in the early seventeenth century. According to these archaeologists, the Indians did not learn how to build walls or anything major out of stone until the English came and taught them how to do so. These views were outlined in the 2007 issue of *Terra Firma* 5, the publication of the Massachusetts Department of Conservation and Recreation's Historic Landscape Preservation Initiative. In a box at the end of the newsletter, titled “The Last Word: Debunking the Myth of Stone Walls, Piles and Chambers,” the unnamed authors wrote that there was no archaeological evidence to support the view that any stone walls, cairns or chambers found in the region were Native American. Farmers would “pile surplus rocks within pastures for later use of sale.” In other words, anything we find in the woods has to do with colonial agricultural practices, such as field clearing, and nothing else.

To counter this, and in the absence of diagnostic artifacts that might help establish the age of cairns and other structures, I and a few other researchers have resorted to a number of different approaches to prove our argument. For myself, this includes in many instances a deed search, scouring the historical literature for information about the site or features being investigated, walking through the site and observing the landscape and local geology, seeing how various features relate to the landscape and to each other, photography, plus wide reading of ethnographic, anthropological, and archaeological literature that sheds light on Indian beliefs and practices as they might relate to the cultural landscape. In one way or another, all of these are brought to bear on the topic at hand, and hopefully it is a combination of these that will prove the

case I am trying to make. This approach was recently outlined in an article of mine titled “Accenting the Landscape: Interpreting the Oley Hills Site” (Muller 2008) and one by Herman Bender (“Seeking Place: Living On and Learning from the Cultural Landscape”) in the same publication (Bender 2008).

Let us now examine the outcrop.

### The Outcrop

We approach the outcrop from the northeast. From a slight distance the heavily fissured outcrop rises, dome-like, from a low knoll. It is 1.5m high above the surrounding terrain on the north side, increasing to 2.5m on the sloping downhill south side. It is also roughly 8m in diameter (Fig. 1). The woods are fairly open, with pines, cedars and oaks predominating. Other large glacially worn boulders lay scattered around it. When I first laid eyes on this outcrop more than a year ago, I thought of what Joan and Romas Vastokas wrote about the Peterborough petroglyph site in Ontario: “Boulders, rocky hills, and outcropping with unusual dimensions or character, such as clefts, holes, or crevices, were especially charged with *Manitou* and often conceived as the dwelling-places of mythological creatures” (Vastokas & Vastokas 1973, 48). This seemed a perfect example of what I was seeing, and further investigation would bear this out.



Figure 1

As one approaches the outcrop, one immediately notices that the sloped north-facing side is covered with small fist-sized rocks, heavily patinated with lichen (Fig. 2) and partially covered with moss and soil. There must be hundreds of rounded, fist-size and slightly larger stones randomly distributed over the surface. While some might conclude that farmers could have tossed loose rocks on the surface as field clearing, the heavy lichen patination of the rocks with the moss suggested great age. It was at this point that I entertained the idea that the stones were donations. There are many accounts in the colonial literature of educated individuals like Ezra Stiles observing Indians tossing stones on stone piles as they passed by. Timothy Dwight, on one a trip he took through New England in 1798, described a large stone burial mound on Monument Mountain north of Great Barrington, where every Indian who passed by threw a stone on the mound (Dwight 1821-22, II, 380-381). The stones on the outcrop in Hopkinton could be viewed in the same way: as a donation or gift to the sacredness of the spot and the spirits that resided within.



Figure 2

Walking around the outcrop in a counterclockwise direction, the first thing one encounters is a large vertical fissure filled with stones (Fig. 3). This fissure is probably an extension of the larger one visible on the other



**Figure 3**

scholarly attention.

David Whitley's 1999 article on Sally's Rockshelter helped place split-wedged and split-filled boulders in proper perspective. In investigating this large shelter complex in the Mohave Desert of central California, Whitley found fissures jammed with six unworked quartz cobbles (Whitley 1999, 226 and Fig. 5). Considerable ethnographic research by Whitley and others has uncovered evidence that rocks were considered numinous by American Indians, with the spiritual world thought to reside in these rocks. Furthermore, "cracks

in the rock were conceived to be portals into the sacred realm" (Whitley 1999, 234). The quartz stones found in the cracks at Sally's Rockshelter were thought to be offerings to the spirits residing in the stone, which could freely pass in and out through the cracks. Based on the pecked petroglyphs that were found underneath the overhang of the rockshelter, which suggested the visions of someone in a trance, Whitley concluded that the quartz cobbles had been placed there by a shaman on a vision quest. Quartz was not found in the immediate area of the shelter, and thus must have been deliberately brought to the site from elsewhere.

Throughout the New England area, we find boulders, outcrops and ledges with large splits filled with one or more stone cobbles. There is a spectacular example in Fahnestock State Park in New York, where a large vertical outcrop with phenomenal attributes has a long, 2m long vertical fissure filled with stones (Muller 2007). A large, wider example is also found in South Newfane, Vermont, which also has some interesting stone accents to either side of it (Muller 2007, fig. 14). All of these examples, I conclude, are versions of the same expression as single stones wedged in cracks or fissures.

Similar views about how Indians viewed rocks and fissures were expressed by the Vastokases in their book about the Peterborough petroglyphs (Vastokas & Vastokas, 46,49). This again demonstrates that the Indians

side of the outcrop in Fig. 1. The stone cobbles do not appear to have accidentally fallen into the crack by those who deposited stones on top, but instead were deliberately wedged in place.

This type of feature, which I and other researchers refer to as a split-filled boulder, is simply a larger and more elaborate version of the single split-wedged boulder, an example of which is found only 9m northeast of the outcrop (Fig. 4). Both examples are common in southern New England and especially Rhode Island, where Larry Harrop, an investigator of rock feature sites, had recorded 81 examples of the former feature, and 39 of the latter (<http://rockpiles.ws/main.php>). Next to cairns and stone piles, these are the most common stone feature to be found in the region. While one might think that this is just a local phenomenon, it is actually found across North America. Examples are known from Georgia and Minnesota, but it is in California where it has received the greatest



**Figure 4**

viewed the entire landscape as animated and charged with meaning. We must recognize, however, that this is a view and response not restricted solely to North America, but is instead world wide, and extends millennia back in time.

While spirits may enter and leave cracks in rock, there is also a female connotation to them, based on the fact that the earth is considered feminine in that it gives birth and sustenance to all sorts of life forms. This was made visually apparent at the Peterborough petroglyph site in Ontario, Canada, where an open area of large limestone slabs has been elaborately pecked with dozens of petroglyphs. Numerous cavities carved out by water punctuate the limestone, and underneath water can be heard running. As the Vastokases have written in their important and fascinating book on this remarkable site, it was the combination of a number of numinous factors that made this such an important sacred site for the Algonkian Indians. Serpents have been carved leaving and entering the cracks, and two of these cavities have been transformed into vulvas (Vastokas & Vastokas, 50-52; 80).

While the rock art sites in California have a shamanistic interpretation because of the petroglyphs found there, no petroglyphs have been observed at the outcrop site in Hopkinton, RI, nor at any of the other sites I have examined. While it is possible that the stone accents at the outcrop are the work of shamans, it is also possible that such actions were done by Indian passers-by in a ritualistic and spiritual frame of mind over centuries and even millennia as they encountered the unusual outcrop and responded to its numinous character. As Jack Steinbring would say, the outcrop has phenomenal characteristics, given its location, shape, the deep fissures cutting across it, plus the attention it has been given by placing small rocks on and in it (Steinbring 1992, 102, 107). This is further emphasized as one continues around the outcrop to the south end, where large sections of stone have broken off in the distant past from frost action, leaving a weathered, angular surface (Fig. 5). Most interesting, when observed in the oblique light of late spring afternoon a year ago, is a curious rock protrusion in the lower right portion of the outcrop, the remainder of the rock that broke off around it. Indians were aware of how light and shadow can create unusual shapes, turning an unspectacular rock formation seen in the flat light of an overcast day, into an animal or even a monster. To

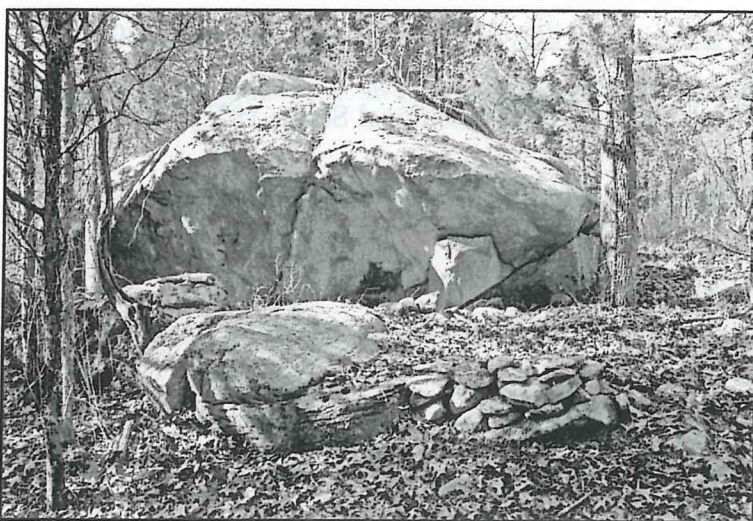


Figure 5

me, and in the right oblique light, the protrusion looks like a turtle head. Devereux (2000) would refer to this as a simulacrum, with the dome-like outcrop rising above like a carapace. The turtle was especially sacred to the Algonkians, symbolic of the earth and of fertility (Vastokas & Vastokas, 107), and in this particular location it makes sense, given the overall shape of the outcrop and the fissures that punctuate it. In flat, even light, the protrusion looks unremarkable (Fig. 6), but there is little doubt that attention was directed to this curious natural feature, for a small pile of stones is found at its base, and a line of stones extends outward from it to touch a nearby

boulder (visible in Fig. 5 ). From the lower end of this boulder a low wall begins and then dissolves into a curved line of single stones that ends just about in line with the protrusion, but does not touch the outcrop to complete a circle (see Fig. 6). Stone circles have been found adjacent to unusual boulders in New England. The circle could define a sacred space and draw attention to a strong spiritual source nearby, and this incomplete example could simply be a version of this.



Figure 6

The outcrop, the only one in the area, reveals its secrets only with careful study and an open mind. Most would probably walk past it and not know that they were seeing a visible reminder of an important cultural response, hundreds or even thousands of years old, to the rock landscape. Amazingly, southern New England and especially Rhode Island, is littered with examples of the Indian's response to the landscape. Larry Harrop and Peter Waksman (<http://rockpiles.blogspot.com>) have photographically recorded thousands of examples of native stonework over the past ten years which they have posted on their blogs and websites, and we can only hope that those who are entrusted with saving our

past will eventually recognize the lithic riches that are within one's grasp.

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## ARARA NOTICE

The CAP award winner for 2008 was the Bay Area Rock Research Association. Their contributions are fully described in the recent ARARA. It is a team of enthusiastic, hard-working individuals who are dedicated to the preservation and protection of rock art in the Bay area as well as outreach and education to the general public with exhibits and tours.

ARARA is inviting nominations for the 2009 CAP award. The statement of nomination must include the action or accomplishments that warrant the award and the significance of the action to the promotion of rock art conservation and protection. Please include a through description of the rock art site or sites, the impact of the individual or organization, relevant dates, and other individuals or organizations involved. Nominations should be received by February 15.

Nominations may be from any country.

Write to:

Janet Lever-Wood

608 Sunlit Lane

Santa Cruz, CA 95060

[blueglyph@ips.net](mailto:blueglyph@ips.net)

For additional information see:

[http://www.americanrockartorg./Conservation\\_Award.html](http://www.americanrockartorg./Conservation_Award.html)

## GEORGIA ROCK ART FACTS

Contribution by Denise Smith

1. Georgia is best known for its petroglyphs. Pictograph sites have been reported, but are located on private land. One such site is the so-called Witches Cave, reported by Tommy Hudson and Jannie Loubser. Dendroglyphs were also reported in the 18th century.
2. Common motifs in the petroglyphs include "bird" tracks, deer prints, hand and foot prints, bear prints, bisected ovals (sometimes called vulva forms), concentric circles and cupules.
3. The Track Rock Gap site is the only publicly accessible site where the boulders have remained in place. All the other rock art boulders available for public viewing have been moved from their original locations.
4. Such "captive" rock art can be seen at the Funk Heritage Center in Waleska, on the front lawn of Baldwin Hall (the Anthropology building) at the University of Georgia in Athens, or at the new visitor center at Sweetwater Creek State Park in Lithia Springs.
5. Georgia does possess a fair number of stone constructions, such as the Rock "Eagle" in Eatonton, or stone walls such as the one located at Fort Mountain, just above Chatsworth.
6. Dating is difficult, given the simplicity of many of the motifs and the heavy weathering of the surfaces, but most scholars agree the earliest petroglyphs date to the Late Woodland period, ca. 700-1000 CE, while the latest were made as recently as the 19th century.
7. Attribution of rock art and stone constructions is often credited to Late Woodland peoples, Mississippian peoples, Muscogee speakers such as the Creek people, and Iroquoian speakers--the Cherokee.

## **2009 Society for American Archaeology (SAA) meetings in Atlanta, Georgia**

**SAA** - April 22-26, 2009 in Atlanta, GA at the Atlanta Marriott Marquis. **SAA Rock Art Symposia Carol Diaz-Granados** (Washington University, St. Louis and **ESRARA**) and **Len Stelle** (Parkland College, Illinois) are organizing an all-day rock art symposium for the 2009 Society for American Archaeology (SAA) meetings in Atlanta, Georgia.

The date currently supplied for this event is Friday, April 24. The morning session, Session A, organized by Carol, of the all day rock art symposium: Crossing Borders, was initially planned to be one of papers from around the world, and the afternoon session, Session B, organized by Len, was slated to be papers focusing only on the Southeast (the conference being in Georgia!). Ultimately, both local papers and those from other countries ended up in both sessions.

The symposium abstract is as follows:

As a highly distinctive and immobile cultural expression, rock art is uniquely suited to studies of past cultural identity. Rock art both defines boundaries and transcends those inferred from other kinds of cultural phenomena. In the American Southeast, and throughout the world, rock art scholars are crossing geographic, cultural, and theory boundaries to explain the complexities of cultural identity.

The symposium promises to be an exciting and full day of rock art papers which include the following titles and abstracts in alphabetical order (available at time of publication) :

### **Session A**

**Sacred Landscapes of the Southeast: Prehistoric Rock and Cave Art in Tennessee.**

Jan Simek, Alan Cressler, and Nicholas Herrmann, Tennessee

Over the past two decades, more than 50 dark zone cave art sites and nearly 40 open air rock art sites have been discovered in Tennessee. These sites collectively share certain specific geographic characteristics, suggesting that they comprise segments of a large ceremonial landscape. Relevant variables in both cave and open contexts include landform association, elevation, orientation, and color symbolism. The inferred ceremonial landscape described by this "monumental art" expresses fundamental aspects of prehistoric cosmological beliefs in the region known from other artistic contexts and in ethnography.

-----  
**Archaeological Methods, Rock Art, and the Prehistory of the Bighorn Basin, Wyoming**

Julie E. Francis, Wyoming

Application of traditional archaeological concepts and analytical techniques to the rock art of the Bighorn Basin has yielded important new data about the area's ancient history. This includes antiquity of the Shoshonean occupation of western Wyoming, the existence of ideological boundaries between Great Basin and Great Plains peoples, cultural diversity over long periods of time, and hints of conflict. As compared to other types of archaeological materials, which reflect long-term adaptation and stability of Bighorn Basin hunter-gatherers, rock art data suggest a far more complex and dynamic culture history throughout the entire region.

Between the twilight zone and the outer limits! Finding and studying the eastern frontiers of rock-art in the Canadian Shield!

Daniel Arsenault, Montréal, Québec, Canada

Just a quarter of a century ago the eastern part of the Canadian Shield, that is the Province of Québec, was still seen as an underexploited territory in terms of rock-art research. But for the last decade or so, now, my research team called PÉTRARQ has been investigating in various areas north of the St-Lawrence river valley with the hope of discovering new rock-art sites assumed to have been made by Algonquian groups. In the process of such a scientific endeavour, and following the analyses and positive results we had, a series of questions had to be addressed. Thus, because the rock-art sites found are usually located far from any settlement, did such sites always have a liminary status within a past cultural landscape? How do the images yielded by a rock-art site and its specific setting have contributed to the construction and use of the world-view of the Ancient Algonquians, in particular from an ideological and political point of view, with regards to the mapping of their territory and the location of natural and symbolic resources? And more specifically, what are the clues available which can help to decipher the meaning content of a rock-art site as referring to the deictic aspects of it? This paper will present some of the recent results of this research project in the north-eastern part of Québec, and with the help of relevant ethnohistoric and ethnographic accounts, will discuss about a few issues related to the specific location of the sites discovered, and their importance in relation to the boundaries of the cultural landscapes of Ancient Algonquian groups, but also with regards to the intangible world in which some of the rock-art sites appear to have been an interface.

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Relations among Signs: The Identification of Midewiwin Rock Paintings

Rex Weeks, Canadian Shield (Arizona)

In the southern Canadian Shield, many rock painting sites, of uncertain age and cultural affiliation, have been compared with the imagery from ethnographic examples of Ojibwa Midewiwin birchbark scrolls. Numerous symbolic similarities between the two data sets have led some archaeologists to attribute much Shield rock-art to possible Midewiwin ceremonialism. However when considered in isolation, most of the symbols highlighted by previous research are not necessarily diagnostic of the Midewiwin. Rather, it is certain configurations of the signs, as they occur together, that appear to be fairly unique to the Midewiwin. This study identifies the most plausible cases of Midewiwin rock painting sites through semiotic examination.

-----  
New Approaches in Dating and Interpretation of Petroglyph Sites in Hawai'i

Robert Rechtman, Hawaii

Two concentrations of petroglyphs were recorded during an archaeological study on the western side of Hawai'i Island in the inland portion of the traditional land unit (ahupua'a) of Ka'upulehu. Although recorded as two distinct administrative sites, both appear to be temporally and functionally interrelated. Slated for preservation, the sites were documented in detail. To place the sites within a temporal context, a new direct dating technique was employed. Developed by researchers at Arizona State University this technique measures the accumulation of silica glaze within subsurface micropores of the basalt in which the petroglyphs have been created. It was also possible, using Accelerator Mass Spectrometry to directly date carbon containing material (oxalates) trapped under the silica glaze. An analysis of the panels and images combined with and in light of ethnographic data, including information on the symbolic importance of rock art sites and the Hawaiian system of gestural symbolism, provides a foundation for interpreting the nature of the sites and the meanings of the motifs.

## Dating the Chauvet Cave Art

Jean Clottes, France

Since its discovery in December 1994, the art of the Chauvet Cave (France) has become famous for its mastery and its sophistication. The initial radiocarbon dates obtained in 1995 (ca.31,000BP) placed it within the Aurignacian. This went counter the current paradigms about the supposed evolution of Pleistocene art from crude beginnings in the Aurignacian to more and more sophistication in later cultures. It thus gave rise to some controversy -which has never stopped- as to the validity of the  $^{14}\text{C}$  dates. The scientific team at work at Chauvet have pursued different lines of research to establish when the cave could be and was actually frequented by both humans and bears: geology (dating the collapse of the cliff that sealed the entrance; studying the evolution of the cave surfaces), paleontology (the bears in the cave and their possibilities of getting into it), dating of the calcite covering archaeological levels, dating of torch marks on the walls, dating of the images themselves, study and dating of the charcoal on the ground, intercomparison study by several laboratories to test the validity of the radiocarbon datings obtained, etc. After the collective work thus carried out during a decade, we can assert that the art of the Chauvet Cave is one of the best -if not the best- securely dated in the world.

## Rock Art in China

Paola Dematte, Hawaii (Rhode Island)

Helankou is a gorge in the central Helan mountains, in Ningxia western China. Here petroglyphs are concentrated on the cliff sides and stones near the entrance of the gorge proper. Additional engravings are found further up the gorge where also other archaeological remains have been discovered among them the ruins of a historic Xixia palace. The petroglyphs include complex faces or masks, animals and a few inscriptions in Xixia script which make references to Buddhism. The different amount of weathering on the various engravings indicates that petroglyphs were produced over a long period of time. The typical icon of Helankou is the face or mask, a design which connects this site with the tradition of faces/masks known in Inner Mongolia (Yinshan) and in North and Central Asia. Another important theme is Buddhism: in addition to the inscriptions, some later images may also have some connection with this religion, as the surrounding area was already by the X century ad home to the Baisikou Twin Pagodas Buddhist temple.

## Layers of Meaning: Mississippian Cosmology and Identity at the Millstone Bluff Site in Southern Illinois

Mark J. Wagner, Illinois

Millstone Bluff is a Mississippian period (A.D. 1275-1450) village located on a mesa-like bluff with three associated rock art panels. Repeating patterns of motif elements within as well as symbolic oppositions between the three groups indicate that in combination they comprise a symbolic cross and circle design. This cosmogram expresses the belief of the Millstone Bluff villagers in the multi-directional spiritual universe of the late prehistoric and historic period Native American peoples of southeastern part of United States that was divided into Upper and Under World realms (cross) as well as the totality of that same universe (circle).

## Markings on the Landscape

Donna Gillette, California

The landscape provides a visible backdrop for pre-historic activities - where early people were moving about in the course of daily living. The evidence of their presence is left in habitation sites, camping spots, lithic scatters, quarries, and on marked boulders that may confirm ritual activities. With trails as connective tissue, can a relationship be determined that might identify who marked the boulders? Landscape theory provides a conceptual framework to 'unpack' the evidence of human pasts on the landscape. The PCN (Pecked Curvilinear Nucleated) tradition occurring in the Coastal Ranges of California provides a case study for applying landscape theory.

## Session B

Scott Ashcraft:

The Cherokee's Tsul kälū , and the Judaculla Rock petroglyphs of Western North Carolina

The Judaculla Rock petroglyphs are one of several prominent geographic features that make up the Cherokee 'mythscape' of Tsul kälū within the Southern Appalachian Mountains. A giant who held dominion over all game animals, Tsul kälū was also considered responsible for some of the many images that constitute the Judaculla Rock petroglyphs of Jackson County, North Carolina. Conclusions derived from recent archaeological, historic and ethnographic study reveals the enduring importance of Place to the Cherokee Indians.

Julio Amador Bech:

Symbols of rain, plenty and clan brotherhood in Northwest Sonora

The most outstanding feature of the Trincheras hills is its semi-architectonic disposition: big scale engraved rocks, paths, terraces, artificially aligned rocks, corrals and rock circles on the hilltops, plazas where the hills and plains meet: places specially auspicious for collective activities and rituals. All these elements in conjunction create a morphological general pattern. We believe that the cultural organization of landscape in these sites is something created for the purpose of efficient everyday productive life and for practicing rituals, specifically hunting and rain making. can be inferred from the analysis of rock art, structures, activity remains and ethnohistoric and ethnographic records.

Alex K. Carroll:

Place, Performance, and Cultural Identity: Ritual Pictographs of the Burnt Bluff Area of the Upper Peninsula, Michigan

The Upper Peninsula of Michigan is perhaps remarkable in its sheer dearth of petroglyph and pictograph sites. One exception is Spider Cave, situated on the southern tip of the Garden Peninsula. This paper employs a theory of ritual praxis informed by Bourdieu's concept of habitus and behavioral archaeological tenants (sensu Schiffer 2002) to examine the construction of cultural identities rooted in emplaced rituals. Utilizing evidence of the dominant physiographic features of the landscape and behavioral performance characteristics recorded in pictographs, a large numbers of projectile points, and ethnohistoric records, prevalent site selection practices and epistemic frameworks are articulated.

James Duncan:

First Woman's Journey through Time: Comparing Images in Rock Art and Artifacts

This paper looks at a set of motifs associated with an important supernatural character, "Old Woman" or "First Woman." These vulvar motifs that are present at a substantial number of Missouri rock art sites represent a charter being in the iconography of the Mississippi Valley. There appears to be a shift in this important lexical symbolism. A possible interpretation for these motifs and artifacts will be discussed.

Bryan Gordon:

Dating Rock Art: A New Non-Invasive, Inexpensive Field Technique

Small particles of paint or rock fall to the floor when an artist creates pictographs or petroglyphs. An

archaeologist can date this art and floor by finding these particles associated with AMS-datable charcoal, needles, twigs or leaves sieved from 5mm levels in a 20x50 cm area vertically below the art. Web-downloadable Paint.Net and GIMP software are used to match colours in digital photos of the wall to the particles in each scraped layer.

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**Mavis Greer:**

**Bighorn Sheep in Montana and Wyoming Rock Art: Are they clues to cultural identity and migration?**

Bighorn sheep occur in rock art throughout the western United States, and the motif has been used to investigate cultural boundaries (e.g., Numic expansion) and prehistoric belief systems (e.g., rain shamanism). Motif reference may be actual or metaphorical, but referent and use in Montana and Wyoming seem different from California and other parts of the Great Basin, the primary distribution of such figures. Although the animal is present in mountain and plains in the northern region, its presence and importance are culturally minimized, perhaps related to cultural diversity due to the nomadic character of local tribes or groups passing through the region.

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**Michele H. Hayward, Michael A. Cinquino, and Frank Schieppati:**

**Rock Art and Modern Caribbean Cultural Identity**

The not-uncommonly heard words "nuestros indios" (our Indians) belie not only modern Caribbean society's proprietary interest in prehistoric cultures, but also reflect a key element in the ethnic identity of Puerto Rico and the Dominican Republic. At issue is how these current societies form their identities vis-a-vis themselves and outside groups. Spanish, African, Amerindian and North American cultural backgrounds are available for the formation process. A study of the area's prehistoric rock art and present artisan traditions is one means to view this process whereby the native past is incorporated into their cultural identities. In effect, the native past symbolic images carved into stone "crossover" a time boundary and become part of the symbols of the new island societies.

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**Tommy Hudson:**

**Serpentine Stone Walls and the Tri-Level Cosmos**

Prehistoric serpentine stone walls have been constructed throughout the southeastern United States. In an overview of these walls and their location on the landscape the author intends to demonstrate their relationship to the tri-level cosmos. The author defines the tri-level cosmos as the widespread Native American belief in a lower world, middle world, and upper world tiered cosmic view.

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**Reinaldo (Dito) Morales:**

**Shamanism and Brazilian Rock Art**

Shamanism is one of the most popular explanations in contemporary scholarship for the production and reception of prehistoric rock art. To varying degrees, these explanations rely on ethnographic analogies and cognitive models to propose prehistoric motivations for rock art production. In Brazil, we are gifted with both an impressive corpus of rock art and a rich ethnographic record of art production and reception. Informed by the role of shamans in the indigenous arts of the Brazilian Indians, this paper investigates the possible relationships between shamanism and prehistoric rock art in Brazil.

David Lewis-Williams:

#### Surfing Cosmological Boundaries

The act of making rock art images was, for the southern African San, in some ways equivalent to the medicine (or trance) dance, their principal ritual. The images opened up passages in the rock face for shamans (!gi:ten) to follow through into the spirit realm. There they cured the sick, made rain, and fought off malign spirits. The painted images were a way of linking two realms, the material world and the spirit realm and of displaying the power of the shamans.

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Andrzej Rozwadowski:

#### Entering the rock? Culture specifics and universals in shamanistic rock art in Siberia.

As shamanism is a concept used cross-culturally, frequently applied also in rock art studies, it is interesting and crucial to look at how it is understood in "terra mater" of shamanism and what are the relationships between shamanism and rock art in Siberia. Confronting different models of shamanism the paper looks at this phenomenon from the perspective of local cultural tradition, considering the ways of identifying shamanic iconography in historic and prehistoric rock art in Siberia (basing on recent research done in south Siberia, Altai and Minusinsk Basin). Besides evident cultural specifics, surprising interpretative parallels with metaphoric model, first conceived in Africa and then developed in America, are presented.

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Genie Robinson:

#### Social Identities through the Millennia at La Casa de las Golondrinas, Guatemala

La Casa de las Golondrinas, the largest rock art site in the Guatemalan highlands, is situated in the Antigua Valley, and has evidence of human activity for 5,500 years. This paper will present a synthesis of the archaeological, linguistic and ethnographic data that relate to the ethnic groups of the region through this long time period. In spite of changes in valley-wide populations, sociopolitical organizations, and cultural identity this place with natural sacred features has been a portal for ritual for both prehistoric and modern people for millennia.

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George Sabo:

#### The Ethnobiology of Rock Art in the Arkansas Ozarks

Animals and plants, some identifiable at the genus or species level, are occasional subjects of Arkansas Ozarks rock art. This paper explores three representational aspects of these images. First, the images offer glimpses of ancient environmental features as seen through the artist's eye. Second, comparison of these images with other ethnobiological datasets—particularly animal and plant remains preserved in archeological contexts—informs us about cultural themes associated with ancient economic patterns. Finally, analysis of regional motif distributions provides insights concerning the manner in which pre-contact Indian communities transformed their natural surroundings to create cultural landscapes imprinted with identities and beliefs.

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Jan F. Simek:

#### Why caves should not be cleaned

Some cave conservationists have advocated reclaiming cave passages, walls, and ceilings that have been vandalized or abused by human visitors. Special targets are sites defaced by "spray-paint cavers" that often cover natural surfaces with paint and leave garbage on cave floors. While admirable in

motivation, cave wall cleaning should be discouraged. In southeastern Tennessee, a rich and beautiful prehistoric cave art site, originally containing many elaborate charcoal pictographs arranged in panels, was destroyed by well-meaning conservationists who did not understand what they removed. The loss can be partly reconstructed, but much is permanently lost.

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H. Denise Smith  
Stone Mountain Memorials

Stone Mountain hovers at the edge of the modern city of Atlanta. This granite monolith has long served as a physical and visual boundary marker. Since European incursion into the area, this mountain has also served as a memorial to lost loved ones. This paper will discuss the role of Stone Mountain as a boundary marker between geographic space, but more importantly between this world and the next. Numerous memorial petroglyphs were carved into the surface of the mountain, dating as far back as 1822. These petroglyphs will be discussed in the context of place, space and time.

**Please send news items, book reviews, articles, updates,  
etc. for the Spring Newsletter to:**

**Carol Diaz-Granados**  
**Managing Editor**  
[cdiazgra@artsci.wustl.edu](mailto:cdiazgra@artsci.wustl.edu)

**(Volunteer to be a Regional Newsletter Editor!!)**

## BOOKS . . .

Archaeology/Anthropology

### Making Pictures in Stone

American Indian Rock Art of the Northeast

Edward J. Lenik

The Indians of northeastern North America are known to us primarily through reports and descriptions written by European explorers, clergy, and settlers, and through archaeological evidence. An additional invaluable source of information is the interpretation of rock art images and their relationship to native peoples for recording practical matters or information, as expressions of their legends and spiritual traditions, or as simple doodling or graffiti. The images in this book connect us directly to the Indian peoples of the Northeast, mainly Algonkian tribes inhabiting eastern Pennsylvania, Maryland and the lower Potomac River Valley, New York, New Jersey, the six New England States, and Atlantic Canada. Lenik provides a full range of rock art appearances in the study area, including some dendroglyphs, pictographs, and a selection of portable rock objects. By providing a full analysis and synthesis of the data, including the types and distribution of the glyphs, and interpretations of their meaning to the native peoples, Lenik reveals a wealth of new information on the culture and lifeways of the Indians of the Northeast.

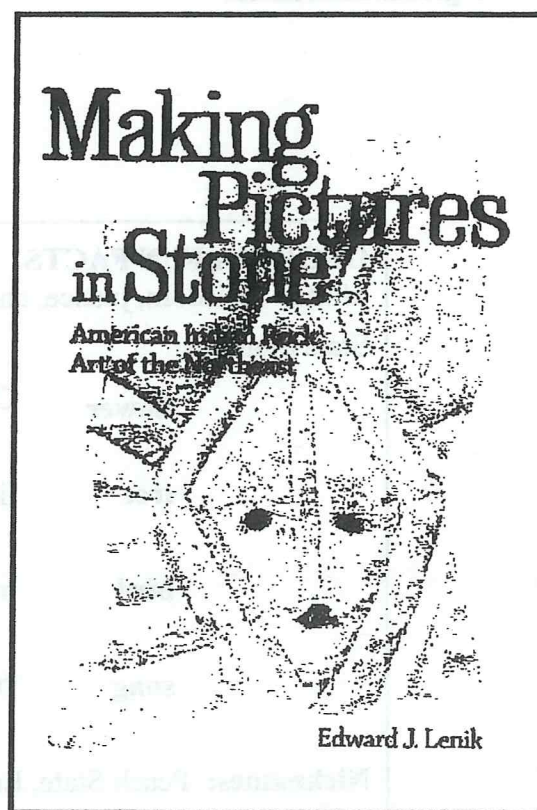
Edward J. Lenik, is a Registered Professional Archaeologist for Sheffield Archaeological Consultants, Wayne, New Jersey.

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The extensive research into both published and unpublished resources, including site history and cultural contexts, in addition to clear presentation and comparison of images extends our knowledge on the region's rock art. It is also an enjoyable read with an easy, personal style."

--Michele H. Hayward,  
Panamerican Consultants, Inc.  
The University of Alabama Press  
Tuscaloosa, Alabama 35487-0380  
<http://www.uapress.ua.edu/>

Cover photo: Quarried fish petroglyph from Bald Friar. Drawing by T. Fitzpatrick. Cover design: Erin Bradley Dangar, Dangar Design.



## **2003 - A Guide to the Archaeology Parks of the Upper Midwest.**

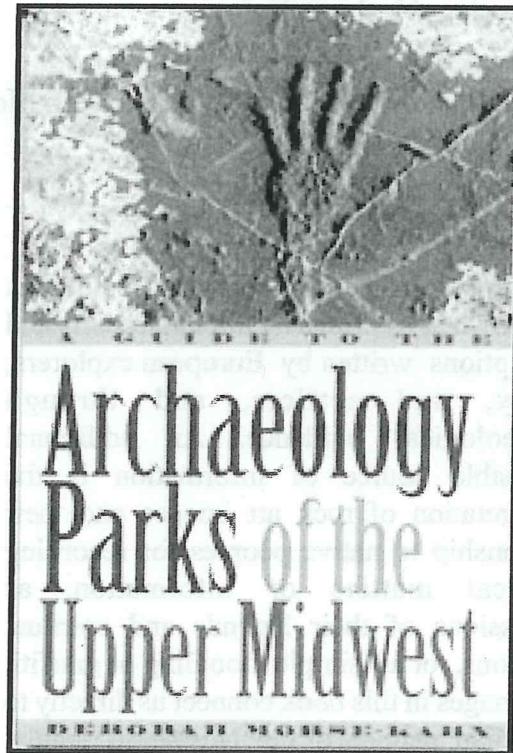
Roberts Rinehart/Rowman & Littlefield.

ISBN: 1-570980-396-8.

A comprehensive resource to the publicly interpreted rock art and effigy mound parks in the Upper Midwest--Minnesota, Wisconsin, Iowa, and northern Illinois--with an overview of the exploration of the symbols and sites.

The book can be purchased from Amazon.com and from BarnesandNoble.com. Also from the author at \$19.00 + \$5 s/h: Regional Research Associates, 4314 Linden Hills Boulevard, Minneapolis MN 55410, [dmk@regionalresearch.net](mailto:dmk@regionalresearch.net).

**Deborah Morse-Kahn** is a public historian, editor/author and photodocumentation specialist based in Minnesota. [www.regionalresearch.net](http://www.regionalresearch.net)



### **GEORGIA FUN FACTS**

**Motto:** Wisdom, justice, and moderation

**State Symbols:**

<b>flower</b>	Cherokee rose (1916)
<b>tree</b>	live oak (1937)
<b>bird</b>	brown thrasher (1935)
<b>song</b>	"Georgia on My Mind" (1922)

**Nicknames:** Peach State, Empire State of the South

**Origin of name:** In honor of George II of England

## **The Next Generation . . .**

Research by Nancy Bryant

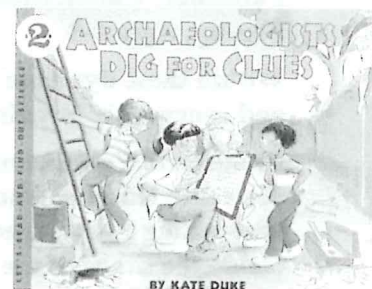
Children are never too young to learn about archaeology, prehistory, and cultures past and present. All children love to have books read to them -- or read books themselves as they get older. Unfortunately, there is not a wealth of these type of books available for children. With some research, a few can be found that are imaginative, well written, and informative. The following is a short listing of children's books on archaeology and related subjects.

### **Archaeologists Dig for Clues (Paperback)**

by Kate Duke (Author, Illustrator)

**Publisher:** HarperCollins Children's Books (Jan 2 1997)

**This book has the appealing layout and tone of the successful "Magic School Bus" series (Scholastic), while still being firmly grounded in reality.**



Three children, a dog, and a cat accompany their archaeologist friend Sophie on a dig. The woman explains the scientific process, exuding enthusiasm for her chosen career. The way of life practiced in the Archaic Era of 6,000 years ago is described via archaeological finds such as an awl and a stone knife. Upbeat, conversational text, fact-filled sidebars, speech bubbles, and instructive illustrations provide a delightful cornucopia of information that children will return to again and again. 32 pages. Grade 1-4.

*To read more and/or purchase: Barnes&Noble, [www.bn.com](http://www.bn.com)*

### **Stone Age News (Hardcover Illustrate)**

by Fiona MacDonald

**Publisher:** Gareth Stevens Audio: (September 2001)

**The history of the Stone Age is presented in a daily newspaper format, featuring articles, interviews, eyewitness accounts, and even advertisements. At home or at school, this innovative title makes history come alive. Full color.**

Aimed at middle school students and up, this tabloid presents facts about Neanderthal man; it includes explanations of the Siberian land bridge and the effects of the Ice Age. It explains some of the cave paintings and flint knapping techniques probably used by Neanderthal man. All this and more in a readable, enjoyable newspaper format, albeit hard-covered. Ages 8-11.

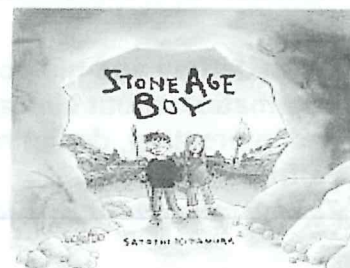
*To read more and/or purchase: Barnes&Noble, [www.bn.com](http://www.bn.com)*

### **Stone Age Boy (Hardcover)**

by Satoshi Kitamura, Satoshi Kitumura (Illustrator)

**Publisher:** Candlewick Press (October 2007)

**Step back 15,000 years as a modern boy enters a Stone Age village and learns a few prehistoric tricks of the trade.**



One day a boy falls down a hole, and an amazing thing happens — when he wakes, he's in a camp full of people wearing animal skins! Mixing flight of fancy with prehistoric facts, Satoshi Kitamura ushers us back to a time of surprising innovation and artistic expression, shown in cave paintings visible to this day. Ages 4-8.

*To read more and/or purchase: Barnes&Noble, [www.bn.com](http://www.bn.com)*

**Encyclopedia Prehistorica Mega-Beasts** (Encyclopedia Prehistorica) (Hardcover)

by Robert Sabuda (Illustrator) Matthew Reinhart (Illustrator)

Publisher: Candlewick (May 2007)

Pop-up, Ages 4-8



Within these dynamic pages lurk fearsome saber-toothed cats, bears taller than basketball hoops, and everyone's favorite Ice Age giant — the woolly mammoth.

Prehistoric Yeti-like mammals, now-extinct birds, and giant flying lizards all come alive in a showcase featuring more than thirty-five astonishing pop-ups. In this third and final volume of the best-selling Encyclopedia Prehistorica series, 3-D masters Robert Sabuda and Matthew Reinhart tackle the titans of the ancient world, awing us with a humbling close-up look at some startling mega-beasts that preceded us on planet Earth. A young browser's delight.

*To read more and/or purchase: [www.amazon.com](http://www.amazon.com)*

**Cave Detectives** (Hardcover) Full Color Throughout

*Unravel the Mysteries of an Ice Age Cave*

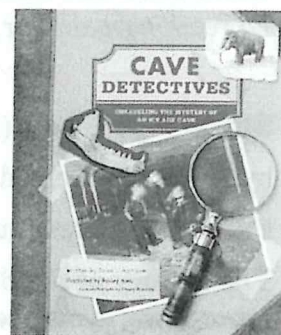
by David Harrison

Publisher: Chronicle Books (April 2007)

Harrison's book recalls the discovery of Riverbluff Cave near Springfield, Missouri and the fascinating fossils found there.

Readers learn about the Ice Age that blanketed North America 10,000 years ago, as well as the animals that lived during that time. Harrison explains the significance of fossils found in Riverbluff Cave and even explains the techniques scientists use to establish the age of the evidence found. Although the book is aimed at young readers (Ages 7-9), it has proven popular with readers of all ages.

*Available from online booksellers: [www.chroniclebooks.com](http://www.chroniclebooks.com) or at most book stores.*



**Young Goat's Discovery** (Hardcover)

by Arline Warner Tinus

Publisher: Red Crane Books (May 1994)

Ages 4-8

When Jeffrey and his goat discover a rock drawing, the librarian helps them find information about similar petroglyphs made by the Hopis. Tinus' paintings are varied and interesting, depicting both broad landscapes and intimate pictures of Indian life and Jeffrey's activities.

*To read more and/or purchase: [www.Amazon.com](http://www.Amazon.com)*

**Make Your own Inuksuk (hardcover and paperback)**

by Mary Wallace

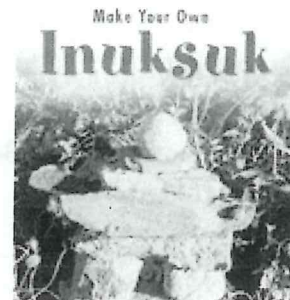
Publisher: Maple Tree Press (March 2001)

Distributed by Firefly Books

**Make Your Own Inuksuk** teaches readers how to build their very own inuksuk. Suitable for all ages, this full color book is an engaging overview of inuksuit (the plural form of inuksuk) -- what they are, why they were important in the past and how they continue to have both practical and spiritual significance in our lives today.

Wallace's book is filled with fascinating information about these magnificent structures -- from how they were used as silent messengers for thousands of years in the Far North to why people build them today. Step-by-step instructions show you how to find and prepare suitable stone, stack and balance rock, and choose the perfect spot for your inuksuk. Stunning photographs illustrate how simple it is to bring the magic of the inuksuk into your own life.

Links to Online booksellers: [www.fireflybooks.com/orders.html](http://www.fireflybooks.com/orders.html)



**The Inuksuk Book (Hardcover and Paperback)**

Written and Illustrated by Mary Wallace

Winner of numerous book awards including

the Prestigious National Outdoor Book Award

Publisher: Greey de Pencier Books Inc.(1999)

Maple Tree Press (2004)

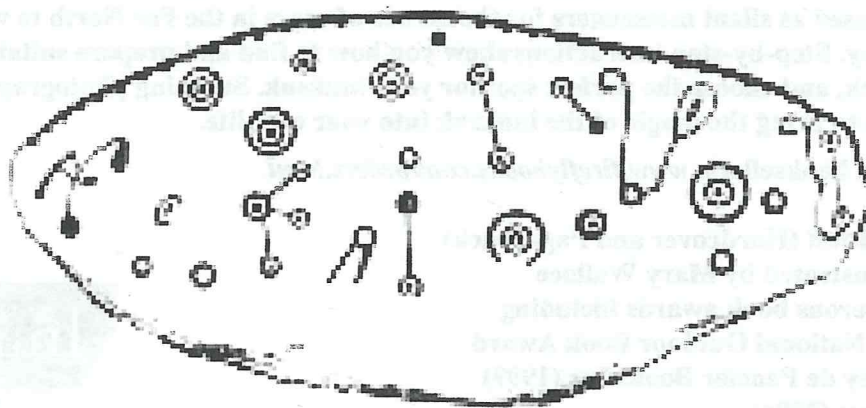
In the Arctic, an inuksuk is a stone construction that can act in the place of a human being. These structures, sometimes in human shape, have been built in the tundra to serve as directional signs; markers for sites of important events, food caches, or rest stops; memorials to beloved individuals; aids in hunting; and even as surrogate caribou herders. For the modern Canadian Inuit, they also serve as striking connections to the past.



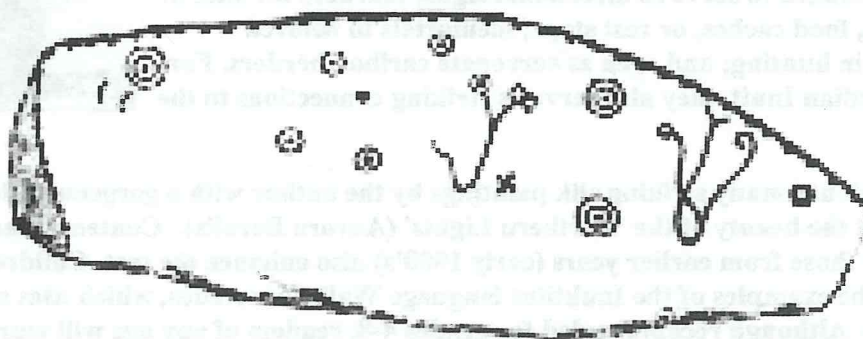
The Inuksuk Book has many striking silk paintings by the author with a gorgeous rainbow of colors that reflect the beauty of the 'Northern Lights' (Aurora Borealis). Contemporary photographs and those from earlier years (early 1900's) also enhance the text. Children may be as fascinated with the examples of the Inuktitut language Wallace includes, which uses symbols to represent sounds. Although recommended for grades 4-8, readers of any age will marvel at the skills & imagination of the Inuit people and cheer author Mary Wallace for sharing.

*Available at Amazon.com and many other online booksellers.*

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North Side of Sculptured Rock, Forsyth County, Georgia



South Side of the above

**This boulder is now on the University of Georgia campus in Athens, Georgia. The stone is coarse crystalline granite carved on both sides with symbols and marked along its top ridge with nut-sized holes. It is about eight feet long, three feet high, and 40 inches wide at the base.**