

ESRARA NEWSLETTER

Quarterly of the Eastern States Rock Art Research Association

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

Volume 15, Number 1

Winter 2010

ESRARA MEMBER ASKS:

Has anyone had previous experience with returning a removed petroglyph fragment to its parent rock?

Long Removed N.C. Petroglyph Returning to its Place of Origin

— A request for assistance

by Scott Ashcraft, Lorie Hansen.



Prominent glyphs at the Hiwassee Rock
(Highlighted with water for photography)

— INCORPORATION —

Major achievement for ESRARA

— CALL TO ESRARA MEMBERS —

Help needed in redesigning web site

— SOCIETY FOR AMERICAN ARCHAEOLOGY MEETINGS —

• St. Louis on April 14-18, 2010 •

Presentations by many ESRARA members

Read about these topics and more in the
President's Message:

Greetings to All ESRARA Members:

As I noted in the last newsletter, ESRARA reached a significant milestone this last year when it incorporated as a non-profit corporation in Illinois. This was something that we had talked about for years and finally reaching this goal was a major achievement for our organization. We are still working on our application for non-profit status but expect to have that also in the near future. Once we are certified as a non-profit corporation, we will be able to apply for grants that benefit the organization including, among other things, overhauling our web site to make it more efficient and user friendly.

As part of this, I encourage anyone who has any web-design skills to contact myself or one of the other board member and give us some help or advice on how to proceed in redesigning the web site. We have limited funds in our treasury and it would be a great benefit to the organization if we could redesign the web site using the skills of one of our own ESRARA members instead of having to pay an outside contractor to do this. So, please, again, if you are interested in working on this project including being responsible for the web site, please contact me or one of the other officers and let us know. Your help would be greatly appreciated.

(Continued on Page 3)

(Continued on Page 4)

ESRARA OFFICERS

Mark Wagner, President (Illinois)
Dr. Jan Simek, Vice President (Tennessee)
Marilyn Moore, Secretary (Georgia)
Michelle Berg-Vogel, Treasurer (Illinois)
Heather Carey, Manager - Corporate Affairs (Illinois)
Paul Nevin, Member-at-Large (Pennsylvania)

ESRARA NEWSLETTER

Carol Diaz-Granados, *Managing Editor* (Missouri)
***Summer/Fall Issue:* Dan Lynch: (Rhode Island)**
dlynch@soilsight.com
***Winter Issue:* Nancy Bryant: (Missouri)**
nbryant@rollanet.org
***Spring Issue:* Heather Carey: (Illinois)**
hcarey@fs.fed.us

EX OFFICIO

Dr. Fred Coy, Jr. (Kentucky)
Dr. Charles Faulkner (Tennessee)
Dr. Carol Diaz-Granados (Missouri)
Iloilo M. Jones (Montana)

**Please send news items,
research reports, book
reviews, articles and photos
pertaining to rock art, etc. for
the *Spring Newsletter* to:
Heather Carey
hcarey@fs.fed.us**

MEMBERSHIP DUES

SEND YOUR 2010 DUES TO:

**MICHELLE BERG-VOGEL,
TREASURER
PO BOX 61
KAMPSVILLE, IL 62053**

**REGULAR MEMBERSHIP - \$15
JOINT/FAMILY MEMBERSHIP - \$20
LIFE MEMBERSHIP - \$250**

THANK YOU IN ADVANCE!

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

Rock Art Archives at Utah's Edge of the Cedars Museum

Edge of the Cedars State Park Museum in Blanding, Utah, is pleased to announce that the Earthwatch/BLM Rock Art Project digital image archives are available for research. The collection features more than 1,500 digital images of southeastern Utah rock art, from pre-Basketmaker through the historic period. Digitization was funded through a grant from the Utah State Historical Records Advisory Board.

The digital archives represent about half of the sites documented by the Earthwatch/BLM project (1993-2001) in areas including Cedar Mesa, Grand Gulch, and the San Juan River corridor. Archaeologist Sally J. Cole directed the project and supervised the volunteers who carried out the work. Edge of the Cedars Museum also houses the complete original project records including some 3,000 drawings; 11,000 color slides; and 5,000 prints, negatives, and transparencies documenting sites in Grand County and San Juan County, Utah. Both the original documentation and the digital archives are available for research at the museum.

Deborah Westfall, the museum's curator of collections, describes the Earthwatch/BLM archives as "the largest and best-documented collection of prehistoric and ethnographic rock art images for southeast Utah. It is a significant resource for comparative archaeological research, museum exhibits, public education, and public land management."

Edge of the Cedars State Park Museum (<http://stateparks.utah.gov/parks/edge-of-the-cedars>) is an Ancestral Puebloan site, museum, and archaeological repository. It is located at 660 West 400 North in Blanding. Hours: Monday through Saturday, 9 AM-5 PM; closed Sundays. Please call 435-678-2238 for more information or to schedule a research appointment.



42Sa25157, Alcove Site, Montezuma Creek, San Juan County, UT
Basketmaker II-III, Pueblo II-III pictographs
4x5 color film scanned as 2000 dpi TIFF

Photo by Laurel Casjens

Erica Olsen
Project Archivist

Note: ESRARA hopes to develop a Rock Art Archives at the University of Tennessee in Knoxville. The first steps have been taken thanks to our Board Member, Dr. Jan Simek.

President's Message

(Continued from page 1)

I also would like to encourage everyone to attend the Society for American Archaeology meetings in St. Louis on April 14-18, 2010. The SAA meetings are relatively pricey (\$180 for non-members if you register before March 15, \$205 on-site registration) but registering gets you access to literally thousands of presentations over the length of the five-day conference. These include rock art and cave archaeology sessions on Thursday morning and afternoon, respectively, that will feature presentations by many of our ESRARA members. More information on the conference can be found on the SAA web site at www.saa.org.

Best regards,
Mark

(Continued from page 1)

Long Removed N.C. Petroglyph Returning to its Place of Origin

- A request for assistance

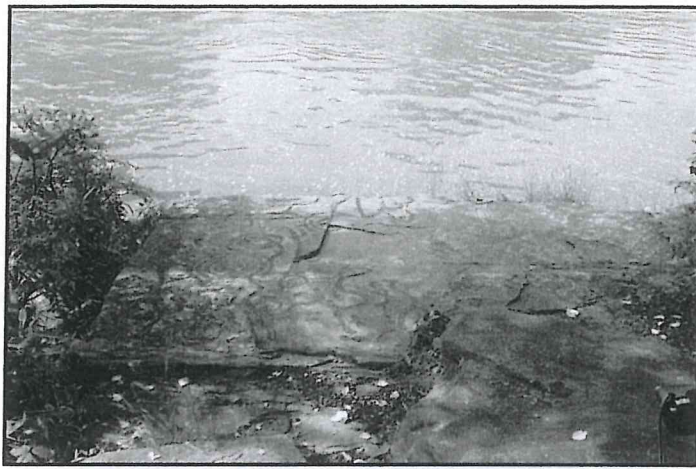
Located within the Southern Appalachians, the Hiwassee Rock open-air petroglyphs site is located in a picturesque setting along the banks of the Hiwassee River. It is one of North Carolina's largest known petroglyphs, but also one of the most vandalized. At least two portions have been removed, one transported across state lines to Georgia and the other reportedly pushed into the river. What remains is a dense grouping of images where interlocking spirals are dispersed among designs that may represent humans, animals, reptiles or spirit-beings. Long grooved lines seem to unify many of the prominent glyphs, perhaps depicting an implied connectedness. We believe some of the iconography is recognizable and diagnostic to the Mississippian Period (Ashcraft and Moore 1998:61), and possibly the Early Qualla (A.D. 1300 – 1500) and Middle Qualla (A.D. 1500 – 1700) manifestations of the Cherokee (Rodning 2008:34-37).

The location (creation) of this petroglyph next to the river may be the result of the message behind the iconography. Specific locations within rivers were considered entryways into the Underworld where mythical creatures like the *Uktena* dwell. A horrific creature, this giant serpent had wings and antlers; persons who encounter the *Uktena* were almost certainly doomed. (Mooney 1888; Hudson 1976: 130-132, 144-145) Some traditional Cherokee believe that the spiral and snake-like glyphs at Hiwassee Rock may have been a warning, telling passersby that the eddies and whirlpools within this river location are the passageways for the Underworld creatures that dwell below – Beware!

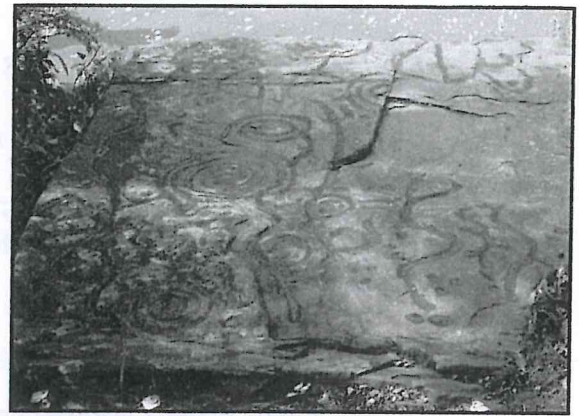
The fragment reportedly pushed into the river has not been relocated. However, the fragment transported to Georgia has been. First removed in 1914, this 1.2 meter square, 400 lb portion was taken to a private residence in a nearby town and remained there for 89 years (Mitchell 1964: 82-84; Ashcraft and Moore 1998:61). In 2003 it was relocated to Atlanta, Georgia, where an agent for the owner attempted to sell it to the Eastern Band of the Cherokee. An investigation ensued and the Archaeological Resource Protection Act (ARPA) was prompted as the petroglyph had crossed state borders. An undercover sting resulted with an arrest, confiscation and return of this portion to the Eastern Band. Almost a century later, Russ Townsend, the Cherokee Tribal Historic Preservation Officer (THPO), and Johi Griffen, with the Eastern Band's Historic Sites office, have initiated the careful return of the removed portion to its place along the parent rock. The landowners of the Hiwassee Rock have volunteered to place the site into a conservation easement.

The North Carolina Rock Art Project (NC-RAP) has been asked to facilitate this process and we are seeking the expertise of our colleagues: Has anyone had previous experience with returning a removed petroglyph fragment to its parent rock? What methods or materials should be considered? We may not be able to discern exactly where this portion was previously attached and space is limited as the parent rock is on a sloped riverbank. The fragment could be attached to the bedrock immediately adjacent to the parent rock petroglyphs.

Please email or call Scott Ashcraft (sashcraft@fs.fed.us - 828-231-7564) or Lorie Hansen (lhansen39@morrisbb.net - 828-243-2194) with any assistance you may be able to provide. Many thanks in advance.



View north to what remains of the Hiwassee Rock petroglyphs.



Close up of photo on left.



Removed portion of Hiwassee Rock - 1.2 meters square x 25 cm thick (Highlighted with water for photography).

References

- Ashcraft, A. S. and D. G. Moore
 1998 Native American Rock Art in Western North Carolina. In *Collected Papers on the Archaeology of Western North Carolina*, edited by D. G. Moore and A. S. Ashcraft,. *Proceedings of the North Carolina Archaeological Society Conference* pp. 59-88. Cherokee, North Carolina.
- Hudson, Charles
 1976 *The Southeastern Indians*. University of Tennessee Press, Knoxville.
- Mitchell, John R.
 1963 Petroglyphs and Pictographs in the Tennessee Valley and Surrounding Area: Part II. *Journal of Alabama Archaeology* 9(2): 82-84.
- Mooney, James
 1888 *Myths of the Cherokees*. Riverside Press, Cambridge
- Rodning, Christopher B.
 2008 Temporal Variation in Qualla Pottery at Coweeta Creek. *North Carolina Archaeology*. 57:1-49.

Prehistoric Rock Art in the Hoosier National Forest?

A Question of Age and Authenticity at an Uncertain Rock Art Site

By Angie R. Krieger (USDA Forest Service), Donald R. Cochran (Gray & Pape Inc.), Michele Greenan (Indiana State Museum and Historic Sites), and Peggy Fisherkeller (Indiana State Museum and Historic Sites)

In the spring of 2009 Hoosier National Forest Recreation Technician Dave Morris made an intriguing discovery. While walking through a popular campsite along the shore of Lake Monroe, he discovered a large block of limestone that had designs carved on one of its surfaces. The implications of such a find were extremely exciting. Could this perhaps be the fourth rock art site recorded in the state of Indiana?

Rock Art sites in Indiana, including both petroglyphs and pictographs, are extremely rare and only three have been well-documented. The first is Cedar Bluff Rockshelter (12 Mn 72) which contains four pictographs including a horned figure interpreted as a shaman with ritual headdress (Redmond and McCullough 1993). The second, another rockshelter (12 Pe 1126) site, has four miscellaneous petroglyph marks that are linear, semi-circular, or cross-shaped (nine celt sharpening grooves are also associated with the site). The last is the Roll Site (12 Cr 175). This site exhibits 14 pit-and-groove style markings: two sets of concentric circles, an infinity symbol, a bow and arrow, three circular marks, two circles with forked lines through them (Cochran and Wepler 1988), a turkey track, two lines, a circle bisected by a line, and another possible track (later observed by Krieger, Cochran, and Greenan in 2001). The Roll Petroglyph was recreated and is interpreted at the Indiana State Museum.

The possibility that this could be a petroglyph site was incredibly exciting, but it needed to be scrutinized from all possible angles. To authenticate the petroglyph, several lines of evidence were followed. The glyphs themselves were examined to gauge shared affinity with other well-documented pieces of prehistoric Native American rock art, and to understand how the glyphs were made and whether or not they could have been made using the available technology. Other evidence came from looking closely at the geology of the site and the rock itself. The glyph is on a block of Salem Limestone – a distinctive local building stone - measuring 49 cm x 38 cm x 32 cm (19" x 15" x 13") and weighing 320 pounds. While clearly a quarried block of limestone, the important question to answer was whether or not the face with the glyphs was a natural surface or had been historically smoothed.

To assist in authenticating this as a prehistoric petroglyph, Angie Krieger, Archaeologist and Heritage Resource Specialist for Hoosier National Forest worked with Don Cochran, Senior Archaeologist at Gray & Pape Inc. , and staff from the Indiana State Museum and Historic Sites including Michele Greenan, Archaeology and Natural History Collections Manager, and Peggy Fisherkeller, Curator of Geology. This team met at the site for an initial inspection and the initial response was that it could indeed be a prehistoric petroglyph. Certainly the designs appeared to have some antiquity and shared affinity with other known petroglyph sites. But before any definitive conclusions could be reached, further assessment was necessary.

The first order of business was to move the block. The site was potentially vulnerable to both human and natural threats. Wave wash and high water levels from the lake erode the terrace and periodically inundate the site. Displacement of rock for use in fire rings is also common, and the number of people

accessing the site made the possibility of theft likely. The glyph was portable and due to its location in a wilderness area, site protection with interpretive signing was not an option nor was closing the dispersed campsite. With only two officers for the 200,000 acres Hoosier National Forest, enforcement would be exceedingly difficult.

After careful consideration, the best option was to move the petroglyph to the Indiana State Museum where further inspections could be done without fear of vandalism, damage or theft. Adjacent rocks were moved to extract the limestone block without damaging it. Nylon rope was wrapped several times around the stone and two wooden oars served as handles. The rock was carefully moved to the boat, placed in the rear next to the motor and transported to the boat ramp. The process was reversed at the boat ramp and placed in a vehicle and transported to the museum.

With the rock's safety secured, one of the first questions asked was whether or not the glyphs appeared to have any affinity to other known prehistoric petroglyph sites. The newly found limestone block had two distinct glyphs present on one face: a concentric circle motif and a stick figure anthropomorph (Figure 1). The circle motif, which measures 3.8 cm (1.5"), consists of two circles around a central pit. The head of the anthropomorph is depicted as a circle around a central pit. The body, measuring 11 x 3.5 cm (1.4"), is a vertical line with curved lines for arms and straight lines for legs.

Have similar motifs been observed at other sites? Additional experts were consulted to see if these glyphs were comparable to other petroglyphs. Mark Wagner from Southern Illinois University-Carbondale indicated that similar anthropomorphs with sun circle heads have been reported in Canada, at the Jeffers site in Minnesota, and at the Wildcat Bluff site in Illinois (2009 personal communication). Similar concentric circle motifs are found across the world as well, including Australia, Pakistan/India, Africa, and in the states of Alabama, Alaska, Arizona, Arkansas, Kentucky, Maryland, Utah, and Wisconsin (Crystal 2009, Coy et al 1997, Faulkner 1997, Leen 2009, PHMC 2007, and Wagner 1996). Similar human stick figure motifs have also been found in many countries including Canada, Chile, Norway, Russia, and in several states including Hawaii, Illinois, Minnesota, New Mexico, North Carolina, Utah, Washington, and Wisconsin (USDOE 1996, Schweitzer 1995, Leen 2009, PHMC 2007). Alternately, Fred Coy, author of *Rock Art of Kentucky* (1997) noted that the concentric circles look too regular -- almost as if they were created with a compass. He also remarked that the figure possessing only one eye is unusual (Personal Communication, 2009).

Could prehistoric people have carved these glyphs into the limestone given the available technology? The only petroglyph currently recorded in Indiana, the Roll Petroglyph Site, was pecked into sandstone. Most recorded petroglyphs in Kentucky are also on sandstone (Fred Coy, 2009 personal communication), although one example of a petroglyph on limestone has been recorded. This does not, however, negate the possibility of glyphs being pecked or carved into limestone.

Upon closer examination of the glyphs, they appear to have been pecked into the stone, rather than carved. The lines are irregular and dints are approximately 1mm deep. Straight and incised grooves, which would be indicative of metal tool use, are not present. In an effort to find out how the glyphs were made, co-author Don Cochran did some experimental archaeology. He attempted to recreate the petroglyphs in limestone using indirect percussion with a hammerstone and a chert fragment as described by Jim Keyser and Greer Rabiega (2009). He was able to create peckings successfully; in fact, as the chert fractured it became sharper and more effective in creating narrow lines (2009 personal communication).

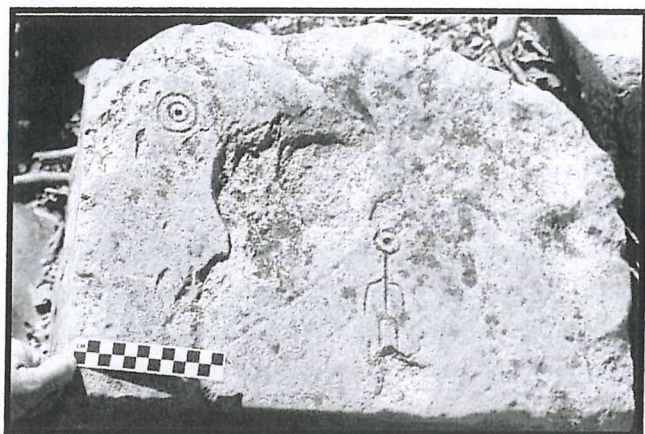


Figure 1: Concentric Circle and Anthropomorph Petroglyph

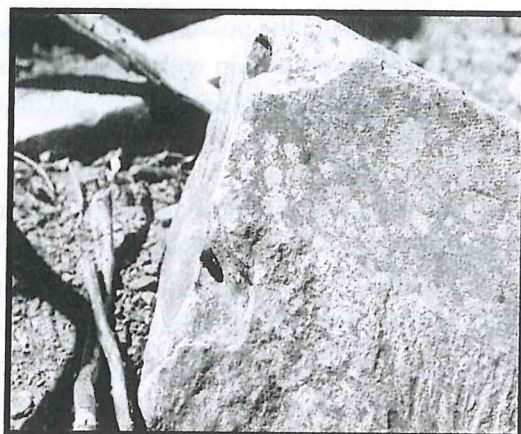


Figure 2: Saw marks and drill holes

With the glyphs shown to resemble other well-known examples and the capability for prehistoric people to have created the glyphs using available technology confirmed, there was a general sense of increasing excitement. The next avenue of inquiry was the geology of the site and the composition of the rock itself.

Co-author Peggy Fisherkeller assessed the geology of the immediate area and determined that the limestone block was not *in situ*. Salem Limestone occurs in higher strata than that present at this site. It crops out to the west, approximately 5 miles away and locally on the tops of several hills, the closest of which is less than two miles away. At the petroglyph site, outcrops of Mississippian-aged siltstone (of the Borden Group), rather than Salem Limestone, are present. The block may have been brought to the area by the 19th century settlers and used as a pillar stone for a building foundation, as was common.

Salem Limestone is uniform in texture and grade and has gained world-wide acceptance as a premier stone. The first organized Salem Limestone quarry opened in 1827 in Stinesville, Indiana (Monroe County), and the stone has been in constant use since then, sourced from various quarries (Hartke, Edwin, and Gray 1998). With the arrival of the railroads to the area in the mid-1850s, the use of Salem Limestone spread across the nation. Historically, Salem Limestone was quarried with the use of long star drills (hit-turn-hit) and wedges to separate blocks from the main deposit (McDonald 1995). During the mid 19th century, gang saws were introduced to replace the two-man crosscut saws previously used to saw block stone into slabs. Going under various names, including Oolitic, Indiana, Bedford, and Bloomington, Salem Limestone is now a widely-used stone, facing such buildings as the Pentagon and the Empire State Building.

The closest quarry to the petroglyph site is two-and-a-half miles to the northwest (Hartke, Edwin, and Gray 1998). The block in question shows drill marks, dog holes, and saw marks indicating that it was quarried during the 19th century. Saw marks occur on the bottom, right, and left side of the stone (when facing the front of the petroglyph surface). Drill holes were cut into the top of the stone from the left side to remove the block from a larger block (Figure 2). The top surface of the stone is uncut and has dog holes that indicate it was hoisted up using a cable with hooks.

It seemed clear at this point in our investigations that our petroglyph was pecked into a block of Salem Limestone that had been quarried historically. FG Summitt, a retired gentleman who has done extensive historical work in the limestone quarry industry, verified that this stone was cut and that its shape was consistent with use as a foundation stone in the 19th century (2009 personal communication). The fact that the block was quarried, however, does not rule out the possibility that this was an authentic petroglyph. Perhaps the glyph was pecked into the stone while it lay in its natural outcrop?

Co-authors Peggy Fisherkeller and Michele Greenan noted that the glyph surface is much too flat to be naturally occurring. Although fairly flat –surfaced naturally-occurring limestone outcroppings have been

observed just three miles south along the side of a karstic ridge; it is unlikely that these naturally occurring limestone surfaces are as flat as this example. Setting a long ruler along the surface of this rock shows how perfectly flat it is, and the stone's cut corners are a nearly perfect 90 degrees. Fisherkeller further noted that weathered surfaces of Salem Limestone are typically more rugged at the granular level, with the natural carbonate cement weathered from between the micro-fossil grains. Weathered surfaces of Salem Limestone also tend to display more oxidation than is present on the petroglyph surface.

Other cracks in our assessment of this as an authentic petroglyph began to show as we looked more closely at the face of the block with the glyphs. Low level (oblique angle) examination, photography (Figure 3), and digital microscopy (Figure 4) were undertaken at the Indiana State Museum and showed clear striations on the rock face. While unlikely that the striations represented bedding, more inquiry was done to make a solid determination. If the striations were saw marks, the images obviously wouldn't be older than the quarry effort.

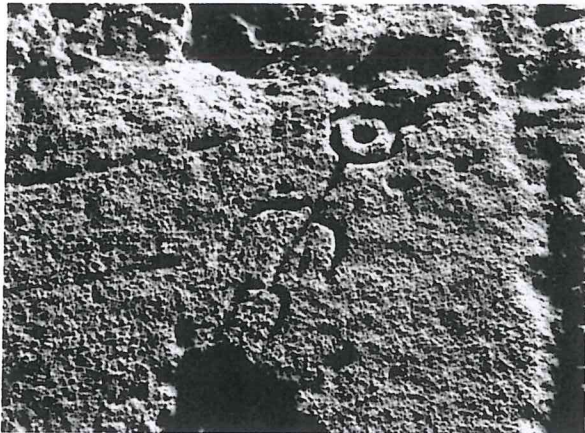


Figure 3: Striations visible using low level lighting



Figure 4: Digital microscope image

In order to thoroughly determine the petroglyph's authenticity (or lack thereof) as prehistoric rock art, Evans Limestone Company in Bedford, was contacted for an assessment by an industry professional. Frank Ira, a third generation local stone cutter, responded to the request. Upon initial inspection, he was unsure of the glyphs authenticity but transported the block to the Evans Limestone Company in December 2009 to obtain the opinions of additional stone cutters. A ¼" section was skimmed off the right side of the block to determine attitude of the bedding plane.

This was our smoking gun. The fresh-cut face revealed the grain running parallel to the petroglyph surface, thus confirming that the striations on the glyph face were not sedimentary layering. Historic rock artists must therefore be the culprits. It was clear that the glyphs had not been pecked onto a natural surface, but on a cut surface, making the likelihood that they were created prehistorically extremely minimal at best.

During the initial visit to the site, everyone was excited at the prospect of this being a piece of Indiana's prehistoric past. Certainly the glyphs had affinity to well-documented prehistoric glyphs found elsewhere. Unfortunately, the evidence proved the contrary. But, as an important lesson in archaeology and a tutorial in the scientific method, the stone still has great interpretive value. It will be featured in upcoming educational programming for the visiting public at the Indiana State Museum.



References Cited

- Cochran, Donald R., Wepler, William R. The Roll Site (12-Cr-175): An Aboriginal Petroglyph in Crawford County, Indiana. In *Proceedings of the Indiana Academy of Science* Volume 98 p. 81-82. Indianapolis, Indiana.
- Coy, Fred E. Jr.; Fuller, Thomas C.; Meadows, Larry G.; and Swauger, James L. 1997. *Rock Art of Kentucky*. Kentucky Heritage Council. The University Press of Kentucky. 174 p.
- Crystal, Ellie. 2009. Petroglyphs, Pictographs, Cave Paintings, Geoglyphs. Metaphysical and Science Website. Available online at <http://www.crystalinks.com/petrosymbols.gif>. Accessed on November 25, 2009.
- Faulkner, Charles H. 1997. Four Thousand Years of Native America Cave Art in the Southern Appalachians. *Journal of Cave and Karst Studies* 59(3): 148-153.
- Gage, James E and Mary E. 2009 *Stone Structures of the Northeastern United States*. Amesbury, MA.
<http://www.stonestructures.org/html/hoisting.html>. Accessed December 2, 2009.
- Hartke, Edwin J.; and Gray, Henry H. 1998. Geology for Environmental Planning in Monroe County, Indiana. *Environmental Study* 21, Indiana University Indiana Geological Survey Special Report 47; reprint from 1989.
- Keyser, James D.; and Rabiega, Greer. 2009. Petroglyph Manufacture by Indirect Percussion: The Potential Occurrence of Tools and Debitage in Datable Context. *Journal of California and Great Basin Anthropology*: Vol. 21: No. 1, Article 10.
- Leen, Daniel. 2009. A Gallery of Northwest Petroglyphs: Shamanic Art of the Pacific Northwest. Available online at <http://www.danielleen.org/petroglyphs.html>. Accessed on November 25, 2009.
- McDonald, Bill. 1995. *A Short History of Indiana Limestone*. Lawrence County Tourism Commission. Bedford, Indiana.
- Newhall, Stanley; and Lane, Gary. c. 2004. *A Hiking guide to Cultural Artifacts in the Charles C. Deam Wilderness*. Unpublished manuscript on file at US Forest Service, 811 Constitution Ave., Bedford, Indiana.
- Pennsylvania Historical & Museum Commission (PHMC). 2007. *Petroglyphs of Pennsylvania* [Brochure]. Available online at <http://www.phmc.state.pa.us>. Accessed on November 25, 2009.
- Redmond, Brian G.; McCullough, Robert G. 1993. Survey and Test Excavation of Late Prehistoric, Oliver Phase Components in Martin, Lawrence, and Orange Counties. Glenn A. Black Laboratory of Archaeology, Indiana University, Bloomington and Department of Anthropology, Southern Illinois University at Carbondale. Filed as Cultural Resource Reconnaissance Report No. 09-12-02-0151 with Hoosier National Forest, 811 Constitution Ave., Bedford, IN. 200 p.
- Schweitzer, Veronica S. *Speaking Stones of the Past*. Coffee Times. Fall/Winter 1995-1996. Kapaa, Hawaii. Available online at <http://www.coffeetimes.com/petroglyphs.htm>. Accessed on November 25, 2009.
- U.S. Department of Energy (USDOE). 1996. *Computational Science Education Project*. Oak Ridge National Laboratory. Oak Ridge, Tennessee. Available online at <http://www.phy.ornl.gov/csep/CSEP/ICONSINF.html>. Accessed November 25, 2009.
- Wagner, Mark J. 1996. *Written in Stone: An Overview of the Rock Art of Illinois*. In *Rock Art of the Eastern Woodlands*. Edited by Charles H. Faulkner. *Proceedings from the Eastern States Rock Art Conference*. American Rock Art Research Association Occasional Paper 2. San Miguel, CA. 136 p.

A STONE MEDALLION

BY

EDWARD J. LENIK

There is a sculpted stone representing a human head and face in profile on exhibit at The New Brunswick Museum in Saint John, New Brunswick, Canada. Known as the Utopian Medallion, it was discovered in 1862 at the base of a steep overhanging cliff about 0.4 kilometer (one quarter mile) from the western shore of Lake Utopia in Charlotte County, New Brunswick. The head and face are carved in relief on an oval-shaped piece of red granite that measures 54 centimeters (21½ inches) in length, 46 centimeters (18¼ inches) in width, and 5 centimeters (2 inches) in thickness (Wilson 1898: 485). The stone weighs 23 kilograms (51 pounds).

The Stone Medallion of Lake Utopia (Figure 1) was found by James Laney, a stonemason from Charlotte County. A published report states that Laney was looking for suitable stone to be incorporated into steps or a hearth for a house he was constructing. He found the Stone Medallion, which was covered with moss, put it into his boat and took it home. Later, he cleaned the stone, removed the moss and discovered the carving (New Brunswick Reader 1998).

From the outset, there was speculation that the carving was a hoax carved by Laney himself. However, an individual named A.J. Wetmore of nearby St. George stated that he saw the rock in the bottom of Laney's boat, and furthermore that Laney was not capable of carving it because he was a builder of stone walls and not a sculptor. Later, Wetmore became the owner of the stone.



Figure 1

When first discovered, many thought the Stone Medallion had been carved by the Indians of New Brunswick. Others said the image appeared to be "Egyptian." In 1921, William F. Ganong, a historian, wrote that the Medallion was most likely carved by an artist-stonecutter from a natural slab of granite found on St. Croix Island located in the St. Croix River on the United States-Canadian border. The island was the site of a French colony established by explorer Samuel de Champlain and Pierre du Gua de Monts in 1604-5. It was suggested that the head-face was an attempt to portray Champlain or de Monts (Ganong 1921).

In 1915, Ganong secured a fragment of red granite from the Medallion, another from the Lake Utopia area, and one from St. Croix Island. He sent these three fragments to the Geological Survey of Canada for testing. He believed they all belonged to the same formation of granite that extended from the island to St. George, New Brunswick. Ganong concluded that the fragments from St. Croix and the Utopian Medallion were similar to each other (New Brunswick Reader 1998). Presumably, this supported Ganong's contention that the Medallion was carved on and came from St. Croix Island.

In the 1870's, the Medallion was donated to the Mechanics Institute which later became the Natural History Society and subsequently The New Brunswick Museum. The stone is presently (2008) on exhibit at the museum. An interpretive sign accompanying this artifact states in part, "Some recent analysis has revealed that the stone bears most similarity to granite found at the northern end of Lake Utopia relatively close to where it was originally found."

In summary, these questions remain: Who carved the Stone Medallion, when and where? Who does the image represent? The figure is cut in profile in low relief. The top of its head, which is formed by a curved line, seems to suggest that the hair was shaved off the crown of the person portrayed. The nose, mouth, chin and ear are prominent features. The eye, however, is not carved in profile but appears frontally or straight forward. One written source calls it an "Indian Head" (The Atlantic Advocate 1962: 43). Was it produced by a stonecutter on St. Croix Island in 1604, or a nineteenth century Euro-Canadian? Was it carved by an Indian attempting to portray a European? Does it represent Champlain, de Monts, or an Indian? The Stone Medallion is intriguing and mysterious and it is likely we will never know the answers to the questions.

REFERENCES CITED

Ganong, William F.

- 1921 "The Stone Medallion of Lake Utopia." TRANSACTIONS OF THE ROYAL SOCIETY, Third Series, Vol. XV.

New Brunswick Reader

- 1998 "The Stone Medallion of Lake Utopia." July 25th. Electronic document, 11/4/2004: <http://www.rootsweb.com/~nbpstgeo/stge8stonemedallion.htm>

The Atlantic Advocate

- 1962 Figure caption describing the Stone Medallion. Publication of The New Brunswick Museum, Saint John, New Brunswick, July.

Wilson, Thomas

- 1898 PREHISTORIC ART; OR THE ORIGIN OF ART AS MANIFESTED IN THE WORKS OF PREHISTORIC MAN. Smithsonian Institute, Washington, D.C.

ESRARA HAS ONE REGIONAL NEWSLETTER EDITOR VACANCY TO FILL. IF YOU ARE INTERESTED IN THIS VOLUNTEER POSITION, PLEASE CONTACT MANAGING EDITOR, CAROL DIAZ-GRANADOS FOR MORE INFORMATION.

cdiazgra@artsci.wustl.edu



The Griffiths Petroform Site
by
Jack Steinbring
Mid-America Geographic Foundation
October 5, 2009

On Sunday, October 4, 2009, a crew of seven completed the clearing of one of the reported petroforms at the Griffiths Site north of Rosendale. The feature lies in an oak-hickory woods, surrounded by low ground usually wet in the spring. This is common to many petroform sites in Central Wisconsin. Several trees and extensive low growth were removed in order to clearly demarcate the feature.

Upon full exposure it turned out to be a large crescent, the first clearly formed one so far known in the Midwest. It is 7.4 m long at its fullest extension and 1.9 m wide at the center of the arc. Most of the boulders are large and deeply imbedded. There is virtually no piling. All of the placed boulders are heavily patinated, with several overlapping lichen colonies apparent. Most of the lichen is fine-grained crustose, with only a small amount of bright green foliose lichen recently starting to form.

There are many other boulders scattered throughout the woods, apparently random, but certainly potential candidates for orderly patterns when mapped in detail.



Figure 1 A crescentic petroform at the Griffiths Site in East Central Wisconsin. Photo by J. Steinbring 2009.

The initial investigation of this site was accomplished by David and Jennifer Tovar of the University of Wisconsin-Oshkosh. This is the first time that full clearing has been done, and it fully confirms the Tovar assessment of their findings of intact petroforms.

Interpretations

The finding of an intact crescent appears to be unique. Since crescents almost always represent the moon in world ethnology, this becomes the first alternative in seeking an explanation of the petroform morphology. Many indigenous populations in the Midwest have lunar mythology, and the Ojibwa have graphically represented the moon in birchbark scrolls used as mnemonic devices in the Midewiwin, or 'Grand Medicine Society'. In prehistoric culture of Wisconsin the moon is represented in copper crescents commonly found in complex Old Copper burials dating to the Late Archaic ca 3-3,500 B.P. (Steinbring 1975: 268-289). Future research at Griffiths will include the use of a gridded metal detector scan. There is, however, no known solid evidential precedent for such antiquity for petroforms.

The Griffiths Petroform Site shows substantial potential for the illumination of this interesting prehistoric symbolic behavior.

References Cited

Steinbring, John H.
1975

Taxonomic and Associational Considerations of Copper Technology During the Archaic Tradition, Doctoral Dissertation, Dept. of Anthropology, University of Minnesota, Minneapolis.

MILDRED LANE KEMPER ART MUSEUM

American Indian Art Museum and Iconography

Opening Celebration

Friday, February 5, 7-9 pm

Public opening celebration featuring the Mildred Lane Kemper Art Museum's spring 2010 exhibitions, including *Sharon Lockhart: Lunch Break*, *Allison Smith: Needle Work*, and *American Indian Art and Iconography*.

American Indian Art Museum and Iconography brings together over twenty-five art objects and artifacts made by the indigenous peoples of North America. This Teaching Gallery exhibition, drawn from the Museum's permanent collection, explores the ways in which the imagery on the pottery, baskets, stone and metal work, and copper plaques conveys sacred meaning, tells a story, or communicates beliefs while also providing insight into the daily life and rituals of each culture represented. The exhibition is divided into sections based on the strata of the cosmos that the iconography represents—the Upper World, Middle World, or Lower World.

This Teaching Gallery exhibition is presented in conjunction with the course "American Indian Art and Iconography" offered by the Department of Anthropology and University College in spring 2010, and organized collaboratively by **Carol Diaz-Granados**, research associate in the department of anthropology; **James R. Duncan**, former director of the Missouri State Museum; and Carol Epstein, member of the National Council of Arts and Sciences. Open through April.

Related Events: Wednesday, February 17, 5 pm: Gallery Talk with **Carol Diaz Granados**

Wednesday, March 17, 5 pm: Gallery Talk on Wulffing Repoussé Plaques Spotlight with Matthew Robb, assistant curator at the Saint Louis Art Museum.

Friday, April 16, 4:30 pm: Lecture, "Sacred Bundles and the Regalia of Gods, Heroes and Cult-Bearers," by F. Kent Reilly III, Director of the Center for the Arts and Symbolism of Ancient America in the department of anthropology at Texas State University, San Marcos.

kemperartmuseum.wustl.edu

~ Washington University in St. Louis

Index Issue . . .

- Long Removed N.C. Petroglyph Returning to its Place of Origin – A request for assistance
by Scott Ashcraft, Lorie Hansen ***** 1
- President's Message ***** 1
- Rock Archives at Utah's Edge of the Cedars Museum
by Erica Olsen ***** 3
- Historic Rock Art in the Hoosier National Forest –
A Question of Age and Authenticity at an Uncertain Rock
Ar site
by Margie Krieger, Peggy Fisherkeller ***** 6
- A Stone Medallion
by Edward J. Lenik ***** 11
- The Griffiths Petroform Site
by Jack Steinbring ***** 14
- American Indian Art Museum and Iconography
– A Teaching Gallery Exhibition –
Washington University in St. Louis ***** 15



Unknown (North American Indian, Sioux, Northern Plains), *Umbilical Fetish*, c. 1880-1900. Leather, glass beads. American Indian Art and Iconography Teaching Gallery Exhibition, Mildred Lane Kemper Art Museum, Washington University in St. Louis. University acquisition (See page 15).

|||||

62901+2210

Pay Dues: 1/1/2010
United States of America
Carbondale, IL 62901
408 Skyline Drive
Mark Wagner

ESRARA
% Nancy Bryant
11511 County Rd. 5340
Rolla, MO 65401

USA 19

17 MAR 2010 PM 7 1

SPRINGFIELD MO. 658