



ESRARA NEWSLETTER

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

Volume 8, Number 2

Summer 2003

PRESIDENT'S MESSAGE . . .

Greetings to all old and new members! As the incoming ESRARA president I would like to take this opportunity to tell those of you who don't know me a little bit about myself, how I became interested in rock art, and what I think the goals of ESRARA should be. I am a professional archaeologist at the Center for Archaeological Investigations at Southern Illinois University Carbondale which is located at the extreme southern end of the state. During the ten years that I have worked for the Center we have undertaken a wide range of projects for various state and federal agencies including excavating a number of prehistoric and historic archaeological sites and (luckily for me) documenting prehistoric rock art sites. I began my career strictly as a prehistoric archaeologist but seem to have gravitated more and more over the past ten years toward documenting rock art sites and investigating early nineteenth century Native American and Euro-American sites. I am currently involved in conducting survey and test investigations at Cantonment Wilkinson, an 1801-1802 American military post along the Ohio River in southern Illinois at which several of the Lewis and Clark expedition soldiers served before they joined the expedition.

My first experience with rock art occurred as a first-grader when I found a children's book about the Lascaux cave paintings in France in my school library. I remember being so excited by it that I took the book to my parents and said, "This is what I want to do when I grow up!" I had forgotten this event almost entirely until about two years ago when I came across the same book in looking through some old books that my daughter's elementary school was getting rid of. When I saw this book again, it suddenly dawned on me as why as an adult I have been so interested in Native American rock art. Talk about how formative childhood experiences can shape your later life without you realizing it, and this must rank right up there with the best of them!

(Continued on page 3)

ESRARA'S 2005 CONFERENCE PLANS ARE IN THE WORKS!

Mid America Geographic Foundation, sponsoring organization for **ESRAC 2005**, is not dallying in getting started with preparations for the conference. Following its April election of officers, the first order of business was naming a committee to get things under way. That committee consists of the elected officers (**Jack Steinbring**, President) and four individual members possessed of special talents and abilities.

The venue for the conference is assured at the campus of University of Wisconsin, Fond du Lac. There is a choice of two facilities, a splendid conference hall immediately adjacent to the university food service, or a similar hall a short distance away in which the banquet can be set up and catered by the food service. The Fond du Lac County Tourist Bureau have also been contacted and will survey the food and lodging facilities in the community and provide a list of those most deserving recommendation.

The opportunity for field trips abounds with petroglyph/pictograph, petroform and mound sites available within easy travel distance. Arrangements for bus transportation are under way. Many of the sites offer not only the cultural features but an abundance of flora, fauna and other natural features to be enjoyed.

Within the Fond du Lac city limits stands Historic Gallaway House and Village, a beautifully restored nineteenth century mansion and pioneer village nearby. The Fond du Lac County Historical Museum is also on the grounds and offers an extensive archaeological display.

As classes will likely still be in session at the time of the conference, considerable coordinating will be necessary to completely "dovetail" conference activities with those of the university. These arrangements can be commenced once the exact date(s) for the conference are established.

Frank Farvour, Assistant Program Coordinator

ESRARA

Board of Directors

Mark Wagner, President
Ed Lenik, Vice President
Iloilo M. Jones, Treasurer
H. Denise Smith, Secretary
Paul Nevin, Member-at-Large
Michelle Berg-Vogel, Member-at-Large
James Swauger, Ex Officio
Fred E. Coy, Jr., Ex Officio
Carol Diaz-Granados, Ex Officio

Check out our Website!

ESRARA.ORG

Marc Silverman,
ESRARA Webmaster

EDITORIAL COMMITTEE
and News Deadlines

Summer: Nancy Bryant
(central Missouri)
rbryant@rollanet.org
(July 5)

Fall:
Fall: Carol Diaz-Granados
(eastern Missouri)
cdiazgra@artsci.wustl.edu
(October 5)

Winter: Mark Hedden (Maine)
P.O. Box 33
Vienna, Maine 04360
(December 5)

Spring: Kevin Callahan (Minnesota)
Kevin.L.Callahan-1@tc.umn.edu
(May 5)

**PLEASE SEND RESEARCH
REPORTS, NEWS, AND NOTES
FOR FALL NEWSLETTER**

(by October 5)

to

Carol Diaz-Granados
7433 Amherst Avenue
St. Louis, Missouri 63130-2939

or e-mail:

cdiazgra@artsci.wustl.edu

All ESRARA members are welcome to submit articles and other items of interest to the newsletter editor. Write a book review, a report of your new research or discoveries, or a summary of your new publication, etc. and make your contribution to the E.S.R.A.R.A. NEWSLETTER!

**ROCK ART OF THE EASTERN
WOODLANDS, Proceedings from the
Eastern States Rock Art Conference**

(Edited by Charles H. Faulkner) is now available from ARARA (Occasional Paper #2, 1996). This excellent publication contains contributions by: Coy, Diaz-Granados, Faulkner, Hedden, Henson, Hockensmith, Hranicky, Lenik, Lowe, Mooney, Swauger, and Wagner. Copies are \$16. and may be ordered from ARARA, P.O. Box 65, San Miguel, CA 93451.

PRESIDENT' MESSAGE . . .

My interest in rock art was renewed when I moved to southern Illinois, a rugged section of the state that contains many rock shelters, caves, and bedrock exposures that contain prehistoric and historic period rock art sites. Despite the fact that some of these sites had been known for almost 100 years, almost none (with the exception of the work done by our secretary-treasurer Ilo Jones at several sites in the 1980s) had ever been adequately described or recorded. This really puzzled me as many contained Mississippian-era (AD 1000-1550) motifs such as bi-lobed arrows, ceremonial maces, and other designs that which, when found by archaeologists engraved on shell gorgets or copper plates, are shown over and over again in books on the prehistoric art of the Eastern Woodlands. Yet when these same motifs occurred on immovable rock surfaces, archaeologists (at least most of the ones I know in Illinois!) regarded them to be of little interest and acted as if they did not exist.

And this brings me to what I think the goals of ESRARA should be. Unlike the western United States, where rock art has long been regarded as an important part of the archaeological record, in the east (for the most part, there are some exceptions) Native American rock art until recently has been considered by most archaeologists to be a subject of little or no importance. This attitude is now, I think, finally changing and we as ESRARA members have an opportunity to be part of this change. Members can do this by systematically locating, photographing, and recording the rock art sites located in their various states and then presenting the results

of such investigations in this newsletter or on our web site, at archeological and historic conferences, and in journals and books. By doing so we hopefully will demonstrate that eastern North American rock art sites are an important legacy left to us by the prehistoric Native Americans of the region, one that has the potential to provide us with a great deal of information about the spiritual beliefs of these earliest Americans, and an important part of our nation's heritage that should be preserved for future generations.

Finally, I would like to say that I think that one of the strengths of ESRARA is the diversity of our membership which includes not only professional archaeologists but people from a number of other walks of life including artists, web site designers, orthopedic surgeons, bed-and-breakfast operators, teachers, and so on. Dr. Fred Coy's outstanding work in Kentucky and that of Paul Nevin in Pennsylvania (to single out only two of our members) clearly demonstrates that many people other than professional archaeologists can make significant and important contributions to the study of Native American rock art. Hopefully, we will continue this trend into the future and always remain an organization that is open and friendly to anyone who is sincerely interested in the study and preservation of the rock art of the eastern United States.

Best regards,

Mark J. Wagner

NEW PUBLICATIONS

The Jeffers Petroglyphs: Native American Rock Art on the Midwestern Plains by **Kevin L. Callahan**, Department of Anthropology, University of Minnesota. (ISBN 0-9704-482-1-X Prairie Smoke Press, St. Paul, MN; \$16.95; available through Prairie Smoke Press' website).

In *The Jeffers Petroglyphs*, Kevin Callahan offers a survey and analysis of this major rock art site, which has one of the largest and oldest concentrations of Native American petroglyphs in the Upper Midwest. The Jeffers Petroglyphs State Historical Site has over 2,000 representations of human beings, animals, hunting and warfare motifs, dream and shamanistic symbols, geometric forms, and other subjects that were carved from about 5000 years ago through the historic period. The images are still considered to retain spiritual and aesthetic power by contemporary Native Americans. Sections of the book on Native American belief systems, motifs and symbols depicted at the site, analyses of the images, and "Frequently Asked Questions" are presented with numerous photographs and drawings, including a large removable map that can be used as a walking guide by visitors to the site.



Archaeology
Parks of the
Upper Midwest

A Guide to Archaeology Parks of the Upper Midwest by **Deborah Morse-Kahn**, director of the Regional Research Associates, Minneapolis, Minnesota. (Now available at all major bookstores, also through Amazon.com and BarnesandNoble.com.; \$18.95 Paper 240pp Rinehart 1-57098-396-8).

The archaeology enthusiast will find this versatile guide contains treasure trove of information. A generous collection of black and

white photos are scattered throughout this handy book, along with detailed maps, lodging and dining suggestions, and a broad listing of additional local points of interest. The volume's brief introductory chapters offer an overview of the archaeology of the Upper Midwest and explore the symbols and meanings of intricate rock art and effigy mounds.

Eighty-five dedicated archaeology parks exist in Minnesota, Wisconsin, Iowa, and northern Illinois. Wisconsin alone contains sixty-three of these outstanding parks. From Effigy National Monument in Iowa to the privately held Henschel Mounds in Wisconsin, this magnitude of managed sites is exceeded only by the abundance of archaeology sites found in the American Southwest.

Living Museum Article

An eight page article by **Mark Wagner** entitled "Visions of Other Worlds: The Rock Art of Illinois" has just come out in the summer/fall 2003 issue of the *Living Museum*, a quarterly publication of the Illinois State Museum intended for the general public. The article contains photographs of rock art designs from a number of sites in Illinois as well as a map of the petroglyphs at the Mississippian-era Millstone Bluff site in southern Illinois. The article also contains information on rock art sites open to the public in Illinois as well as an invitation for people interested in rock art to join ESRARA. The *Living Museum* is a free publication and it should be possible to obtain a copy of the issue (volume 65:2&3) containing this article by contacting the *Living Museum* at subscription@museum.state.il.us.

Up Coming Conferences

Utah Rock Art Research Assn. (URARA)

23rd Annual Symposium

J.W. Powell Museum, Green River, UTAH

October 11-13, 2003 (Columbus Day Weekend).

Deadline for abstracts is September 1, 2003 (limit abstracts to 200 words max).

Presentations are allowed 30 minutes.

Abstracts are reviewed for suitability. 35mm slides are preferred for visuals.

Send abstracts to David Sucec, Presentations Coordinator, 832 Sego Avenue, Salt Lake City, UT 84102, (801)359-6904, or email to davids@networld.com.

International Federation of Rock Art Organizations (IFRAO)

(Home page:

mc2.vicnet.net.au/home/ifrao/web/index.html).

The Rock Art Society of India (RASI) in consultation with the **IFRAO** Convener has proposed to hold the **RASI-2004**

International Rock Art Congress at Agra, India November 28 - December 2, 2004.

(See the following Web page:

mc2.vicnet.net.au/home/ifrao/web/agra.html).

ROCK ART MANAGEMENT AND EDUCATION PROGRAMS FOR SITE VISITORS

**Rationale for Symposium to be held at IFRAO
Congress 2004, Agra, India
to be chaired by Matthias Strecker, Bolivia, and
Jane Kolber, USA**

The rock art of many countries in the world is finally being recognized as an important part of national and international heritage. With this acknowledgment comes the governmental land managers', as well as the private land owners', understanding that these precious sites must be administered and protected. Various countries, groups and individuals have developed management plans and educational programs to promote the appreciation, conservation, protection

and preservation of rock art sites.

Information about the strategies and methodologies utilized will assist and hopefully inspire others in developing and expanding their own plans.

The participation of the local population in management plans and educational campaigns is vital for success of these projects. Identification of the rightful heirs of these sites must be acknowledged and included in all plans and instructional efforts. They include the present inhabitants of the region as well the indigenous peoples who trace their ancestry to the sites. The people should be provided with information that will assist in their absorption of personal pride and appreciation for these sites. All these interrelated stakeholders should be involved in all projects as participants, leaders, site stewards, advisers and decision makers.

Comparisons with and support from worldwide projects can strengthen new and ongoing efforts in rock art conservation and education. Lessons from successes and failures will provide further insights. This session will encourage managerial and educational projects throughout the world, which will consequently provide protection and appreciation for rock art sites.



NEW MEMBERS

ESRARA is pleased to announce three new members:

Lucinda Belden,
ARKANSAS

Mark Garrett,
FLORIDA, and

Judith Moffett
KENTUCKY

ESRARA welcomes these new members to the organization!



ESRARA's membership is now up to 131, and growing steadily.



Please send your 2003 dues now if you have not yet paid to ESRARA Treasurer:

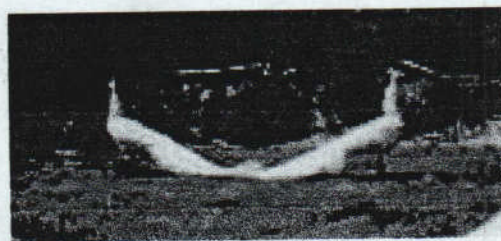
ILOILO M. JONES
P.O. BOX 4335
HELENA, MT 59604

THANK YOU!

NEW SUMMER NEWSLETTER EDITOR!

Nancy Bryant is **ESRARA's** new summer newsletter editor. By way of introduction, we would like members to know that Nancy and her colleague, Brian Kridelbaugh, have been researching petroforms in Missouri for five years. She has written and published several articles on their research, and has presented scholarly papers as well as given public presentations to a number of archaeological organizations, schools and various local societies such as AUDUBON.

Nancy has worked as a team with Brian, a master stone mason, for over a decade assisting in the design and building of garden hardscape structures utilizing native stone. Her speciality is creating water features resembling natural waterfalls and ponds. For the past twelve years, Nancy has also enjoyed a unique (and beautiful!) hobby. She raises peacocks and has a flock of approximately twenty birds (six varieties) which roam her rural property.



White peacocks

The Language of Stones

by
Nancy Bryant

About five years ago on an exceptionally warm February day I was off-trail hiking with my friend Brian Kridelbaugh. We entered a glade where two large stone cairns had been constructed centuries ago by prehistoric Native American people. From their placement high atop the hill, we had a splendid view of the valley outstretched before us and the spring fed creek far below. We procrastinated our leave of this beautiful and sacred area until the sun began sinking below the horizon. After collecting our packs, we began hiking down the hillside at a quick pace determined to reach the vehicle before dark when, by chance, I noticed two sandstone slabs set on their edge. For the next eighteen months, Brian and I completed countless hours of field research discovering other pairs of sandstone slabs and numerous other prehistoric Native American stone arrangements. The following July, Carol Diaz-Granados and her husband Jim Duncan toured the valley where we had discovered the stones. Carol introduced Brian and me to the term "petroforms" and our life has not been the same since. She told us that discoveries of similar stonework have been reported in California and the Northern Midwest and my library research uncovered considerable and impressive studies of stone structures and standing stones believed to be of Native American origin in New England.

Many people interested in archaeology and rock art know of the standing stones of the British Isles, the medicine wheels on the Plains and in Canada, but few people below the Canadian border know of the Inuit stone structures of Arctic Canada called inuksuit (plural of inuksuk pronounced in-uk-shook).



Inuksuk

The Inuit call their ancestors or predecessors to the Arctic region the Tunniit (habitation is established to over 4500 years ago) and according to oral history they first built inuksuit to convey messages. Norman Hallendy in his book, *Inuksuit: Silent Messengers of the Arctic*, lists nearly sixty inuksuk and inuksuk-like structures along with their functions and/or meanings which have been passed down over the multitude of generations. To my knowledge it is the only unbroken chain that exists of petroform communication. It is uncertain when the first inuksuit were built in the Arctic but for those who know how to "read" the structures, valuable information can be obtained about hunting, travel and navigation, sacred sites, food caches, and more. Traditionally inuksuit were used to act in the place of human messengers and their shape took the form of a human. Stones were stacked and carefully balanced to create a stone sculpture about four feet high possessing legs, arms, torso and head. These magnificent and sometimes eerie sculptures also aided in herding caribou to waiting hunters. Some ancient lichen-encrusted inuksuk are thought by the Inuit to be from the time of the Tunniit and perhaps several hundred years old.

What I have found fascinating is a chart in Hallendy's book that displays the construction and shapes as well as arrangement of inuksuit that are NOT of human shape. In the past, most

inuksuit were built by stacking and/or arranging rock in a particular way, for example, a single upright stone standing on end (Figure 1) or a triangular-shaped rock either elevated into position (Figure 2) or lying flat on the ground indicating direction (see Figures 3 and 4 for Missouri photo examples). Some arrangements of stones only had meaning for members of a particular hunting party or family. Almost all of the drawings in this chart with the exception of mixed media (bone, wood, antler) can be compared to the stonework Brian and I have found in the Ozark region of Missouri. *It is much like comparing rock art motifs from various regions.* Early on, we began to suspect the stones carried a wide array of messages and information that could be interpreted by the builders and their intended audience. Hallendy's book did much to shed light on what could be described as a "stone language" used by prehistoric peoples perhaps at every locale around the globe. Conceivably only a few constructions such as the ancient and universal symbol of fertility may have exact meanings from locale to locale but it is interesting to note the similarities and, after all, how many ways can a stone pointer be interpreted?

This fall our exploration of the Missouri woods continues along with a growing and keener perception of an altered landscape that has largely gone unnoticed by archaeologists and landowners. We will resume photo recording the stonework of the prehistoric builders who invested much time and effort constructing the petroforms whether to connect earth, sky, and power sources or simply to leave messages conveying warnings, directions, or solstice sunrises. Rock art sites containing pictographs and petroglyphs may also have petroforms in the immediate area. Please keep this other type of "rock art" in mind when you are exploring. It is hard for me to imagine that the powerful images that are inuksuit and the perfect harmony and balance I have personally encountered in woods closer to home are not the work of ancient artists.



Figure 1
drawing by Bryant



Figure 2
drawing by Bryant



Figure 3 An upright stone set standing on end. The shape suggests a bison effigy.



Figure 4 A triangular-shaped rock set in an elevated position.

HAVE YOU SEEN ANYTHING LIKE THIS?

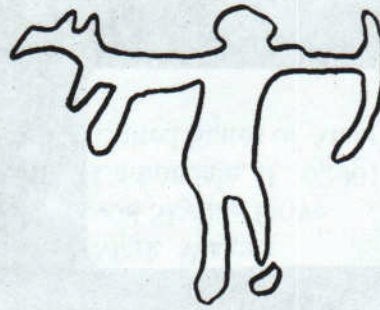
Back in the late 80s, a cave in Missouri that contains a large number of pictographs came to our attention. Among the most unusual of motifs in the cave was an anthropomorphic figure in a slightly bent-knee position, with one arm out in front of him/her. What made this figure so unusual (to us anyway), was that the figure's hand seemed to be morphing into an animal!



If this little 5 inch high figure wasn't unusual enough, another such related motif was found on the wall of a lower section of the cave. However, in this second case, the motif was a single bent arm, hung with what appears to be an otter or beaver medicine bag, and - with its hand morphing into a four-legged animal. Pigment from this latter motif has been dated to approximately A.D. 1,000.



In giving papers at meetings around the region, I have often ended with these enigmatic figures, and would ask members of my audience to let me know if anything similar had been found in their area. Not a soul responded -- until a couple years ago. Paul Nevin contacted me to let me know that there is a petroglyph on a boulder in Safe Harbor, Pennsylvania that bears a very striking similarity.



These sites in Missouri and Pennsylvania are a healthy distance apart - roughly about 650 miles. So one has to think that there is something going on with regard to a story, an oral tradition, about a supernatural figure (or a figure with supernatural powers!) from which this unique (and wide- spread?) character stems.

The reason for this little article, is to ask you if you have seen anything like it in your area, and if so, in which region. Please let me know (email: cdiazara@artsci.wustl.edu).

We have found one oral tradition that might bear some connection - might. It can be found in Bowers and regards a Hidatsa tale concerning the "Old Woman" who is supposed to keep the spirits of the game hidden inside a hill. To induce her to let the animals out, one must bring gifts (a story of reciprocity). This story could be related to the one from which the Missouri cave pictograph stems. Of course, a variation of it could apply to Little Indian Rock.

But we will keep searching and reading. It's not a circle, a square, a deer - it's an anthropomorph with a hand turning into an animal! Surely there is some information somewhere that would help us to understand the symbolism behind the creation of such a motif!

*Carol Diaz-Granados
7433 Amherst Avenue
St. Louis, Missouri 63130-2939*

ESRAR Newsletter
c/o Nancy Bryant
11511 County Rd. 5340
Rolla, MO 65401



Wisconsin petroglyphs



In this issue:

- President's Message 1
- ESRARA'S 2005 Conference Plans are in the Works! 1
- New Publications 4
- Up Coming Conferences ... 5
- New Members 6
- The Language of Stones by Nancy Bryant 7
- Have You Seen Anything Like This? by Carol Diaz-Granados 9