

Eastern States Rock Art Conference

2016



May 27th and 28th, 2016
Fall Creek Falls State Park
Spencer, Tennessee

Conference Agenda

Friday, May 27— Field Trip

- 8:00 am Departure—we will meet at the Inn lobby for opening remarks and a brief review of the day’s agenda before departing via Tennessee State Parks charter bus.
- 10:30 am Arrive at Dunbar State Park. Dr. Jan Simek will give a tour of the cave and discuss the art, then have lunch.
- 1:30 pm Depart from Dunbar Cave State Park and travel to the Sellars Farm State Archaeological Area
- 2:30 pm Arrive at Sellars Farm State Archaeological Area. Dr. Kevin Smith will guide us through the site.
- 4:00 pm Depart from Sellars Farm and travel back to Fall Creek Falls State Park.
- 6:00 pm Dinner (on your own)
- 7:00 pm Keynote Speaker— *Embedded in Our Earth: Mobiliary Rock Art in Human Form from the Eastern Woodlands* by Dr. Kevin Smith

Saturday, May 28— Conference

- 8:15 am Registration
- 8:30 am Opening Remarks
- 8:45 am *Scorpion Cave: A Place of Transformation within the Tri-Level Cosmos*
Tommy Hudson
- 9:00 am *Teaching Pre-Colombian History in a Reality Television World*
Mark Motsinger
- 9:15 am *The Lost Kentucky Cave Glyph: Placing the Native American Art at 15ED23 into Context*
Joseph C. Douglas
- 9:30 am *Mortar Holes and Human Footprints: The Clendennin and Seven Footprint Cave Sites*
Mark Wagner, Kayleigh Sharp, Ryan Campbell and Nate Meissner
- 9:45 am BREAK
- 10:00 am *Spring Mill Rock Art*
Michele Dutcher
- 10:15 am *The Redhorn Pictograph Panel at Picture Cave— A Solar Eclipse Allegory*
Russell Weisman

- 10:30 am *The Colors of Picture Cave*
Carol Diaz-Granados
- 10:45 am *Morning Star Iconography at Picture Cave*
Jim Duncan
- 11:00 am *All That Glitters Isn't Calcite: New Revelations of Crystal Production at Castalian Springs*
Sierra M. Bow and Mike Moore
- 11:30 am LUNCH
- 1:00 pm *The Logan Creek Pictograph— Prospects for Research and Public Interpretation*
Russell Weisman
- 1:15 pm *Vandalism Run Amok: The Hutcheson Rock Art Site in Southern Illinois*
Mark Wagner, Kayleigh Sharp, Ayla Amadio, Nate Meissner, and Ryan Campbell
- 1:30 pm *New Tennessee Cave and Rock Art Research 2015*
Jan Simek, Alan Cressler, Joseph Douglas, Kristen Bobo, Sierra M. Bow, Bill Lawrence, and Jason Reynolds
- 1:45 pm BREAK
- 2:00 pm General Membership Meeting
- 5:00 pm ESRAC Banquet Dinner
- 6:00 pm ESRAC Auction

Sunday, May 29— Departure

Abstracts of Presentations

Bow, Sierra M. (*University of Tennessee, Knoxville*) and **Mike Moore** (*Tennessee Division of Archaeology*)

ALL THAT GLITTERS ISN'T CALCITE: NEW REVELATIONS ON CRYSTAL PRODUCTION AT CASTALIAN SPRINGS. Recent research documented a modest assemblage of worked crystalline artifacts from several Mississippian period sites within the Middle Cumberland region of Tennessee. Macroscopic examinations of these items identified calcite and fluorite as the parent materials. Both resources are present in deep mineral veins across the eastern study area. The presence of worked and unworked crystal artifacts from the Castalian Springs site, a mound center located on the eastern boundary of the Nashville Basin, comprised the first evidence for crystal artifact production in the study area. Our current research project seeks to further evaluate the recorded artifacts by obtaining chemical and mineralogical signatures that will verify whether an item is made of calcite or fluorite. The information obtained will be used to start a comparative database. Our goal is this data, along with results from non-cultural samples, will allow researchers to assess whether the Middle Cumberland items were made from local deposits or from non-local sources such as the adjacent Illinois-Kentucky Fluorspar District in southeastern Illinois and western Kentucky. This presentation will also include a demonstration of Fiber Optic Reflectance Spectroscopy (FORS) on fluorite materials.

Diaz-Granados, Carol (*Washington University, St. Louis*)

THE COLORS OF PICTURE CAVE. With the majority of pictographs in Missouri, the rule of thumb is: use red pigments outdoors and black pigments in caves. At Picture Cave, a dark zone cave, we have a most unique situation in which black and red pigments are used together -- red pigments employed to enhance or emphasize the meaning or action taking place in a panel. This presentation discusses four of these panels and the possible reasons the artist may have had for creating this bi-chromatic iconography.

Douglas, Joseph C. (*Volunteer State Community College*)

THE LOST KENTUCKY CAVE GLYPH: PLACING THE NATIVE AMERICA ART AT 15ED23 INTO CONTEXT. In the early 1960s, organized cavers working in 15Ed23, a large and complicated cave near Mammoth Cave National Park, discovered and photographed an unusual petroglyph of a bird, which they suggested was a turkey. Although the discovery was not kept secret, the art was never properly studied, and knowledge of the glyph was lost over time, including its location. Beginning in late 2015 the bird petroglyph was relocated, several additional petroglyphs were discovered, and the cave's art and archaeology were formally assessed. This paper examines the nature of the art in the cave and places the site in geographic and temporal contexts. These contexts include Native American use of the cave for mortuary, extractive, and ritual or ceremonial

purposes. Radiometric and artifact analysis at the site suggests the cave art was likely made in the Early Woodland period, at about the same time that the cave was used for multiple burials and was mined for gypsum, a culturally important mineral obtained from caves in the Mammoth Cave region at the time. Although the presence of a larger composition consisting of all the petroglyphs has not been recognized, there is significant spatial patterning as different activities (i.e. mortuary use, mining, and the creation and consumption of cave art) took place in different passages of the cave. To the author's knowledge, this is the eighth cave art site known in Kentucky.

Duncan, Jim

MORNING STAR ICONOGRAPHY AT PICTURE CAVE

The Morning Star imagery at Picture Cave is a unique look at possibly the earliest expression of a Western Mississippian art style -- Braden. The Braden Style set, seen in Picture Cave, has been linked by several scholars to Cahokia and several sites in the surrounding confluence area. By virtue of its in situ nature, Picture Cave serves as the anchor for this important, seminal art style.

Dutcher, Michele

SPRING MILL ROCK ART. In August 2014 a wall of petroglyphs and pictographs were discovered 2/3rds of a mile back inside a cave near Mitchell Indiana. Much of the rock art is consistent with the Tennessee Mud Glyphs in design and subject matter. The main wall inside Endless Cave is 3 feet high and 16 feet long, overlooking what was probably a stage area composed of two slabs of fallen rock and a gravel bed for the spectators. The main wall of rock art has glyphs from the Woodland, Middle Mississippian, Late Mississippian and historic periods. The rock art includes: bird print in circle (Woodland); a shaman, a complacent enemy, multiple weapons (middle Mississippian); a pelt drying rack and 2nd shaman (late Mississippian); a hunting mural (Shawnee-historic). There have also been petroglyphs reported in 3 other caves surrounding Endless Cave – River Cave, Bear Den Shelter and Flowstone cave. Glyphs have been found at the entrance of Bear Den cave depicting calendar boxes and a male figure, while more petroglyphs were reported inside the now dirt-filled rock shelter. Half-a-dozen historic glyphs have been documented on rocks leading up to Bear Den Shelter. Although this site is in the very early stages of discovery, it is exciting to find this wealth of petroglyphs and pictographs in Indiana. I have self-published materials about the site available upon request.

Hudson, Tommy

SCORPION CAVE: A PLACE OF TRANSFORMATION WITHIN THE TRI-LEVEL COSMOS. On Thursday October 7th, 2010 Alan Cressler, a well-known caver and nature photographer working out of Atlanta, discovered a remarkable cave on the upper plateau of Lookout Mountain in northwest Georgia. Located among a group of huge boulders, and as

much of a rock shelter as it is a cave, it contains a mix of prehistoric attributes that sets it apart from any other sites in the Southeast. It has pictographs, petroforms, petroglyphs, and even a mound feature. Woodland pottery sherds, flaked chert, quartz, and obsidian tools have also been found. Alan named it Scorpion Cave for reasons that will become apparent in this presentation. The presentation will focus on the site attributes that are connected to what I call the Tri-Level Cosmos, the well documented Native American belief that the known world is divided into a tripartite of lower, middle, and upper worlds. I will demonstrate how Scorpion Cave encapsulates, in just one small area of less than a quarter of an acre, a remarkable scene of transformation and associated features and images that are connected to the Tri-Level Cosmos.

Motsinger, Mark (*Carrier Mills/Stonefort High School, President Saline County Historical Society*)
TEACHING PRE-COLOMBIAN HISTORY IN A REALITY TELEVISION WORLD.

As a History teacher at Carrier Mills/Stonefort High School, I began teaching about the origin of the stonewall that gave one of the communities in our school district its name. It has become one of the favorite subjects of study for my classes, and has stirred an interest in archeology among the students in my class. For students in a rural community surrounded by the Shawnee National Forest and familiar with the bluffs and creeks of the area this has become a lesson that they can really relate to. I have discovered that on a weekly basis I field numerous questions about places the kids have stumbled upon or are curious about. Interest in a subject develops curiosity about a subject and students will look many places for answers. Because of this renewed interest among my students a new field of questioning has arisen, questions about what they have seen on the History Channel about Ancient Aliens or numerous other show that fill the air waves. This presentation takes a look at the many questions that students may ask on an ancient subject in an era of modern technology, and a somewhat comical look at many theories that I have encountered both in my class room and in my research.

Simek, Jan F. (*University of Tennessee, Knoxville*), **Alan Cressler** (*National Speleological Society, Atlanta, GA*), **Joseph C. Douglas** (*Volunteer State Community College*), **Kristen Bobo** (*National Speleological Society, Cookeville, TN*), **Sierra M. Bow** (*University of Tennessee, Knoxville*), **Bill Lawrence** (*Tennessee Division of Archaeology*) and **Jason Reynolds** (*South Cumberland State Park, TN*)

NEW TENNESSEE CAVE AND ROCK ART RESEARCH 2015. In 2015, the University of Tennessee, Knoxville, Cave Archaeology Research Team visited a number of new prehistoric cave art and open air rock art sites and continued documentation work in several others that were discovered in recent years. New findings concern painted pictographs on the southern and northern Cumberland Plateau, petroglyphs and pictographs in two new cave art sites in Middle Tennessee. We also have new C14 dates from several rock art localities that refine our chronological understandings of prehistoric

rock art in Tennessee.

Smith, Kevin (*Middle Tennessee State University*)

EMBEDDED IN OUR EARTH: MOBILIARY ROCK ART IN HUMAN FORM

FROM THE EASTERN WOODLANDS. Painted rock art illustrating anthropomorphs – figures in human form – are known from over 6,000 years ago in the Eastern Woodlands. However, three-dimensional human figures are largely undocumented in the archaeological record prior to about 3500 years ago, when the earliest known assemblage of ceramic human figurines appears at the Poverty Point site in Louisiana. Always rare and seemingly intended for special purposes still largely unknown to us, human figurines were generally small and sculpted from clay – until about 1000 years ago. With the emergence of the Braden art tradition at and around Cahokia, Illinois, a few native sculptors turned their attentions to stone – flintclay mined from quarries in southeastern Missouri. Over the span of the following century, the flintclay artisans would produce dozens of statuettes and pipes in primarily male but sometimes female form. Although many of the male sculptures, interpreted as representations of “gods” or culture heroes from the time of Cahokian creation, would travel hundreds of miles upon the dispersal of Cahokia populations, the “Earth Mothers” would mostly remain embedded in the earth of Mississippian shrines in the American Bottoms region. Between about AD 1200 and 1350, sculptors in the Ohio Valley, Tennessee-Cumberland region, and northern Georgia would also create their own unique sets of stone sculpture from fluorite, calcite, limestone, and sandstone. While the millennia-old Earth Mother tradition apparently continued unabated, sculptors of the Tennessee-Cumberland region would introduce their own local interpretations in the form of male and female pairs – interpreted here as communal ancestors. Linked to their landscapes of origin, these ancestral pairs would remain behind as their creators moved on in the fourteenth and fifteenth centuries. This presentation will summarize the stories and interpretations of these rare but amazing creations of the late prehistoric Mississippian peoples.

Wagner, Mark, Kayleigh Sharp, Ayla Amadio, Nate Meissner, and Ryan Campbell

(Southern Illinois University Carbondale)

VANDALISM RUN AMOK: THE HUTCHESON ROCK ART SITE IN SOUTHERN

ILLINOIS. The Hutcheson site is a large rock shelter in interior southern Illinois that has been known to contain red pictographs since at least the 1950s. The shelter interior has been repeatedly looted by generations of artifact collectors since that time. Mark Wagner documented two small red anthropomorphs (which are featured on the ESRARA web site) on a joint block at the site in 2003 but did not revisit the site afterwards. A 2016 visit to the shelter by CAI archaeologists revealed that these two images had been cut out and removed by unknown parties in the intervening 13 years. Fortunately, a third faded image similar to the removed images was discovered during the 2016 visit. This paper reports on the PXRf

and DSTRETCH analysis of that image as well as the photogrammetric documentation of the site itself, which contains Archaic through Late Woodland period deposits.

Wagner, Mark, Kayleigh Sharp, Ryan Campbell and Nate Meissner (Southern Illinois University Carbondale)

Mortar Holes and Human Footprints: The Clendennin and Seven Footprint Cave Sites. The Clendennin and Seven Footprint Cave sites initially were recorded by the CAI in 2005 as Mississippi River bluff face (Clendennin) and interior creek drainage (Seven Footprint) rock shelter rock art sites. Clendennin contained evidence of possible Archaic period activities in the form of a bedrock mortar, abrading grooves, and a narrow recess or niche on the rear shelter wall filled with abraded designs. Seven Footprint Cave contained seven human footprint, anthropomorph, “tadpole”, and other petroglyphs on the shelter walls. In addition, it contained at least one red and one black pictograph. CAI archaeologists revisited these two shelters in 2015 for the first time in 10 years at the request of one of the landowners. This enabled us to employ techniques such as photogrammetry and pXRF analysis that had been unavailable when we first visited the two sites. In this paper we describe the results of these new analyses and the relationship of the two sites to the largest rock art site in Illinois (Piney Creek) which is located only a few miles away.

Weisman, Russell (*Missouri Department of Transportation*)

THE REDHORN PANEL AT PICTURE CAVE—A SOLAR ECLIPSE ALLEGORY.

Picture Cave, located on the north side of the Missouri River about 100 km west of Cahokia, includes an incredibly rich and complex array of late prehistoric imagery that will no doubt be the subject of enduring and intensive iconographic study and manifold interpretations. In this presentation, I focus on what has come to be known as “the Redhorn Panel” at Picture Cave (Picture Cave 1 Panel 1 Glyphs 104, and 105). Situated at the right end of Picture Cave 1, Glyph 104 has been described as “perhaps the most complex single image in all of Picture Cave.” Building on published interpretations by Dieterlie (2010), Diaz-Granados and Duncan (2000), Dye (2015) and Duncan (2015), I examine the structure and imagery of Glyphs 104 and 105 and consider the possibility that this tableau is an allegorical representation of a black sunrise, a sunrise total eclipse of the sun that was visible above and from Picture Cave on November 21, 941.

Weisman, Russell (*Missouri Department of Transportation*)

THE LOGAN CREEK PICTOGRAPH—PROSPECTS FOR RESEARCH AND PUBLIC INTERPRETATION.

The Logan Creek Pictograph is located about 140 km west of St Louis on the north side of the Missouri River. Discovered in 2012 – this site is located, near the base of a south facing Dolomite bluff within the KATY Trail State Park, a recreational rail to trail conversion that runs across central Missouri in the right-of-way of

the former Missouri–Kansas–Texas (MKT) Railroad. The trail section fronting the Logan Creek Pictographs is open year round to day-use by pedestrian, bicycle, and equestrian visitors. The site consists of a 10m-long tableau of faded red pictographs situated less than 5m above the trail. Partly sheltered by a shallow overhand, this site includes unrecognizable as well as familiar (stylized headless thunderers, Zig-Zag) and unusual or perhaps even unique elements, including a yellow and red polychrome crested bird in a perched posture. Mo State Parks have documented the site with high resolution digital photographs and have recorded its location with a professional land survey. The site remains unpublished and unpublicized due to concerns about managing and conserving the site and protecting the pictographs from vandalism or cumulative damage from insensitive visitation. The purpose of this presentation is to both to introduce this site to fellow rock art researchers, and to seek feedback regarding comparative sites, research that might be pursued (LiDAR, pXRF pigment analysis, thermoluminescence dating) and future prospects for public interpretation. Inevitably the Logan Creek Pictograph site will be noticed by trail users and become public. What forms of documentation should be undertaken – to record or preserve information that might be lost if the site is subject to vandalism or derogation from visitation. What recommendations can ESRARA members make to MO State Parks regarding management and future interpretation of this site?