



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

Newsletter of the Eastern States Rock Art Research Association

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

2022 ESRARA Conference Review

Winter 2022-23

ESRARA welcomed 43 members from ten different states for its 2022 Conference in Missouri and Illinois. The three-day conference (October 6th, 7th, and 8th) turned out to be a huge success.

Thursday evening, October 6th, was our Welcome Reception at the conference hotel, The Clayton Plaza Hotel in St. Louis. Attendees picked up their name tags, T-shirts, commemorative canvas bag, and program. The main refreshment was a St. Louis signature treat - Toasted Ravioli with Marinara sauce. It was served along with fruits and cheeses, snacks, plus a cash bar. Long time ESRARA members (e.g., Paul Nevin, PA, Rick Mooney, TN, and Richard Brock, MD), had a good time renewing friendships at Thursday night's reception and, also, getting acquainted with a number of new faces to ESRARA, Peter Anick, MA, Walter Van Roggen, MA, Ken Burkett, PA, and Melanie Mayhew, PA, not to mention the Missouri attendees. There was a table display with a map board highlighting the ten states of attendee origins (KY, PA, TN, GA, MA, MD, IL, WI, OK, MO), along with memorial photos honoring our four long-time members who have sadly passed: Charles Faulkner, Jack Steinbring, Bart Henson, and Mark Hedden.

Friday morning, October 7th, bright and early, attendees boarded a 50-passenger Wind-Star bus for a tour of two petroglyph sites in southeast Missouri. The bus ride allowed for lively conversation, laughter, and interesting personal petroglyph histories (answering the question how did you first become interested in rock art?). Many email addresses were written on note paper and exchanged among new found friends. We stopped for lunch nearby then headed to Illinois for a visit to the Cahokia Mounds Historic Site and Monks Mound. Monks Mound is the largest earthen mound north of Mexico! Some attendees even climbed the 156 steps to the top of Monks Mound! On our bus ride back to St. Louis, we stopped for supper at the famous **Blueberry Hill Restaurant** in the University City Loop.

Saturday morning, October 8th, we gathered in the Sutton conference room at the hotel for a short business meeting, followed by 13 presentations on rock art research by 13 of our attendees (see attached titles and abstracts). The keynote was presented by Jim Duncan who gave an overview on Picture Cave, ending with the note that since it had been auctioned off to the highest bidder by the landowner, it has been placed on the top 11 Most Endangered Sites in North America by the National Trust for Historic Preservation! Attendees were given a short break before gathering for the closing Banquet in the Oxford Room. A delicious 3-course meal was served followed by the always entertaining and enjoyable Live Auction, run by Jim Duncan and Greg Paulus.

We thank all those who made the trip to St. Louis to attend our 2022 Eastern States Rock Art Conference. We look forward to seeing everyone at our next biennial in 2024. The plan is to hold the 2024 Conference in Pennsylvania by the kind offer of attendee Kenneth Burkett (Conference photos will soon be added to our website!)

ESRARA Conference Committee: Carol Diaz-Granados, Iloilo Jones, Denise Smith, Nancy Bryant

PHOTOS FROM THE 2022 ESRARA CONFERENCE – OCTOBER 6, 7, 8 – in Clayton (St. Louis, Missouri and Illinois)



Conference Committee: Denise Smith, Carol Diaz-Granados, Nancy Bryant, 3 of the 4 Committee members (Iloilo M. Jones could not make it.).

At this year's conference, we welcomed many new people who are interested in rock art in the Eastern United States (and beyond). We are looking forward to our next Eastern States Rock Art Conference, currently planned for Pennsylvania. We had four attendees from Pennsylvania and it was Ken Burkett who offered to organize our next ESRARA conference in 2024. Thanks so much, Ken!

The states we have met in include: Alabama, Arkansas, Georgia, Illinois, Kentucky, Maine, Missouri, Tennessee, Wisconsin, and some of these states several times! We are looking forward to a gathering in Pennsylvania, because that is one state in which we have yet to meet.

If you are interested in being more active in ESRARA in any capacity such as a Newsletter editor, board member, board officer, or can offer your services in the areas of graphic design, planning, organizing, membership, etc., please contact Carol Diaz-Granados at:

cdiaz-granados@wustl.edu.

Opening Reception at the Clayton Plaza Hotel, October 6, Thursday





Friday, October 7th. All day Field Trip by bus to 3 Hills Creek petroglyphs and then to the petroglyphs at Washing State Park



On the bus to SE Missouri and Illinois



Washington State Park



Then off to Cahokia, Woodhenge,
and Monks Mounds, IL



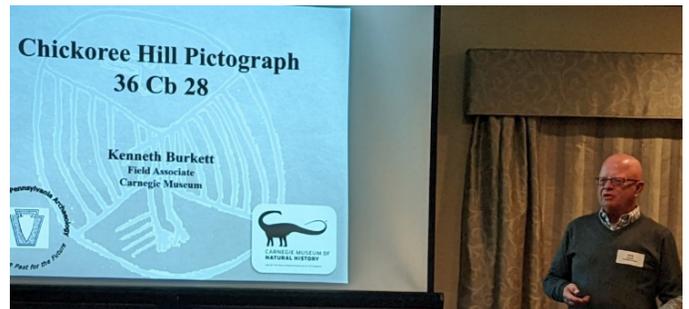
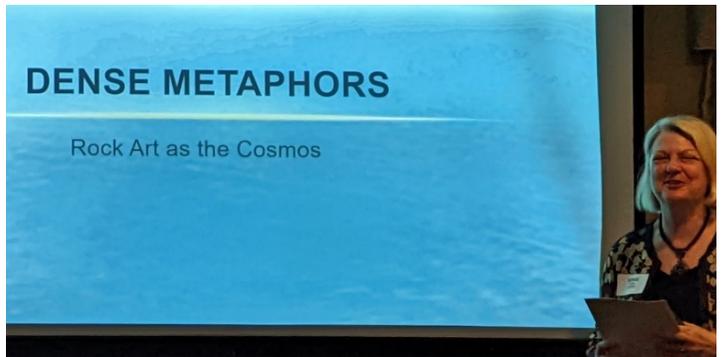
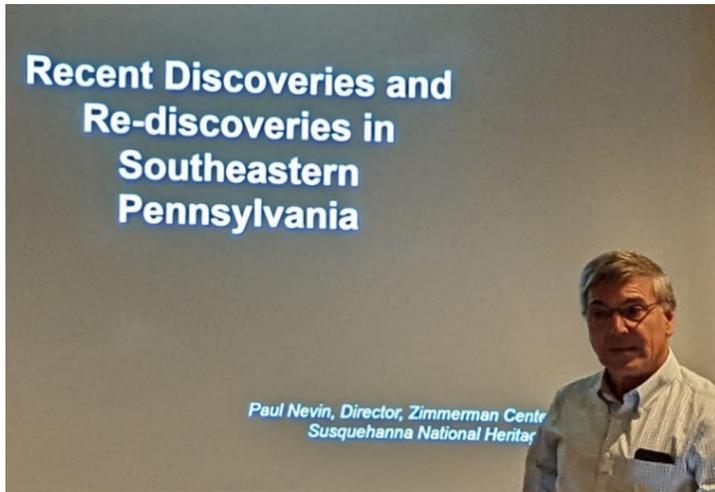
156 steps to the top of Monks Mound!

You can see the St. Louis Arch (upper right) from the top of Monks Mound!

Blueberry Hill Restaurant!



October 8th, Saturday. Meeting and 13 Presentations, Banquet, and Live Auction!



Banquet



Auction



EASTERN STATES ROCK ART RESEARCH ASSOCIATION

2022 CONFERENCE -- ST. LOUIS, MISSOURI – SATURDAY, OCTOBER 8, 2022

1. Missouri's Rock Art, Related Artifacts, and the Cosmos
Carol Diaz-Granados, PhD, Dept. of Anthropology, Washington University in St. Louis.
(9:40-9:55 a.m.)
This presentation covers a number of Missouri's rock art sites and their iconography as it relates to the American Indian Cosmos.
2. Recent Discoveries and Re-discoveries in Southeastern Pennsylvania
Paul Nevin, President of the Lower Susquehanna Archaeological Society, and Board Member of the Society for Pennsylvania Archaeology, Pennsylvania
(10:05-10:25 a.m.)
This paper highlights several recently discovered, and rediscovered, petroglyphs in southeastern Pennsylvania, including an addition to the concentration of sites on the Susquehanna River at Safe Harbor, PA, a series of historic petroglyph sites at Michaux State Park, Franklin County, a formerly documented, although not well known or registered, probable Native American petroglyph at Tyler Arboretum, Delaware County, and a significant forgotten petroglyph panel rediscovered in the collections of Bryn Mawr College, Philadelphia.
3. Reading between the Petroglyphs: Incised Art on Maine's Kennebec River
Peter Anick, Brandeis University, Marlborough, Massachusetts
(10:30-10:50 a.m.)
"Indian Rock", a bedrock ledge projecting into Maine's Kennebec River, contains over a hundred pecked images. Based on style and dating of a nearby archaeological site, these are thought to date to the Late Woodland period. This summer, among the many scrapes and graffiti that also cut into the rock's surface, we found evidence for an incised style of rock art that appears to predate the pecked petroglyphs. Finely drawn and highly repatinated, the flowing parallel lines and delicate rectilinear patterns bear little resemblance to pecked and incised imagery found elsewhere in Maine.
4. Ohio Rock Art and Serpent Mound: Shared Iconography, Shared Stories.
Bradley T. Lepper, Senior Archaeologist, World Heritage Program, Ohio History Connection and Jim Duncan, Missouri
(10:55-11:15 a.m.)
James Swauger, *Petroglyphs of Ohio* (1984), concluded that the Indigenous American Indian petroglyphs were created during the Late Precontact period and that the makers of the designs were "proto-Shawnee," but he did not make any attempt to attribute meanings to the designs. We consider Ohio rock art through the lens of our previous research on Serpent Mound and the rock art of midcontinental North America, particularly a unique suite of pictographs at Picture Cave, interpreted through Dhegghian Sioux oral traditions. We argue that several Ohio petroglyph sites include configurations of motifs that represent episodes from an ancient and widespread Indigenous creation story featuring the Great Serpent and First Woman, the mother of all living things.
5. Dense Metaphors: Rock Art as the Cosmos
Dr. H. Denise Smith, Associate Dean, Savannah College of Art and Design (SCAD), Atlanta, Georgia
(11:20-11:40 a.m.)
Located on the edge of Atlanta, Georgia in Fulton County, an extraordinary pair of rock forms sit behind a local church. One stands more than two meters tall and resembles a raptor, usually identified as an owl. Thirty meters away is a huge roughly spherical boulder known as Turtle Rock. I

will argue these forms actually represent a falcon and a serpent's head. Drawing on the symbolism of ancient Mississippian culture, I will hypothesize that these two forms, located on the edge of what is said to be an ancient square ground, were intended to symbolize the cosmos.

6. The Chickaree Hill Pictograph

Kenneth Burkett, Field Assoc., Carnegie Museum, Pennsylvania

(11:45 a.m.-12:05 p.m.)

The Chickaree Hill Pictograph (36CB8) is currently the only known Native American pictograph recorded in Pennsylvania. This paper will discuss the recording process and various aspects determining the significance of this small, isolated site and review its relevance to regional petroglyph studies.

LUNCH BREAK – 12:10 – 1:30 p.m. – please be back by 1:30!

7. Update on Two Kentucky Caves: New Images and Dates from 15Ed23 and Indigenous Art at 15AI22

Joseph C. Douglas, Professor of History, Volunteer State College, Gallatin, Tennessee, Jim Honaker, Kentucky Technical Services, and Kristen Bobo, Tennessee

This paper relates to recent research at two sites: one is at 15Ed23, an Early Woodland petroglyph, mortuary, and gypsum-mined cave. We report two additional petroglyphs in the Left-hand Maze, a pictograph design in the Bat Section, two unreported Early Woodland radiocarbon dates from the Right-hand Maze, and a new Late Archaic radiocarbon date from the Bat Section. At 15AI22, an Early Woodland gypsum-mined cave, there is a compact area of petroglyphs just inside the dark zone, with abstract geometric images anterior and representational images interior, including a possible anthropomorph. Additional unreported cultural resources are also present. Kentucky now has eight well-documented precontact cave art sites.

8. Fascinating Archaeoastronomy with Examples Found in Rock Art and at Cahokia Mounds

Dr. Steven R. Gullberg, Ph.D., Missouri and Oklahoma, Associate Professor/Director for Archaeoastronomy, University of Oklahoma, Chair, International Astronomical Union (IAU)

(2:00-2:20 p.m.)

An introduction to cultural astronomy, including archaeoastronomy and ethnoastronomy. Fundamentals will be discussed with global examples. Proper research methods will be covered along with emphasis of the importance of cultural context. Astronomy of rock art will be discussed as will the astronomy of "Woodhenge" at Cahokia.

9. Chasing the Moon: A Brief Overview of Underworld Iconography and Very Large Asterisms

Richard Martin Mooney, Independent Researcher, Tennessee

(2:25-2:45)

Tennessee petroglyphs are the inspiration for three ongoing projects which are presented to encourage further discussion and sharing of ideas. Shadow play at the MoonShadow Petroglyph has proven Lunar Extreme alignments (new LIDAR results), but the academics want further evidence of intent. This discussion involves the iconography associated with the rock inscriptions and proposed asterisms. Tridents found at the MoonShadow Petroglyph, and a Serpent image from the Indian Rock House, initiated a search into the night sky. This resulted in the rediscovery of asterisms for the Great Serpent and the Old-Woman-Who-Never-Dies, including Lunar Extreme associations.

10. New Perspectives on a Pennsylvania Petroglyph

Melanie Mayhew, Pennsylvania, Curator of Archaeology, The State Museum of Pennsylvania

(2:50-3:10 p.m.)

Among Pennsylvania's petroglyphs, one site stands out. Little Indian Rock (36Da185) is located mid-stream of the Lower Susquehanna River and has attracted the attention of researchers for over 150 years. Previous mappings of the site fail to convey the magnitude and extent of modification. This presentation uses photographs, original illustrations, and 3D models to explore aspects of the site that have been unrepresented or unacknowledged in most literature, including motifs, a solar imaging feature, and social implications for its fracturing.

11. The Thunderbird in Native North American Rock Art

Herman E. Bender, Wisconsin, President, Hanwakan Center

(3:15-3:35 p.m.)

The Thunderbird tradition is likely one of the most ancient and widespread Native American traditions in all of North America. "He" is said to arrive in the Spring of the year, his coming announced by thunderstorms. Lightning is said to flash from its eyes and the thunder is said to be the noise of a battle between the great bird and giant, underground serpents. Thunderbirds have occurred as a rock art motif for millennia, the pecked, painted and incised images dating back at least 7000 years or more. In this presentation, we will examine Thunderbird forms, their physical setting, differing styles, and the cosmology sometimes associated with the Thunderbird.

12. Singing Bluffs Rockshelter Pictograph

Anthony Starr, Missouri

(3:40-4:00 p.m.)

Avocational investigations of this southeastern Missouri site revealed eighty-nine red-pigment pictographs, using DStretch photograph-manipulation software, and one petroglyph. Fifty-six of these pictographs were undetected by archaeologists working before DStretch. Also, several pictographs are found to be more extensive than previously known. Local lore suggests many more images were once visible, in black. Significant areas of inquiry have not been followed, due to lack of resources, including: pigment dating and chemical analysis, and georeferenced photogrammetry. Lacking a creation-date range and cultural continuity, interpretation has not been attempted by the current team. Past and future work will be discussed.

(4:00-4:15) SHORT AFTERNOON BREAK

KEYNOTE LECTURE:

13. PICTURE CAVE: Missouri's Premier Dark Zone Cave Pictographs

Jim Duncan, Missouri, author, educator, and former Director of the Missouri State Museum

(4:20-4:40 p.m.)

For 20 years, Carol Diaz-Granados and Jim Duncan studied the pictographs in this sacred American Indian cave with the landowner's permission and presence. In 2005 they carried out an Interdisciplinary Project with a group of university scholars, Osage elders, chemists, artists, and cavers who came to learn about the cave and its imagery. In 2006, the group presented the Picture Cave Symposium at the Southeastern Conference in Little Rock, Arkansas. In 2015, their peer-reviewed book was published by the University of Texas Press. They tried for years to get the Osage Nation to purchase the cave, believing the cave to be connected to their Osage/Dhegihan Sioux ancestors. Then, in the fall of 2021, something extremely unfortunate and unprecedented happened.