



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

Newsletter of the Eastern States Rock Art Research Assn.

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MAY-AUGUST 1996

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4312 Linden Hills Blvd.
Minneapolis, MN 55410

OVER 70 ATTEND EASTERN STATES ROCK ART CONFERENCE AT MACHIAS, MAINE

ESRARA met at Machias, Maine over the Memorial Day weekend for papers, discussions, and a business meeting. Approximately 70 were in attendance including the local Abenaki Federation. Papers and discussions were excellent, much was accomplished at the business meeting where officers were elected for the upcoming year and a members' dues structure was voted into place. Please see Carol Patterson-Rudolph's full write-up inside for details of this outstanding event...

President's Message . . .

I would like to publicly and personally thank Mark Hedden for the fine meeting in Machias last May. He put a prodigious amount of effort in the planning of the conference. The logistics of having everyone and every thing arrive at the same place at the same time is truly a yeoman's job.

The facilities at the University of Maine at Machias were excellent. The campus was attractive and Machias was typical of my idea of a quaint New England fishing village.

The papers presented were excellent and represented a good cross-section of the rock art of the Native American from the Eastern North American Woodland. The field trips were well planned and of course the petroglyphs were most interesting.

It was also nice to be able to associate with representatives from Native American tribal communities and to hear their thoughts about the protection of "sacred" sites. A paper by Michael Sockalexis, on the "Spiritual Interpretation of Petroglyphs at Embden, Maine" allowed us to view rock art with more understanding and with a different perspective.

We take our hats off to you Mark!!

I have started looking into the matter of a permanent repository/archive for our rock art data as was suggested at the business meeting in Machias.

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A letter was written to Dr. Bruce D. Smith, Curator, North American Archaeology, National Museum of Natural History, Smithsonian Institution, Washington D.C., on June 8, 1996. The concerns and needs for a stable repository/archive for our rock art materials was conveyed to him.

Dr. Jim Swauger was contacted by telephone. Although he has retired as the Associate Director of the Carnegie Museum in Pittsburgh, he maintains active contact with the Museum and will talk to the administration about the feasibility of a rock art repository/archive there. Jim thought that an established museum could offer an ideal location for the storing of such materials.

Dr. Charles Faulkner, Department of Anthropology, University of Tennessee, was also contacted by telephone. He suggested that the University of Tennessee would possibly be interested in a repository. He thought that grant money could probably be obtained for equipment but foresaw space and personnel as presenting a major problem. He, too, will discuss this with the administration after the summer vacations...

--Fred E. Coy, Jr., Louisville, Kentucky

ATTENTION ESRARA MEMBERS!

Members voted at the Maine Meeting in favor of a \$10 yearly dues structure to help defray the costs of newsletter printing and postage.

ESRARA members voted at the Maine meeting to extend support, in cooperation with ARARA, to Dr. Jack Steinbring's petition to the International Federation of Rock Art Organizations (IFRAO) to bring the 1999 IFRAO conference to the State of Wisconsin. It is the Editor's understanding that IFRAO has confirmed that meeting, and any interested in more information on the plans for the IFRAO conference in Wisconsin may contact Dr. Steinbring, Anthropology, Ripon College, Ripon WI 54971, (414) 748-8324 steinbringj@mac.ripon.edu.

The Bolivian rock art research group **Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB)** contacted the Editor this summer to express their satisfaction that ESRARA has become a member of IFRAO, and request that SIARB receive the ESRARA newsletters on a regular basis.

The Rock Art Foundation, Inc., based in San Antonio TX, is a member-based non-profit organization dedicated to the preservation of ancient native american art. They presently offer a tour guide to the San Antonio region, and two publications: *Pecos River Rock Art*, and *Shamanism and Rock Art in North America*. For membership and publication information contact The Rock Art Foundation, Incorporated, 4833 Fredericksburg Road, San Antonio TX 78229 (210) 525-9907.

ESRARA MEMBERSHIP CURRENTLY AT 100 AND GROWING! Send your name (and anyone else's who you think would like to know more about ESRARA), your annual \$10 dues contribution, and your regional rock art news items, to the autumn newsletter editor: Mark Hedden, Maine Historic Preservation Commission, 55 Capitol Street, 65 State House Station, August Me 04333.

NEW PUBLICATIONS AVAILABLE:

◆ **Grace Rajnovich, *Reading Rock Art: Interpreting the Indian Rock Paintings of the Canadian Shield, 1996 (1994).***

Natural Heritage/Natural History, Inc., PO Box 95, Station 'O,' Toronto, Ontario M4A 2M8, CANADA.

◆ **Charles H. Faulkner, ed., *Rock Art of the Eastern Woodlands: Proceedings from the Eastern States Rock Art Conference, 1996.***

American Rock Art Research Association, PO Box 65, San Miguel CA 93451.

◆ **Carol Patterson-Rudolph, *Petroglyphs & Pueblo Myths of the Rio Grande, 1996 (1993).***

Avanyu Publishing, Inc., PO Box 27134, Albuquerque NM 87125.

◆ **Coy, Fred E., Jr., *Rock Art of Kentucky, (Autumn 1996).***

Contact the author: 1700 Spruce Lane, Louisville KY 40207-1735.

GOTTSCHALL SITE NEEDS VOLUNTEERS

Robert Salzer [Beloit College] has been conducting excavations on the southern Wisconsin site called Gottschall the last few seasons: significant rock art has been located; however, though the site is remote, rural Wisconsin looters also found out about it and damaged the sculpture in their attempts to hack it out of the rock matrix. To compound problems, Dr. Salzer usually has 30-40 people joining him each summer to work at Gottschall. There were [far fewer] volunteers this year. Inquiries on volunteer work and making donations to the support fund may contact The Gottschall Project, PO Box 98, Avoca WI 53506. (608) 532-6385 or (608) 363-2005 --John Carr, CAVE Group Inc., Contract Archaeology, Chicago. johnacarr@delphi.com

The Editor has a small number of copies remaining detailing the results of a first rock art survey effort in SE Minnesota in Autumn 1995. Results of this survey were presented at ESRARA's Maine meeting, with some sites having now been resurveyed or in the process of a seconding viewing and recording. If you would like to receive a copy of the 1995 newsletter, or be placed on the mailing list for updates, please contact the Editor (address on page 14).

PLAINS ANTHROPOLOGICAL CONFERENCE

The 54th annual Plains Anthropological Conference, hosted by the Office of the State Archaeologist-Iowa, and The University of Iowa, will be held Oct. 30-Nov. 2, 1996 at Iowa City. A full-day rock art symposium has been co-organized for the conference by Dr. Lori Stanley (Anthropology, Luther College, Decorah IA) and the Editor. For conference information and registration materials write: Dr. Joseph Tiffany, Department of Anthropology, 319 Curtiss Hall, Iowa State University, Ames IA 50011-1050
TEL: 515.294.1108 FAX: 515.294.1708
INTERNET: jtiffany@iastate.edu
<http://www.uiowa.edu/~osa/events/plains/plains.htm>

Dr. Brian Redmond, Archaeology, Cleveland Museum of Natural History, has published the details of his discovery of pictographs in a rockshelter in Martin County, Indiana in the June 1996 issue of *Archaeology of Eastern North America*. For further information contact Dr. Redmond at the Museum, 1 Wade Oval, University Circle, Cleveland OH 44106-1767.



Alain Briot, Chinle AZ announces the availability of rock art images on the Web:
<http://www.nbn.com/people/abstudio...>

1996 SOUTHEASTERN
ARCHAEOLOGY CONFERENCE

The 1996 SEAC, to be held in Birmingham, Alabama Nov. 6-9, 1996 will again feature a rock art symposium. Topics covered will range from SE regional studies to general interest discussions of rock art survey and preservation issues. For symposium and conference registration contact: Jean Allan, USDA Forest Service, PO Box 278, Double Springs AL 35553 (205) 489-5111, or (205) 302-7217.

New South Associates, Inc., a for-profit cultural resource management (CRM) group based in Georgia, now offers an archaeological specialization in rock art recording for clients. For further information on this CRM firm contact: New South Associates, Inc., 6150 East Ponce de Leon Avenue, Stone Mountain GA 30083 Tel. (770) 498-4155 Fax: (770) 498-3809 <http://www.mindspring.com/~wheaton/NSA.html>

The Editor has learned that USGS quadrangle maps can now be downloaded from the WWW. For further details call the USGS Earth Science Information Center, (800) USA-MAPS.

For information on the recently-presented paper "New Ways of Viewing Petroglyphs with Computers" contact Russell Kirsch, National Institute of Standards and Technology (NBS-NIST), PO Box 157, Clarksburg MD 20871 Tel. (301) 972-3083 INTERNET: kirsch@enh.nist.gov <http://elib.cme.nist.gov/msid/staff/kirsch.russell.html>

POSITION ANNOUNCEMENT

The University of Maine wishes to notify ESRARA members of a new position, **Native American Studies Director**, to begin January 1, 1997 at U-Maine, Bangor. Applications will be accepted starting September 16, 1996. For further information and application materials contact: Dr. John Maddaus, Chair, Search Committee, Director of Native American Studies, 5724 Dunn Hall, University of Maine, Orono ME 04469-5724. Tel: (207) 581-1407 Fax: (207) 581-4760, or via internet: john_maddaus@voyager.umeres.maine.edu

David Lowe (UW-Madison) has notified the Editor of an individual purporting to be authoring books on state rock art sites throughout the country and who is making use of state archaeology records where those records are open to the public. Lowe is concerned that this individual has demonstrated a clear disinterest in contacting the sites' recording archaeologist and a pattern of making an end-run around the recording archaeologist to reach the property owner, who may be unprepared and/or unwilling to entertain a stranger on the property to view a fragile--and often unguarded--rock art site. Lowe sees a high potential for a growing private-property access crisis, and is asking that researchers in other states who are aware of a similar situation occurring in their region please express their concerns directly to their OSA's, to the ESRARA and ARARA constituencies, and to contact: David Lowe, 4789 Highway 'K,' Blue Mounds WI 53517, or call (608) 924-3705.



Public Archaeology Review is actively soliciting contributions detailing field or lab research involving private-public cooperative efforts for the upcoming issue. For information, submissions, or subscriptions (\$17/year) contact: Dr. April Sievert, Editor, PAR, Department of Anthropology, Indiana Purdue University, 425 University Boulevard, Indianapolis IN 46202-5140. Or by internet: asiever@indycms.iupui.edu.

Jean Elizabeth Tait, an artist based in Alberta, Canada and an ESRARA Maine Meeting attendee, continues to develop a significant portfolio of fine-art color prints based entirely on regional rock art images. She continues studies of the Machias petroglyphs sites for her current works. Information on exhibits, research, and portfolio images may be obtained from: Jean Elizabeth Tait, 17-53420 Range Road 280, Spruce Grove, Alberta T7X 3V6 CANADA. Tel: (403) 963-7401 Fax: 484-8767.

Minnesota Multiple Register Rock Art Nomination Report Available

Minnesota's first national register rock art nomination study, a finely written review of the state's rock art survey history and a consideration of what remains extant and what has been lost, was drafted by Mark J. Dudzik in Winter 1995. Dudzik, now Minnesota's State Archaeologist, will be presenting an expanded view of Minnesota's rock art holdings at the rock art symposium of the 1996 Plains Anthropological Conference in Iowa (see separate announcement). Copies of the 1995 national register report can be obtained from: Office of the State Archaeologist, Fort Snelling History Center, St. Paul MN 55111. Tel: (612) 725-2411 Fax: (612) 725-2427.



RADIOCARBON DATES FOR PICTOGRAPHS

A Report by Carol Patterson-Rudolph

Two radiocarbon dates for pictographs were recently reported at the ESRARA meeting at Machias, Maine. Alan Watchman of the consulting firm **DataRoche Watchman, Inc.**, Canada, explained that he dated microorganisms fossilized in silica skin-covered red pictographs at Kezar Lake in western Maine. The results he obtained dated the oldest figure in the silica-covered gneiss at least to 3080 radiocarbon years BP. A layer of red ochre paint in the middle of the silica deposit was dated at 1125 radiocarbon years BP. The two AMS radiocarbon determinations are stratigraphically conformable giving confidence in the dating method. Additional support for the dates comes from archaeological evidence provided by Mark Hedden, Maine Historic Preservation Commission, who has found similar, although pecked, motifs in six stylistic periods covering the last 3800 years at Machias Bay. For further information contact : DataRoche Watchman, Inc., 1631 rue Eden, Ancienne-Lorette, Quebec G2E 2N2 CANADA. Tel/Fax: (418) 871-4314 Internet: dataroche@aol.com

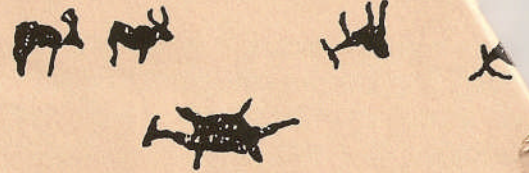
*(from internet forum **ROCK-ART** Aug1996.)*

MIDWESTERN RESEARCHER NEWS

Kevin L. Callahan at the University of Minnesota, Anthropology Department, presented a condensed version of his M.A. thesis entitled "Shamanism, Dream Symbolism, and Altered States of Consciousness in Minnesota Rock Art" at the April meeting of the Society for American Archaeology in New Orleans. For information on this and other papers on rock art studies presented in 1996 contact: Kevin L. Callahan, 1102-26th Avenue SE, Minneapolis MN 55414 (612) 623-7685 Internet: call0031@gold.tc.umn.edu

Eastern States Rock Art Conference

at the University of Maine at Machias
Mark Hedden, Carol Hedden and Jessie Hedden



A most remarkable and memorable conference held over Memorial Day weekend in northern Maine.

Several of us arrived early and were treated to a small group tour to Birch Point and to Holmes Point petroglyph sites with **Ray Gerber**, film maker, who is presently producing a film about the Maine petroglyphs with Mark Hedden.

The conference began with a very interesting paper by **Mark Hedden** entitled "Indigenous Rock Art" Implicit Concepts of Space, Time and Selfhood." Mark compared ideologies of literate and non-literate peoples and their concepts as possibly manifest in rock art. He pointed out how Marshal McLuhan and his mentor, Edmund Carpenter had mapped out some of the psychic effects of literacy on the modern sense of space, time and authority. "How the introduction of literacy freezes the wild flowers of spoken language, makes the ear deaf to the colors of oral traditions and channels graphic expression into separate streams of forms intended for communication (symbol) and personal or aesthetic expression (art). In non-literate societies, the graphic expressions (including rock art) combines both as parts of a single flow." The differences between modern (literate urban) concepts of space, time and selfhood were presented in contrast to indigenous (non-literate) societies. Examples of pre-school age children, age 2-5 were shown to illustrate how the process as been replicated in our own life experience.

Carol Patterson-Rudolph gave the evening keynote address entitled "American Indian Pictography" that addressed the interpretation of many petroglyph panels using a basic knowledge of sign language. These interpretations were supported by ethnographic information. She made a plea for cooperation between disciplines in an effort to gain more holistic interpretations of petroglyph panels. She gave an example of such collaboration in which a team consisting of a professional artist, a geologist and archaeometrist, an archaeologist and cultural anthropologist investigated the 5 faces site in Canyonlands National Park, Utah. The team was quickly able to develop a deep understanding of the site and what it represented. She also stressed the need for inclusion of Native Americans in all research : "You can't understand the art without studying the culture"

Saturday started off with **Jean Allen** from the U.S.D.A. Forest Service discussing a set of iconographic elements from the late prehistoric Southeast and dating Alabama rock art sites to the Mississippi Period. **Carol Diaz-Granados** from Washington University, St. Louis gave a paper on the Structures and Motif Groupings in Missouri Rock Art. She is trying to identify major style zones and motif distributions and she presented illustrations of the bird and vulvar/phallic forms as motifs patterns. **Iloilo Jones** from Montana talked about The rock art of Pere Marquette State Park, Illinois, and showed many sites that were not previously documented. She pointed out the relationship between the abundance of rock art on bluffs overlooking rivers. **David Lowe** talked about rock art sites in Wisconsin and some of the new sites he has found. He showed many of the symbols found at these sites and questioned their

meaning and cultural significance. **Lori Stanley** gave a presentation on Petroglyphs and Pictos of Northeast Iowa. She showed many examples of thunderbirds, water spirits, Bison and Bears. A majority of these sites are located along the Mississippi River and its tributaries in the extreme northeast corner of the state. The authorship has generally been attributed to the late prehistoric Oneota people and their descendants of the Oneota - the Winnebago or the Iowa-Otoe. She became aware from listening to the previous evening presentation on sign language, that one of her sites, a large boulder, had a locator symbol on it, that directed the observer to a cache of flint points. She described the excavation of this boulder and the discovery of a clamshell with these points buried under the stone. The petroglyph on the stone was a common symbol marking a "holding" place with a line leading down the front of the boulder. **Deborah Morse-Kahn**, from Minnesota gave a paper on her efforts to re-survey sites for rock art in southeastern Minnesota that have not been recorded before. She is hoping that her findings of an extraordinary complex of rockshelters, mounds, and ring enclosure, to be re-surveyed in the Spring of 1996 for possible National Register nomination. She is delighted with finding such a strong support group of rock art researchers. **Fed E. Coy M.D.**, from Kentucky gave a presentation on some human footprints found in the limestone at the Mississippi river's edge at St. Louis. These carved foot prints were shown to be depicting the feet of a white man rather than a Native person, as Dr. Coy precisely explained using evidence of bone structure and making comparisons with similar Indian foot print petroglyphs.

After lunch, **Mark Hedden** gave a presentation on the visionary shaman in rock art of Maine and the Mid-Continent. He used body gestures (sign language) to denote the "Inactive frontally oriented figures with outlined "hollow-bodies" torsos that he identifies with the visionary shamans among the Algonkian speakers in Canada and Maine. He finds similar forms in the Archaic rock art of the Mid-Continent from Canada to Mexico that persisted through the Late Prehistoric period in areas where isolated bands continued to follow a hunting and gathering subsistence pattern. His interpretation of the Maine petroglyphs is based on research into the Algonkian concepts, He identified the introduction of horticulture through stylistic and subject changes. **Alan Watchman** told the story of the Three Bears and Grey Locks who came to do some dates, the first being too hot (in Portugal) the second being too cold (in Argentina) and the third being just right (in Maine). His presentation was a dating project of a pictograph on the northern shore of Kezar Lake. Two episodes of painting were separated by an interval of time during which silica was deposited over the lower image. He showed excellent slides of microscopic cross-sections revealing the red paint layer, and white silica layer. The tiny miro-sample he took, contained fossilized microorganisms trapped in the coating and when these were prepared for accelerator radiocarbon dating they produced sufficient carbon to date the pictographs to about 3000 years old. The dates presented were consistent with the time frame determined by Mark Hedden's archaeological research at this site. **Daniel Arsenault**, from Laval University, Quebec gave an overview of the rock art sites in Quebec and his involvement with a multi disciplinary research project involving scholars from Canada and Belgium to carefully analyze, interpret, compare, date and preserve existing sites. The project will include the involvement of some Native groups such as the Algonquins and Montagnais people. **Mike Sockalexis**, of the Wabanaki (sp?) tribe gave his account of his research and spiritual interpretation of Petroglyphs at Embden, Maine. He gave a background to the Creation Myth, Gluscap, the Creation, the Journey, the Companions, the Serpent, the Mammoth, The Giant Moose, the Northern Lights, and the Second Journey; all of which are

episodes depicted in the petroglyph symbols located at Embden. **Edward Lenik** showed slides of petros at Great Falls, with symbols he believed to represent male authority, commemorations of important events and the work of shamans recording their vision experiences. The site was viewed as a sacred place and power spot. The heads or faces were compared to similar glyphs in Algonquian territory in the Northeast.

Donald Marshal and **Edward Mykowski** gave a presentation on Hawaiian Petroglyph and pointed out some strange motifs that suggested "monkeys" and subjects of Egyptian or Chinese origin.

Sunday afternoon, following the morning field trip was a most interesting event. Mark Hedden must be commended for organizing a "Talk About". His daughter, Jessie created a Talking Stick that was passed around the conference attendees sitting in a circle. As the stick was passed around, anyone wishing to speak would hold the stick and speak their mind. The session started off with some heated hostility that evoked reactions from others, and some people left. But those who took the stick in turn expressed their points of view and through the ingenuity of the "talking stick" process, each person had a chance to express their feelings and perceptions with out interruption or argument from the others in the circle. By the time the stick had been passed around several times, everyone in the circle knew to a much greater degree where the others in the group were coming from, feelings had been heard, angers vented, trust reaffirmed and good intentions restated. The "Talk About" circle ended with mutual respect and admiration for all parties involved. Mark Hedden is to be congratulated for persisting in holding the "Talking Circle" despite knowing full well the volatile subjects that were in the minds of the participants. It was a courageous confrontation that resulted in respectful healing and greater awareness of the views of other people. This experience marked a most memorable conference. It was an holistic "rock art" conference that most certainly included Indigenous People both as presenters, as stewards of the petroglyph sites, and interpreters of the sites. Their presence strongly enforced their cause, their messages were heard and are respected. Archaeologists and other attendees will never walk with shoes on petroglyph engraved rocks again, nor will they ignore the cultural aspects of interpretation that are NOT European in world view. This conference was a model for what should be followed at all "rock art" conferences. It stands in direct contrast to previous ARARA and other rock art conferences. Office bearers of ARARA should be made aware of the need to include Indigenous people in all aspects of their symposiums, not just as token representatives or presenters, but as bona fide custodians and interpreters of petroglyph sites. The ESRARA conference was hopefully the dawning of a new age, reflecting holistic new approaches and strong Native American presence. Future conferences have much to emulate after the highly successful meeting at the University of Maine at Machias.

Carol Patterson-Rudolph



Rock Art Sites in Virginia: a brief inventory

M. Leigh Marymor
March 1996

Published reports of rock art sites in the Old Dominion State of Virginia are far and few between. As one of the original thirteen colonies, the state of Virginia can boast one of the earliest published accounts of a rock art site in the United States. Robert Beverley (1722) notes a site on Colonel Byrd's land, by the Falls of the James River: "there lyes a Rock which I have seen, about a Mile from the River, wherein is fairly imprest several marks like the footsteps of a Gigantick Man, each step being about five foot asunder. These they aver to be the track of their God." D. I. Bushnell, Jr. (1913) republished this quotation and states that it was written prior to 1705. He cites a second report of these glyphs to be found in R.R. Howison, *History of Virginia*, Richmond, 1848, vol. 1, p. 111.

Bushnell, Jr. references a second human footprint petroglyph site "on the surface of a rock in the North fork of the Rivanna; about five miles northeast of the University of Virginia." He notes that this site is within three miles of an archaeological excavation made by Thomas Jefferson just prior to the Revolutionary war. The Rivanna River site has apparently been inundated for many years, but the glyphs were familiar to local residents who had seen them many years before (1913).

Garrick Mallory (1893) publishes a report by a Dr. Hoffman who visited a pictograph site in Tazewell county in 1886. The site is placed 4 miles below the village of Knob on an irregular exposure of rock in a pass near the summit of a range of low cliffs. A figure is given which includes depictions of a circle with radiating spokes, concentric rings, thunderbirds, human and animal figures. A second report of the same site is given by Mallory and is taken from Charles B. Coale (1878). Coale visited the site in 1871 and offers a more detailed verbal description of the pictographic elements: including, "horses, deer, wolves, bows and arrows, eagles, Indians and various other devices". He describes the panel as occupying a 75 foot horizontal band along a perilously narrow bench on a sheer perpendicular face, approximately half way up a 1000 foot high mountain. Coale references conversations with a General Bowen, who we surmise is the landowner, and Bowen states that his grandfather first saw the pictographs when he first settled the cove in 1766. As further background information, Coale offers that a battle was pitched on a neighboring mountain between Cherokees and Shawness sometime between 1740 and 1750 over the rights of possession to a buffalo lick, and he conjectures that the glyphs are related to this historical event. A photograph of a concentric circle motif from this site appears in the *Virginia Landmarks Register* (1986). The site is placed on "Paint Lick Mountain" in the Cove vicinity on private property. Weathering and vandalism are noted, but the paintings are described as still relatively legible.

A second pictograph site is mentioned by Mallory (1893) for Tazewell County. He places it 5 miles east of the "Paint Lick Mountain" site and 7 miles west of Tazewell. A 3 foot diameter lozenge or diamond shaped group of red and black painted squares occur high up a vertical cliff face. Obscured by dense foliage, the site was viewed from a point opposite, and across the valley. At the time of Mallory's writing, the site was known locally as Handkerchief Rock.

Perhaps the most detailed treatment of rock art sites in Virginia is presented by avocationalist, Harry Easterly, Jr. (1990) in the Quarterly Bulletin of the Archaeological Society of Virginia. He gives a detailed description of a site near the banks of the James River at its confluence with the Kanawha Canal, near Westham Foundry at Richmond. A cluster of large granite boulders contain a variety of etched motifs including: "a fish, two tomahawks (celts), a man with a mouth, eyes and rabbit-like ears, another more primitive beast, an arrow and a thing suggesting a fishhook". Quarry marks and arabic lettering also appear.

Easterly, Jr. references two additional rock art sites in Virginia. The first, originally reported by Garrett (1983), is a single fish motif surrounded by concentric lines and is located near the Great Falls on the Potomac River. The second site, in Buckingham County near the James River, occurs on a low granite rock which contains worn carvings resembling on close inspection a "face with long hair arranged asymmetrically", or alternatively, "a map, rather than a face".

Finally, Charles B. Faulkner (1989) describes on-going research which has added to the corpus of sites in the Southeastern United States located in the dark zone of deep caves. Included among these recent discoveries are charcoal drawings of geometric motifs in Williams Cave, Virginia. The charcoal drawings in the deep caves are hypothesized to be of ceremonial significance dating from the Mississippian period, ca. AD 1000 - AD 1600.

Beverley, Robert
1722

The History and Present State of Virginia, pg. 182, London.

Bushnell, Jr., David I.
1913

"Petroglyphs Representing the Imprint of the Human Foot", *American Anthropologist (New Series)*, No. 15:8-15, Anthropological Society of Washington, Washington D.C..

Coale, Charles B.
1878

Life and Adventures of William Waters, pg. 136, Richmond.

Easterly, Jr., Harry W.
1990

"Indian Rock Carvings at Westham", *Quarterly Bulletin of the Archaeological Society of Virginia*, Vol. 45, No. 2:61-74, Richmond.

Faulkner, Charles H.
1988

"A Study of Seven Southeastern Glyph Caves", *American Archaeologist*, Vol. 9, No. 3:223-246.

1989

"Eight More Underground Caves in Southeastern United States Reveal Pictograph Rock Art", *La Pintura*, Vol. 16, No. 1 & 2:9, 14, American Rock Art Research Association, El Toro.

Garrett, Wilbur E.
1987 (June)

"George Washington's Potowmac Canal", *National Geographic*.

Howison, R. R.
1848

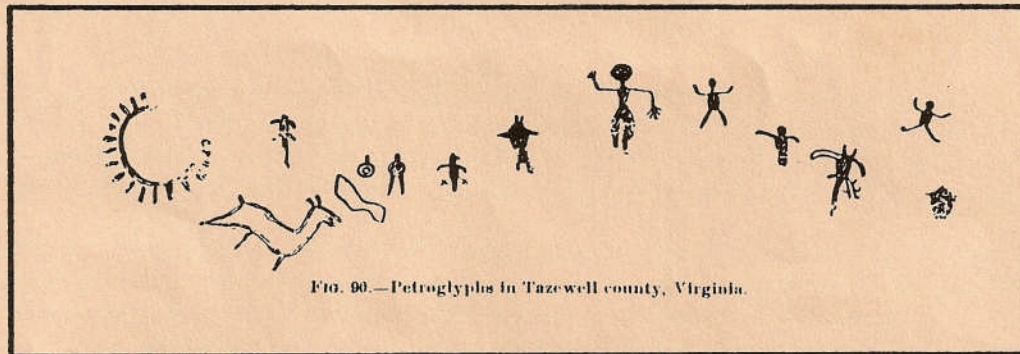
History of Virginia, Vol. 1:111, Richmond.

Mallery, Garrick
1893

Picture Writing of the American Indians, *Tenth Annual Report of the Bureau of Ethnology for 1888-1889*, pg. 25-822, Smithsonian Institution, Washington, D.C..

University Press of Virginia
1986

"Indian Paintings Historic Site, Cove Vicinity", *The Virginia Landmarks Register*, pg. 462.



From Mallery (1893)

New Light on an Ancient Site

Re-evaluating the Jeffers Petroglyphs

Portions of the following article were published last year in the Dakota Society newsletter.

We had arrived at Jeffers three days before the 1995 summer solstice to begin a week of mapping, recording, and observation of the petroglyphs and the way that they may be interacting with the surrounding sky. For the past three years a loose knit group of professionals and amateurs has been surveying and analyzing the glyphs in an attempt to unlock the meaning hidden in the rock art. This week we were going to concentrate on certain possible astronomical features that appear at the site. We had had two days of fine weather for this research, but nature was soon to turn on us.

Standing on the ridge that forms the substrate for the petroglyphs I got the feeling that I was on a mound in the center of a huge, shallow basin. It is the high point in the valley with an unbroken 360 degree view for acres. I stood looking south with an extraordinary wide angle aspect and watched the panorama quickly change. The clouds had begun to coast in an hour ago and the forecast had warned of thunderstorms. From miles away I could see our destiny in the form of a solid white sheet that stretched from rim to rim of the basin walls, from the earth into the bulbous roiling clouds. The wind had increased steadily from the ever present gentle breeze to a near gale force, pushing the fantastic rain mantle up the valley - engulfing trees and farms indiscriminately like a great

aeolian tidal wave. Everywhere great shots of lightening tore at the white sheet, illuminating the surrounding area with its brilliant flashpot headlights steering the storm up the slope toward our little ledge. I was riveted! This great primordial theater had unleashed one of nature's greatest acts - the Plains thunderstorm - in which I was not only an audience, but a participant.

The wind driven rain slapped at my face re-wakening me to my predicament. Our map cases began blowing up the ridge and I lunged for them just as the forward guard of the



storm hit. The clouds slammed the lid shut on the outside sun and I ran through the abrupt darkness reaching our motor home, thoroughly drenched, in seconds flat. Once inside I could feel the hail pound on the metal roof and the wind gusts slam the walls and rock our little home like a storm tossed boat. This was the voice of Wakinyan - the Thunderbird. This demanded my respect!

And Wakinyan had spoken here countless times in the past. It's image is pecked several times into the red surface, with the carver's intentions being more impenetrable

than the hard quartzite rock it is carved into.

The Jeffers Petroglyph Site is located a few minutes north of Windom in southwestern Minnesota. This ancient rose-colored plateau contains over 2000 rock carvings laid out on a horizontal Sioux quartzite outcrop that juts up in the middle of one of the last virgin prairie sites in Minnesota. When the glyphs were first documented by Theodore Lewis in 1889 the fertile land around the site was already being farmed and the ledge itself, being too rocky to plow, was used as a dumping ground for the large boulders and debris pulled from the nearby fields. In the 1930's and 40's it became rather notoriously known as Kissing Rock, where the local youngsters drove their cars up on the site to court one another.

Although it was often visited by local residents and rock art enthusiasts, it wasn't until 1965 that the Minnesota Historical Society agreed to purchase the land from the Jeffers family. In 1971, Alan Woolworth, chief archaeologist of the MHS, sent a crew to the site to inventory and record the glyphs and issue a report with their findings. The report and subsequent survey have become the main resource for researchers and scholars interested in Jeffers. In the survey, the glyphs were generally grouped into clusters that were numbered, mapped, and documented both photographically and by direct rubbing. While the initial report was never released to the public, a condensed version was

published by MHS Press in 1976. Though out of print, this survey can still be found in libraries in the area.

According to the data gathered at the site by the MHS archaeologists in 1973, a majority of the glyphs were probably created during the Late Archaic period from 3000 B.C. to 500 B.C. by people of the "Old Copper Culture". These dates are based on the depiction of atlatls and dart points at Jeffers.

The newer glyphs have been linked first to the Teton Lakota, around 1 AD, then to the Nakota - Yankton, Yanktonai, and Assiniboine around 500 AD, the Santee Dakota around 1500 AD, and finally the Lakota and Dakota nations that have maintained their presence in this area for the last 500 years. These glyphs are easily identifiable as turtles, shamen, hoops, and thunderbirds and other images, many of which correlate to the Mississippian culture - the Iowa and the Oto.

Other glyphs are more abstract, or portray such unusual symbols that can't be associated with any current indigenous lore. These include strange canine(?) creatures with large discs for feet, geometric figures, and curious pairings of abstract symbols with natural images.

Unfortunately, too often we begin to apply our current cultural consciousness and logical systems to the interpretation of these odd signs. We must learn to combine scientific data with native cultural lore, along with sheer conjecture, to begin to decipher their purpose.

What follows are several paragraphs in which I seek to point out the direction our own research is taking. The results of these various investigative directions have yet to be determined, however the methods, including digital recording of the glyphs and accurate, detailed maps of the site, are providing us with new data that may be useful to others.



The site seems to have an abundance of glyphs that resemble asterisms or astronomical depictions, often grouped in clusters - each possibly representing a sky event; one cluster in the center of the site seems to be a record of solar activity, another has lunar connotations. Others may be keyed into the planetary motions. These clusters may be linked by linear alignment to outlying glyphs - the solar group has circular "orbiting" glyphs that do align at the summer solstice sunrise. In 1993 our survey team re-recorded many of the major clusters and singular glyphs using a laser theodolite and monitoring accurate satellite time signals. Along with correcting errors from the 1973 survey we gathered data that is being applied to detailed CAD maps of the site. These maps combine astronomical information with the survey data to generate possible lines of site for solar, lunar, stellar, and planetary interaction. These guides will help to determine if Jeffers was used as an observatory or calendar site and possibly date the site by precession.



The Lakota have a cosmology of reflection; as above - so below. In the Black Hills they maintain that the patterns in the sky are reflected in the landscape. This may be true of the glyphs at Jeffers -it's possible the clusters are meant to reflect what is observed in the sky over the seasons and the years. This may not

necessarily mean a direct or accurate picture of the cosmos but more of a basic representation of their sacred beliefs, laws, and principles.

There is a chance of helical alignments at Jeffers. The presence of stellar and planetary glyphs coupled with the easterly tendency of the site's ridge could be used to mark the helical rises of asterisms. If it is determined that the site was used to observe the helical rise of asterisms then it should be possible to date some of the glyphs through precession, the "movement" of the stars across the sky

Another prospect is the combination of direct alignment and reflection that may be found at the far northeastern part of the rock face. A solitary outstretched hand with arm extends to a point on the horizon that is occupied not only by the sun at summer solstice but also by the helical rise of Orion - an asterism also known as the "Chief's Arm" in Lakota star lore. This could be a "cross-over" glyph - not quite an alignment marker but a good general indicator of where to look for a sky event.



The site really only lends itself to daytime observation - best at sunrise or sunset when the shadows are long. Some glyphs seem to rise right out of the rock face with an embossed effect, others only reveal themselves at sunrise then disappear as the sun climbs above the horizon. There has been no evidence of nighttime observation found at Jeffers. No fire marks have been detected that would indicate efforts of night illumination. Torches may have been used but, again, the glyphs are only really visible when natural sunlight is at the right angle. Markers for prospective glyphs may have been

placed at night with the carving taking place the following day.



The creators may have used a gnomon, a plumb pole, to align certain glyphs. As the sun rises or sets the gnomon will cast a long shadow like a line to connect two or more marks. Or, the simple act of placing a rock on the glyphs would generate more accurate results than trying to raise a perfectly plumb gnomon in exactly the same spot each year to register an alignment. There were many rocks found strewn around the site in the 1960's, unfortunately most of them were removed when the site was mapped. Only a few of the larger stones remain. These were too large for the crew to remove.



One of the current opinions held by professional scholars is that the Jeffers site was used for shamanic ceremony or vision quests. New anthropological theories concerning the depiction of entoptic phenomena at rock art sites around the world may be applicable to the Jeffers glyphs. Some of the patterns normally associated with entoptics are found there and the depiction of shamanic characters, including the largest glyph at the site, add credence to this theory. The meaning of the glyphs would reveal itself to the initiated - indeed there may be one very important example of a seasonal revelation on the eastern arm of the site. A glyph that "magically" appears then disappears -

being only visible for about 10-20 minutes at sunrise.

The valley that surrounds Jeffers presents an astounding celestial show at night. The huge dome of stars and other asterisms extends from eastern to western rim without interference from trees or hills. When I look up at this infinite sea my thoughts of the heavens carry with them all of my accumulated knowledge of the sky. I realize that my cosmology is all that I will ever truly grasp.

One can never really penetrate the consciousness of another culture - especially an ancient one. The ancient language of the glyphs cannot be translated as directly as the ancient language of Socrates. It is an imprecise sort of proto-hieroglyphic language, a mnemonic device, where one symbol may take on a plethora of meanings, each one dependent on the individual context of the inscriber. We are afforded glimpses from scholars and the living descendants of the indigenous people but it would be naive to think that we will ever understand the more subtle nuances provided by their glyphs. We can only compare hard data, gathered through measurement and observation, with the surviving ancient lore of the many cultures that may have left their mark at the site. The results of these correlations may give us a vague impression of what went through the minds of this extraordinary people.

We have inscribed at Jeffers evidence of two of the most important "inventions" of the Archaic people - the atlatl, considered by some archaeologists to be equivalent to the nuclear bomb in terms of technological advancement, and ancient astronomy - from which sprang a cosmological belief system that ruled the lives of most "modern" cultures until the last few hundred years.

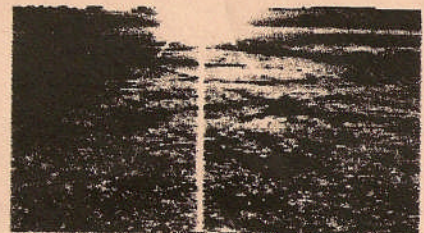
The Lakota people still have, to paraphrase Giorgio deSantillana, "kept a firm grip on the conceivable by framing within their cosmos a circular order of time and an eschatology that makes sense to them

and reserves a fate for their souls. It is a prodigiously vast theory, with no concessions to merely human sentiments. It enables them to dilate their mind beyond the bearable, although without destroying their own role in the cosmos. It is a ruthless metaphysics."

It will require the combined efforts of many disciplines - the engineers, linguists, artists, anthropologists, archaeologists, Native American people, and folklorists, both amateur and professional, to uncover, translate, and distill the knowledge that Jeffers has to offer. It is a daunting task, perhaps even insurmountable, but the desire for knowledge of the past for whatever reason propels us onward.

"In the magic drawings of Lascaux, or in the American Indian tales, one perceives a mysterious understanding between men and other living creatures which bespeaks relationships beyond our imagination, infinitely remote from our analytical capacity. Now there is nothing left of this ancient knowledge except the relics, fragments, and allusions that have survived the steep attrition of the ages. Part of the lost treasure may be recovered through archaeology; some of it - astronomy, for instance - may be reconstructed through sheer mathematical ingenuity; but the system as a whole may lie beyond all conjecture, because the creating, ordering minds that made it have vanished forever."

- Giorgio deSantillana



- Charles R. Bailey
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*The glyphs sprinkled throughout this
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