



ESRARA NEWSLETTER

Newsletter of the Eastern States Rock Art Research Assn.

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

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President's Message

By now the Rock Art Symposium at SEAC is old hat. The meeting was very successful, the papers were well thought out and well presented and the session was well attended. The next event, sponsored by ESRARA, will be a symposium at the SAA meeting in Nashville on Saturday afternoon, April 5, 1997. Dr. Carol Diaz Granados and Ms. Jean Allan are the organizers and chairs and the title will be "Rock Art Studies in the Eastern United States: New Discoveries & Research Research." Nine papers are scheduled and the discussant will be Dr. Charles Faulkner. This has the look of another great session and I hope to see many of you there.

As mentioned in the last Newsletter we are continuing with our search for a permanent home for our rock art archives. I talked to Dr. Jan F. Simek, Professor and Head of the Department of Anthropology, at the University of Tennessee last December and he expressed an interest in establishing the archives there at the University. In a letter dated January 15th, 1997, he included a "proposal for an Eastern Rock Art Center (ERAC) at the University of Tennessee" (the proposal is printed elsewhere in this Newsletter). Dr. Jim Swauger is still talking to the powers-that-be at the Carnegie Museum in Pittsburgh. We have not heard from anyone at the Smithsonian Institution by Dr. Patty Jo Watson (Washington University) has offered to help us make appropriate contacts there. I again reiterate the requests for comments from ESRARA members about archiving their rock art data.

I wish to extend to all of you the best wishes for a happy and fruitful 1997.

Dr. Fred E. Coy, Jr.

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DUES DUE NOW

We have received a number of new memberships following the last newsletter, but many who receive the newsletter have not yet paid their dues.

Please send your dues now.

Please include a membership application if you have one available. *Dues are only \$10.00. Please make your check payable to ESRARA, and mail to:*

Iloilo M. Jones, Treasurer
Post Office Box 4335
Helena, Montana 59604

ESRARA has 35 active members. We would like to meet our goal of 60 active members for 1997 as soon as possible. Please let us hear from you!

Talkabout at the Machias Conference

The last event at the 1996 Eastern States Rock Art Conference was the "Talkabout", an open ended discussion of issues related to rock art and to Native Americans. The intent of the Talkabout was to find a format which would encourage participants to speak without the inhibitions normally felt by a non-scholarly audience addressed by "authorities". What follows is a summary of the Talkabout as a record for ESRARA members and other interested parties.

The concept for a "Talkabout" grew out of a conversation with Wayne Newell, Passamaquoddy educator and scholar, who agreed to come to the conference to "talk about" what he had heard about ceremonial things from his elders. The choice of the term has deliberate overtones with an Aboriginal Australian custom called a "walk about" where extensive journeys to sacred places are undertaken. I conceived the gathering as taking place in a large space with participants arranged informally in a circle. There would be no separation between "audience" and "authorities". Everyone was to be on equal footing. A speaker's baton was to be prepared and passed around the circle. Whoever wished to speak could hold the "talking stick" as long as desired without interruption. There would be no formal agenda.

This record is based on my imperfect recollection. There was no independent audio or visual record of the event. Some of you are aware that I have a hearing loss that is partly compensated for by hearing aids. There were many contributions that I could not pick up clearly enough to give an adequate account. I apologize in advance for these deficiencies and urge that comments, additions and clarifications by participants be sent to me. They will be gratefully received and put in the record.

The Talkabout took place around 3 pm in a large room. Seating was arranged in a rough circle. A Talking Stick (speaker's baton) was devised by Jessie Hedden, using driftwood

with open knotholes, shells and feathers - all items found on the shore of Machias Bay by one of the petroglyph sites. A tape recorder with a sensitive mike was available and set up and there was some preliminary discussion on whether to record or not. Some of the participants wanted to record and some did not. On the premise that any action should be based on unanimous agreement, I initiated the proceedings with the tape recorder off, perhaps a little abruptly. Each participant will remember the details of what followed differently but all who were present and have expressed their reactions have referred to the "Talkabout" as one of the high points of the Conference. What began on a note of stress and conflict ended with a sense of reapproachment and appreciation for the positions held and the sincerity of those who expressed their thoughts and feelings.

Among the Native Americans who took part were Mike Sockelexis and his son, *Penobscot*, Wayne Newell, Alan Sockabasin and Debbie Brooks, *Passamaquoddy*. Others who spoke included myself, Jessie and Carol Hedden, Earle Vitus, Lori Stanley, Iloilo Jones, Harrison and Marilyn Roper, John Maddeus of the University of Maine in Orono, Carol Patterson-Rudolph, Dave Lowe, Joan Brack & friend, John Maddeus, and Trudy Johnson. Also present were Joseph Fiore, Alan Watchman and Skip Robinson and Jane Hinson of the UMM staff. Debbie Brooks inaugurated the proceedings by going around the circle offering sweetgrass smoke to each participant.

Major points raised by Native Americans present concerned the difficulty Maine Indians had, particularly the young, in developing a sense of their own identity. Contributing factors included economic stress (the Passamaquoddy reservation has a 50% unemployment rate!), alcohol, loss of language, education according to alien concepts and the psychic effects of exploitation and molestation of the young. The older men without exception complained of Jesuit offenses, psychic and sexual. Allen Sockabasin talked about all the services he had attended for young Passamaquoddies who had committed suicide. Allen began by commenting on how

ugly the "talking stick" was and then went on with a litany of the evils and stresses his people lived under and his disgust for what he called the lack of respect Conference participants, including myself, had displayed while visiting the petroglyph sites - my failure to invite the Native Americans to lead us and our apparent lack of attention when Jean Labrador, a Micmac Conference participant from Nova Scotia, performed and sung a ceremony at the sites. His rage was so outspoken that several Anglos in the circle moved out or left the room. Dave Lowe responded as his turn came that he did not join the ceremonial group out of respect - not inattention. I apologized for not formalizing the procedure in advance so that a more respectful approach guided by Native Americans could be made.

The talking stick was passed from hand to hand around the circle with some who spoke and some who didn't. Iloilo Jones noted that her given name meant the crossing of threads or fibers in something woven and she felt the Talkabout was weaving thoughts together. The comments tended to become offerings of the feelings - spirit - heart of those who participated and touched areas not normally examined in public discourse. Each circuit around the circuit of 20-odd participants took an average of 40-60 minutes. Words spoken with passion and spirit could be allowed to hang there and be considered and absorbed and reexpressed with modifications and new insights.

During the third circuit, Allen Sockabasin commented that the "ugly" talking stick had become something beautiful. Another participant whose family's land included one of the petroglyph sites visited offered to find a way to give the land the site stood on back to the Passamaquoddy Nation. The gathering came to natural conclusion shortly after this offering, a conclusion which I hope will only represent a pause in a continual exchange. Three very intense hours had passed. The Talkabout indicated the high potential of a traditional Native American procedure that allows strangers to express their hearts to each other with controls that permit those who speak to fully develop their

thoughts without fear of interruption, gives others time to listen and absorb in a setting that places all on equal footing and authority.

Mark Hedden 1/97

Note: After drafting this account, I came across an account of a nearly identical procedure based on a Plains Indian "Talking Circle" ceremonial. The effects experienced by the participants were also similar. See Carl A. Hammerschlag "The Theft of the Spirit, A journey to Spiritual Healing." 1994.



(Editors note: Jim Richardson III and Jim Swauger of the Carnegie Museum of Natural History in Pittsburgh recently published an article in the Journal of Middle Atlantic Archaeology in which they proposed that the apparent absence of petroglyphs in historic Iroquois territory would be consistent with the hypothesis of Proto-Iroquois development in situ in upper New York State, Ontario and the Saint Lawrence River valley. The inclusion of petroglyphs in the lists of cultural elements considered by field archaeologists is an unusual event that deserves celebration; however, Lenik (below) points out that there are reports of petroglyphs in Iroquoia. Perhaps some of these are the work of neighboring Algonkians. This is another instance where a central repository for information on petroglyphs and pictographs in the eastern United States would be helpful to other researchers (See proposal by Dr. Simek in this issue). I find myself uncomfortable with Richardson and Swauger's rather cavalier dismissal of glotto-chronological estimates of the age of language separations as "unscientific" as if there were aspects of science which are not open to question! In any event, Lenik's comment indicates the work to be done.)

Rock Art and Iroquois Origins:A Commentary

Edward J. Lenik

In their article titled "The Petroglyphs Speak: Rock Art and Iroquois Origins" authors James B. Richardson III and James L. Swauger of the Carnegie Museum state in their abstract, "The only region in the Northeast without petroglyphs is Iroquoia" (Richardson and Swauger 1996:43). Later, in the text of their paper and in their conclusions these authors again state, "there are no petroglyphs in Iroquoia" (p.45) and "there are no petroglyphs/pictographs in Iroquoia" (p.47).

Richardson and Swauger argue that all rock art in the northeast was produced by Algonkian peoples. Thus, they conclude that the complete absence of petroglyphs in Iroquoia indicates that Proto Iroquoian peoples were well established in their historic homeland of southern Ontario, the St. Lawrence drainage and upstate New York by the Late Archaic Period, circa 2000 B.C. While I found their paper to be an interesting and provocative approach to the study of Iroquois origina, I am not prepared to accept their statement that there are no petroglyphs in Iroquoia. Also, I cannot accept at this point their claim that all petroglyphs in the northeast were made by Algonkians.

My research indicates that there are petroglyphs and pictographs in Iroquoia. In 1922, New York State archaeologist Arthur C. Parker reported the presence of an incised "owl-like figure" near Colliers (Colliersville), Otsego County, New York (Parker 1922a:414). Parker also noted the presence of "pictured rocks" on the north bank of the Mohawk River in Amsterdam, Montgomery County and "rock paintings" at Black Lake in St. Lawrence County, New York (Parker 1922b:624, 686-687). Furthermore, petroglyphs have been reported on cliffs near the East Branch of the Susquehanna River in Otsego County, New York (Yager 1961:87,114). Numerous portable petroglyphs have also been found at various sites in Iroquoia (see, for example, Whitney and Gibson 1966 and the "Upper Susquehanna Collection" at Hartwick College, Oneonta, New York). While these sites and artifacts have not been widely reported or studied in detail, they nevertheless indicate that rock art exists in Iroquois territory.

Richardson and Swauger (1996:46) suggest that Mide' designs of the Ojibweay are evident in "all" petroglyphs and pictographs of the northeast. Certain Mide' symbols such as "X"-shaped shaman figures, and thunderbirds with "X"-shaped bodies and curving wings certainly are present on some but not all sites in the northeast. However, many other symbols are also evident such as various human figures, heads/faces, geometric designs, cupules which apparently do not have antecedents in the Mide'-Wi-Win cosmology. Dighton Rock in southeastern Massachusetts, for example, contains an array of puzzling symbols which I believe to be of Native American origin, that do not resemble Mide' designs. In sum, the Richardson and Swauger claim remains to be demonstrated.

References cited:

Parker, Arthur C.

1922a "The Archaeological History of New York. Part 1". New York State Museum Bulletin Nos. 235, 236, July-August. The University of the State of New York, Albany

1922b "The Archaeological History of New York, Part 2" New York State Museum Bulletin, Nos 237, 238, Sept-Oct. The University of the State of New York, Albany.

Richardson, James B., III and James L. Swauger

1996 "The Petroglyphs Speak: Rock Art and Iroquois Origins." Journal of Middle Atlantic Archaeology 12:43-51.

Whitney, Ted and Stanford Gibson

1966 "Engraved Stone". Chenango Chapter NYSAA 7(4):4-11, Plates I-V.

Yager, W.F.

1961 The Oneota. Hartwick College, Oneonta, NY

Comment received from Ed Lenik, 9/16/96

The brief commentary on my paper, "Petroglyphs at the Great Falls" in the Summer issue of the ESRARA Newsletter is inaccurate in part. I did not say` nor do I believe, that the symbols on the rock represent male authority or commemorations of important events. These interpretations, as well as others I reported, were those of previous observers. My published abstract in the program makes this point clearly. I, instead, postulated that the carved heads represented an attempt by the Indians to make contact with and gain access to the spiritual power and energy at the site; that is, the symbols were sacred images that provided a way to tap into the Great Spirit.

**Proposal for a *Eastern Rock Art Center (ERAC)*
at the University of Tennessee**

This proposal describes a new research Center (or Institute) at the University of Tennessee devoted to the study of prehistoric rock and cave art in the eastern woodlands of North America. The need for such a Center is clear. For more than a century, archaeologists in the East have observed and recorded the presence of Native American artworks on rocks, bluff walls, in rockshelters, and in caves. A vast literature on this art has been generated, and collections of documents exist for many areas within the eastern US. Yet no centralized facility exists to serve as a repository and clearinghouse for this material. Primary documents, photographs, and maps are scattered over the East, curated by those who collected them whether amateur or professional. Were synthetic research to be undertaken, it would require much research into where documents are, travel to various locations to study materials, etc. A centralized archive is critically needed.

The University of Tennessee is an ideal place for such a rock art research facility. Since the days of Thomas Lewis and Madeleine Kneberg, the University has been an important center for the study of southeastern prehistoric art. In recent years, that tradition has continued with the work of Dr. Charles Faulkner, who discovered and reported the first cave art ever found in North America (at Mud Glyph Cave) and with the present collaboration between Dr. Faulkner, Dr. Jan Simek, and various graduate students who are discovering and studying an increasing number of cave art sites in Tennessee. Relationships have been established with archaeologists in the surrounding states of Virginia, Kentucky, and Alabama, who have themselves discovered similar art and who look to UTK personnel for help and advice in their work. We have also received inquiries from several researchers about the possibility of archiving their documents, in some cases offering to donate large collections of very important primary materials. Finally, the Eastern States Rock Art Association, through its President, Dr. Fred Coy of Kentucky, has expressed interest and support for a research Center at the University of Tennessee that would serve as an important resource archive for that organization's members.

A Southwest Rock Art Institute in Phoenix, AZ, is devoted to rock art in the western desert. The Burke Memorial Museum at the University of Washington concerns itself with the art of the Northwest Coast, including documents pertaining to rock art in the northern Great Basin. Despite the great abundance of prehistoric art in the East, no similar Center exists for eastern North America. There is an important place for such a Center at UTK.

We propose that an *Eastern Rock Art Center (ERAC)* be established at the University of Tennessee. ERAC will be a center within the Department of Anthropology, including faculty from the Department, the McClung Museum at UTK, and associated faculty from other, neighboring institutions where appropriate. We will find space for the Center within the Department of Anthropology, probably in the Hess Building collections area where climate is controlled and access is secure. The Center will seek its own funding (an NSF proposal for research is already in preparation and will be submitted within a month) for all its operations. There will be no financial obligations for the University or College.

As its mission, ERAC will centralize access to the rich documentary record of prehistoric Native American rock and cave art in eastern North America, providing an archive where collections can be donated and where scholars from around the world will have access to data. The Center will also define and undertake front-line research into rock art, its production, distribution, and meaning in Native American culture, and will seek outside funding in support of that research. The Center will be dedicated to protecting and preserving rock art in the East by working with private, public and governmental groups to disseminate information concerning prehistoric art and its conservation. Finally, ERAC will seek to encourage publication of important research on eastern rock art.

ESRARA TO SPONSOR SYMPOSIUM AT NATIONAL MEETING IN NASHVILLE

We are pleased to announce that ESRARA's symposium has been accepted for the upcoming Society for American Archaeology's Annual Meeting (April 2-6) at the Opryland Hotel in Nashville, TN. *Our symposium will take place Saturday afternoon, April 5, from 1:00 to 4:40 pm.* The companion rock art symposium being organized by David Whitley will take place Saturday morning. We hope you will all be able to attend it as well. Both promise to be quite interesting and informative.

S21)Sponsored Symposium: Rock Art Studies in the Eastern United States: New Discoveries and Recent Research (sponsored by the SAA Rock Art Interest Group and the Eastern States Rock Art Research Association)

Room: to be determined

Organizers and Chairs: Carol Diaz-Granados and Jean Allan

Participants:

- | | |
|---|--|
| 1:00 Fred E. Coy, Jr.-- | A Geologist's Erroneous Explanation of Bird Track and Human Footprint Petroglyphs in Kentucky. |
| 1:20 Andrew Fortier -- | Mississippian Iconography at the Vogt Petroglyph Site, Monroe County, Illinois |
| 1:40 Lori A. Stanley -- | Petroglyphs and Pictographs of Iowa's Paleozoic Plateau |
| 2:00 Jean Allan -- | Flights of Fancy: Avian Imagery in Tennessee Valley Cave Art |
| 2:20 Mark Wagner, Mary McCorvie, and Charles A. Swedlund -- | Hidden Images: Prehistoric Myth and Ritual at the Korondo Site in Southern Illinois |
| 2:40 Jerry Hilliard -- | Variability of Rock Art Anthropomorphs: Arkansas Examples |
| 3:00 Brian G. Redmond -- | Recent Investigations of Aboriginal Rock Art in Indiana |
| 3:20 Michael Sockalexis -- | Spiritual Interpretation of the Embden Petroglyphs in Maine |
| 3:40 Carol Diaz-Granados -- | Pictographs in Missouri's Caves and Rock Shelters: The Mississippian Connection |
| 4:00 Francois Vigneault and Daniel Arsenault -- | Rock Art Research in Quebec: The 1996 PETRARQ Project |
| 4:20 Charles H. Faulkner -- | Discussant |

Membership Application
**EASTERN STATES
ROCK ART RESEARCH ASSOCIATION**

Member of the International Federation of Rock Art Organizations

NAME: _____

TITLE: _____

INSTITUTION: _____

ADDRESS: _____

CITY/STATE: _____

WORK PH: _____ HOME PH: _____

FAX: _____ E-MAIL: _____

Area of interest/specialization: _____

Date: _____ Dues: \$10.00 enclosed _____

Return to: Iloilo M. Jones
ESRARA, Treasurer
Post Office Box 4335
Helena, MT 59604

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