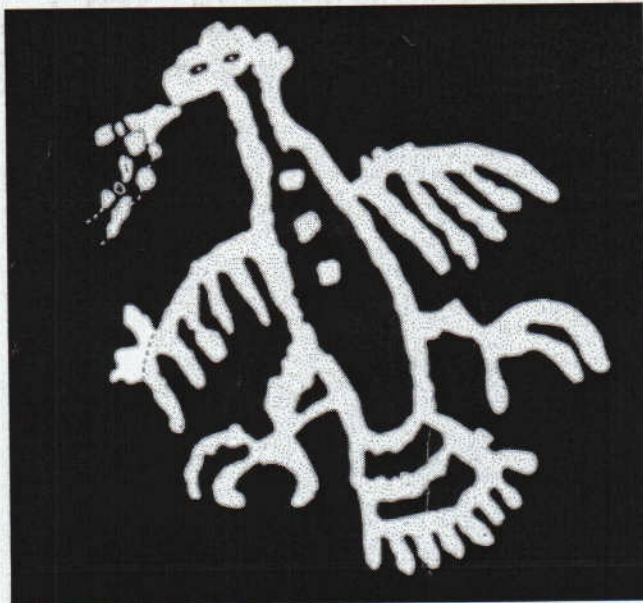


ESRARA NEWSLETTER

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

Volume 6, No. 2

SPRING 2001



after a line drawing © 2001 Mark Wagner

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2001 dues are now due! Please send your \$12.00 to:
Iloilo M. Jones, PO Box 4335, Helena, Montana 59604.

The Falcon Petroglyph at Millstone Bluff, Illinois

by Kevin Callahan

This line drawing is based on one of the many handouts prepared by archaeologist, Mark Wagner for two days of field trips that took place during the 2001 Eastern States Rock Art Conference held at Giant City State Park near Carbondale, Illinois. The well organized and well attended field trips were a highlight of the conference. Mark brought visitors to eight rock art sites all located in southern Illinois. This petroglyph, from the Millstone Bluff National Register site, is believed to be a falcon. This was one of the few sites visited that is now open to the general public and it is located in the Shawnee National Forest near Vienna, Illinois. This and other petroglyphs can be seen from a viewing platform on an improved self-guided trail.

According to Mark, during the early 1800's local settlers quarried millstones in the area and the name "Millstone Bluff" also refers to a nearby unplowed late Mississippian village (ca. AD 1300 – 1550). The images in this group of petroglyphs resemble those of the Southeastern Ceremonial Complex and include falcons, cross-in-circles, plumed bilobed arrows, and anthropomorphs. Other nearby petroglyphs include antlered snakes, bird tracks, and a possible corn plant. Additional information on this site can be found on the ESRARA website and the Southern Illinois University website.

ESRARA's Publication Committee Announces September 15th, 2001 Deadline for Authors

ESRARA's Publication Committee announces September 15, 2001 as the final deadline for authors to submit their completed manuscripts for consideration for inclusion in the *Proceedings of the 2001 Eastern States Rock Art Conference*. Manuscripts should be submitted in a digital format on a standard 3.5 inch high density floppy disc or ZIP 100 Mb disc using a standard word processing format such as Microsoft Word or Corel Word Perfect along with two (2) clean hard copies for review by the Editor and assigned Reviewer. Photographs, figures, and line drawings should be submitted in a "scanner ready" condition with captions on a separate sheet of paper. The Publication Committee requires that authors follow the most recent *American Antiquity* guidelines and the Guidelines for Authors of ARARA.

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WELCOME TO OUR NEWEST MEMBERS!

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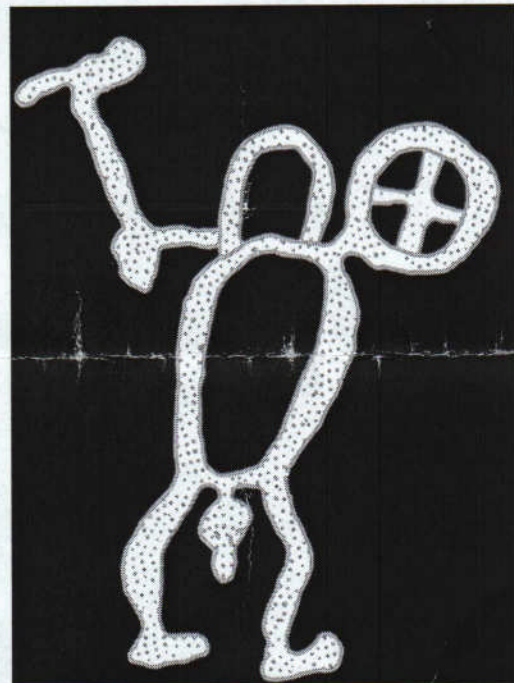
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Anthromorph with cross-in-circle from the
Millstone Bluff site.

(after a line drawing by Mark Wagner)

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Upcoming 2001 Conference Dates
Midwest Archaeological Conference
October 12-14, 2001
La Crosse Center, La Crosse, Wisconsin

Plains Anthropological Conference
October 31 - November 3, 2001
Holiday Inn, Lincoln, Nebraska

Southeastern Archaeological Conference
November 14-17, 2001
The Marriott Hotel, Chattanooga, Tennessee

This edition of the newsletter is being printed by PRAIRIE SMOKE PRESS. PSP specializes in books on archaeology, rock art, and related fields. Titles include: *The Gottschall Rockshelter* by Robert Salzer and a forthcoming book by Kevin Callahan on the Jeffers Petroglyphs. For information on these and other books from PSP please write:

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President's Message - -

Our ESRARA meeting, chaired and hosted by Mark Wagner and Mary McCorvie, was deemed the best meeting to date by many attendees. Thursday and Friday were all-day field trips to some really fine petroglyph and pictograph sites. All day Saturday there were rock art papers and presentations (see listing in this newsletter). We were pleased to have a packed house — and honored to have three professors from Southern Illinois University in attendance! The Saturday evening wine-tasting and banquet at the winery was fantastic. Our guest speaker, Chuck Swedlund, was impressive, and to close the evening we had ESRARA's first auction. Its success surprised everyone of us!

There were more items donated than expected; there were more bidders than expected; and more \$\$ were raised than expected — over \$500.00 was raised for our publications fund!! Our "auctioneer" was one of the big surprises of the evening. When we could find no one to "auctioneer," my husband, Jim, agreed to fill in! He chose two assistants, Kevin Callahan and Larry Kinsella, to display items and model wearing apparel. Everyone agreed that Jim "missed his calling!" You would have thought he'd been "calling" auctions all his life!

The biggest item of the evening was Alan Barbick's petroglyph art; then there were the lovely porcelain art pieces made by our own treasurer, Iloilo Jones, who also brought boxes and boxes of books and other items. There was petroglyph jewelry, rock art hats, shirts, sweats, bags, a CD, candles, coasters -- an amazing array of items! We thank one and all for the many fine donations. In any case, our first auction was a huge success, as was the entire meeting.

Meeting chairs, Mark Wagner and Mary McCorvie, had commemorative canvas bags printed and each registered attendee received one. If you were unable to attend, but would like a souvenir from this ESRARA event, you may purchase a canvas bag (\$8.00) or a snappy olive green ball cap with the meeting's rock art logo (\$10.00) by contacting me (see below for photo

of items and details).

The next ESRARA meeting is slated for Alabama in 2003 with Bart Henson and Jean Allan as co-hosts. We'll keep you posted as plans take shape.

If you were at the SAAs in New Orleans, you probably heard more rock art papers than have ever been given before at an SAA. There were five sessions, and the meeting of the SAA Rock Art Interest Group attended by about 50 members.

The annual ARARA meeting was in Pendleton, Oregon, Memorial Day weekend! Check out meeting information at ARARA's website: www.arara.oru and don't forget our ESRARA website at:

http://www.public.asu.edu/~rexweeks/Eastern_States_Rock_Art_Re.htm

Happy Spring!

Carol Diaz-Granados

Let me hear from you at:
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ESRARA'S FIRST CONSERVATION AWARD GIVEN TO STYGIAN GROTTTO

Stygian Grotto, a group of dedicated, scientifically oriented cavers, received ESRARA's first Conservation Award at their April 5th meeting in St. Louis. Grotto members were unable to attend the ESRARA Conference where the award was announced, so the award was officially presented at their subsequent monthly meeting (see photo).

Stygian Grotto members spent weeks in planning and three weekends in the sizzling July sun, to gate Picture Cave with a 100-pound gate set into a two-foot thick concrete and stone wall. Ninety-pound sacks of cement were carried on backs, gallons of water in buckets were hauled up the steep, high hill, not to mention the drilling equipment, re-bar, etc. The grotto members' ingenuity in designing the gate and closure, their dedication, and service to the protection of both the cave's pictographs, as well as its natural resources (including three species of bats), and their continuing assistance at this and other caves with rock art are to be commended.

Paper Titles and Abstracts
ESRARA Conference Meetings
Giant City State Park, Makanda, Illinois
March 31, 2001

**1-Dark Zone Rock-Art at Gustafson's
Cave in the Ozark-St. Francis National Forest, Arkansas**
Jean Allan and Bill Varnedoe

There are seven panels of aboriginal rock art within the upper chamber of Gustafson Cave which is located in the Sycamore District of the Ozark-St. Francis National Forest in Arkansas. The images are predominantly black pictographs but include several red pictographs and at least one fine line incised petroglyph. The figures include a panel of six bison; a panel of numerous anthropomorphs, some with evident genitals; and other panels with figures that appear to be animals including one turtle and several resembling centipedes. Other figures are geometric or unrecognizable. We presented a preliminary report of our recording efforts including a detailed map of the upper cave chamber.

2-Spirit Island, Mille Lacs, Minnesota: A Boulder Island That Moves
Kevin L. Callahan

This paper explored why the Dakota considered stones that moved to be sacred and why they painted boulders and left offerings at boulders. It looked at Spirit Island in Mille Lacs Lake, Minnesota, in relationship to these beliefs and described why it was, and still is, significant as a boulder island that appears to move when the barometric pressure changes.

**3-Entoptic Phenomenon in Mississippian Rock Art
And Ramey Vessel Decoration: A Transfer of Medium**
Anne M. Cobry

Figures in many rock art panels in Southern Illinois reflect Mississippian iconography, taking the form of bibobed arrows, falcon imagery, horned serpents, and the like. Assumed to predate the more formal figures, and often overlooked are the entoptic forms that often accompany. Chevrons, spirals, nested curves and other seemingly entoptic forms are also encountered on Ramey Incised vessels. The presence of these entoptics, an integral part of entering the altered state of consciousness necessary for rock art production, on widely distributed Mississippian vessels may be telling evidence of the publicizing of religious practice, as well as the reinforcement of sociopolitical identity and allegiance in the Mississippian sphere.

4-Photogrammetry, Rock Art, and Archaeology
Eben S. Cooper

Photogrammetry, the art, science, and technology of obtaining reliable information about physical objects and the environment through processes of recording, measuring, and interpreting images (Wolf 1983), has a relatively new digital face, termed softcopy photogrammetry. This presentation focused on the use of softcopy photogrammetric techniques and digital technologies for the recording, archiving, and analysis of rock art and cultural materials. The method presented gathers objective recordings of rock art and cultural materials or spatial objects in a manner that allows detailed three-dimensional viewing and analysis, extraction of accurate three-dimensional

measurements, and sharing of comparisons of data between cultural resources professionals and researchers. Because rock art, contrary to its name, is a fragile resource that currently is much in the public interest, and therefore at high risk, it was a major focus of this presentation. Other applications currently being developed were also presented and briefly discussed.

5-The Cahokia Connection in Eastern Missouri Rock Art Carol Diaz-Granados and James R. Duncan

Mississippian motifs, more commonly associated with shell, pottery, copper, and stone artifacts, are present in rock art contexts. Missouri rock art contains an impressive variety of these motifs. We proposed that the complex western Mississippian societies worked with a larger inventory of symbols than previously discussed in the literature. This belief is motivated by the presence of co-occurrences that would pull into the western Mississippian sphere symbols that have been previously either excluded, placed chronologically earlier or later, or ignored altogether. Tentative correlations to dated cultural materials as well as to recent AMS dates from carbon-based pigments, coupled with ethnographies from the general region, allow for some intriguing interpretations.

6-Gender and Symbolism in Eastern Missouri Rock Art James R. Duncan and Carol Diaz-Granados

Some of the most frequently observed motifs in Missouri rock art are those believed to possess gender connotations. These motifs have been labeled as vulvar and phallic in many parts of the world. Gender motifs were investigated here in their variety of expressions and co-occurrences with other motifs. This paper illustrated the variances of these motifs, particularly the vulvar form in the context of eastern Missouri rock art and discussed their correlations to a selection of oral traditions regarding a female deity, the "Old-Woman-WhoNever-Dies". We also discussed this character's role in the ritual activities of the Western Mississippians, particularly at Cahokia and its satellite communities.

7-Tennessee Rock Art: The Open Sites Charles H. Faulkner

Since the discovery of Mud glyph Cave in the early 1980s, rock art research at the University of Tennessee has focused on the dark zone of caves. Less known, but equally important, is our study of prehistoric petroglyphs and pictographs on cliffs, rock outcrops, and isolated boulders in the state during the past two decades. This paper described five types of open site rock art found in Tennessee characterized by application, style, and parietal locality.

8-A Unique Mississippian Petroglyph Site In the Tennessee Valley of Alabama Bart Henson

A unique Mississippian petroglyph site was recently discovered near the Tennessee River in west Alabama. This beautifully rendered series of glyphs appear on two adjacent sandstone boulders, one horizontal and the other vertical. Seven major motif styles are present, some repeating several times. This paper reviewed the site's discovery and reviewed its relation to other similar Mississippian petroglyph sites in the general area.

9-The Pike County Illinois Piasa Petroglyph

Iloilo M. Jones

A Pike County rock art image on the western bluffs of the Lower Illinois Valley was described and interpreted. This composite image, created by incising and painting the surface of a Burlington limestone ledge, previously has been the subject of contradictory descriptive reports. Many of the elements of the image were overlooked in these reports. Techniques recently developed by the author for examining and recording rock art images were applied to this image. A detailed description of the composite image and its set of elements were provided. This image occupies a habitat with special characteristics common to mythological creatures. A comparison of the set of design elements present in this image and other images containing many of the same elements indicate that the Pike County petroglyphs is a representation of the mythological Native American creature known as "The Piasa."

10-The Bald Friar Petroglyphs of Maryland: Threatened, Rescued, Lost, and Found

Edward J. Lenik

"Fish" glyphs, concentric circles, pits and grooves, and other abstract symbols carved on several rock islands in the lower Susquehanna River in Maryland have been a source of wonder and speculation since they were first recorded in 1868. Various researchers have discussed the petroglyphs and tried to explain their origins and meanings. The Bald Friar Petroglyph site was threatened by the construction of the Conowingo Hydroelectric Dam in 1926. Creation of a fourteen-mile lake would submerge the petroglyphs. The Maryland Academy of Science responded to this threat with a call to save the petroglyphs. The dam was inevitable and the petroglyphs had to be removed or disappear under the water forever. Many glyphs were blasted and cut from the bedrock. Thus rescued, they were brought to Baltimore, reassembled and put on display. Years later, their origins forgotten, they were removed first to storage and then dispersed to various institutions, some in the counties of their origin. Not underwater, but under indifference, they were lost to view. This paper traced their history from their first recording in 1868 through their dramatic rescue and subsequent travels. The author located, visited, and recorded every traceable piece. Slides illustrated their early recordings, their present locations, and conditions. Their possible origins were discussed.

11-Historic Period Rock Art Sites in Southern Illinois

Mary R. McCorvie and Mark J. Wagner

Non-Native American rock art sites represent a neglected resource within the state of Illinois. Although such sites are commonly encountered during the course of archaeological surveys, they seldom are recorded as archaeological sites. Historic period rock art sites in southern Illinois minimally include inscriptions and dates as well as depictions of Christian crosses, bas-relief carvings, birds and animals, weapons, lodge insignia, and scenes of everyday life. Such sites have the potential to provide information on historic period land use including early nineteenth century settlement and exploration, river travel, early trails, industry, the Civil War, religious activities, and late nineteenth and early twentieth century social and recreational activities on the rural countryside. This paper presented an overview of these sites and discussed their significance to the history of the region.

12-The Safe Harbor Petroglyphs Revisited

Paul A. Nevin

The petroglyphs on the Susquehanna River near safe Harbor, Pennsylvania, have been visited and described numerous times since their existence was first reported to the Linnacan Society of Lancaster County in 1863. In the 1930s Donald Cadzow conducted extensive research there. However, subsequent reports have implied that the petroglyphs are now submerged or destroyed. In 1982 I discovered for myself that petroglyphs were still exposed and, in fact, were more extensive than previously described. I have visited Safe Harbor many times since gathering information on what may be among the most significant petroglyph sites in the northeastern United States.

13-Mississippian Cosmology and Rock Art

at the Millstone Bluff Site

in the Shawnee National Forest of Southern Illinois

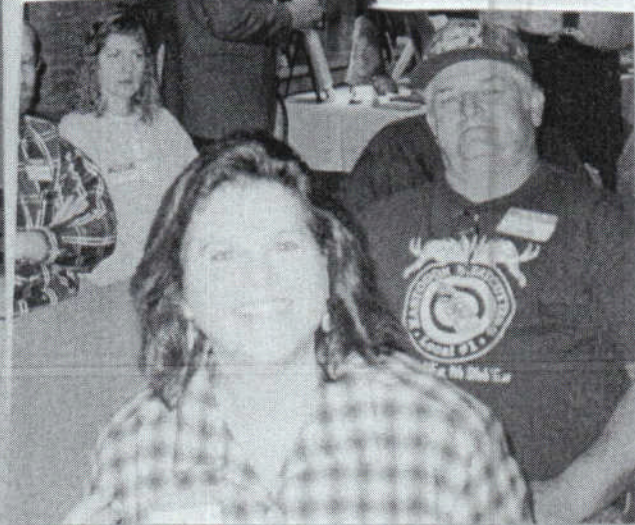
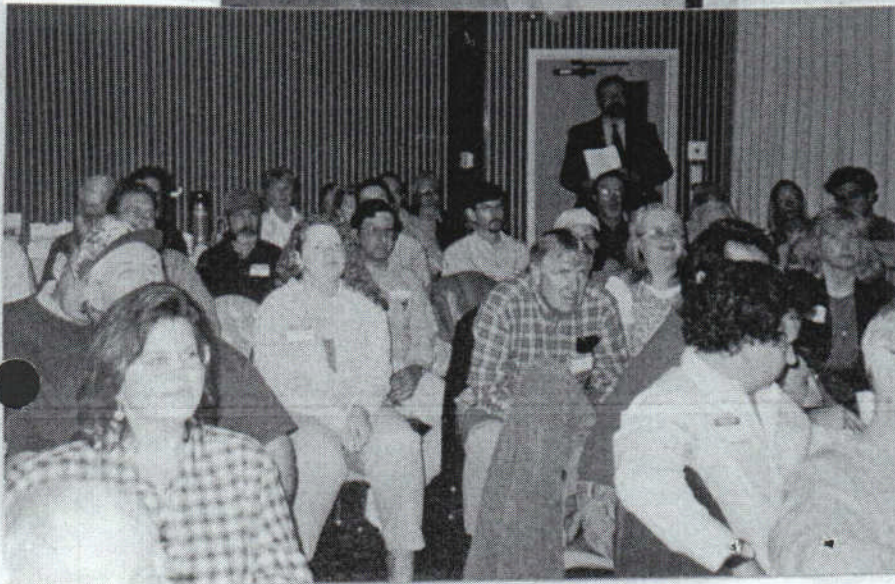
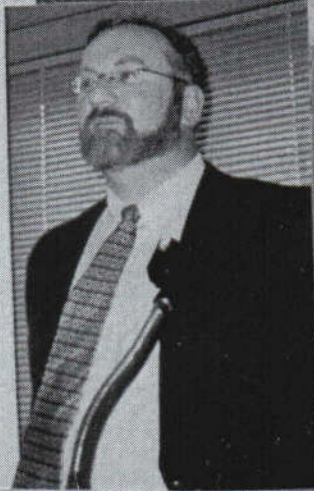
Mark J. Wagner and Mary R. McCorvie

Millstone Bluff (1 Pp508) is a bluff top Mississippian site that contains three petroglyph groups. Remapping of the three groups in 1998 revealed that the distribution of motifs within the easternmost group was patterned rather than random. The major motifs in this group—falcon, plumed bibobed arrow, and male anthropomorph—are interpreted as Upper World symbols. In contrast, the westernmost group contains symbols linked to the Under World of the prehistoric Southeast including serpents and horned serpents. The third or central group contains a mixture of Upper and Under World motifs in the form of falcons, anthropomorphs, and serpentine lines. In combination, the three groups are interpreted as a physical representation in stone of the Mississippian belief system of the thirteenth and fourteenth centuries. To the Mississippian inhabitants of the site, the three petroglyph groups would have represented a daily public reminder of their cosmological view of the universe.

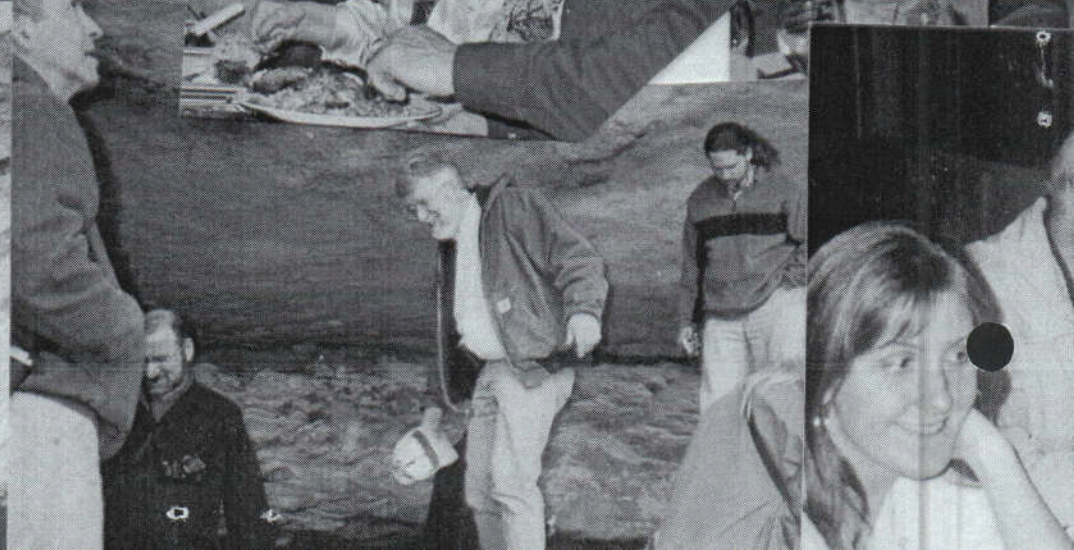
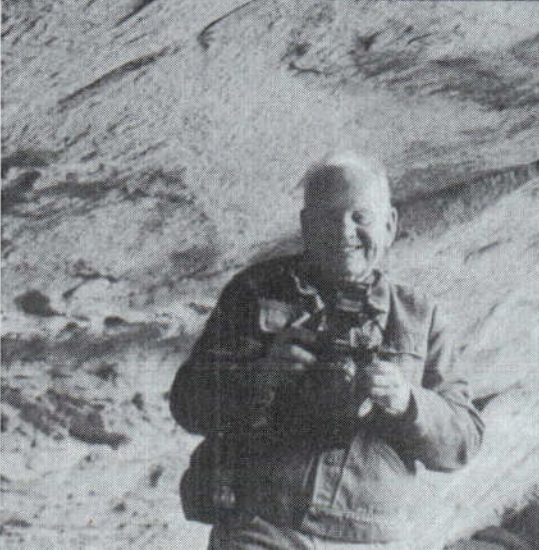
14-The Prehistoric Algonquin Rock Art of Eastern North America

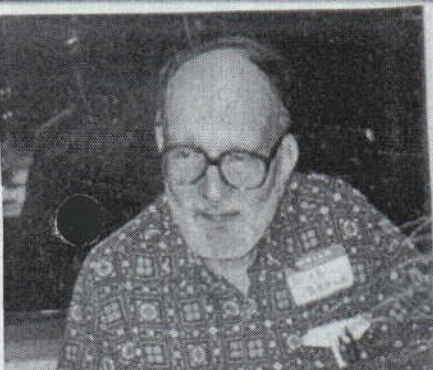
W. Rex Weeks

What is the relationship between prehistoric rock art and archaeological cultures in North-eastern North America? This paper addressed this question through stylistic and locational analyses of published data. Synthesis of these data indicate that the rock art is Algonquin, probably dating from the Late Archaic through the Late Prehistoric periods. Most rock art appears to be Late Prehistoric in age, occurring on major waterways in six physiographic provinces. These results have important implications for integrating rock art into the broader cultural patterns of Eastern Woodlands prehistory.



Uncork
The
Good-Life





SHOAL CREEK/MYSTERY ROCK REVISITED

by Johannes (Jannie) Loubser

Any experienced recorder of rock-art knows that light plays a crucial role during recordation. Together with changing humidity, a change in light intensity and angle highlights different surfaces. Typically, pictographs are best recorded early in the morning or late in the afternoon when the sun is at a low angle, whereas petroglyphs are best visible when illuminated by reflected light at a ninety degrees angle. Soft and diffuse light on rainy days may unexpectedly accentuate petroglyphs and pictographs as well. Direct sunlight is perhaps the worst enemy of a rock-art recorder, since it tends to "wash out" colors and shadows. Irregularly shaped shadows, such as those cast by trees, may also complicate recording. Often very subtle shifts in sunlight intensity, such as thin high altitude clouds moving in front of the sun, evens out the light and so "expose" rock-art not seen before. Such windows of opportunity are rare, and depending on the time of year and day, the recorder may have results of differing quality and completeness. Within a Baja California painted rock shelter, for example, small white finger dots can only be seen between 10 and 11 in the morning. In such circumstances even artificial light and special film do not guarantee that every bit of detail is recorded. Timing recording in the field in accordance to the optimal natural light conditions is perhaps more difficult than commonly assumed. Fortuitously good light is one reason why people at rock-art sites often notice images not seen during previous visits. For this and numerous other reasons, no rock-art site can be considered recorded to the very last detail and new discoveries should accordingly not come as a complete surprise.

Such was the case when Tommy Hudson and Jannie Loubser recently revisited petroglyphs at Shoal Creek, also known as Mystery Rock, or Indian Rock, in the upper Piedmont of Georgia. Margaret Perryman first made the site known to the rock-art community in 1961 by publishing descriptions and photographs of the Shoal Creek petroglyphs in the

Tennessee Archaeologist (Vol. XVII: Sculptured Monoliths of Georgia - Part 3). The carvings occur on vertical bedrock on the eastern edge of some rapids.

During her visit Perryman noticed "a group of circular designs." She also noted that "There are a few other designs scattered about, but they are so faint they cannot be defined". When Tommy Hudson visited the site in the 1980s, he noticed two pecked footprints on the vertical surface to the north of the circular designs described by Perryman. On the horizontal portion of the bedrock above the circles, Tommy also noticed some vulva-forms and cupules.

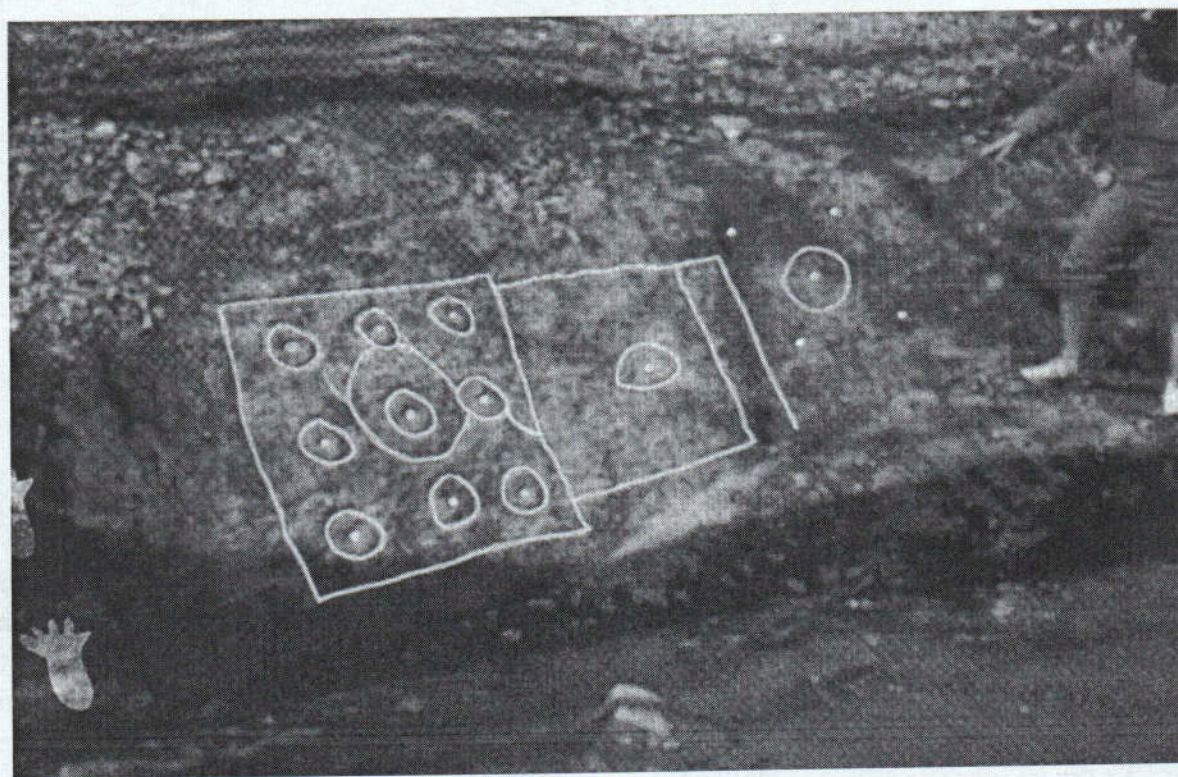
When Jannie Loubser accompanied Tommy on his most recent visit, he noticed additional footprints on the vertical rock face while slowly crossing the creek. Jannie may have missed these pecked designs had it not been for the recent rainwater that accumulated in the pecked toes and heels. The angle at which the reflection from the slightly thicker water layers in the toe and heel impressions could be seen was critical. Had Jannie approached the rock from the opposite direction, the water in the footprints would not have reflected light. Further inspection of the rock surface from the creek crossing help Tommy identify a total of five footprints. As thin cirrus clouds moved in front of the morning sun, more circles and square designs became visible on the vertical rock face to the south of the ones originally reported by Perryman. Bearing in mind that forthcoming recording at the site is going to proceed systematically, including the use of halogen side-lights at night, it is hoped that the natural light would play along.

Interestingly, depending on the prevailing light, even "fresh" rock-art is not always readily visible. Could it be then that the producers took advantage of this phenomenon and deliberately placed certain designs in locations that are only visible at certain times and only from specific vantage points?

Computer highlighted pecked footprints at Shoal Creek/Mystery Rock as seen from the creek crossing. The footprints and associated petroglyphs await proper systematic recording.



Shoal Creek/Mystery Rock petroglyphs as seen from across the creek. The highlighting of the pictographs was done in Adobe Photoshop and are not accurate.





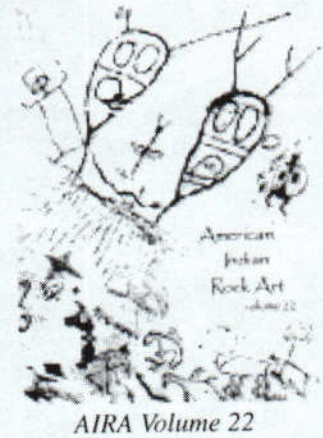
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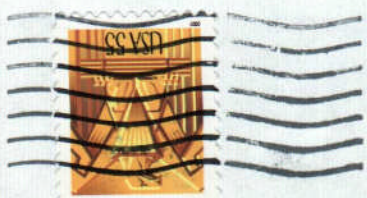
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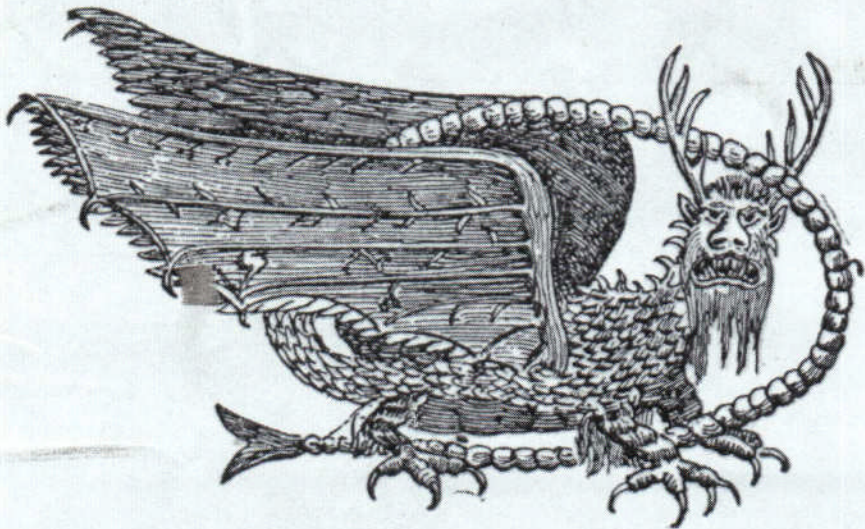


FIG. 40.—The Piasa petroglyph.

A fanciful pen-and-ink sketch made by William Dennis on April 3, 1825 purporting to represent the ancient painting of the Piasa petroglyph described by Marquette at the mouth of Piasa Creek on the bluff above the city of Alton, Illinois.

-from Garrick Mallery, *Picture-Writing of the American Indians*,
Tenth Annual Report of the Bureau of Ethnology, 1888-89.