



ESRARA NEWSLETTER

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

Volume 7, No. 2

Spring 2002

NOTICE: JEAN ALLAN, OUR FALL NEWSLETTER EDITOR, INFORMS US THAT THE FALL ISSUE, VOLUME 6, NUMBER 4 (2001), WILL BE OUT SOON. THANK YOU FOR YOUR PATIENCE.

President's Message . . .

Greetings! By the time you receive this newsletter, spring will have already sprung (in fact, by several weeks!) and some of us will be preparing to attend the ARARA annual conference in Dubois, Wyoming over the Memorial Day weekend (or be back from it!). We have quite a few ARARA members in ESRARA and, as usual, we will report in the summer newsletter on that meeting. Several of our ESRARA members are planning to present papers at the meeting. This just might be a record! We are looking forward to the field trips to Dinwoody style sites, and some of us will also get to see examples of Plains rock art.

I have received e-mails from members wishing to help with committees. Please add your name to the list so that we can move forward on our projects. We have a good group of eight for the Education Committee, but still need more willing and able members for the Preservation and Central Repository Committees, for which we have four each.

Members Bail Henson and Jean Allan are currently planning the next ESRARA Conference in Alabama in March 2003. Preliminary information should be coming out this fall.

While I have your attention, I'd like to add that we are working on a new edited volume that is titled, *The Rock Art of Eastern North America*. It is a collection of 18-20 papers that have been presented at various meetings (SAA, SEAC, Midwest, etc.). The book should be out some time next year. We'll keep you posted!

Carol Diaz-Granados

P.S. - Our book, *The Petroglyphs and Pictographs of Missouri* has just gone into a second printing!

In This Issue

President's Message by Carol Diaz-Granados p.1
Upcoming Publications, News from the Jeffers and Gottschall sites, and Personal News p. 3
Recent Vandalism at Samuel's Cave, by Robert (Ernie) Boszhardt, (WI) p.4
Interpreting the Pictographs of North Hegman Lake by Kevin L. Callahan and Charles R. Bailey, (MN) p. 6
"Digging" Old Collections by Edward J. Lenik, (NY) p.9
The X-Form by Charles R. Bailey (MN) p. 10
Cultural Contrasts: Two Problematic Nineteenth Century Ethnohistorical Accounts Regarding the Origins of Rock Art p.14

DUES

**DUES ARE DUE ON JANUARY 1.
IF YOU HAVE NOT YET PAID YOUR
\$12.00 DUES FOR 2002, THERE WILL BE
A RED DOT ON YOUR MAILING LABEL
(two dots mean that we are still waiting for
your 2001 dues, too!).**

**PLEASE SEND YOUR DUES NOW TO
ESRARA TREASURER:**

**ILOILO M. JONES
P. O. BOX 4335
HELENA, MT 59604**

THANK YOU!

ESRARA

Board of Directors

Carol Diaz-Granados, *President*

Mark Wagner, *Vice President*

Iloilo M. Jones, *Treasurer*

H. Denise Smith, *Secretary*

James Swauger, *Ex Officio*

Fred E. Coy, Jr., *Ex Officio*

Rex Weeks, *Manager/Designer*

Web Development

ESRARA Website:

**[http://www.public.asu.edu/~rexweeks/
Eastern_States_Rock_Art_Re.htm](http://www.public.asu.edu/~rexweeks/Eastern_States_Rock_Art_Re.htm)**

**EDITORIAL COMMITTEE
and News Deadlines**

***Summer:* Carol Diaz-Granados, Missouri
cdiazgra@artsci.wustl.edu
(July 5)**

***Fall:* Mark Hedden, Maine
P.O. Box 33
Vienna, Maine 04360
(October 5)**

***Winter:* Jean Allan, Alabama
ja Allan@fs.fed.us
(December 5)**

***Spring:* Kevin Callahan, Minnesota
Kevin.L.Callahan-1 @tc.umn.edu
(May 5)**

PLEASE SEND RESEARCH
REPORTS, NEWS, AND NOTES
FOR SUMMER NEWSLETTER

(by July 5)

to

Carol Diaz-Granados
7433 Amherst Avenue
St. Louis, Missouri 63130-2939
or e-mail:
cdiazgra@artsci.wustl.edu

**ROCK ART OF THE EASTERN
WOODLANDS, Proceedings from the
Eastern States Rock Art Conference**

(Edited by Charles H. Faulkner) is now available from ARARA (Occasional Paper #2, 1996). This excellent publication contains contributions by: Coy, DiazGranados, Faulkner, Hedden, Henson, Hockensmith, Hranicky, Lenik, Lowe, Mooney, Swauger, and Wagner.

Copies are \$16. and may be ordered from
ARARA, P.O. Box 65, San Miguel, CA
93451.

This issue 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 Salzer and Rajnovich, The Jeffers Petroglyphs by Kevin Callahan and a forthcoming book by Robert Bozhardt on the deep cave art of Wisconsin. For information on these and other books from PSP please write:

Charles BAiley
7125 Willow Lane
Brooklyn Center, MN 55430

Upcoming Publications

Deborah Morse-Kahn will have a guidebook published nationally next spring called *A Guide to the Archaeology Parks of the Upper Midwest* which will include the well-known rock art sites of Jeffers, Pipestone, Roche a Cri and others. Rowman & Littlefield are publishing it. The states being covered are MN, WI, IA, and northern IL. It is expected to be in the bookstores in April, 2003.

Carol Diaz-Granados and **Jim Duncan's** upcoming edited book entitled *The Rock Art of Eastern North America* is moving along well. The authors have all submitted their papers, the editing work has been completed, and the text has been sent off to the publisher.

Due to the overlap in authors and a recognition that people have limited time, the publication of the **ESRARA Conference Proceedings** has been temporarily delayed pending completion of the 18-20 articles for Carol and Jim's book. There is a good possibility that ARARA will publish these conference proceedings. ARARA has indicated that if we submit the proceedings in an almost complete state it would certainly be considered for publication. They will also do marketing and bring the books to the SAA, ARARA, and other meetings to sell.

Ernie Boszhardt and **Prairie Smoke Press** are currently editing an upcoming book on *Arnold/Tainter Cave: A deep cave rock art site in Wisconsin's driftless area*. This dry sandstone cave contains habitation remains, petroglyphs in the entry room, and nearly 100 pictographs. The book will also include information about Larson Cave, a sandstone cave with historic sediments and pottery, historic graffiti, and Native American pictographs, several of which are probably prehistoric.

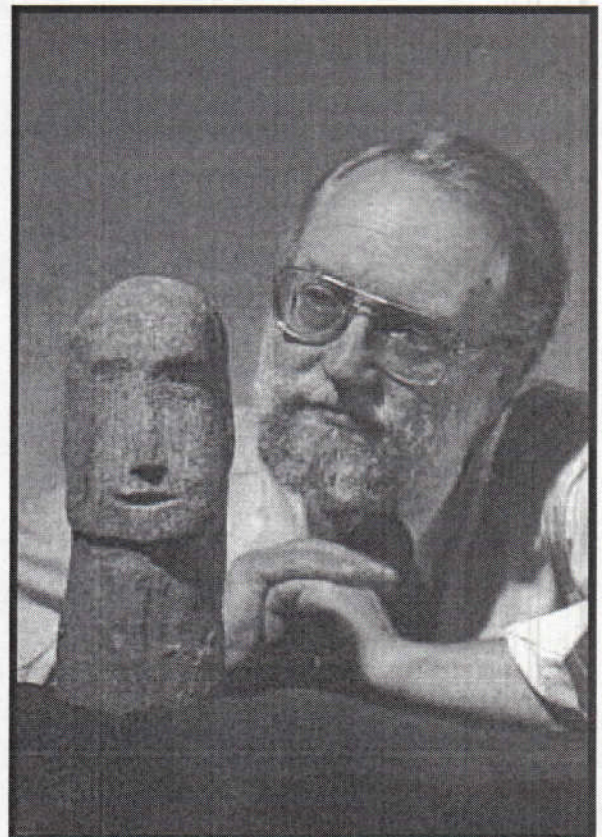
Natural Heritage Books has decided to reprint **Grace Rajnovich's** outstanding book entitled *Reading Rock Art: Interpreting the Indian Rock Paintings of the Canadian Shield*. The publisher, Barry Penhale said that, "Our most requested out-

of-print title is being brought back after an absence of over three years."

News from the Jeffers and Gottschall sites

Tom Sanders, site manager at the **Jeffers Petroglyphs State Historical Site** in MN, reports that even with current budgetary constraints, attendance is up 37% this year. The educational programs have had 1700 participants since May 1st. All this increase in attendance has occurred even though there has been a 1/3 reduction in the site's staff.

Bob Salzer and **Grace Rajnovich** report that besides the rock art, pottery, animal bone, and anthroseds (human-made soil) in the **Gottschall Rock Shelter** in WI, there is good evidence that there is a bird effigy mound inside the rock shelter. They have found a concentration of triangular arrowheads and waste flakes in the wingpits of the bird. This suggests that perhaps archaeologists in the past have excavated effigy mounds in the wrong way. Should they have dug in the wingpits of bird effigy mounds instead of focusing on the center?



Bob Salzer and friend

Personal News

On May 13th **Bob Salzer** retired after 38 years of teaching at **Beloit College** and working at the **Logan Museum of Anthropology**. Bob will continue his excavation and research work at the Gottschall rock shelter and he is planning his second book on the site. He and others have also recently incorporated a new non-profit corporation entitled "Cultural Landscape Legacies, Inc." dedicated to education, preservation, and protection of the heritage of indigenous peoples of the Upper Midwestern United States. In recognition of his many years of dedication, the annual Midwest Archaeological Conference will present a symposium in his honor, including 12 of his former students who have gone on to become professional archaeologists.

Bob Clouse, former chief archaeologist of the Minnesota Historical Society has recently moved to Alabama. There is a photograph of Bob working hard at his new job at <http://www.as.ua.edu/ant/clouse.htm>.

Recent vandalism at Samuels Cave, western Wisconsin.

Robert (Ernie) Boszhardt

Samuels Cave (47Lc-5) was one of the first rock art sites documented in the Upper Midwest and certainly the first site with archaeological excavation in the unglaciated Driftless Area of western Wisconsin. The small fisher-cave, formed in sandstone in a small valley, or coulee, was discovered in 1978. At that time the entrance was nearly sealed, and numerous petroglyphs were observed. The Wisconsin Historical Society was notified and the following year authorized a team to investigate. The glyphs were traced, and the floor of the cave excavated. Published accounts in the Wisconsin Historical Collections and local papers describe four stratified layers and the recovery of shell-tempered pottery that is now recognized as distinctive of the Oneota Culture (ca. A.D. 1200-1700). The glyphs were primarily carvings, and included several bison, antlered deer or elk, birds, humans, and a variety of abstract motifs. The bi-

son images were almost certainly made by the Oneota artists.

Immediately after its discovery, and probably accelerated by the publicity, Samuels Cave began to be marred by historic graffiti. In addition, the entrance had been opened for the excavations, allowing freeze thaw cycles to more dramatically affect the sandstone walls. Consequently, the cave entered a period of substantial decline that persisted throughout the 20th century. During this period, the site was visited in the 1880's by mound and

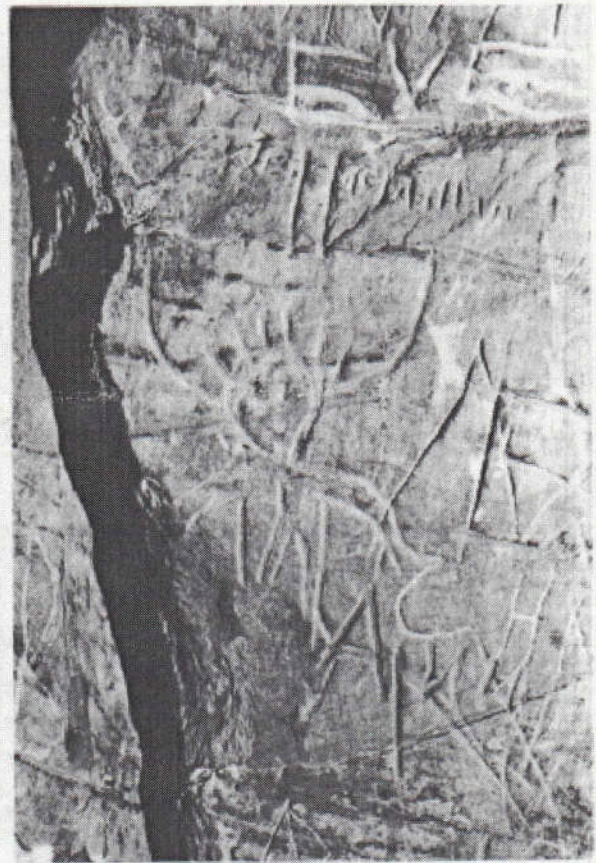


FIGURE 5: 1986 photo of human figure on north wall of Samuel's Cave.

rock art surveyor Theodore Lewis of the Northwest Archaeological Survey, and in the late 1920's by members of the Milwaukee Public Museum expedition to western Wisconsin. The Museum crews took several photographs of chalked carvings.

In the 1980's, archaeologists with the Mississippi

Valley Archaeology Center (MVAC) at nearby University of Wisconsin-La Crosse visited Samuels Cave and noted extensive damage. At that time, the site was an active teen party hangout, and was littered with cans and old furniture brought in from a nearby town dump. In addition, portions of the walls were exfoliating, including a massive slump along the south wall that took several pictographs. The walls were nearly covered with graffiti, yet several of the Native glyphs were located based on the 1879 tracings. In addition, a panel of previously unknown charcoal paintings was discovered in the rear of the cave. Cindi Stiles, then at MVAC, summarized the history of the site and published photographs of the pictographs in her 1987 summary of coulee region rock art sites. The site was also listed on the National Register at that time.

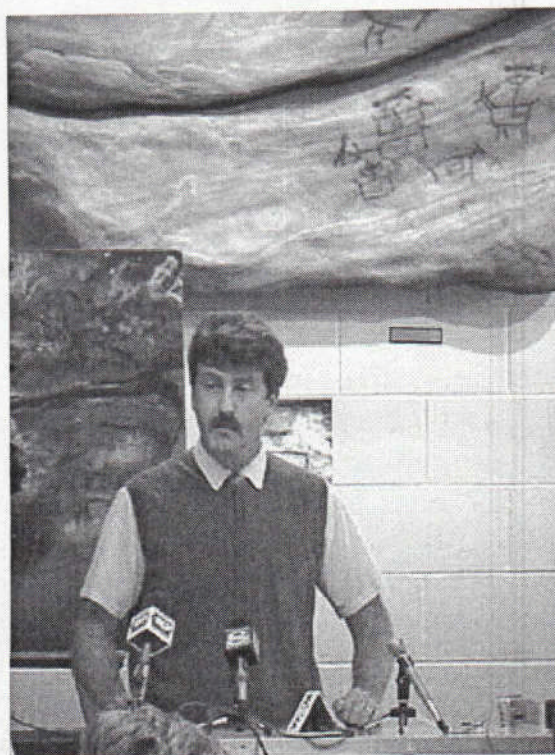
During the 1993 flood of the Mississippi River, the water table in the cave rose to levels not previously seen, and covered the lower portion of the pictograph panel. That winter, with the cave entrance still open, the raised water froze solid, exerting pressure against the already fragile walls. Representatives from the Federal Emergency Management Administration were sent to assess the condition of National Register sites affected by the flood and, following a visit to Samuels Cave, agreed to provide funding to undertake a formal recordation of the condition of the site as well as construct a gate to restrict access while stabilizing the climate.

In 1994, Claire Dean was brought in to more formally assess the condition of the site and offer recommendations. Subsequently, Jannie Loubser of New South Associates directed the recordation efforts. Loubser and a team from MVAC pumped the raised water from the cave and mapped and photographed the site, preparing a report of investigation. Afterward, MVAC coordinated with the new private landowner, who is also a carpenter, to design and install a gate. The gate was constructed of treated wood that was scribed to the exact dimensions of the opening, and insulated with foam board on the inside. A hidden door allowed periodic access for monitoring. In addition, noxious

vegetation including multiflora rose, was planted along the trail between the town dump and the site to hinder visitation.

The plantings did not take, and unfortunately the site is opposite a hill from the landowner's house, preventing continuous surveillance. Nonetheless, the gate remained in place until the summer of 2001. A visit last autumn found that the gate had been smashed in, using an axe. The lumber had been haphazardly strewn about inside, and several beer cans and evidence of recent fires was observed. The sheriff's department was notified, but no suspects have been identified.

Although much of the Samuel's Cave rock art was previously damaged or obliterated by graffiti and freeze thaw, significant glyphs remain. These include several carvings, including a human with a headdress (shaman?) and the charcoal drawings that include a zoomorphic human and a bison. Plans now call for fund raising to re-establish a more secure gate (such as the welded steel one installed at Tainter Cave) and to obtain AMS samples from the charcoal drawings.



Ernie Boszhardt

Interpreting the Pictographs of North Hegman Lake, MN

By Kevin L. Callahan and Charles R. Bailey

Some of the best known and most photographed pictographs in the Upper Midwest are at North Hegman Lake, northwest of Ely, MN, on a granite cliff overlooking the water. This rock art is located within the "northern woodlands" stylistic rock art region of Cambell Grant (1983) and Klaus Wellmann (1979). Michael Furtman (2000), in his book "Magic on the Rocks: Canoe Country pictographs" described the panel as showing a human-like figure in the arms-up posture standing near a four-legged animal with a long tail, and a bull moose with splayed hooves and dew claws (A reduced hind toe or the false rudimentary hoof above the true hoof.) Beneath these figures is a long line and above the human figure are two mysterious vertical rows of horizontal, short lines. Above and to the right are three canoes. The top two canoes have two paddlers and the third may have a faint one. Above these is a cross. There may also be a spiral and grid-like figure near the water and a "Y" shaped figure with diagonal strokes to the left of the main panel.

The upraised arm posture is a widely known position of prayer assumed by many Native Americans. It is also associated with a dance posture of Ojibwe medicine men and women.

The moose from the Hegman Lake pictographs has been incorporated into the logo of the office of the Minnesota State Archaeologist. Minnesota State Archaeologist, Mark Dudzik, has suggested a possible date of c. 1000-1500 AD? for the pictographs. If correct, this would be quite a long time for the pigment to have survived in Minnesota's severe climate. The Ojibwe, arrived in the area later: most likely around the period of European contact in the 17th century.

Selwyn Dewdney and Kenneth E. Kidd (1973) in their book "Indian Rock Paintings of the Great Lakes" described a huge, detached slab of granite below the Hegman Lake pictographs that produced

a dull hollow sound when tapped with a rock. Sound may have been a component in the selection of rock art sites in Minnesota. In describing the petroglyphs at Nett Lake in northern Minnesota, Albert B. Reagan, (the Indian Agent from 1909-1914,) reported that Spirit Island or Picture Island, where the petroglyphs were located, was also sometimes called "Drum Island" by the Ojibwe because "the polished rock area is hollow beneath; and, on walking over it, it gives out a hollow drum-like sound" (Reagan 1958).

Although most people view the pictographs from



Hegman Lake pictographs

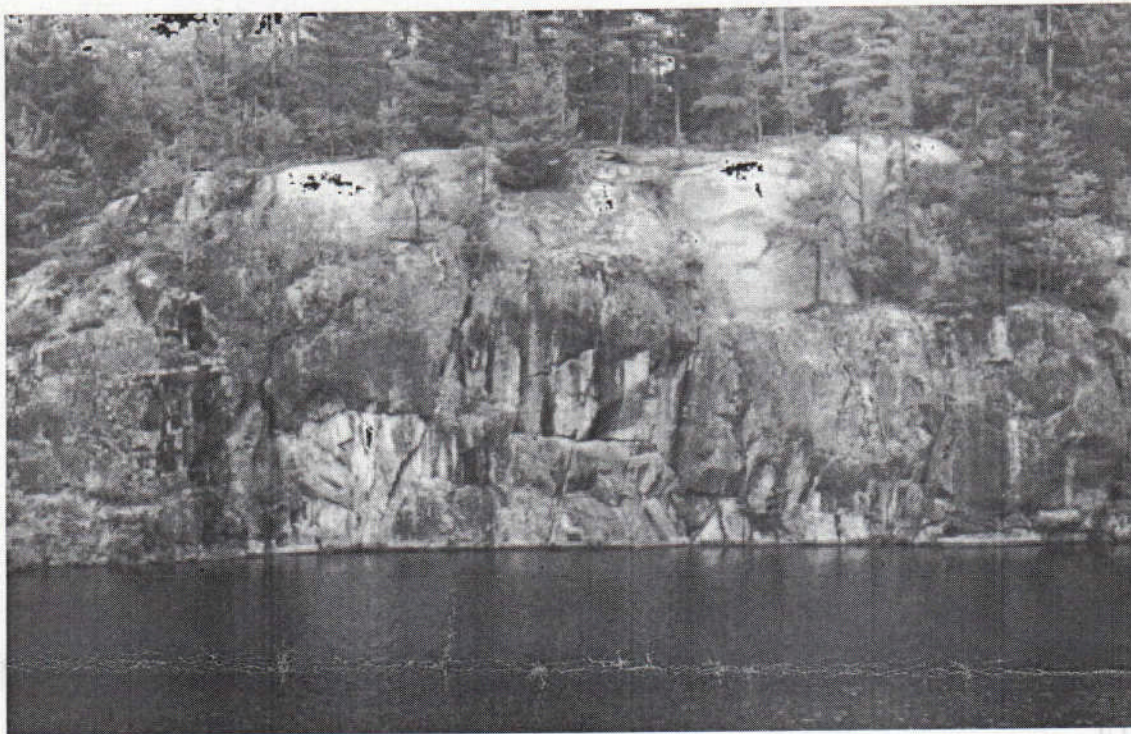
a canoe, the intrepid rock art researcher Selwyn Dewdney climbed up and had two people hold his shirt-tails so that he could lean out far enough from the rock face to focus his camera.

As Grace Rajnovich (1994) has pointed out, Wolf

is an important figure in stories of Nanaboujou, the creation of the earth, and Ojibwe stories of the Great Flood. Wolf was also sent by Nanaboujou to the world of the dead to be their chief. She suggests that rock "paintings, like the stories, have many meanings" (Rajnovich 1994:156)

work to successfully hunt moose, and all three Myeengun drove the moose to Nanabush, who hid with his bow and arrows in ambush" (Furtman 2000:148-9).

Carl Gawboy, an Algonquin artist and Associate



The cliff face at Hegman Lake

Michael Furtman has pointed out that Nanaboujo (or Nanabush) "had been befriended by the wolf, Myeengun, who not only taught him to hunt moose (the knowledge of which Nanabush then shared with the Ojibwe), but also gave Nanabush the first arrowhead (one of Myeengun's teeth). The power of flint is symbolized by the wolf. In some versions of this tale, the "flinty" wolf was responsible for teaching Nanabush how to make fire (sparks can be made by striking flint). . . . Nanabush sends [Myeengun] back to the "other side" to await all Ojibwe who die so that Myeengun can show them the way to heaven. Finally, in some versions of this tale, Nanabush's fight with the evil manitous leads to the flooding of the earth, after which the world is reborn in its present form. Of the different versions of the Nanabush-Wolf legend I have read, there are constants: all three involved the use of the wolf's sense of smell to find moose, all three demonstrated the importance of the human-wolf team-

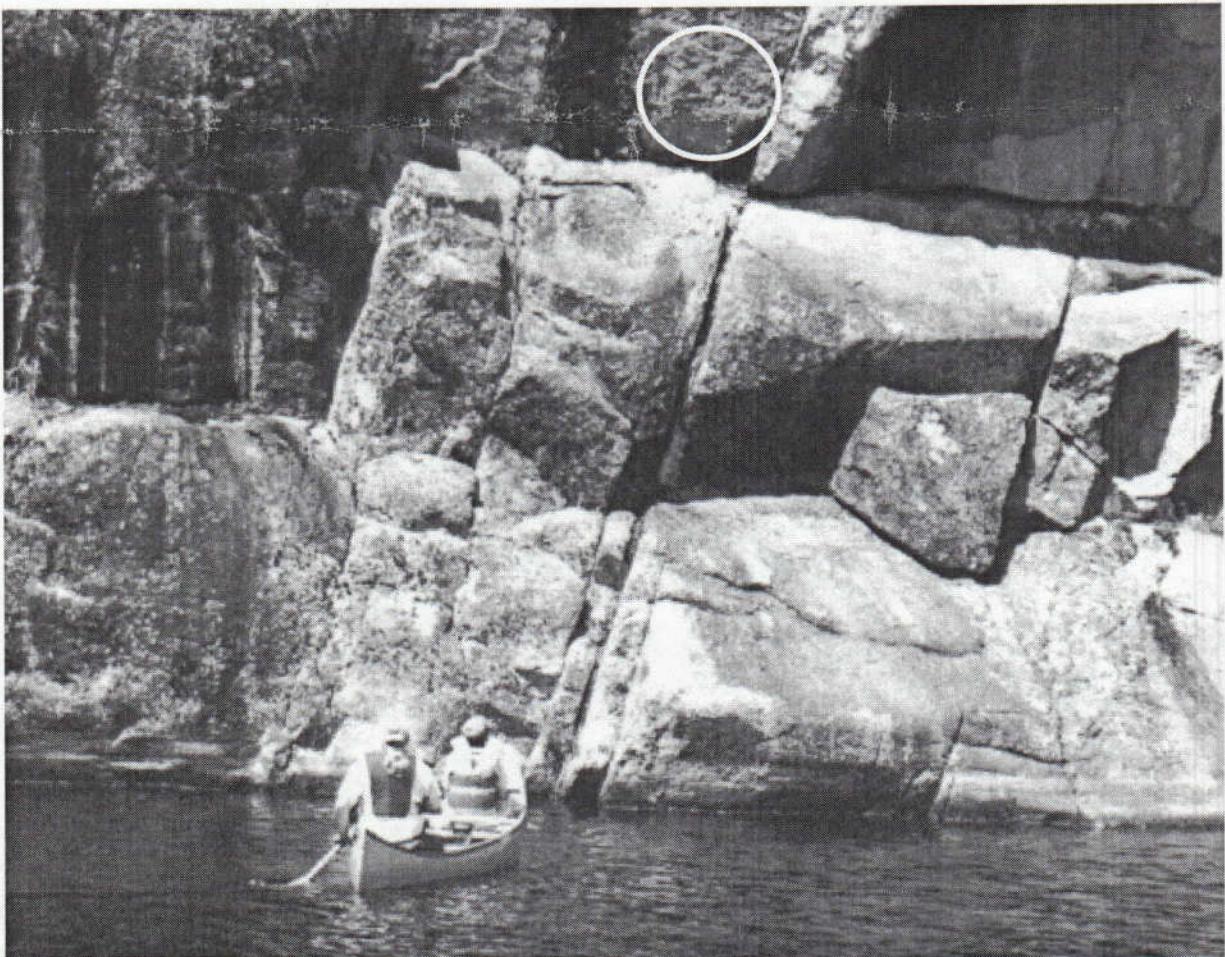
Professor of Indian Studies at the College of St. Scholastica has suggested that the meaning of the panel is linked to a series of Ojibwe constellations in the sky. In a newspaper article in the Duluth News-Tribune (April 6, 1992) entitled "Ely Pictographs Linked to the Heavens" Gawboy suggested that the man with the outstretched arms is the Ojibwe version of a constellation in the area that we think of today as the constellation Orion. This figure is the Winter-maker and Gawboy suggests that the position of the pictographs on the cliff is oriented towards viewing the constellations in the winter sky. The Ojibwe constellation for the moose is in the area of the constellation Pegasus. The area of the Ojibwe panther constellation is in the area of Leo the lion. The panther's head is in the area of today's constellation Cancer - the Crab. The panther's tail would be outside of the constellation Leo.

Although artist George Catlin often did not identify which specific tribe he was describing, he wrote during the first half of the nineteenth century that the dog feast was a “religious” event and dog images were carved into rocks as a symbol of fidelity (Catlin 1844:230). Dogs were also offerings to the underground spirit that caused illness and were sometimes drowned in lakes with tobacco as an offering (Copway 1851).

The arrangement of figures at the Hegman Lake site appears to have been carefully composed by the rock artist. The inclusion of elements from widely known legends and perhaps references to constellations with cosmological or religious significance make it an intriguing scene, and one which is popular with visitors to the north woods.



19th century lithograph of an Ojibwe woman and child by M'Kenney and Hall.



A view of the Hegman panel from canoe. Pictographs are in circled area. Photos - Charles Bailey

"DIGGING" OLD COLLECTIONS

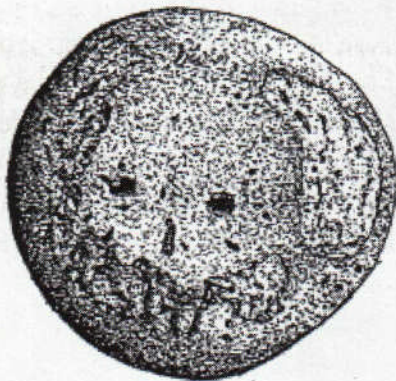
by

Edward J. Lenik, NY

Bear Mountain State Park is located on the Hudson River about 35 miles north of New York City. It is part of the larger Palisades Interstate Park, which comprises some 100,000 acres in New York and New Jersey. The Bear Mountain Trailside Museums, nature trails, and wildlife center was established in 1927 and occupies about 50 acres of woodland on the eastern portion of the park.

From 1935 to 1941 the Trailside Museums had a full-time archaeologist, James D. Burggraf, on its staff. During this period Burggraf established archaeology as a trailside science by locating and excavating more than 70 Indian rockshelters and open-air campsites within Bear Mountain State Park and the contiguous Harriman State Park. He catalogued the cultural material recovered from these sites, prepared museum exhibits of some of the artifacts and in general developed a large study collection. Unfortunately, most of the sites and their recovered contents remain unreported to the archaeological community, but the artifacts, lists, correspondence and field notes are intact and in storage.

Earlier this year, I was doing research at the Trailside Museums' Iona Island archaeological research and artifact storage facility for a book I plan to write on the Indian occupations of Bear Mountain State Park. Together with my colleague Nancy Gibbs, we were examining a collection of artifacts recovered from a rockshelter on Iona Island by Burggraf in 1938. While I was photographing projectile points and other artifacts I heard Nancy exclaim, "This hammerstone has a face on it!" An effigy face was clearly visible on the stone and had remained unrecognized as such for over 60 years.



The hammerstone is a quartzite cobble, ovoid in shape and about 2 1/2 inches across at its greatest length. The effigy face appears on one flat side of the stone and consists of two small pits about one inch apart, appearing to represent eyes. Between and below these is a vertical mark or impression that appears to represent a nose. The two pits are natural holes in the stone, but one has been enlarged or enhanced. In addition, the edge of the cobble is pecked to form an outline around the bottom and sides of the face. This pecked outline serves to enhance the face as a whole, more strongly suggesting a human face.

I believe the effigy face represents the "Mesingw" or "graven image" and is an indication of the spiritual beliefs and practices of the Late Woodland occupants of the Iona Island Ridge rockshelter. It represents a spirit deity, possibly the "Mizinkhalican" meaning "Living solid face." According to anthropologist M.R. Harrington, the Munsee speaking Lenape or Delaware Indians regarded this important spirit being as a great shaman who was responsible for the welfare of the animals in the forest. The effigy face may also have been a means by which an individual made contact with supernatural power, perhaps the great Spirit Kischelemukong the creator.

A seventeenth century ethnohistoric account also seems to suggest a spiritual or ceremonial function for effigy faces. In 1650 Adriaen Van der Donck, a Dutch landowner and lawyer living in the Hudson Valley, reported that the dwellings of the Indians, generally those of "chiefs," contained "rough carvings of faces and images."

Two cobbles, similar to the one found in the Iona Island Ridge rockshelter, were recovered from the Late Woodland period Minisink Site located in the upper Delaware River valley in New Jersey. Each Minisink Site specimen also contains an effigy face with a pecked groove around the face. Effigy faces on cobbles, pebbles, pendants, and pottery fragments have been found on widely scattered sites throughout southeastern New York, northern New Jersey and northeastern Pennsylvania, the former homeland of Munsee speaking Lenape or Delaware Indians.

The X-Form: Applying Teton Lakota Sioux Cosmology to the Rock Art of the Upper Midwest

Charles R. Bailey

The use of simply rendered symbols to express complex ideas is pervasive in religious iconography. In contemporary Lakota cosmology the motif for the term "Kapemni" (twisting), a simple hourglass or X-form, is used to symbolize their entire relationship with the universe - an intertwining of the physical world, philosophy, and religion. This element is often found embedded in more complex patterns in their art - beadwork or painted objects - and this peculiar feature is also found incorporated into some figures found in rock art that is attributed to the Siouan and Algonquin culture. The images most often displaying this embedded motif are bird or "thunderbird" images and anthropomorphs. According to some Lakota informants the incorporation of this motif into the X-bodied bird symbol represents "the power that mediates (or carries) prayer from below to above" and "that this same power is sent back down in response.

To the Teton Lakota, the eagle has flown over large temporal and spatial distances as an emissary carrying appeals between humans and the Creator. It figures strongly in the belief systems of Siouan and Algonkian speaking people, among others.

There may be a direct link between Plains and Woodland Indian, particularly Lakota, eagle cosmology and some of the ubiquitous symbolism that occurs in rock art around the Upper Midwest and Canada. An excellent source for the Lakota information is Ron Goodman's "Lakota Star Knowledge," published in 1992 by the Sinte Gleska University in Rosebud, South Dakota. Goodman, a teacher at the University, has gathered together the results of ten years research by his project, interviewing some 61 Elders and teachers and searching through various accounts and texts to create an outstanding exposition of Lakota constellations and their relation to the sacred lifeways of the people.

My own postulations dealing with this subject are based on my research and recording of various rock art sites in the midwest and with discussions with various archaeologists and anthropologists and Native American Elders.

It is necessary to begin with a description of Lakota symbolism as it relates to their cosmology and then try to relate it to a few rock art sites in Minnesota.

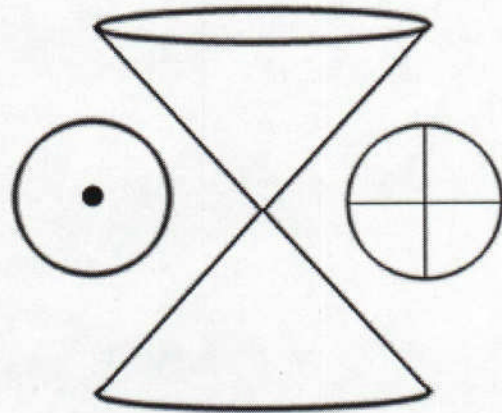


Figure 1 – In Lakota iconography – Kapemni – the simple X form or hourglass is used to represent their cosmology of reflection, a spiritual view in which their physical world is dramatically mirrored in the sky and stars directly overhead. As above, so below. The form consists of two triangles joined at the center. The one pointed up is the earth, the one pointed down is the symbol for the sun and stars.

This symbol occurs in Plains Indian "decorative art" such as beadwork, teepee painting, and parfleche designs.

John Colhoff, a Dakota man employed at the Rapid City Indian Museum said that:

"an hourglass figure (two triangles joined at their apexes, ka-pe-mini) represents a prayer. The lower part (triangle) has to do with the earth and the upper part is the heavens. This design represents a prayer from

earth going to heaven and being met halfway by the heavenly bodies”.

Lakota concepts about the divine universe can to some extent be described through making a sequential arrangement of several of their basic theological symbols. First, the circle represents the notion of Wakan tanka as infinite, all encompassing, with no beginning and no end. This transcendent One can be experienced as Taku Wakan, “something sacred”, while remaining incomprehensible to humankind. “Indescribably mysterious” is one of the best attempts to articulate in English the essentially ineffable nature of the divine Oneness of Wakan Tanka.

Viewing the Kapemni from above, we see first the place of the intersection of vortices. The kapemni expresses the notion that when the One becomes creator, it becomes creators, it becomes two; “grandfather” sacred above, tunkas’ila, and “grandmother” sacred below, Unci - while remaining one.

The hourglass symbol shows a division into above and below, with masculine and feminine attributes. As grandfather and grandmother they are separate yet not separated. The two creators express aspects of the One, Wakan tanka. And it is through the power of their “sacred talk”, woglaka wakan, their prayerful and mirrored dialogue that the stars are created; the galaxies occur; and, finally, that all life on earth comes into being.

A third symbol, the medicine wheel, embodies further manifestations of the One. The Lakota view the universe as a sphere. (Goodman 1992)

We may now look at the parfleche designs with better understanding. The parfleche is a storage bag or purse used most often by women to carry fans,

quills, beads and other items. They are usually decorated with seemingly abstract designs that often contain variations on the kapemni or X-form ideogram..



Figure 2 – This parfleche, from Mable Morrow’s “Indian Rawhide” figures heavily in Goodman’s exposition. He writes:

“This parfleche contains a mandala which expresses a Lakota woman’s personal vision of the tribe’s world view. The principal mode for the presentation of ideas in this design is through the mirroring of certain basic Lakota symbols. Of course, this mirroring gives an artistic balance and symmetry to the overall pattern, but it is this theological significance of the mirroring which shall mainly concern us here.

First, we see grandmother Earth’s prayer as the triangle rising out of the earth which is represented as a sacred mountain, as tipi, as vortex:

And then it's mirrored image representing grandfather sacred above:

We see two vortices meeting at their apexes, and we know they are twisting. The twisting represents the "sacred talk", the movement of prayerful and creative speech going on between the grandparents, the spouses.

Next, we observe the triangles to the left and right. Together with the triangles at the peaks of the two sacred mountains, they make a four directions symbol which meets at the center

Once "the center:" cokata, is established by the kapemni, then spiritual power rays out and flows in at the six directions: West, North, East, South, above, and below.

The triangles on the mountains serve a double purpose in this mandala: they are sacred above and sacred below, but also they are North and South.

Moving away from the center and the directions, we come next to the large winged images which mirror each other

These, to me, are central to the application of this cosmology to rock art imagery. The bird, especially the eagle, is a Lakota symbol for that power which mediates (or carries) prayer from below to above. (Goodman 1992)

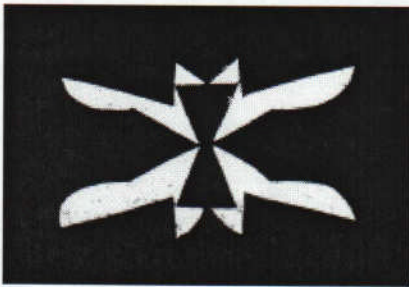


Figure 3 - The mirroring of the winged image here (each with a triangle, as it were, within it) implies that this same power is

sent back down in response. In other words, prayer is answered. The Lakota live in a compassionate universe.

This is achieved through prayer. "Prayer" in Lakota also means making relatives of the spiritual powers in the seven directions. (Goodman 1992)

Figure 4 - To apply this ideographic symbolism to American Indian rock art it is important to find a site that has a clear representation of this sacred symbolism.

In 1944, Helen Harvey, of the Minnesota Archaeological Society, performed a survey of rock shelters and rock art on the west bank of the St. Croix River near the town of Stillwater in Minnesota. Accompanying her was Monroe Killy, a professional photographer and archaeology buff. Killy took several black and white pictures of the rock art carved and painted on the sandstone banks including this shot of several small petroglyphs carved over pictographs.

What appears to be depicted is a medicine wheel, a kapemni, and various bird images that actually incorporate the kapemni as the body of the bird image. The same type of incorporation occurred in the bird images on the parfleche.

Oftentimes very simple abstract symbols can contain highly complex information encoded within them, to be understood and utilized by the informed person. What we are finding is that while this synecdochical symbolism is often depicted alone in plains rockart, it also occurs inside of other imagery pecked and painted on the rocks, perhaps to give the imagery exceptional power by its creator and to communicate this to others.

It is important to note that while the X-form and triangle form motif is found incorporated in rock art imagery all over North America as well as in other parts of the world, it is my intention to focus only on the Upper Midwest and Canada. In this region the depiction of the X-form or hourglass is



Figure 4

a well-recorded ideogram. It appears embedded in other imagery but stands out as a symbol that transforms the gross image into something much more than a bird or human. It becomes a *synecdoche* for spiritual communication with the cosmos. The cultures that apparently created these images also have an ethnographic tradition that includes the thunderbird and the pipe. Both are considered vehicles for communication with the spirit world.

In his book, *Plains Indian Rock Art*, James Keyser discusses the concept of ideography as it applies to rock art:

“Ideograms...are abstract images that do not display any obvious pictorial link with real entities.” and “Because ideograms do not depict any actual things, their meanings are not restricted to “things” - they can also be used to represent concepts and ideas.”

“An important component of a simple writing system is that each pictogram or ideogram must be recognized by all those using the system. Another aspect of a simple

writing system involves the combination of interchangeable symbols into meaningful sequences. In a true ideographic system, ideograms are combined into different sequences following certain rules of syntax. These rules dictate which ideograms can be used with which, and how these symbols are spatially arranged and associated. In this way, an ideographic sequence can be read by anyone familiar with the meaning of the individual symbols, and with knowledge of the syntax. Thus, an ideographic system can communicate standardized information to multiple individuals.” (Keyser 2001)

In the case of the bird and human images, the ideogram is an important component of an otherwise representational image. We do not know specifically why these images were created. Whether it was part of a ritual involving a direct appeal to the spirit world or a form of communication to others familiar with the same symbols, or both remains to be seen. It may be that the exact same symbol occurring over such a large geographical area im-

plies that it has some form of ideographical attribution. Although the X-form image and other abstract and representational symbols that are found in relation to it may not be part of a true ideographic system as described by Keyser, the rock art could display elements of that system.

Goodman, Ronald

1992 *Lakota Star Knowledge: Studies in Lakota Steller Theology*. Sinte Gleska University, South Dakota

Keyser, James D. and Klassen, Michael A.

2001 *Plains Indian Rock Art*. University of Washington Press, Seattle

Morrow, Mable

1982 *Indian Rawhide*. University of Oklahoma Press.



Thunderbird with heartline holding lightning (?) Erect man in a hat with upraised arms. Pipestone National Monument.

Cultural Contrasts: Two Problematic Nineteenth Century Ethnohistorical Sources regarding the Origins of Rock Art.

(1) Excerpts from George Catlin's "Letters and Notes on the Manners, Customs, and Conditions of North American Indians: Written during Eight Years' Travel (1832-1839) amongst the Wildest Tribes of Indians in North America" (1973: 246-Dover Publications, New York).

I have been unable to find anything like a system of hieroglyphic writing amongst them; yet their picture writings on the rocks, and on their robes, approach somewhat towards it. Of the former. I have seen a vast many in the course of my travels, and I have satisfied myself that they are generally the totems (symbolic names) merely, of Indians who have visited those places, and from a similar feeling of vanity that everywhere belongs to man much alike, have been in the habit of recording their names or symbols, such as birds, beasts, or reptiles; by which each family, and each individual, is generally known, as white men are in the habit of recording their names at watering places, &c.

Many of these have recently been ascribed to the North-men, who probably discovered this country at an early period, and have been extinguished by the savage tribes. I might have subscribed to such a theory, had I not at the Red Pipe Stone Quarry, where there are a vast number of these inscriptions



Anthropomorph with dragonfly (?) (above) and Anthropomorph with upraised arms and heartline holding a pipe(?) and connected to another figure.

cut in the solid rock, and at other places also, seen the Indian at work, recording his totem amongst those of more ancient dates; which convinced me that they had been progressively made, at different ages, and without any system that could be called hieroglyphic writing.

The paintings on their robes are in many cases exceedingly curious, and generally represent the exploits of their military lives, which they are proud of recording in this way and exhibiting on their backs as they walk. . .

In Plate 310, is a further exemplification of symbolic representations, as well as of the state of the arts of drawing and design amongst these rude people. This curious chart is a fac-simile copy of an Indian song, which was drawn on a piece of birch bark, about twice the size of the plate, and used by the Chippeways preparatory to a medicine-hunt, as they term it. For the bear, the moose, the beaver, and nearly every animal they hunt for, they have certain seasons to commence, and previous to which, they "make medicine" for several days, to conciliate the bear (or other) Spirit, to ensure a successful season. For this purpose, these doctors, who are the only persons, generally, who are initiated into these profound secrets, sing forth, with the beat of the drum, the songs which are written in characters on these charts, in which all dance and join in the chorus. . .

Of these kinds of symbolic writings, and totems, such as are given in Plate 311, recorded on rocks and trees in the country, a volume might be filled; and from the knowledge which I have been able to obtain of them, I doubt whether I should be able to give with them all, much additional information, to that which I have briefly given in these few simple instances.

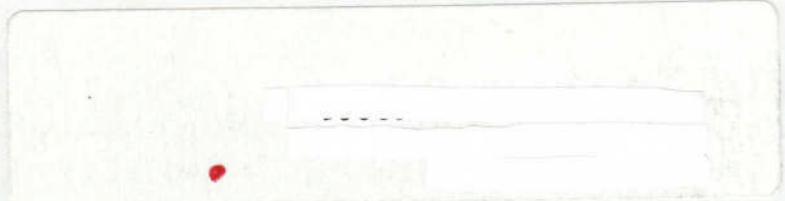
(2) The Native American legend of the origin of the Pipestone Petroglyphs

...A large party of Ehanktonwanna and Teetonwan Dakotas, says the legend, had gathered together at the quarry to dig the stone. Upon a sultry evening, just before sunset, the heavens suddenly became overclouded, accompanied by heavy rumbling thunder, and every sign of an approaching storm, such as frequently arises on the prairie without much warning. Each one hurried to his lodge expecting a storm, when a vivid flash of lightning, followed immediately by a crashing peal of thunder, broke over them, and, looking towards the huge boulder beyond their camp, they saw a pillar or column of smoke standing upon it, which moved to and fro, and gradually settled down into the outline of a huge giant, seated upon the boulder, with one long arm extended to heaven and the other pointing down to his feet. Peal after peal of thunder and flashes of lightning in quick succession followed, and this figure then suddenly disappeared. The next morning the Sioux went to this boulder, and found these figures and images upon it, where before had been nothing; and ever since that the place has been regarded as *wakan* or *sacred*."

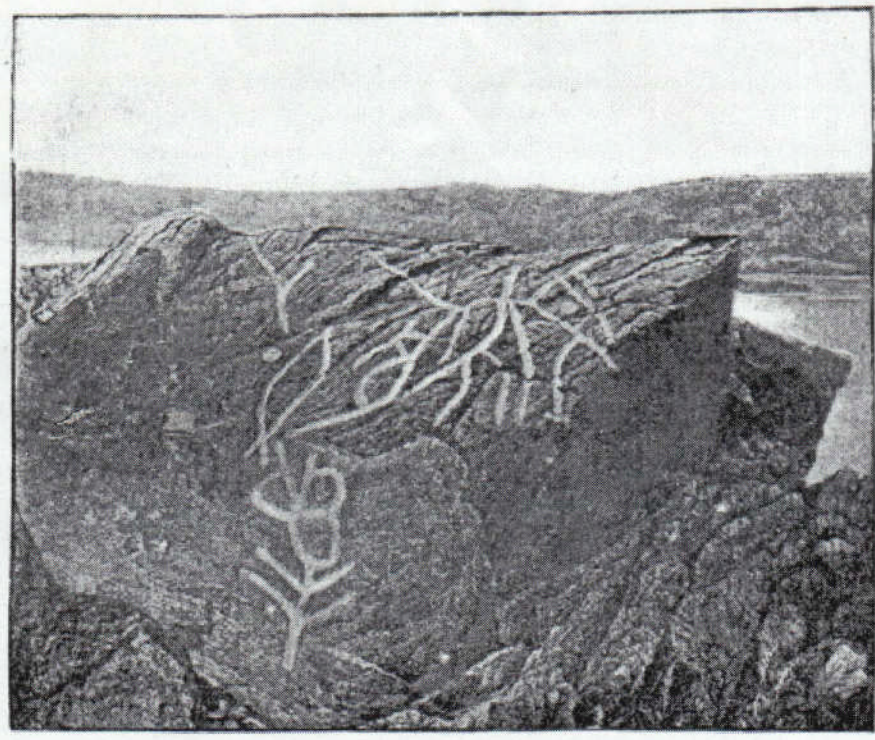
-James W. Lynd, recorded around 1860



A portion of an oil painting of the Pipestone Quarry by George Catlin



ESRARA
c/o Kevin Callahan
1102 26th Ave. S.E.
Minneapolis, MN 55414



Bald Friar rock, Maryland in the lower Susquehanna River. According to Ed Lenik (2001) these petroglyphs were first recorded in 1868. They were subsequently threatened by a dam project in 1926, and were removed, lost, and then found again. The photograph is from Garrick Mallery's *Picture Writing of the American Indian* (1893:Fig. 45).