



ESRARA NEWSLETTER

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

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Fall-Winter 2002

PRESIDENT'S MESSAGE. . .

This will be the last newsletter announcement for ESRARA's spring 2003 Conference. However, you will be receiving a registration packet by mail in the next few weeks from our Alabama meeting organizers, Jean Allan and Bart Henson.

Be thinking of two things: Paper Presentations and Auction Items! Last year's papers and auction were both tops, along with our great banquet and banquet speaker. Our meetings just keep getting better and better, and this one promises to do the same.

I will keep this message short, so that our Fall/Winter newsletter editor will have more room. Good things are happening out east, and our edited volume on *The Rock Art of Eastern North America* has been approved for publication! We will keep you posted with regard to the publication date as it approaches.

Happy Holidays to you and yours!

M'Best,

Carol

SPRING NEWSLETTER

Please send news items, reports,
book reviews, etc.

for the

ESRARA Spring Newsletter

to:

Kevin Callahan in Minnesota

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2003 ESRARA CONFERENCE IN HUNTSVILLE, ALABAMA!!!!

March 21-23, have been confirmed, as our 2003 meeting dates. The 2003 ESRARA Conference will be held in Huntsville, Alabama at the modern Bevill Conference Center on the campus of the University of Alabama in Huntsville. Conference organizers, Jean Allan and Bart Henson, have made plans with the Bevill Center to use their conference facilities March 21st (Friday) and March 22nd (Saturday). Most attendees will be arriving on Thursday, because Field Trips are planned for Friday to several local sites (with Sunday being held as a "rain date"). There will be a whole day of papers on Saturday, the banquet, an auction, and more!

Following the ESRARA banquet and awards, will be our Keynote Speaker, Professor Charles Faulkner, who will give a slide presentation on the fascinating finds at Mud Glyph Cave. Dr. Faulkner's research brought Eastern cave art into a much greater awareness for professionals as well as the general public. The evening will close with ESRARA's second big Auction!

Rooms at the Bevill Conference Center will be \$49 a night (plus tax) for Conference attendees. Meals, rooms, and all conference facilities are available in this one building. Other lodging options, details on making room reservations, Registration Forms, Call-for-Papers, and Huntsville information will be available in your upcoming packets.

An important component of ESRARA's Conference is our fund-raising auction with proceeds slated for our publication fund. Please be saving up some useful and fun items to bring for this entertaining event. For example, rock art/archaeology/anthropology books, rock art memorabilia, T-shirts, sweatshirts, caps, especially kitsch items are popular (or use your imagination!).

MARK YOUR CALENDARS NOW!

Report from Ed Lenik --

The Bald Friar site in Maryland in the Susquehanna River continues to fascinate me. Since I presented my paper on it at the 2001 ESRARA Conference in Illinois, I have found more photographs and accounts of (viewing?) the petroglyphs. This past September I went to the Suitland, Md, just outside Washington, to visit the Smithsonian Museum Support facility where the anthropological collections and archives are now housed in a new, spacious, state of the art complex. My original purpose was to examine and photograph the one Bald Friar petroglyph panel in the Smithsonian collection. My researcher, Nancy Gibbs, had also tracked down several documentary items in the archives and I hoped to see these as well.

The petroglyph specimen had been donated to the Smithsonian in 1879 by F.W. Galbraith, well before the threat of the Conowingo Dam that submerged the site in 1927. Early accounts of the site noted that ice flows and blasting by commercial fishing had damaged many of the petroglyphs, often breaking off large slabs of rock and tumbling them down stream. The specimen appears to have been one of these, rather than a deliberately removed panel. I was able to identify its original position based on an early photograph.

This bit (section?) of Bald Friar is well protected, wrapped in protective plastic and locked in a cabinet of New York artifacts with which it has been mis-classified in spite of a hand written note in white ink on the rock itself that says Susquehanna River, MD. One must wear gloves to examine it.

Cotton gloves were also required when examining the photographs in the Archives. Among the materials available was a detailed 8 page description, rock by rock, island by island, of the original layout of the glyphs. Small photographs illustrated this account, but were hopelessly jumbled. I sorted them out to the best of my abilities and persuaded the archivist that my order matched the account better than the order in which they were stored. (One is charged to keep all documents in the order presented).

Most interesting are nine drawings by F.W. Galbraith, most of them unpublished. One can view jpg. versions of these on the SIRIS database, but the full detail comes through only on the higher resolution computer images available at the Archives.

The archive and collections staff were wonderful to work with. They were interested in the project and worked together to find what I needed. The collection staff said they enjoyed getting away from their desks and into the collections. A visitor is always welcome.

I have amassed so much information about Bald Friar that I hope to turn it into a book if I can find funding and a publisher. We have located wonderful photographs from the nineteenth century. Fellow ESRARA member Paul Nevins has generously shares any Bald Friar items he comes across. I have tracked down more than 25 pieces of the "rescued" petroglyphs and have seen many of them moved to protected curatorship.

The petroglyphs I tracked down to Druid Hill Park in Baltimore (Paul Nevins wrote an account of his visit to these in a previous ESRARA Newsletter) were still in the park when I last inquired. I hope to hear soon that the task of rescuing these glyphs again has begun.

Right now there is only one missing petroglyph I have heard about and not found. A collector in Annapolis used it as a doorstop. He died and the house changed hands. No one knows where the petroglyph has gone. If you happen to be strolling the streets of Annapolis and see an errant petroglyph, call me!

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Criteria For Petroform Identification

by

Jack Steinbring

Mid-America Geographic Foundation

November 1, 2002

Few archaeological phenomena are more ambiguous than petroforms. While they have been known, and correctly identified, in the North American mid-continent for more than a century, they are still commonly rejected as products of human intervention. The most widely applied conclusions are that they are simply glacial deposits, or the remains of field clearing by early settlers. The following criteria will generally aid in their discrimination, but will by no means exhaust the possibilities.

Location

Quite often the arrangement of stones by ancient populations occurs in settings that dominate or especially attract. They may be found on the crown or flanks of prominent hills, often along known aboriginal trails. Frequently connected to these features are springs, the key source of water. Springs also, are themselves venerated in prehistoric times, with abundant offerings often found near or in the spring itself. At a spring-connected site on Lake Poygan in central Wisconsin, thousands of artifacts were collected from a spring into which they had been thrown as offerings. This does not mean that petroform sites near springs will yield aboriginal artifacts. If such sites are indeed "sacred," domestic refuse may not be found there. Rock painting sites in Canada practically never have domestic sites near them.

Arrangements

It should go without saying that petroforms have intentionally peculiar shapes; animals, humans, lines, circles, etc. These shapes, of course, usually offer the first clues, along with the location or geographic context. Moreover, the manner in which they are placed may be distinctive; singly arranged, piled, or fitted as in a mosaic effect.

Orientations

Directions can be deduced from features having a linear aspect; long lines, extended animal shapes, or significant sighting from one feature to another, or even alignments from internal elements such as uniquely recurring colored boulders among two or more petroforms. In east-central Wisconsin each petroform contains one bright red (iron inhibits lichen growth) boulder within the body of the feature. Lines between these suggest critical astronomical elements. In using what astronomers refer to as precession (slow change in sunrise and sunset over thousands of years) a time can be calculated for clear orientations like the summer solstice.

Differential Erosion

If an aspect of a boulder within a feature is exposed, the degree of weathering visible on the surface will be significantly different on edges above and below the soil line. The cleaned surface of the below ground aspect should be far less eroded (and patinated) than that above the ground.

Stratigraphy

Petroforms become common archaeological objects (each element an artifact) and can be viewed as having a stratigraphic provenience. The base of the boulder lies, usually, at the vertical plane upon which it was placed. In some cases boulders have come to be completely covered in time, as vegetation around them grows up, dies, and decomposes to make soil. In precisely mapping petroforms, it is necessary to probe the interstices to determine if they may contain boulders between the visible ones. The position in the stratigraphy may yield vital data about timing. If a boulder formation was placed only a short vertical distance about a glacial lake bed, the feature may have substantial antiquity.

Environment

Studies of the vegetation in the vicinity of petroforms may be useful in establishing the habitat adjustment and timing. If an early pattern of plant life survives in the area, and other clues confirm it, petroforms may be made by peoples associating with such a biosphere. Cases are known where petroforms appear related to oak-savannah spread of Altithermal times, 6-8,000 years ago. These exist in an area of low ground, highly unlikely in modern times, but quite suited to the hot, dry conditions of the Altithermal. The environment has a prehistory also. Pollen can be recovered from carefully recovered and recorded columns of soil samples. The past environment can then be at least partially reconstructed from the position of placement. This in turn, can be connected to time, and plant resources can be partially inferred for the hypothesized time.

Lichen

The boulders in petroforms commonly have numerous patches of lichen on them, sometimes suggesting considerable age. The small crustose forms have extremely slow rates of growth. If these rates can be established, inferences on the initial placement can be made. Some grow as slowly as .10 mm per year so that a 10.00 mm patch could be 100 years old. Moreover, lichen often dies and is succeeded by new colonies, and so on, leading to a kind of stratigraphy of its own. The dead patches, of course, would be amendable to radiocarbon dating. The way that rates are established is to find something of known date upon which lichen has expanded. These lead to cemeteries. Such research is being conducted in east-central Wisconsin right now. There are numerous varieties of lichen, and they all grow at different rates, and according to micro-climatic factors. The research is highly technical, but it shows promise.

Recording

The precise spatial recording of dense petroforms (comprised of many boulders compact feature) is done through the use of reticules; grids in a rigid framework level above the feature for mapping each boulder onto a graph sheet. Taken together with a major site grid, investigators then can find the exact location of all aspects of the feature (from a datum) and each and every boulder within it. Sometimes, central areas, and edges, may escape easy identification. If the feature is very old, hundreds, if not thousands of plants, including trees may have grown up within the feature over time. This might even at times cause boulders to be reoriented or tipped in odd directions. Careful study will often provide clues to the nature of these disturbances.

Decoration

Recently, it has been found that some boulders in petroforms have petroglyphs carved onto one or more facets. If these can be matched to major petroglyph typologies, both timing and cultural affiliation can be inferred. This, of course, assumes contemporaneity of all the boulders in a feature. It is possible to have a case wherein a single boulder might be added only on an infrequent basis. To test this, one must refer back to such other variables as depth in the stratigraphy and differential weathering.

Needless to say, as procedural refinements take place, many new findings will reward our investigations of this somewhat overlooked facet of archaeology. But protection must ride above many invasive techniques. With so little done on these sites, it is wise to refrain from major excavations. Until much more is learned, edge stratigraphy is perhaps the best way to assess the habitat and timing of placement. Also, this should be done by experienced archaeologists, just as with any other dig.



Figure 1. Feature #3 at The Peachy Petroform Site, Fond du Lac County, East-Central Wisconsin. This is one of four separate boulder arrangements on the site. All are densely lichenated, with the stones individually placed upon a surface 12.0 cm. Above a clay bed laid down in a post-Pleistocene water body. Artifacts from the site are classic early to middle Archaic (6,000 to 2,000 B.C.). A single red rhyolite porphyry boulder (arrow) was placed within the body of *each* feature.

A Review of *Native River*:

Native River. The Columbia Remembered by William D. Layman. Washington State University Press, Seattle, 2002. 195 pages, 175 plates, maps, \$35.00 hard bound. Reviewed by Mark Hedden

For me *Native River* is a special book. Words cannot convey the impact of the stark dry volcanic landscape eroded and exposed by the Columbia River through tier after stacked tier of hardened basalt flows, with the unceasing wind, the dense mass of water and noise. I worked within all this during three seasons of fieldwork while the building of the dam at The Dalles was in progress. I left as the floodgates were closed in 1956. The dimensions of that experience has never left me.

Over the last two decades, Bill Layman has sought through archival photographs, maps, written and oral accounts to express his own sense of the river and its landscape, utilizing historic accounts, Native American oral traditions and prehistoric rock art wherever appropriate.

This is a valuable book, done with respect and without intentional violence to Native American values. Layman has ferreted out available photographs and drawings of submerged or destroyed sites in their original context. Some rock art images, especially those from Priest Rapids to Vantage, contain elements that may go back through thousands of years of prehistory to paleoindian and archaic hunter-gatherers. Most appear to be more recent. The intensity of the visionary experience in that landscape is graphically expressed throughout the sample presented, with some images marked by curved and interlocked lines of energy that are truly spectacular. Where appropriate he has suggested the dimensions of the spiritual landscape as known through accounts of the Native Americans who still live in the area.

Native River is a special book. I recommend it.

Review of Lenik's *Picture Rocks*:

Picture Rocks. American Indian Rock Art in the Northeast Woodlands by Edward J. Lenik. University Press of New England, Hanover and London, 2002. 280 pages, 200 illustrations, maps. NP. Reviewed by Mark Hedden.

Up to now, a sense of the range and diversity of images in Northeastern rock art has only been available to the dedicated researcher through consulting a scatter of journals and reports, many of which are now out-of-print. Lenik has done the field a singular service in bringing together in one volume the results of his own field research over the past three decades and that of other researchers in the same region, both past and contemporary. An especially useful aspect of this book is the substantial data on portable decorated stone, some of which can be directly related to specific archaeological contexts.

I have a minor quarrel with the organization of the material. Lenik follows modern political units, state by state by province from Nova Scotia, Canada to New York and New Jersey. While convenient, this procedure has the effect of blurring known geological, ecological and linguistic boundaries as well as the known sequence of prehistoric cultural periods. Late Archaic design elements that Franz Boas related over a century ago to sophisticated wood carving traditions and the fine naturalistic animal representations of the same period are presented in several political units with examples of stylized Woodland Period inscribed or pecked pebbles and slate tablets as well as historic petroglyphs.

In the beginning of his book, Lenik presents abbreviated summaries of each prehistoric period as defined by archaeologists. He makes no attempt to collate his rich sample of graphic imagery on a region wide basis with what is known of the chronology of cultural events. The reader must muddle through the wealth of provenienced and unprovenienced decorated objects. Keeping tabs on a state

by state basis between what was probably a product of Late Archaic or early Woodland or Late Woodland cultural periods.

Despite this fragmentation, even a casual overview of the illustrations shows a distinct stylistic separation between the rock art of the northern lake/forest region stretching from central Maine into the Canadian Maritime provinces and the late Woodland rock art of the open New England hardwood forests from Vermont through southern New England and south on the Atlantic coast.

For the densely wooded Lake /Forest region, populated until European contact by canoe based hunter/gatherers, individual anthropomorphic figures related to visionary shamans are dominant. For the open hardwood forest region that Lenik covered from Vermont to New Jersey, characterized at contact by village societies based on a maize/bean/squash horticulture, simple faces with dot or circular eyes and mouth are diagnostic. These are similar, as Lenik points out, to effigy masks that were featured in communal ceremonials (e.g. Iroquois corn mask "False Faces" or carved effigy posts in the Lenape "Big House" ceremony) and were also used as amulets, probably to represent ancestral or personal spirit guardians.

The older forms, based on the complete human/animal figure, whether naturalistic or schematic, are retained by those groups who continued a way of life based on hunting and gathering. In these traditions, the individual shaman's performance was the focus of contact with unseen spiritual energies. Lenik notes a number of examples of these forms in boulder petroglyphs and portable objects of southern New England, New York and New Jersey. On the basis of available evidence on weathering and context, he concludes that these predate the effigy mask forms.

The effigy masks seem to signal a change in ceremonial performance, probably fostered by the effects of aggregations of people in semi-permanent villages. These denser populations were apparently supported, in the Late Prehistoric Northeast, wherever

horticulture had developed into a major food source.

In all fairness, let the reader be aware that these conjectures are mine and should not be laid at Lenik's feet. In presenting these concepts in this review, I mean only to suggest the real potential of an integrated regional overview of archaeology and rock art and the need for more work of this kind.

Lenik employed a fine illustrator in Thomas Fitzpatrick to design the cover and figures. The distinctive petroglyphs from Machias Bay, Maine, as they deserve, receive prominent display on the cover and throughout the book. Nearly all the photographs Lenik uses are clear despite an annoying, and usually unnecessary, habit of lilling or lightly outlining petroglyphs with chalk.

My impression of the original traces of paint Lenik illustrates for the site 12.28 pictographs in southwestern Maine (his Figures 57 and 58) is that they represent black housepaint, probably laid over original faintly visible red ochre paintings, by whomever was employed to paint the adjoining cliff face with "authentic" Indian scenes during the latter half of the 19th century. Lichen growths in the shallow rock shelters that still show traces of red ochre have largely obscured two elongated anthropomorphic forms which Lenik apparently did not see.

While Lenik is generally scrupulous to a fault to keep his interpretations to a minimum, I do take issue with the ease in which he identifies all bisected ovals and some centered diamond outlines as "vulvas". This kind of graphic literal mindedness misses the range of possible significances contained in the image by a country mile!

These quibbles aside, Lenik has done a real service in putting together "Picture Rocks". This book represents the first adequate assemblage available in print of prehistoric and historic rock art and related portable images in the Northeastern maritime region. Anyone interested in the subject, be it casual or professional, will want this source in their personal library.

News from Machias Bay

Congratulations to Don Soctomah, who has been appointed Historic Preservation Officer for the Passamaquoddy Nation. Don has worked for years to rekindle awareness and pride in the Passamaquoddy cultural heritage. He has researched and published a book on tribal life between 1890 and 1920 with oral commentary by living contemporaries (See reference below). He has volunteered his services in fieldwork on the petroglyphs and other professional archaeological studies and has developed very real support in bringing the long delayed film study of Maine petroglyphs, *The Song of the Drum*, towards completion.

At this writing, Ray Gerber has completed the work print of *The Song of the Drum*, the script has been fine tuned and Wayne Newell, Passamaquoddy linguist and teacher, is ready to do the narration as soon as weather conditions allow us to gather at a sound studio in Grand Lake Stream.

During the summer Jim Clark completed casting molds of a small sample of distinctive Machias Bay petroglyphs. These include a representation of a small French(?) vessel with a square sail led by a large cross. (See Hedden 2002).

This fall I walked part of the east shoreline of Machias Bay in connection with an archaeological survey, directed by Debby Wilson, of a section of the Cutler Naval Station, currently in the process of being decommissioned.

No prehistoric petroglyphs were noted. Suitable ledges had very little patina, indicating that they had probably been eroded free of glacial till only within the past 150 years. Modern spray painted graffiti in the form of names, initials and dates range from the 1960s to 1993, during the active use of the naval station. Extensive erosion of the glacial till along the east shore of Holmes Bay was visible.

While staying at the waterfront cottage of the late Joan Brack on Holmes Point, Debby and I laid out plans for a coordinated long term survey project to relate shell midden archaeology, sea level rise, and petroglyph analysis in Machias Bay. This will involve, through Wayne Newell and Don Soctomah, direct Passamaquoddy input on linguistics, interpretation and participation in testing the shell middens.

Deb Wilson has recently completed a remarkable analysis of the Damarriscota oyster shell mounds. She sought and found Maine Native American oral and written traditions concerning the significance of the

Serpent/Anthropomorph with lines

from ears - 62.1 Area C, Main Ledge



shell mounds and their use in ritual which is materially supported by the nature of finds in her own tests and in reports of prior work.

Deb found that shells, of themselves, had ritual significance. The prevailing assumption among professional archaeologists that shells were kitchen refuse and that, therefore, unique objects, bones, dog burials and useful tools found in shell deposits would likely be refuse as well, seems woefully inadequate to explain the actual nature of shell "midden" contents that Deb has analyzed.

I look forward to the opportunity to work with Deb on the shell "midden" sites around Machias Bay!

Mark Hedden



Machias Bay petroglyph of an early 17th century vessel with a large Christian cross before. The arms of the cross are 10 cm long. Parallel arcs entering the ship's stern from below may signify the path to the sky

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Soctomah, Don

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Wilson, Deborah B.

2000 *Finding People: Archaeology, History, and the Damariscotta River Oyster Shell Mounds*. Masters Thesis, Goddard College

A Unique Complex Meander Petroglyph:



Complex Meander from Area A, Main Ledge, 62.1, Machias Bay. (detail)

Meanders other than horizontally oriented serpent forms are rare in Machias Bay petroglyphs. A few appear on isolated surfaces and are concentrated on higher elevations at or above the high tide line, indicating that they are late in the sequence. One long example on a red ledge north of the main ledge at 62.1 is connected to an enclosure or hut with a linear anthropomorph inside. The enclosure may represent a “shaking tent” used by a visionary shaman in a night long performance.

On the Main Ledge at 62.1 on the most recently utilized surface (Area A), occasional irregular meanders are associated with moose representations. The detail above is part of an unusually complex meander that connects abstract and representational elements within a single expression.

The meander appears near the upper east corner of the south face of Area A and continues on an adjacent top surface (Area B). The design begins at conical pit just above IFRAO scale and winds upward through a second pit to the head of a horizontally oriented anthropomorph with arms akimbo. The meander continues upward from the other side of the anthropomorph’s head to an outlined quarter moon shape on the adjoining surface.

In Area B (partially shown) the meander lines continue through two moose (not shown) before winding back again along the east edge of Area A, more or less terminating at a rounding connected to the head of an upside down quadruped. The spread legs of the horizontal anthropomorph, described earlier, join a hind leg and rump of the quadruped. The quadruped could represent a canine or canid. It is unclear whether ears or antlers emerge from the head. Below the rounding, a much smaller anthropomorph appears to

be suspended.

Interpretation: Meandering lines that connect representational images serve visually to express a narrative, or sequence of incidents or ritual events(See Dewdney 1975). The most important figures in the sequence are the horizontal anthropomorph with feet joined to an upside down quadruped that could be a moose or dog. The meander connects two pits in the rock surface to the head of the reclining (?) anthropomorph and continues onward through a quarter moon and two moose before returning to a rounding (full moon?) connected to the nose of the upside down quadruped. The routing of the meander through the head of the horizontal figure may signify that the narrative refers to a vision concerned with the hunt for moose. The meander initiates from pits in the rock where spirits seen only in visions were believed to live. The existence of the petroglyph may be a testimonial to a vision which ended in a successful hunt. Arms akimbo indicate a full belly. The time needed to achieve the object of the hunt may be signified by the initial quarter moon and the final full moon. The small figure appended to the rounding may represent a spirit who assisted the successful hunt.

Mark Hedden 1/1/2003

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Dewdney, Selwyn
1975 *Sacred Scrolls of the Southern Ojibway*. University of Toronto Press.

See also:

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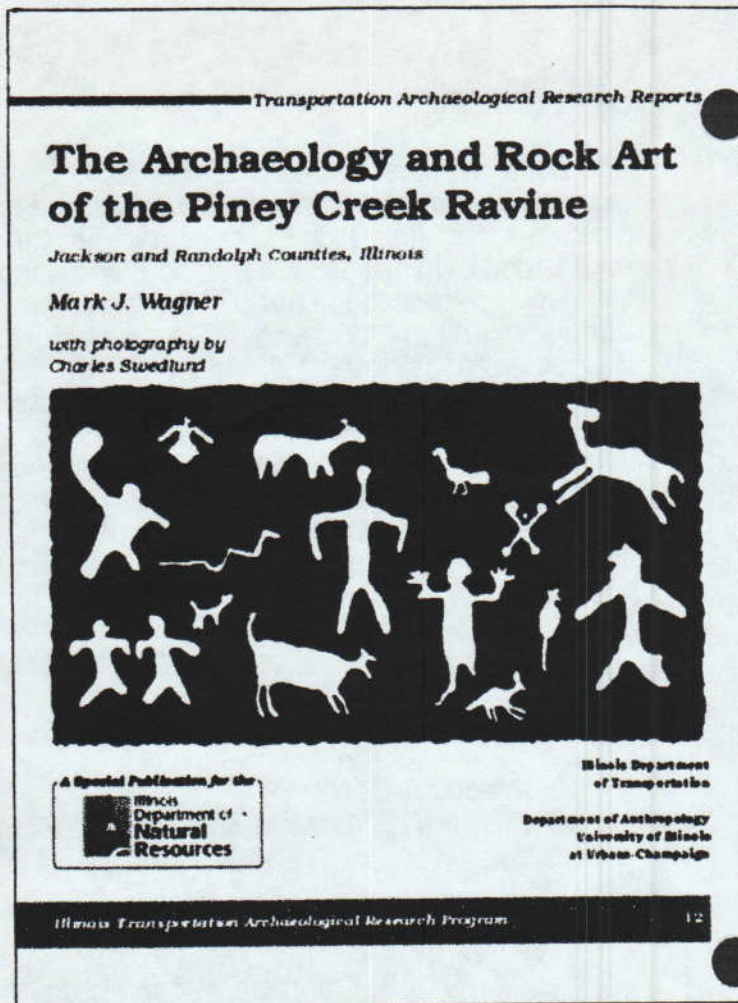
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1994 *Reading Rock Art. Interpreting The Indian Rock Paintings of the Canadian Shield*. National Heritage/Natural History, Inc. Toronto

Two New Publications!

Report Now Available for Piney Creek Ravine in Illinois

The 111-acre Piney Creek Ravine Nature Preserve contains four rock art sites including the Piney Creek site(112R26), the largest rock art site yet found in Illinois with over 150 painted and carved designs. The rock art designs within the ravine primarily appear to date to the Late Woodland (A.D. 450-900) and Mississippian (A.D. 900-1500) periods. This was one of the sites that we visited during the 2001 ESRARA meetings in southern Illinois. Mark Wagner and photographer Chuck Swedlund documented the rock art designs at the ravine sites in 1997 and 1998 as part of a contract for the Illinois Department of Natural Resources. Their report on the rock art at the ravine sites has just been published and can be ordered through the Illinois Transportation Archaeological Research Program (ITARP) publications web page at the following website:

www.anthro.uiuc.edu/itarp/hot_of_the_press.htm.



Look for it under the "hot off the press" section of the publication web page. The 138 page monograph is entitled *The Archaeology and Rock Art of the Piney Creek Ravine, Jackson and Randolph Counties, Illinois* by Mark J. Wagner with photography by Charles Swedlund. It also contains 4 tables, 47 figures, and 22 color photographs by Charles Swedlund. Price is \$17.50.

NEW BOOK FROM TEXAS –

Rock Art and Cultural Processes edited by Solveig A. Turpin

Announcing a new publication *Rock Art and Cultural Processes* edited by Solveig A. Turpin. This is Special Publication 3 of the Rock Art Foundation, San Antonio, Texas. The book is comprised of the following essays:

Prayers in Stone: Hoofprint-Vulva-Groove Rock Art in the Context of Northern Plains Indian Religion by Linea Sundstrom.

Rock Art and Rites of Passage: Studying Women's Puberty Rituals and Iconography in the Western U.S. by Kelley Hays-Gilpin.

Pottery Metaphors in Pueblo and Jornada Mogollon Rock Art by Polly Schaafsma.

Basketmaker Ceremonial Caves of Grand Gulch, Utah by William D. Hyder.

Rock Art as Propaganda: Spanish and Native Inscriptions in the Bolson de Mapimi, Northern Mexico by Solveig A. Turpin.

The publication is available from:

The Rock Art Foundation, 4833 Fredericksburg Rd., San Antonio, Texas 78229.

Tel: 888.ROCKART (888-762-5278); Fax: 210.525.9909; Email: admin@rockart.org.

The price is \$15.00 plus \$5.00 for shipping and handling.

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DUES
ESRARA DUES ARE DUE
ON JANUARY 1.

***PLEASE SEND YOUR 2003 DUES NOW
TO ESRARA TREASURER:***

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