

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

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

Volume 11, Number 4

Fall 2006

MARK YOUR CALENDARS!

ESRAC 2007 – Petit Jean Mountain, Arkansas

The 2007 biennial meeting of **ESRARA** will be held **March 22-25, 2007** at the University of Arkansas Winthrop Rockefeller Center on Petit Jean Mountain in Morrilton, Arkansas. The meeting will include field trips to area rock art sites, a reception and rock art museum exhibit opening, formal paper presentations, a banquet, awards ceremony, *and our always fun auction!*

CALL FOR PAPERS: Papers are invited on the subjects of rock art research, exploration, preservation, focusing on the Eastern States. Send paper titles/abstracts by **February 15, 2007** to **Michelle Berg Vogel**, PO Box 61, Kampsville, IL 62053 or michellebv@gmail.com

SCHEDULE OF EVENTS:

Thursday, March 22, 2007: Registration at the Winthrop Rockefeller Center – 4:00 to 7:00 p.m.

Friday, March 23, 2007: Field-trip tour of area rock art sites. This will for the most part be a walking tour. Evening reception at Arkansas Tech University Museum in Russellville for opening of rock art exhibit.

Saturday, March 24, 2007: paper presentations, **ESRARA** business meeting and evening banquet with keynote address by Dr. George Sabo III followed by the **ESRARA AUCTION**. PLEASE BRING ITEMS TO INCLUDE IN THE AUCTION!

Sunday, March 25, 2007: depart; driving tour to rock art and other archeological sites in Arkansas.
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Petit Jean Mountain

Rising above the Arkansas River west of the town of Morrilton, Petit Jean Mountain is the third-highest point between the Ozarks and the Ouachita Mountains. The woods, ravines, streams, springs, and geologic formations remain much the same as when French explorers discovered them some 300 years ago. Dr. T.W. Hardison, an early mountain resident of the early 1900's, described the mountain in this way:

"A great flat-topped mountain rising 800 feet above the valley and river, 1,200 feet above the sea, reaching seven miles from point to base, and having on its summit 28 square miles of level or gently rolling land; its sweeping brow line, more than thirty miles in extent, rimmed with a continuous battlement of huge, gray boulders; a creek rising near the point, flowing down the center of the mountain finally to hurl itself over a sheer precipice 95 feet high, then winding its way on down the mountainside in a broad canyon from 200 to 400 feet deep; great fields of boulders, fifty to a hundred feet high, set in a primeval forest of pines, places where one stands and looks away to where mountain and sky blend their purple and blue; where one sweeps with a glance fifty or sixty miles of rolling hills and narrow valleys such is the summit of Petit Jean Mountain."

The opinions expressed in this newsletter are those of the individual contributor or editor and not those of the ESRARA organization.

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President's Message . . .

Greetings to all old (and hopefully some new [!]) members:

As noted elsewhere in this newsletter, Michelle Berg-Vogel (the 2007 ESRARA meeting coordinator) has just issued a call for paper and poster presentations for the 2007 ESRARA meetings at the University of Arkansas Winthrop Rockefeller Center on Petit Jean Mountain. The natural setting of this facility, which is located on a rugged forested hill top about mid-way between Little Rock and Ft. Smith, Arkansas, should be a great venue for our meeting. Those of you that have had the opportunity in the past to see one of Michelle's or George Sabo's (the keynote speaker) presentations on Arkansas rock art know that Arkansas contains some truly spectacular rock art sites, some of which we will visit on the rock art tours that form a major part of the meetings.

These meetings (March 22-25, 2007) are open to all of our ESRARA members and you do not have to be a professional archaeologist or anthropologist to present a talk or poster at these meetings. As I have noted in the past, I personally believe that one of the strengths of ESRARA is its diverse membership which includes archaeologists, artists, doctors, web site designers, and teachers, among others. So please, if you have information or insights regarding a particular rock art site, recording techniques, or any other rock-art related topic that you think would be of interest to other members, I urge you to consider giving a talk at the Arkansas meetings. Based on what I have seen so far, I believe these are going to be a great set of meetings and hopefully we will see you there.

Best Regards,

Mark J., Wagner

Please send winter newsletter items
(Research and news articles,
announcements, awards, kudos, endangered
sites, book reviews, etc.)

TO:

Mark Hedden
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From Illinois to Kansas: The Rediscovery of Four Missing Rock Art Panels from the Peter's Cave (11J46) and Austin Hollow Rock (11J36) Sites in Southern Illinois.

Mark J. Wagner

The Peter's Cave (11J46) and Austin Hollow Rock (11J36) sites represent two of the oldest known rock art sites in southern Illinois. First recorded by Southern Illinois University (SIU) archaeologist and education professor Bruce Merwin in the late 1920s (Merwin 1937), these two sites consisted of a large rock shelter (Figures 1 and 2) with Mississippian-period (AD 1000-1500) and possibly earlier petroglyphs and pictographs (Peter's Cave) and a large flat-topped sandstone slab—Austin Hollow Rock—originally located adjacent to a spring that contained numerous carvings of human footprints, hands, and bird tracks as well as Mississippian-era ogees and ceremonial maces (Wagner et al. 1991:163-200).

Unfortunately, both sites were heavily damaged in the early 1930s, with artifact collectors and other individuals cutting out virtually all of the petroglyphs at the Peter's Cave site as well as about two-thirds of the designs at Austin Hollow Rock. By the time SIU archaeologist J. Charles Kelly excavated the Peter's Cave site in the early 1950s (Figure 1), all of the petroglyphs with the exception of a spread-wing falcon and several faded paintings of human hands and other designs had been removed from the site (Reyman 1971). Similarly, when SIU archaeologist Ron Pulcher produced the first detailed map of the Austin Hollow Rock slabs in the 1970s (Pulcher n.d.), large sections of the rock had been broken off and many of the footprints, hands, and other designs described by Merwin in the 1930s were no longer present.

The location of the petroglyph panels removed from these sites remained a mystery for the next 75 years and I assumed that they had long since been destroyed. In 2005, however, a visitor to the Grant County Museum in Ulysses, Kansas, which is located in the extreme southwest corner of that state, saw on exhibit there an extensive artifact collection from Jackson County, Illinois, that included the three missing rock art panels from the Peter's Cave site (Figures 3 and 4) and one of the panels (a set of badly eroded human footprints) from the Austin Hollow Rock site. The artifacts and rock art panels had been loaned to the museum by a local family (the Seyferths) whose great-grand father and grandfather had collected these items from ca. 1900 to the 1930s while living in southern Illinois. This past year the Illinois Historic Preservation Agency (IHPA) provided funding for myself and Brad Koldehoff, an archaeologist with the Illinois Transportation Archaeological Research Program (ITARP), to travel to Kansas to document the Seyferth family artifact collection (Koldehoff) and the rock art panels (Wagner).



Figure 1. 1950-1951 SIU excavations at the Peter's Cave site. The petroglyphs are believed to have been located on the large sandstone block located on the shelter floor in front of the excavations.



Figure 2. Ca. 1930 photograph of Peter's Cave petroglyphs prior to their removal showing human hands, ogees, cross-in-circle and other designs. Note the "bear's head" petroglyph in the lower right hand corner.



Figure 3. Cut-out Peter's Cave petroglyph panels on display at the Grant County Museum, Ulysses, Kansas. Note the "bear's head" at the bottom of the top panel.



Figure 4. Cut-out Peter's Cave site panel on display in Grant County Museum showing previously unknown horned serpent/piasa image, human hands, and bird tracks.

The badly eroded panel from the Austin Hollow site (not shown) consists simply of a square section of sandstone that contains two heavily eroded footprints and some historic period initials. Of far greater significance are the three panels from the Peter's Cave site, none of which were adequately documented before being removed from the site. Comparison of the three panels contained in the Seyferth collection (Figures 3 and 4) with a ca. 1930 photograph of the Peter's Cave petroglyphs (Figure 2) revealed that all three panels were cut from rock fall one located on the shelter floor. Two of these were cut from a single boulder which contained, among other images, a possible front-facing animal head interpreted by Merwin (1937) as a "bear's head", human hands, ogees, human footprints, and animal and bird tracks. The bear's head is framed by two human hands, with a possible bear claw or paw located directly above the head (Figure 5).



Figure 5. Close-up photograph of "bear's head" petroglyph first described by Bruce Merwin in 1937. Note possible skeletal bear paw/claws above head.

Despite its having been reported by Merwin as early as 1937, questions have been raised in the past as to whether the Peter's Cave site "bear's head" was indeed an authentic prehistoric Native American image or whether it had been carved by later Euro-American visitors to the site. Our inspection of the "bear's head", however, revealed that it had been pecked and ground into the boulder similar to the other petroglyphs and there is no reason to doubt its authenticity. This unique image, which has no counterpart in the rock art of the central Mississippi River valley (Diaz-Granados and Duncan 2000; Wagner 1996:47-79), closely resembles the head of a black bear although whether it represents an actual bear or a mythical bear-like being is unknown. Additionally, located above the head are a series of three curved and one splayed line that closely resemble, especially in the lack of a palm, a skeletal bear paw rather than a human hand (Figure 5).

Bear symbolism also is present on the second panel which appears to contain a combination of Mississippian period and earlier designs (Figure 3, top). Definite Mississippian images on this panel include two ogees, a cross-in-circle, and crude avimorph or winged stick-figure distributed in a row along the bottom of the panel. Located above these images, however, are what appear to be two linked and possibly earlier images in the form of a left human footprint and a four-toed print that appears to be the characteristic squat front paw print of a bear (Figure 6). Although bears indeed do have five digits on their paws, the outer digit often does not leave an impression when making a track, resulting in a four-toed print. The juxtaposition and similar orientation of the human and bear prints is clearly intentional, suggesting that these may be magical or ritual images indicative of a transition between human and non-human (i.e., bear) states.

Even clearer evidence that many of the Peter's Cave rock art images have religious associations is provided by the third panel (Figure 4), only the extreme corner of which was visible in the 1930s photograph of this panel prior to its removal (Figure 2). When we inspected this panel, however, we found that it contained a previously unreported combination horned serpent-bird image consisting of a snake with a horned head whose body curves around to end in a feathered tail that also forms the tail of an adjacent bird whose head is shown in profile (Figures 4 and 7). The two images blend in to each other with no distinct break, suggesting that they represent a single composition depicting a "piasa-like" being with serpent and bird characteristics. Located adjacent to this image are a series of three bird-like tracks, only two of which are shown in the photograph. As with the juxtaposition of the bear-human prints on the second panel, these tracks also hint at a transition between human and non-human states with the two outer tracks resembling three-toed bird tracks while the center track, although ending in a hind toe similar to a bird track, has five front digits similar to a human hand.



Figure 6. Close-up of possible paired human footprint (bottom right) and four-toed front bear track (top right). Note cross-in-circle in left lower corner of photograph.

Given their present-day condition it is impossible to definitively date the Peter's Cave period rock art images, but we would suggest that they represent a combination of pre-Mississippian and Mississippian period images. Probable Mississippian period motifs include the ogees, cross-in-circle, winged stick-figure, and combination horned serpent-bird image, all of which have counterparts at other Mississippian period regional rock art sites as

well as in other forms of Mississippian art. Human footprints and animal tracks are not, however, characteristic of Mississippian period art and we would suggest that these motifs, along with the bears head and other bear-related imagery at the Peter's Cave site, may be part of a Woodland period or even earlier art tradition within this section of the Mississippi River valley.

The rediscovery of the missing Peter's Cave petroglyphs after an absence of 75 years has provided new information regarding the prehistoric rock art tradition of southwestern Illinois and the central Mississippi River Valley. Although it is unfortunate that these images were removed from this site in the 1930s, we would note that the site was privately owned at the time and the Seyferth family had permission to do this. Of far greater importance is that the family preserved these images—especially given that the Peter's Cave site is now located at the bottom of a lake—and made them available for study. Although, like any privately held collection, the future of the Seyferth family collection is uncertain, we would hope that at some point the rock art images at least could be returned to southern Illinois where they could form part of a museum exhibit on the prehistoric rock art tradition of the region.



Figure 7. Close-up of horned serpent/piasa image. The serpent head is located immediately below the scale. The serpent body winds around to end in a feathered tail located below the serpent head. A splayed human hand is located to the left and slightly above the serpent head.

Acknowledgments

Brad Koldehoff and I would like to thank Julie and Carolyn Seyferth for graciously allowing us to document their family artifact collection and the four associated rock art panels. We also would like to thank the staff of the Illinois Historic Preservation Agency (IHPA), particularly archaeologist Joe Phillippe, for providing us with a grant to accomplish this work.

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ESRAC 2007 (Continued from page 1)

LODGING

Lodging is available at the U of A Winthrop Rockefeller Center located on Petit Jean Mountain, 65 miles northeast of Little Rock. Call (866) 972-7778 to reserve a room. Winthrop Rockefeller Center room rates are \$65.00 per night for single occupancy; \$47.50 per person for double occupancy and \$40 per person multiple occupancy.

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The web address for the Winthrop Rockefeller Center is <http://www.wrcenter.net>.

A block of rooms has also been reserved at the Mather Lodge at Petit Jean State Park, which is located only 3 miles from the conference center. To reserve a room at the Mather Lodge, call 501-727-5431 and use the group reservation number **427556**. The group reservation is listed under ESRARA. Rooms at Mather Lodge are \$60 per night for a single room and \$65 per night for a double and **must be reserved before February 22**.

The web address for Petit Jean State Park and the Mather Lodge is:
<http://www.petitjeanstatepark.com/>.

Other lodging options include camping at the State Park (either tent or RV). There are hotels located in the town of Morrilton, 18 miles east of the conference center and Russellville, 30 miles west.

TRAVEL

The closest airport is the Little Rock Airport and is 65 miles away (to the east), Fort Smith, Arkansas is about 110 miles to the west and there is also an airport in Ft. Smith.

Directions from Little Rock (coming west):

From Little Rock, take I-40 West to exit 108 at Morrilton. Take Hwy. 9 South to Oppelo. Turn right onto Hwy. 154 to the top of Petit Jean Mountain. At the top, take a right at Winrock Drive and continue six miles until you arrive at The Winthrop Rockefeller Conference Center.

Directions from Fort Smith (coming east):

Take I-40 to Russellville. From Russellville take Hwy 7 south to Hwy 154 to the top of Petit Jean Mtn. At the top, take a right at Winrock Drive and continue six miles until you arrive at The Winthrop Rockefeller Conference Center.

More detailed information regarding the meeting can be found on the main and calendar pages of the ESRARA web site (esrara.org). On this page you can sign up and pay for various events associated with the meeting. These include:

Paper/Poster Presentation Submissions and Abstracts - Select these if you wish to present a 20 minute (maximum) talk or poster presentation on a rock-art related subject during the Saturday meeting. You must be registered for the meeting (see below) in order to give a talk or poster presentation.

Meeting Registration (\$25.00) - This conference registration provides access to the all-day Saturday paper and poster presentations and the meeting book room. The registration fee is used to provide refreshments during the day as well as help ESRARA cover some of the costs of the meeting.

Friday Field Trip Tour (no charge) – Petit Jean State Park is located only 3 miles from the conference center and is filled with rock art. This year, rather than a bus tour, the field trip tour will entail a walking tour of the abundant rock art sites within the park, including a visit to Rock House Cave, a large shelter containing over 100 pictographs. Participants will meet at the park in the morning to begin the tour. A schedule will be provided at registration.

Friday Tour Lunch (\$8.50) - This fee provides for lunch at Mather Lodge in Petit Jean State Park, for people taking the Friday Field Trip tour.

Friday Evening Reception and Rock Art Exhibit (no charge): This event will be held at the Arkansas Technical University Museum in Russellville, 30 miles from the conference center. The exhibit will highlight Arkansas Rock Art and is part of Arkansas' Archeology Month events. The Reception for the exhibit is being held for ESRARA members and is sponsored by the Arkansas Archeological Survey.

Saturday Lunch Buffet (\$15.00) - Lunch on Saturday will be provided by the U of A Winthrop Rockefeller Center. At this time, the menu is unknown, the food at the Center is supposed to be excellent!

Saturday Night Banquet (\$35) - This fee provides access to the ESRARA dinner and awards banquet, keynote address and benefit auction (all at the U of A Winthrop Rockefeller Center). Dr. George Sabo will give the keynote address, highlighting the recent research on Arkansas Rock art.

AUCTION

An auction of member-donated rock art-related and other items designed to raise money for ESRARA publications will close the event. PLEASE REMEMBER TO BRING ITEMS TO DONATE: Rock art books, archaeology books, American Indian art books, jewelry, rock art jewelry, rock art T-shirts, rock art caps, non-rock art T-shirts, any rock art souvenirs: coffee cups, key chains, post cards, stationery, curious non-rock art items that just could be desirable by someone, anything curious and imaginative!

Sunday Tour (Free) - This will be a self-guided or car caravan tour to rock art, archaeological and museum sites in Arkansas. Maps will be provided to people who wish to visit sites on public land on their own, privately owned sites must be visited as part of the group.

T-shirts (price to be announced) – Arkansas Rock Art T-shirts are being designed by the ATU Museum in conjunction with their exhibit and with ESRAC. These shirts will be available at the conference and can be paid for during registration – however, please indicate if you are interested in purchasing a t-shirt and what size you need (this will help with ordering).

SPANNING THE HEMISPHERES

Vandals Destroy Ancient Arctic Petroglyphs

Canada's only major Arctic petroglyph site - a 1,500-year-old gallery of mysterious faces carved into a soapstone ridge on a tiny island off of Quebec's northern coast - has been ransacked by vandals in what the region's top archeologist suspects was a religiously motivated attack by devout Christians from a nearby Inuit community.

For years, heritage advocates have sought special protection for the ancient etchings at Qajartalik Island. Experts believe they were created by the extinct Dorset culture, an artistically advanced civilization that occupied much of the eastern Arctic before they were killed or driven away by the Thule ancestors of modern Inuit.

More than 170 mask-like images (Figure 1), animal shapes and other symbols have been recorded on the island since the 1960s. Studies suggest Qajartalik was a sacred place, used for Dorset spiritual ceremonies and coming-of-age rituals. But the site has been dubbed 'the Island of the Stone Devils' because some of the faces - possibly depicting a Dorset shaman in religious costume - appear to be adorned with horns. In the past, crosses have been scratched on the 'pagan' petroglyphs and some area residents have told researchers they believe the site is infested with evil spirits.

Long-running negotiations between Nunavut, Quebec and the federal government over the ownership of the Hudson Strait islands has delayed for a decade plans to protect the cultural treasure, which Arctic scholars have touted as a natural candidate to become a UNESCO World Heritage site. Now, dreams of global renown for Qajartalik may be dashed after a visit to the island last month by Quebec cultural officials revealed extensive damage to the prehistoric drawings, including deep gouges across many of the faces.

"I first visited the island 12 years ago and I can see that every time it's deteriorated," a despondent Robert Frechette, director of the nearby Pingualuit provincial park in the Nunavik region of northern Quebec said, describing how tourist looting and natural erosion of the site's soft soapstone first

prompted preservation proposals in the 1990s. "But this time I was quite amazed. Someone has taken some parts of the rock away. There's graffiti. And someone has been carving with an axe or something sharp in the grooves of the faces. It's pretty bad."

Daniel Gendron, chief archeologist with the Inukjuak-based Avataq Cultural Institute, said the latest vandalism at Qajartalik follows the pattern of previous attacks by members of what he called 'a very strong movement' of conservative Christians in Kangiqsujuaq and several other Inuit communities in northern Quebec. Gendron recalls travelling to the Qajartalik with a local hunter who 'refused to set foot on the island' for fear of disturbing its spirits. Some Inuit remain convinced that 'it's the devil' who controls Qajartalik, Gendron said. Federal, provincial and territorial governments, he added, "have refused to do anything about this site" before the jurisdiction of offshore islands is settled, possibly by 2007. "Now, it may be too late."

Source: CanWest News Service, Leader-Post (26 August 2006)



Figure 1. One of the mask-like images carved into a soap stone ridge on Quajartalik Island located off of Quebec's northern coast.

Writing on Stone May Be Oldest in the Americas

A stone slab found in the state of Veracruz in Mexico bears 3,000-year-old writing previously unknown to scholars, according to archaeologists who say it is an example of the oldest script ever discovered in the Western Hemisphere (Figure 1).

The inscribed slab was discovered by Maria del Carmen Rodriguez of the National Institute of Anthropology and History of Mexico and by Ponciano Ortiz of Veracruz University. The archaeologists, who are husband and wife, are the lead authors of the report of the find, published in the journal **Science**. According to the Mexican scientists who have studied the slab and colleagues from the United States, the order and pattern of carved symbols appear to be that of a true writing system. It has characteristics strikingly similar to imagery of the Olmec civilization, considered the earliest in pre-Columbian America. Finding a heretofore-unknown writing system is a rare event. One of the last such discoveries, scholars say, was the Indus Valley script, identified by archaeologists in 1924.

The inscription on the stone slab, with 62 distinct signs, some of them repeated, has been tentatively dated to at least 900 B.C., and possibly earlier. That is 400 years or more before writing had been known to exist in Mesoamerica, the region from central Mexico through much of Central America — and by extension, to exist anywhere in the Hemisphere. Scientists had not previously found any script that was unambiguously associated with the Olmec culture, which flourished along the Gulf of Mexico in Vera Cruz and Tobasco well before the Zapotec and Maya people rose to prominence elsewhere in the region. Until now, the Olmec were known mainly for the colossal stone heads they created and displayed at monumental buildings in their ruling cities.

Noting that the text “conforms to all expectations of writing,” the researchers wrote that the sequences of signs reflected “patterns of language, with the probable presence of syntax and language-dependant word orders.” Several paired sequences of signs, scholars said, have prompted speculation that the text may contain couplets of poetry.

The stone was uncovered in a gravel quarry where it and other artifacts were jumbled and may have been out of their original context. The discovery team said that ceramic shards, clay figurines and other broken artifacts accompanying the stone appeared to be from a particular phase of Olmec culture that ended about 900 B. C. But they acknowledged that the disarray at the site made it impossible to determine whether the stone had originally been in a place relating to the governing elite or to religious ceremony.

Richard A. Diehl, a specialist in Olmec research at the University of Alabama and another co-author of the report, said, “My colleagues and I are absolutely convinced the stone is authentic.” From an article by John Noble Wilford, September 14, 2006. (The New York Times Company 2006)

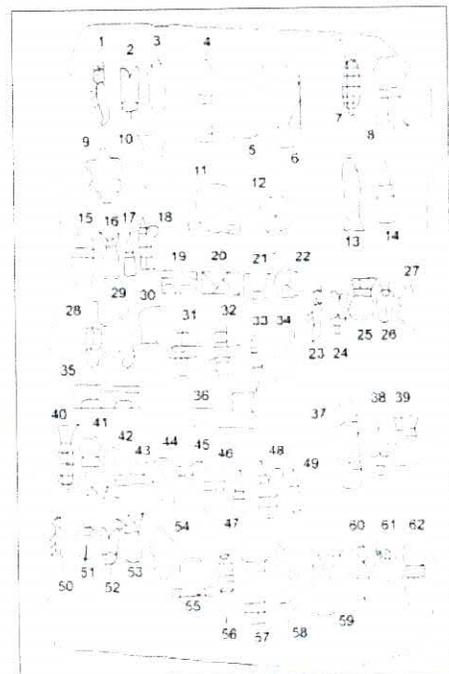


Figure 1. The signs incised on this 26-pound stone, researchers have said, “link the Olmec to literacy, document an unsuspected writing system and reveal a new complexity to this civilization.” The tiny, delicate symbols are incised on the concave surface of a block of soft stone that measures about 14 inches long, 8 inches wide and 5 inches thick. Some of the pictographic signs are frequently repeated particularly ones that look like an insect or a lizard.

Arkansas Fun Facts

Arkansas contains six national park sites, two-and-a half million acres of national forests, seven national scenic byways, three state scenic byways, and 50 state parks.

Arkansas contains over 600,000 acres of lakes and 9,700 miles of streams and rivers.

The Ozark National Forest covers more than one million acres.

Elevations in Arkansas range from 54 feet above sea level in the far southeast corner to 2,753 feet above at Mount Magazine, the state's highest point.

The Arkansas river is the longest stream to flow into the Mississippi-Missouri river system. Its total length is 1,450 miles.

The Ozark Plateau and the Ouachita Mountains are the two major ranges in the state. The Ouachita Mountains are unusual because they run east and west. Most mountains run north and south.

Origin of Arkansas's Name: The name Arkansas comes from Arkansa, the French name for Native Americans of the Quapaw tribe and the region they inhabited.

Arkansas's tallest remaining, prehistoric Native American mounds are preserved at Toltec Mounds State Park, a National Historic Landmark site near Little Rock.

Designated as the longest bayou in the world, Bayou Bartholomew begins northwest of Pine Bluff and flows approximately 300 miles through almost one-million acres of watershed before crossing the Louisiana border on its way to joining the Ouachita River.

Arkansas has the only active diamond mine in the United States.

Located just outside of Murfreesboro, Crater of Diamonds State Park allows dedicated prospectors to search for precious gems including diamonds, amethyst, garnet, jasper, agate, and quartz.

State Motto: "Regnat Populus" - The People Rule

State Rock: Bauxite

State Tree: Pine (Loblolly Pine and Shortleaf Pine)

State Nickname: *The Natural State*. Officially known as "The Natural State," Arkansas is known throughout the country for its natural beauty, clear lakes and streams and abundance of natural wildlife.

State Beverage: Milk

State Bird: Mockingbird

State Flower: Apple Blossom

State Gem: Diamond

State Insect: Honeybee

State Mammal: White Tailed Deer

State Mineral: Quartz Crystal

Editor's Note:

*This issue of the fall newsletter has arrived later than usual because I wanted to include all possible information on the upcoming conference in Little Rock. I will return to the regular schedule in 2007.
Nancy Bryant*

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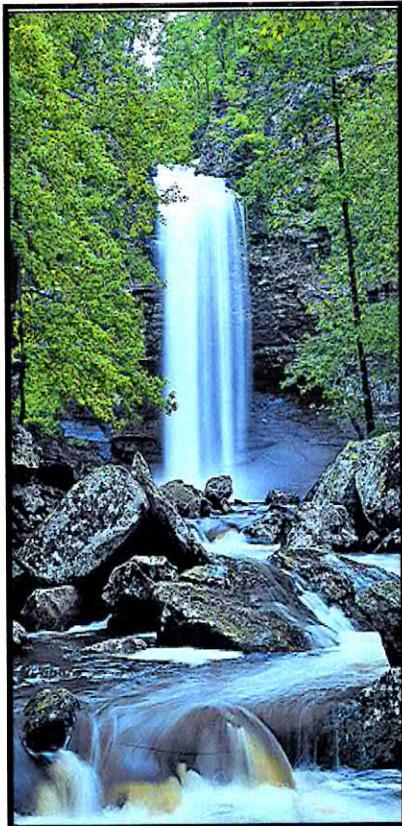
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A combination pictograph/petroglyph from Rockhouse Cave. The area between the vertical and horizontal lines of this cross-shaped element has been pecked. Interpreting Rock Art at Rockhouse Cave by Michelle Berg Vogel



ESRARA
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11511 County Rd. 5340
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95-foot Cedar Falls located in Petit Jean State Park, Arkansas.



Plant image interpreted as a fern emerging in springtime.
The Petit Jean Painted Style of Rock Art: Interpreting Rock Art at Rockhouse Cave by Michelle Berg Vogel