



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 14, Number 2-3

Summer/Fall 2009

INDIAN HEAD ROCK

UPDATE

The criminal case involving the removal of the "Indian Head Rock" from the Ohio River has ended with a dismissal of all charges against Steve Shaffer for removing the boulder from that part of the Ohio River claimed by Kentucky. Greenup County Commonwealth's Attorney Clifford Duvall filed a motion to dismiss the charges on July 24, 2009, because it could not be proved that the boulder moved by Shaffer and others was the same Indian Head Rock registered as an archaeological site with the University of Kentucky by James Swauger in 1985. Swauger, who apparently registered the site on the basis of historical sources rather than having actually seen it, had listed its location as "underwater in the Ohio River" and "unknown" on the site form. There apparently are other carved boulders in the upper Ohio River area also known as "Indian Head Rock", resulting in uncertainty as to whether the boulder removed from the Ohio River in 2007 was, in fact, the same site registered by Swauger. Acting on Duvall's motion, Greenup Circuit Judge Robert Conley dismissed the criminal charges against Shaffer on July 30, 2009.

However, a civil suit filed against Shaffer by

the Kentucky Attorney General in February, 2009, for violation of Kentucky statutes for removing an object of antiquity and/or defacing an archaeological site remains active. The Attorney General seeks punitive damages, costs, and a jury trial in the matter. On August 4, 2009, Shaffer's attorney argued that the rock Shaffer retrieved is not the Indian Head Rock and that any dispute over a rock taken from the Ohio River becomes one between states, putting it in the jurisdiction of the U.S. Supreme Court. On August 7, 2009, however, a U.S. District Court judge ordered a continuance of discovery in the case without setting a court date, meaning the civil suit will continue for the time being.

Sources:

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Ottney, Ryan Scott

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Heath, Benita

2009 Shaffer Still Faces Suit in Rock Incident. *Ironton Tribune Newspaper*, August 12, 2009. Ironton, Ohio.

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carol@esrara.org

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hcarey@fs.fed.us

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dlynch@soilsight.com

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nbryant@rollanet.org

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PRESIDENT'S MESSAGE...

Greetings to All ESRARA Members:

Well, at long last, ESRARA is finally on its way to being incorporated as a not for profit corporation! At our last meeting in Georgia, the membership voted to proceed with incorporating ESRARA within Illinois. Following up on that decision, board member Heather Carey and I met with attorney John Rendleman of Carbondale, Illinois, on September 2, 2009, to begin the process of incorporation. John has agreed to be the registered agent for the corporation and will handle all yearly reports required by the state of Illinois. John appears to be a good choice for us; he has a minor in Anthropology and worked on archaeological projects in the Cahokia, Illinois, area when he was an undergraduate years ago. Heather is going to fill out the incorporation forms and John will then review and file them with the state of Illinois as soon as possible. So, by the time you read this, ESRARA should be officially incorporated within the state of Illinois. John will also handle our application for 501C3 tax-exempt status. His experience has been that it takes anywhere from three to 11 months for the government to approve such applications.

Incorporation is a necessary first step in reaching another long-term goal that we have talked about for years, which is the establishment of a permanent archives for eastern states rock art research. Once we are incorporated, members will be able to donate research materials including photographs, notes, and other materials that they have accumulated over their careers and would like to see preserved to the ESRARA archives. ESRARA Vice President Jan Simek, who is currently the interim president at the University of Tennessee, Knoxville, has indicated that the university is willing to house the ESRARA archives within the special collections section of the University of Tennessee Library. By incorporating, ESRARA will be able to maintain ownership of the archives, even though it will be housed at the University of Tennessee, and can establish protocols regarding who is allowed to have access to the collection in order to protect sensitive information such as site locations.

I personally think the establishment of an archive for eastern states rock art research is long overdue and will be an invaluable resource for future researchers working in the area. I do not think we as an organization can thank Jan enough for using his influence in helping us reach this goal. Hopefully, I will be able to report in the next newsletter that this goal is finally on its way to becoming a reality.

Best Regards,

Mark Wagner
ESRARA President

Hensler Site Antiquity Confirmed

By Jack Steinbring

University of Wisconsin-Oshkosh

And

Ripon College

Until very recently there has been no clear physical evidence of substantial antiquity for the soil covered zone of the Hensler Petroglyph Site (Steinbring 2008). The recovery of projectile points in the lower strata of the soil mantle now provides indisputable evidence of great age. At level 10 in Unit E5S1, a Matanza-like point was recovered (Figure 1). Justice (1987:120) places this type in a wider side-notched cluster which would put the Hensler specimen in the northern periphery of the distribution. Generally speaking, the type falls within the Late Archaic, with dates extending to more than 2260 B.C. At the Uehelback Site in Posey County, Indiana, this date was obtained at a level directly above Matanza points. Since the iconography at Hensler includes atl-atl imagery, and an unusual superposed and oppositional pair of lanceolate point images, Archaic lithics were fully expected.

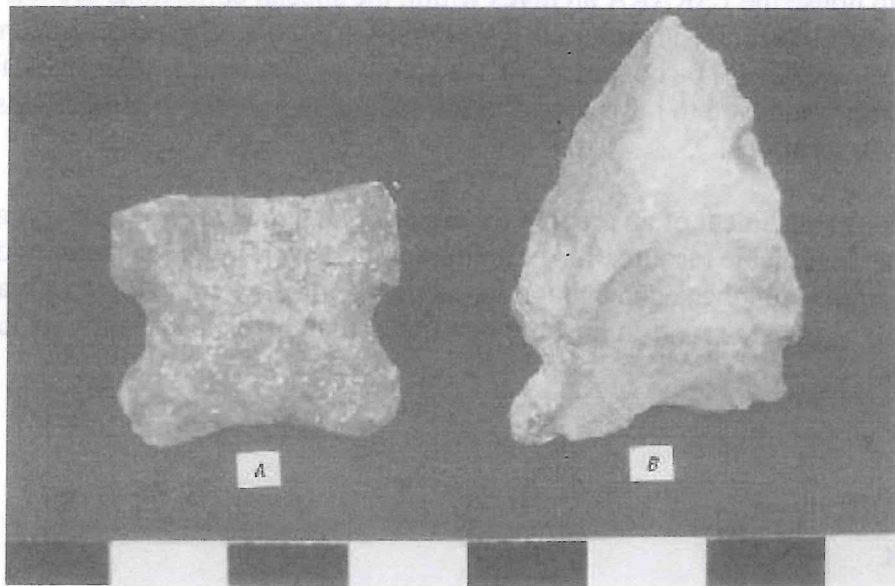


Figure 1. Projectile points recovered in Unit E5S1, Hensler Petroglyph Site (47DO461), Dodge County, Wisconsin. A. Raddatz Side-notched (base and notches extensively ground), and B. A Matanza-like point with notch ground. Scale in centimeters.

In level 12, 6.0 cm below the Matanza and 35.0 cm apart, was recovered a clear example of the basal and lower blade portion of a Raddatz Side-notched projectile point (Figure 1A, Figure 2). This point type was defined by Warren Wittry (1959:55) who called it "Old Copper without the copper," while attempting to give Old Copper a context which had been to that point exclusively burials. The Raddatz Site is a deep rock shelter at what is now known as Natural Bridge, a Wisconsin State Park. Despite Wittry's explicit statement that "there is no rock art at the Raddatz rock shelter", it is now clear there is a lot. Wittry failed to recognize cupules and grooving.



Figure 2. Scale marks locus in E5S1, 47DO461. Raddatz 6.0 cm. below the Matanza-like point. Raddatz point is made from Prairie du Chien chert.

It is noteworthy that the stratigraphic sequence at Hensler finds the earlier Raddatz form beneath that of the Matanza. They are separated in time by at least 2000 years, with Raddatz dating to as early as 6,000 B.C. (Justice 1987:68). The type embraces a number of side-notched projectile points with only slight variations in a kind of generic status (Justice 1987:68). The distribution is broad, covering the heartland of the United States, with an abundance of excavational proveniences (Justice 1987:69).

It is now clear that the Hensler Petroglyph Site, assuming a relationship between the Archaic iconography and the Archaic levels of the occupation zone 6.0 m to the west of the engravings, is the oldest rock art site in Wisconsin and possibly the oldest in the Midwest.

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Jack Steinbring

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A Portrait in Stone?

by Edward J. Lenik, R.P.A.

Who does this image represent? Is it an Indian or a European-American? Is it a portrait of someone the artist knew or is it simply an effigy face or head? Does it have some religious or social significance? As archaeologists, we must consider and analyze several factors when seeking answers to these questions such as:

- ❖ Geography or location. Where was the artifact found?
- ❖ Geology. What is the stone on which the petroglyph was made?
- ❖ Artifact class. What does the item represent? What is its function?
- ❖ History or context. What group(s) of people lived or settled in the area in which the artifact was found.
- ❖ How was the petroglyph made? What type of tool was used in its execution?
- ❖ Style. Is the image similar to or different from other effigy faces or heads found in the region?

The two-hole gorget illustrated here is embedded in a masonry wall above a fireplace within the Indian Steps Museum in Airville, Pennsylvania (Figure 1). This museum was founded

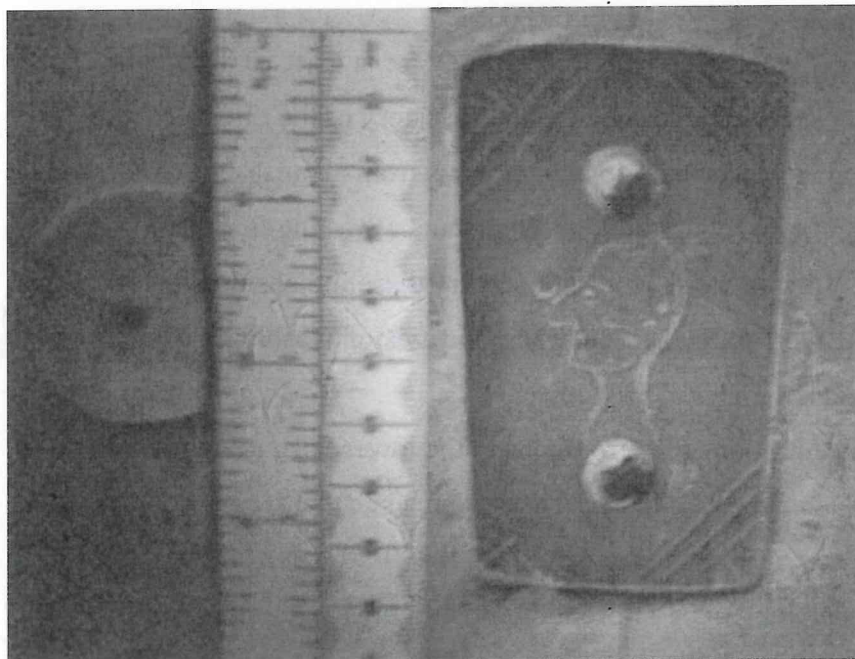


Figure 1. The two-hole gorget illustrated here is embedded in a masonry wall above a fireplace within the Indian Steps Museum in Airville, Pennsylvania.

and built in 1912 by John E. Vandersloot of York, PA. The museum's name was derived from the "steps" carved by Indians into the rocks in the nearby Susquehanna River. These "Indian Steps" were actually footholds used to reach the river to fish for shad. While building his museum, Vandersloot found more than 10,000 artifacts on his property including projectile points, pottery, stone tools and other Indian artifacts, which are now on display in the museum. I infer that the petroglyph gorget was found here on the west bank of the Susquehanna River.

The gorget is made from a gray color piece of shale. It is nearly rectangular in shape and has two conical holes for suspension as an item of personal adornment to be worn at the breast. It measures 8.5 centimeters (3 3/8ths inches) in length. Each corner of the gorget has three incised diagonal lines and very short incised lines extending perpendicular to each corner. A human figure is incised and situated between the two suspension holes. The fine lines of the image could have been produced by a sharp stone engraving tool or, perhaps, a metal tool. Because the artifact was embedded in the wall it could not be studied closely and in detail to determine what type of tool was used in its manufacture. The clear and precise outline of the figure indicates to me that the artist-carver had good control of the tool.

The head is carved in profile. The figure has a prominent nose, chin and jaw, an eye with a pupil, an ear and a long neck. At the top of the head, the figure's hair is fastened in two locations forming a bundle that extends upward. Presumably, the gorget was worn with the figure on the outside but we cannot tell whether the head was facing down or looking up at the wearer.

American Indians lived in the Susquehanna River Valley for at least 10,000 years. However, the Indians who are most closely identified with the history of the river were the Susquehannocks who lived along its banks and tributary streams from about 1400 A.D. to the arrival of Europeans. In 1608, Captain John Smith, an Englishman, was the first European to encounter the Susquehannocks. During the seventeenth century these Indians dominated the central and lower Susquehanna River Valley particularly in the area of Washington Boro in Lancaster County where they had a number of villages.

There are two major concentrations of petroglyphs in the lower Susquehanna River Valley, below the Safe Harbor Dam and at Bald Friar, Maryland a site that is now submerged by the water impounded by the Conowingo Dam (see Lenik 2004: 290-307; Nevin 2004: 239-257). At Safe Harbor twenty-two pecked human or anthropomorphic figures and four pecked

anthropomorphic faces have been found and documented (Nevin 2004: 250). At Bald Friar, a pecked anthropomorphic figure and a pecked possible face have also been found and recorded. These images are totally different from the one depicted on the Indian Steps Museum gorget in terms of style and method of execution.

Numerous portable petroglyphs (e.g. pendants, gorgets etc.) have been recovered from sites along the entire length of the river valley. For example, pebbles containing effigy faces consisting of two eyes and a mouth, faced maskettes, and sculpted stone heads have been found in this region. These specimens date to the Middle to Late Woodland periods and are likely of Iroquois origin (Lenik 2002: 198-100). Also, effigy faces are present on the rims of Washington Boro Incised pottery vessels from the village site of the same name, which was occupied from around 1600 A.D. to 1625 A.D. (Kent 1984: 135-136). Again, all of these effigy faces and sculpted heads are unlike the one present on the Indian Steps Museum gorget.

In conclusion, I suggest that the gorget with its incised human head was most likely made during the terminal Late Woodland period circa 1400 A.D. to 1600 A.D. The image most likely represents a symbol of male authority of a Susquehannock Indian and is not simply ornamentation on the gorget. This interpretation must be deemed as tentative since any supporting data is lacking.

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A Large Sandstone Sculpture from near Fort Ancient in Ohio

by Alan Day,
Cambridge, Ohio

In April 2009 Dirk Morgan, who lives along the Little Miami River less than a mile south of the Fort Ancient earthworks in Warren County, Ohio, unearthed this sandstone boulder on his property, intending to place it in his wife's rock garden. It weighs 210 pounds and measures 26.5" long, 17.5" high, and 9.5" wide (Figure 1 and Figure 2).



Figure 1.

The object was roughly 75% buried, and inverted from the position in which it is shown above. Its exposed surface gave the appearance of being nothing more than a rounded rock typical of the glacial erratics left in that area by the Illinoian ice sheet. Having pried the stone from the ground and removed the soil within its V-shaped cavity, Mr. Morgan rotated it to a position in which it sat firmly upright, whereupon he was startled to see a huge grinning head like that of a snapping turtle - and with eyes in the right places on each side, one of them with a round centered iris.

Realizing that he might have uncovered an artifact of considerable age, given its depth of deposition and proximity to the Ft. Ancient earthworks, Mr. Morgan e-mailed photos of his find to some professional archaeologists. They did not find it interesting. This author, an avocational archaeologist with some formal training, thought otherwise and sent the photos on to Prof. Eric Law, chair of the geology department at Muskingum University in Ohio, and a specialist in

petrology, the branch of geology that deals with the origin, composition, structure, and alteration of rocks. Dr. Law observed that the appearance of the stone as shown in the photos suggested at least an 85% probability of artificial modification, natural erosion into the current form seeming unlikely.

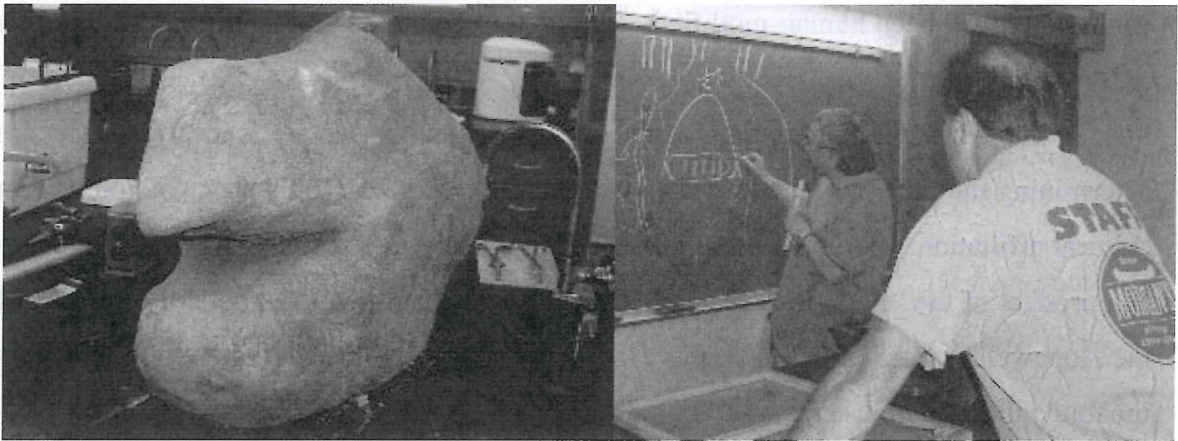


Figure 2

In May 2009 the stone was transported to Muskingum University's geology laboratory. During an almost two-hour examination, Prof. Law made the following observations. Thorough petrographic examination reveals a high probability of human agency in the zoomorphic features, namely the eyes, the nose and, in particular, the mouth. Observable evidence of human modification includes:

- ❖ Straight faces that are not conformable either with rock bedding or with rock joints.
- ❖ Angles between straight faces that are not characteristic of natural fractures.
- ❖ The pronounced rounded indentation within the left eye (appearance of an iris) is petrologically unexplainable other than by an unlikely chance impact.
- ❖ The most convincing evidence is in the mouth. There is no petrological/geological reason for the presence of this large wedge-shaped recess, and highly probable tool marks are observable and well preserved on the inner surfaces at the back of the mouth.

Prof. Law's conclusion: Judging from the petrological evidence, the location of the find site, and circumstantial contextual evidence, there seems little doubt that this sandstone block is an artifact created by aboriginal inhabitants of the Fort Ancient area.

In July 2009 Dr. Robert Riordan of Wright State University, an archaeologist and prominent researcher of the Hopewell, examined the Turtle Head in person and said he had no doubt that it had been human-modified. He did not venture a guess as to when it had been worked, or by whom.

Since current dating technologies do not (as far as we know) provide a means of determining the time at which the stone was modified, one can only speculate on its temporal and cultural affiliation. Given its close proximity to the Fort Ancient site, one could conjecture that it is a product of the "Fort Ancient culture," but then the earthworks apparently were constructed by the Hopewell as much as a thousand years earlier (roughly 100 BC to 400 AD). Of course humans inhabited the area thousands of years before the Hopewell, and the production of simple (as well as often quite refined) zoomorphic imagery in lithic material is well known from at least as far back as the Archaic Period. One could also speculate that the stone was carved by members of a relatively recent tribe in the area (e.g., Shawnee), although we are not aware of historical accounts of such activity. (And labor-intensive zoomorphic creations seem to have been more characteristic of aboriginal inhabitants hundreds of years before that time, prior to a cultural decline.)

It seems likely that the "Turtle Head" had remained in place for quite a long time, given its size and weight, and its provenience at least fifteen feet above the flood plain. And there is no indication in property records that the immediate terrain had seen activity in historical time likely to cause major perturbation. A properly executed search for temporally diagnostic artifacts in the stratum might be helpful, but then this object could have been present *in situ* long before these were deposited. Altogether it is a bit of a mystery.

It is interesting (maybe meaningfully, maybe not) that this stone was situated near a large and symmetrical hill (presumably natural) about 100' high. For at least a century this hill has been known locally as "The Ark" because of its resemblance to an upside-down boat. In the context of the carved rock, it takes little imagination to see the hill's form as that of an upright turtle carapace. (And this venue by the Little Miami River is home to an abundance of turtles.) Of course this image is common in Native American tradition, and there is the creation story that has the earth itself emerging on the back of a turtle.

Minutes of the 2009 IFRAO Business Meeting, Museo da Homidade Americano, Saõ Raimundo Noñato, Piauí, Brazil, 1 July 2009

By Denise Smith
Savannah College of Art and Design



The IFRAO Congress held in São Raimundo Nonato, Brazil June 29-July 3, 2009 was a great success. Over 1,000 people ultimately attended sessions or events connected with the Congress, mostly citizens of Brazil. One of the goals of the Congress was to educate Brazilians about the World Heritage site of the Parque Nacional Serra da Capivara. Numerous field trips were organized before and after the Congress, focusing on different sections of this enormous park. We saw lots of gorgeous rock art, including the famous White Jaguar (see figure above). Delegates learned that preparations are under way to open a second, even larger national park dedicated to rock art in the same state of Piauí.

ESRARA members John and Mavis Greer were also in attendance, leading sessions and giving papers in their respective areas. I also represented ESRARA at the IFRAO business meeting. Below are the minutes of that meeting. The next IFRAO Congress will meet in Foix, France in 2010.

Organisations present: American Rock Art Research Association (ARARA), represented by Evelyn Billo (U.S.A.); Archivo Nacional de Arte Rupestre (ANAR), represented by Kay Tarble de Scaramelli (Venezuela); Asociación Cultural 'Colectivo Barbaón' (ACCB), represented by B. Hipólito Collado Giraldo (Spain); Associação Brasileira de Arte Rupestre (ABAR), represented by Niéde Guidon (Brazil); Associação Portuguesa de Arte e Arqueologia Rupestre (APAAR), represented by Mila Simões de Abreu (Portugal); Association pour le Rayonnement de l'Art Pariétal Européen (ARAPE), represented by Robert G. Bednarik by proxy (France); Australian Rock Art Research Association (AURA), represented by Robert G. Bednarik (Australia); Cave Art Research Association (CARA), represented by Robert G. Bednarik (Australia); Centro de Investigación de Arte Rupestre del Uruguay (CIARU), represented by Mario Consens (Uruguay); Centro Studi e Museo d'Arte Preistorica (CeSMAP), represented by Dario Seglie; Comité de Investigación del Arte Rupestre de la Sociedad Argentina de Antropología (CIAR-SAA), represented by Matthias Strecker by proxy (Argentina); East African Rock Art Research Association (EARARA), represented by Dario Seglie by proxy (Tanzania); Eastern States Rock Art Research Association (ESRARA), represented by Denise Smith (U.S.A.); Grupo de Investigación de Arte Rupestre Indígena (GIPRI), represented by Guillermo Muñoz (Colombia); Hellenic Rock Art Centre (HERAC), represented by Dario Seglie by proxy (Greece); Institutum Canarium (IC), represented by Inge Diethelm (Switzerland); Japan Petrograph Society (JPS), represented by Dario Seglie by proxy (Japan); Le Orme dell'Uomo, represented by Angelo Fossati (Italy); Mid-America Geographic Foundation (MAGF), represented by Dario Seglie by proxy (U.S.A.); Moscow Centre of Rock Art and Bioindication Research (MCRABR), represented by Arsen Faradzhev (Russia); Rock Art Association of Manitoba (RAAM), represented by Dario Seglie by proxy (Canada); Rock Art Society of India (RASI), represented by Giriraj Kumar (India); Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB), represented by Matthias Strecker (Bolivia); Société Préhistorique Ariège-Pyrénées (SPAP), represented by Robert G. Bednarik by proxy (France);

The meeting was held at the Museo da Homidade Americano, São Raimundo Nonato, Piauí, Brazil, on 1 July 2009, and it commenced at 11.30 a.m. In the absence of the President of IFRAO his nominated representative, the Convener, nominated Mila Simões de Abreu to act as chair. The minutes were recorded by Robert G. Bednarik.

1. *Apologies and declaration of proxies.* There was one apology from Jean Clottes, the IFRAO President, who was unable to attend. He nominated the IFRAO Convener to represent him. Eight proxies were declared as listed above.

2. *Confirmation of previous minutes.* The minutes of the previous IFRAO Business Meeting (Lisbon, 8 September 2006) have been published in *Rock Art Research* 23(2): 286–288, 2006. They were accepted unanimously.

3. *Matters arising from these minutes.* No matters arising from the previous meeting were discussed.

4. *Report of the IFRAO President.* The President had provided a detailed report of his extensive activities in the service of IFRAO since 2006, and for the betterment of rock art generally, which was read out by the Convener and was accepted.

5. *Report by the IFRAO-UNESCO Liaison Officer.* A brief report was presented by the Liaison Officer concerning progress of deliberations with UNESCO personnel.

6. *Report by the IFRAO Convener:*

6.1. The Centro Regional de Arte Rupestre 'Casa de Cristo' of Murcia, Spain, has been elected unopposed as a new member of IFRAO. Contact details are Armando Lucena, Carretera de Campo de San Juan, Km. 6, s/n, 30440 Moratalla (Murcia), Spain, rupestre@museosdemurcia.com

6.2. IFRAO has been approved as an affiliate with UISPP at the Lisbon congress.

6.3. The issue of global rock art protection: this is an ongoing concern and in the last few years the Convener has attended to direct threats to rock art sites in various parts of the world, including cases in Chile, Bolivia, Peru, U.S.A., Italy, France, India, China and Australia, among others. The most serious direct and immediate threat to rock art remains that to the Dampier Rock Art Precinct in Australia.

6.4. The developments in prioritising World Heritage listing criteria are reported. This is an issue that is being pursued energetically by the President, Immediate-Past President and Convener. A brief report was provided on the progress of this endeavour.

7. Reports of IFRAO Representatives. REQUEST BY E-MAIL

7.1.

7.2.

7.3. AURA (Australia) has an extensive publishing program in print (*RAR*, *AURA Newsletter*, *Cave Art Research*, Occasional AURA Publications) and electronically (AURANET), and collaborates also with other publishers. Campaigns relating to the preservation of rock art at Dampier and in Tasmania are in progress. The next AURA Inter-Congress Symposium will be held in Broken Hill on 17–18 October 2009, and the possibility has been mooted that the Fourth AURA Congress might be held in 2014.

8. A discussion is held to decide the *IFRAO Presidency*, which results in the unanimous election of Niède Guidon of ABAR as the new President of IFRAO.

9. CeSMAP proposes the creation of a *World Rock Art Encyclopaedia* (WRAE), 'polycentric' Internet web structure in which all the IFRAO Organisations play the role of peripheral 'nodes'; access is to be free.

10. *Any further matters raised by delegates.*

10.1. MCRABR reminds the IFRAO Council that several great scholars have passed away recently.

10.2. GIPRI raises issues of indigenous peoples in Colombia.

10.3. CIARU proposes the formation of regional groupings of member organisations within IFRAO. After a brief discussion it is decided that thematic groupings might be preferable, depending on each organisation's main interests. The issue is to be considered by each member organisation and is to be decided at the 2010 IFRAO Business Meeting in France.

10.4. APAAR proposes that the IFRAO homepage, established and maintained by CeSMAP in Italy, is to be upgraded significantly within one year. The motion is seconded by ARARA, and is accepted unanimously.

10.5. Orme dell'Uomo reports that the member states of UNESCO often fail to provide the required reports on the state of the cultural sites inscribed on the World Heritage List. As a remedial measure, it is proposed that IFRAO creates a questionnaire for the members concerning the state of listed rock art sites.

10.6. CI reports that the organisation has recently celebrated forty years of its existence, thus being one of the oldest members of IFRAO.

11. *General matters, discussion and resolutions.*

11.1. ABAR requests the support of IFRAO to petition the President of Brazil to remove the presidential veto on forming a profession of archaeology in Brazil. This veto was placed by the previous President because at the time there were no archaeology courses conducted in the country. It is pointed out that, at present, there are five post-graduate courses and several master degree courses. The motion is seconded by AURA and passed unanimously, and is to be conveyed to the President of Brazil as a petition from IFRAO.

11.2. SIARB proposes that IPHAN, the responsible agency in Brazil, be requested to expedite the nomination to World Heritage of the Peruaçu rock art site in Minas Gerais, Brazil. The motion has universal support and a letter on behalf of IFRAO is provided by the IFRAO Convener soon after the meeting, requesting IPHAN to proceed with this nomination.

11.3. ARARA proposes that the web-pages of the IFRAO members be updated as required, and specifically that the abstracts of all papers of IFRAO Congresses be published on the Web prior to the event. The motion is seconded by ABAAR and is accepted unanimously.

11.4. RASI proposes a vote of thanks to the host organisation, ABAR, for the enormous and universally acclaimed effort that has characterised the present congress, and this is expressed by the delegates' applause.

11.5. ABAAR informs the meeting that ABAR will issue four types of diplomas at the conclusion of the ABAR Congress: (1) to the Governor of the State of Piauí, who opened and closed the congress, for his great support of the event; (2) to FUMDHAM, the NGO that operates the museum and research facility at São Raimundo Nonato, for its immense contribution; (3) to the three oldest surviving guides of Professor Niéde Guidon, as representatives of all the guides who supported her research; and (4) to the four local councils over whose territory the National Parks of the region extend, for their collaboration over the years.

12. *Adjournment.* The meeting is adjourned at 1.00 p.m. precisely.

Special Thanks to Dr. H. Denise Smith for representing ESRARA at the International IFRAO Conferences!

Erratum- Vol 14, No 1, Spring 2009, pp 4,
ESRAC 2009 Presentation of Papers

Editors Note. Due to technical difficulties, ESRARA member Nancy Gibbs was unable to show digital slides of the Alter Rock Site discussed at the recent conference held at Red Top Mountain, GA. In addition, her abstract was not published in the conference proceedings in our last newsletter Vol 14, No 1.

NANTUCKET'S ALTAR ROCK
ABSTRACT
BY NANCY L. GIBBS

Nantucket Island lies 30 miles off the southern coast of Cape Cod. It is a bit of the edge of a terminal glacial moraine, a heap of sand and gravel with here and there, a glacially deposited boulder. One of these boulders is called Altar Rock on Ewer's 1869 Map of the Island of Nantucket, a copy of which hangs in the Atheneum, Nantucket's library. Just south of Altar Rock lies Gibbs Pond. I have been asking native Nantucketers about Altar Rock and Gibbs Pond for several years and have learned an interesting tale involving the Rock, Metacomet (King Philip), and John Gibbs, a Christianized Wampanoag, after whom the pond is named. On my first visit to Altar Rock, which stands in the moorlands protected by the Nantucket Conservation Foundation, I discovered a bit of lithic alteration, a cupule, which may justify calling Altar Rock a rock art site as well as a legendary boulder.

Figure 1. Cupule on Altar Rock. Photo by Nancy L. Gibbs 2007.



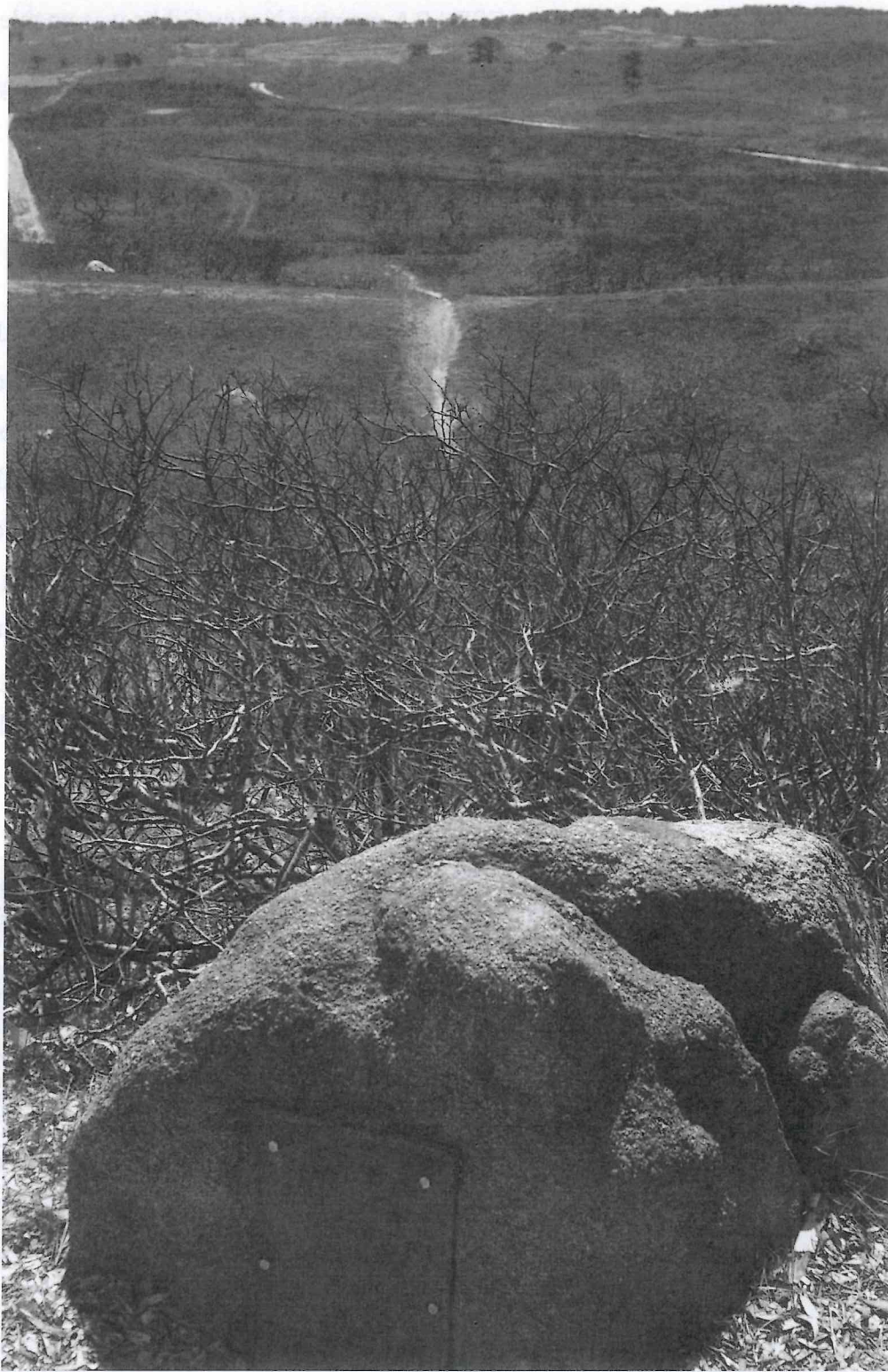


Figure 2. Altar Rock on Nantucket's moors. Photo by Nancy L. Gibbs 2007.

MEMBERSHIP DUES UPDATE REMINDER

ESRARA membership dues have recently been restructured in order to offer a new **LIFE MEMBERSHIP** category. This action was proposed and approved during the Board meeting at ESRAC 2009, Red Top Mountain, GA. The updated annual dues schedule is as follows:

Regular Membership - \$15

Joint / Family Membership - \$20

Life Membership - \$250

Member dues are an integral part of fulfilling the mission of ESRARA. Your contributions are used to sponsor publications, conferences, educational and conservation projects.

Please note the status of your dues on the **mailing label** of this newsletter.

Dues payments can be mailed to:

Michelle Berg-Vogel, Treasurer
PO Box 61
Kampsville, IL 62053

Or payments may be submitted via Paypal at:

www.esrara.org

Thank you!

The ESRARA editorial staff would like to thank Mark Hedden for his many years of services as the Northeast regional newsletter editor. Replacing Mark on the ESRARA editorial staff is Dan Lynch of Providence, R.I. Dan is a Registered Professional Archaeologist (RPA) working with the firm Soil Sight LLC. Dan has worked in Cultural Resource Management for 15 years. Dan's professional research interest includes rock-art research and geophysical survey.

Thanks Mark and welcome aboard Dan!

Do You Have Something New To Share?

Please Send **ARTICLES, BOOK REVIEWS, UPDATES**
and **NEWS ITEMS** for the Winter Newsletter to:

Winter Newsletter Editor

Nancy Bryant

nbryant@rollanet.org

VISIT US ON THE WEB-WWW.ESRARA.ORG

ESRARA
c/o Dan Lynch
832 Douglas Ave
Providence, RI 02908



Mark Wagner
Ctr for Arch Invstgtn SIU-Carbondale
408 Skyline Drive
Carbondale, IL 62901
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