



ESRARA NEWSLETTER

Quarterly of the Eastern States Rock Art Research Association
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Editor's Note: Greetings from wintry Maine!

Apologies for the delay in assemblage, printing and mailing of this issue! Unusual cold and Carol Diaz-Granados' problems with email (through no fault of her own) have been contributing factors. The weather is improving here and, I hope, for all our readers.

2005 ESRARA MEETING PLANNED FOR WISCONSIN - May 20-22nd

Jack Steinbring sends word on plans for the 2005 ESRARA meeting at Ripon College in Wisconsin. Presentation of papers will be on Saturday, May 21st. Field trips set up for Friday and Sunday. The Gottschall rock shelter is one day trip. David Lowe will serve as guide for rock art sites in Iowa and Dane counties. Boszhardt may lead a group to western sites near West Salem. Plans for other locations are in the works. Stay tuned.

Below: A tidal pool on the shore of Machias Bay at petroglyph site 62.23. Style 4 elongated shaman images appear on the ledge bordering the pool (c. 1500 yrs B.P.). The pool may symbolize an entrance way to the underworld during vision trances.

(Photo by Mark Hedden -1993)



"A Conversation with the late President Washington.." *Dighton Rock Research Update*.
By Edward J. Lenik, R.P.A.

In 1999, I presented a paper titled "Dighton Rock Revisited" at the 12th International Rock Art Congress at Ripon College, Ripon, Wisconsin. Dighton Rock with its enigmatic carvings, was located on the east bank of the Taunton River in Berkeley, Massachusetts. Since its discovery in 1680, numerous exotic theories have been advanced to explain the origin and meaning of the images. Several scholars and researchers believed they were the work of Phoenicians, Egyptians, Vikings, Portuguese explorers and, most recently, the Chinese.

I argued in my paper that the Dighton Rock petroglyphs were made by American Indians during the Late Woodland and Early Historic Contact periods. I presented ethnohistoric data, local folklore and legends, archaeological and comparative data to show the glyphs were produced by Indians and that they were a symbolic representation of an historical event, namely the arrival of Europeans in New England.

I recently discovered a letter dated August 10, 1809 from John Lathrop to Judge John Davis which discusses Dighton Rock, the context of which supports my position that the glyphs were the work of Indians. The full text of this letter is presented here and is taken from the Massachusetts Historical Society Proceedings, 1868, pages 11 to 116.

"Dear Sir, --Agreeably to your request, I hasten to communicate the substance of a conversation with the late President Washington, relating to the inscription on a rock in Taunton River, which has been the subject of interesting research, from the first settlement of Europeans in this part of America. The learned have been divided in opinion respecting the origin of that inscription: some suppose the origin to be Oriental, and some Occidental. Many Gentlemen acquainted with the Oriental languages have thought several characters in the inscription bear a great resemblance to some characters in the Oriental languages, particularly the Punic.

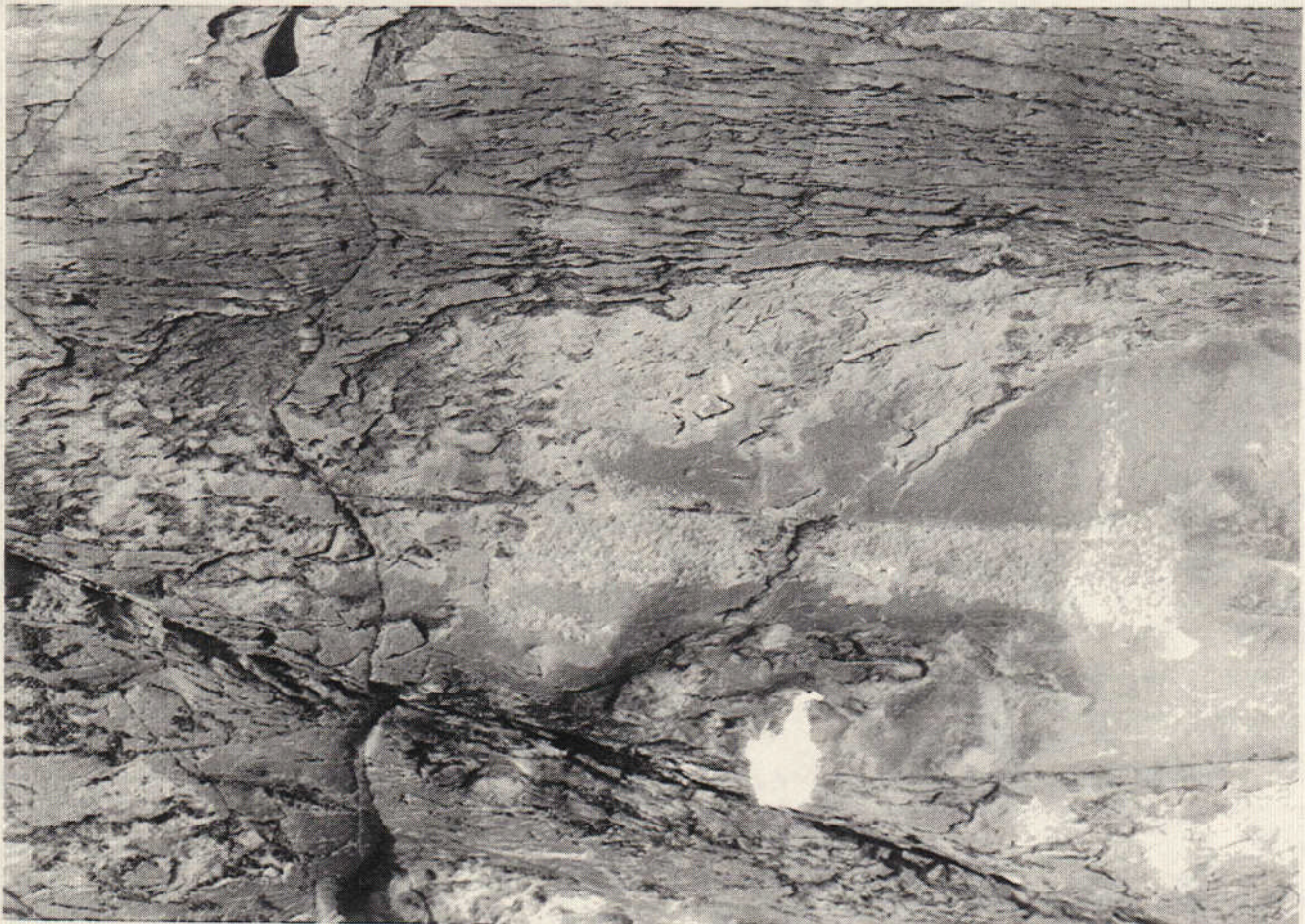
From the valuable communication which was made by you, at the last meeting of the Academy, I perceive you favour the opinion that the inscription was made by the native Indians of our country. Having produced several important authorities, you mention the opinion of the late President Washington.

As I am the only surviving member of the Corporation present at the time when the late President gave the opinion you mention, I now state to you the conversation on that subject. When that illustrious Man was on a visit to this part of the United States, in the autumn of 1789, the then President and Fellows of Harvard College waited on him with an address, and invited him to visit the University in Cambridge. While in the Museum I observed he fixed his eye on the full length copy of the inscription on a rock in Taunton river, taken by James Winthrop, Esqr, and is exhibited in the Museum for the inspection of the curious. As I had the honour to be near the President at that moment, I took the liberty to ask him whether he had met with any thing of the kind; and I ventured to give the opinion which several learned men had entertained with respect to the origin of the inscription. I observed that several of the characters were thought very much to resemble Oriental characters; and that as the Phoenicians, 'as early as the days of Moses are said to have extended their navigation beyond the Pillars of Hercules,' it was thought that some of those early navigators may have either been driven off the coast of Africa, and were not able to return, or that they willingly adventured, until they reached this continent; and thus it was found, 'Thule was no longer the last of the lands,' and thus 'America was early known to the ancients.' Some Phoenician vessels, I added, it was conjectured had passed the island now called Rhode-Island, and proceeded up the river, now called Taunton river, nearly to the head of navigation. While detained by winds, or other causes, now unknown, the people, it

has been conjectured, made the inscription, now to be seen on the face of the rock, and which we may suppose to be a record of their fortunes, or of their fate.

After I had given the above account the President smiled, and said he believed the learned Gentlemen whom I had mentioned were mistaken: and added, that in the younger part of his life, his business called him to be very much in the wilderness of Virginia, which gave him an opportunity to become acquainted with the many customs and practices of the Indians. The Indians he said had a way of writing and recording their transactions, either in war or hunting. When they wished to make any such record, or leave an account of their exploits to any who might come after them, they scraped off the outer bark of a tree, and with a vegetable ink, or a little paint which they carried with them, on the smooth surface, they wrote, in a way that was generally understood by the people of their respective tribes. As he had so often examined the rude way of writing practised by the Indians of Virginia, and observed many of the characters on the inscription then before him, so nearly resembled the characters used by the Indians, he had no doubt the inscription was made, long ago by some natives of America."

Below: Elongated shaman on eastern edge of tidal pool at site 62.23. Horizontal line just above the figure's lower left foot may represent spirit path followed. Similar associations of petroglyphs with a tidal pool appears at site 62.1 in Machias Bay.



Lewis and Clark Petroglyphs and Pictographs

By

Fred E. Coy, Jr.

Introduction:

The nation is now celebrating the bicentennial of the Lewis and Clark Expedition. We here in Louisville, Kentucky contend that the expedition actually started here. On Friday October 14, 1803 Lewis arrived at Louisville and it was here at the home place of William Clark that Merewether Lewis and William Clark joined forces Clark bringing with him the "nine young men from Kentucky." On October 26, 1803 Jonathan Clark made an entry into his journal. "Capt. Lewis and Capt., Wm Clark Sot [set] off[f] on a Western tour."

As you may expect the Louisville area celebrated the event from October 14, 2003 to October 26, 2003 in many ways. The Louisville Metro Parks hosted one of these events, Saturday October 18, 2003, in their outlying Otter Creek Park. Otter Creek Park is a 2,600 forested acre park located on the Ohio River 30 miles below Louisville. This event was a Lewis and Clark weekend for the Scouts of the Louisville area. There were fifteen stations set up along the trails with talks and demonstrations that were related to the Lewis and Clark expedition, Blacksmithing, Mapmaking, Medical Practices in the Early 1800's, Navigation by the Stars to name a few. I was asked to talk about the Petroglyphs and Pictographs that members of Corps of Discovery recorded in their various journals.

PETROGLYPHS AND PICTOGRAPHS LEWIS AND CLARK DISCOVERY WEEKEND, METRO LOUISVILLE OTTER CREEK PARK OCTOBER 18, 2003.

Several members of the Corps of Discovery kept journals, recording important events, during the two and a half years of the Lewis and Clark Expedition. The fact that journals were kept and are now preserved allows modern readers and researchers an unparalleled opportunity to revisit the every day challenges of the individuals on this bold journey to find a water passage across the continent of North America. This expedition of 1803-1806, the vision of President Thomas Jefferson, was extraordinary in many ways; they discovered and recorded many new plants and animals, they made amazingly accurate maps, they lost only one person (probably due to infection following a ruptured appendix), they fired shots in anger only on one occasion. Perhaps one of the most important accomplishments was the keeping of accurate records.

One might suspect, that in the voluminous notes kept by these explorers traveling through the Native American lands of the west, that they would find numerous recordings of sightings of petroglyphs and pictographs. However, surprising enough, only six of these petroglyph and pictograph sites were recorded on the

entire journey and three of them during the first two months in what is now the state of Missouri.

The six rock art sites recorded by the members of the Corps of Discovery:

May 23, 1804. (William Clark)

"...halted at an endented [indented] part of a rock which jugged over the water, called by the French the tavern which is a Cave 40 yards long, with the river 4 feet deep & about 20 feet high, the is the place the Indians and French pay omage [homage] to, many names are wrote upon the rock mine among others ..."

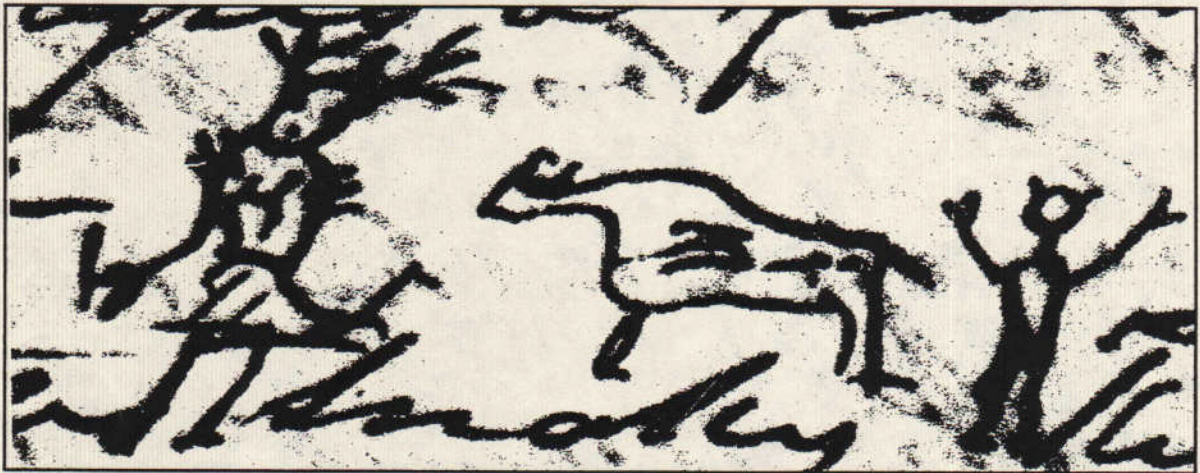
June 5, 1804 (William Clark)

"Passed a projecting rock on which was painted a figure ..."



June 7, 1804 (William Clark)

"...a short distance above the mouth of the this creek, is several Curious Paintings and Carvings in the Projecting Rock of Limestone ..."



July 12, 1804 (William Clark)

"On a sandstone bluff about 1/4 of a mile from its mouth on the lower side, I observed some Indian marks. Went to the rock which jugged over the water and marked my name & the day of the month and year."

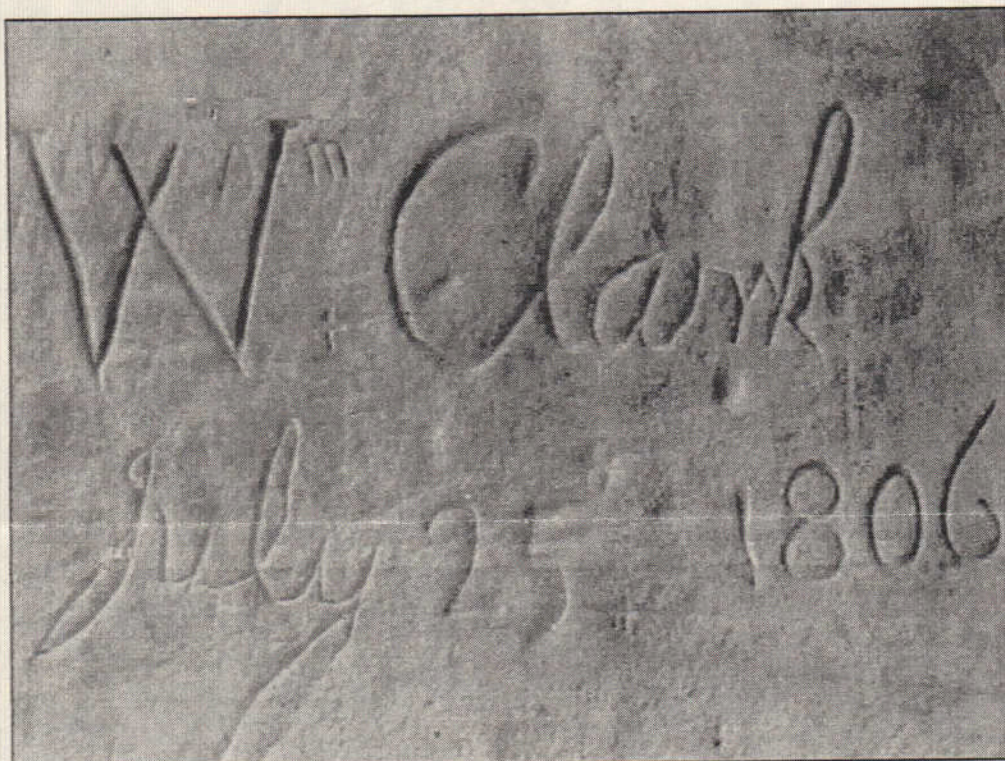
February 21, 1805 (William Clark)

"Visited by the Big White and Big Man. They informed me that several men of their nation were gone to consult their medicine stone, about 3 days march to the southwest. To know what was to be the result of the ensuing year. They have great confidence in this stone, and say that it informs them of everything which is to happen, and visit it every spring and sometimes in the summer. They, having arrived at the stone, give it smoke, and proceed to the woods an= some distance to sleep. The next morning, return to

the stone, and find marks white and raised on the stone, representing the peace or war which they are to meet with, and other changes which they are to meet." This stone has a level suffice of about 20 feet in circumference, thick and porous, and no doubt has some mineral qualities affected by the sun."

July 25, 1806 (William Clark)

"...Arrived at a remarkable rock situated in an extensive bottom...this rock I ascended and from it's top had a most extensive view in every direction. This rock which I shall call Pompy's Tower is 200 feet high and 400 paces in circumference and only axcessable [accessible] on one Side...The natives have ingraved [engraved] on the face of this rock the figures of animals &c. near which I marked my name and the day of the month & year."



This carving by William Clark, July 25, 1806, at Pompy's Tower (now known as Pompeys Pillar and recently made a National Monument), on the Yellowstone River in Montana near Billings, remains today the only physical evidence of the Lewis and Clark expedition.

The fact that only six petroglyph or pictograph sites were mentioned in the several journals, at first, appeared a little strange to me. In the arid western United States today there are numerous petroglyphs and pictographs found along the routes taken by the explorers. Apparently as they traveled west the members of Corps saw no need to record the picture writing sites that were becoming more commonplace and were not germane to their activates.

Thinking of it in modern terms a person traveling on our highways today would not likely record the road signs and billboards that had been encountered.

Credits:

I had an enormous amount of help, coming to the above conclusions, from members of the American Rock Art Research Association and the Eastern Rock Art Research Association. Several of these people live and work in the areas mentioned. I am reluctant to list all their names for fear that I will neglect some so I wish to express my warmest appreciation to all.

Fred E. Coy, Jr.

Below: Two waterworn rhyolite cobbles with probable usewear on the edges found in association with petroglyphs at site 62.23. Rhyolite is tough and was typically used as a hammerstone and for pecking of softer stone for tools. Width of edges with usewear is consistent with width of many petroglyphs recorded at the site. (Photo by Mark Hedden)



"Through the Looking Glass" Comment on a book by David Lewis-Williams: The Mind in the Cave, published 2002 by Thames and Hudson, New York and London.

" In the beginning was the Word, a spoken word, not the visual one of literate man, but a word which, when spoken, imposed form. This is true, as well, of the Eskimo, but with one significant difference: The Eskimo poet doesn't impose form, so much as reveal it. He transfigures and clarifies, and thus, sanctifies. As he speaks, form emerges, temporarily but clearly, "on the threshold of my tongue." When he ceases to speak, form merges once more with an unbounded reality."

Edmund Carpenter Eskimo Realities 1973:32

" The one (cultural) phenomenon which has invariably accompanied ..the appearance of writing ...is the formation of cities and empires: the integration into a political system, that is to say, of a considerable number of individuals, and the distribution of those individuals into a hierarchy of castes and classes. Such is the type of development which we find, from Egypt right across to China, at the moment when writing makes its debuts; it seems to favor rather the exploitation than the enlightenment of mankind. This exploitation made it possible to assemble workpeople by the thousand and set them tasks that taxed them to the limits of their strength: to this, surely, we must attribute the beginnings of architecture as we know it. If my hypothesis is correct, the primary function of writing, as a means of communication, is to facilitate the enslavement of other human beings. The use of writing for disinterested ends, and with a view to satisfactions of the mind in the fields either of science or the arts, is a secondary result of its invention --- and may even be no more than a way of reinforcing, justifying, or dissimulating its primary function."

Claude Levi-Strauss Tristes Tropiques 1955(1961:292)

" In one of the most evocative passages in Plato's The Republic, Socrates invites Glaucon, a devoted pupil, to envisage 'an underground cave-dwelling, with a long entrance reaching up towards the light'. In this cave are fettered prisoners who have been in this condition since infancy and who can see only the shadows of statues and other objects that men are carrying across the entrance. These shadows fall on the wall before their fixed gaze. With no knowledge of the world beyond their cave, the prisoners, as Glaucon readily concedes, believe that they are looking at reality. If one of their number --emblematic of the philosopher--were to manage to escape and reach the light behind the sources of the shadows, and then return to tell the prisoners that they are seeing mere shadows, they would not believe him. "

David Lewis-Williams The Mind in the Cave 2002:204

During the 1970s, David Lewis-Williams used the oral traditions and recorded accounts of the San Bushmen to make a major breakthrough in understanding the rationale behind the syntax of South African rock art. He was able to relate the manner of execution and forms in the rock paintings directly to visionary experiences of the painters and show how the images expressed both the culture and the experience. This was a major achievement in rock art studies which influences our understanding of rock art in all the inhabited continents. Lewis-Williams' work should help researchers in all fields of archaeology understand the evidence of prehistoric lifeways. Deborah Wilson's recent study is a case in point.

Maine archaeologist Deborah Wilson, investigating the oyster shell middens at Damariscotta, Maine, found a number of surprises in the nature of artifacts and associated faunal bones buried in the concentrated shell. The artifacts were often whole and usable. The unworked animal bone consisted of singular parts of unusual species such as bear or dog. The pattern did not fit the standard archaeological premise of a kitchen midden

composed of broken discards, bone and other refuse which has been the prevailing view of New England archaeologists since the nineteenth century.

She recounts a journey of discovery, described carefully with excitement, as each turned stone suggested a new avenue of research, in her MA Thesis "Finding People" (Goddard College, 2002). Ms Wilson realized that she had been examining traces of ritual actions that expressed a perceived interface between unseen spirits and the actions of ordinary people. Some of the behaviors expressed in the shell midden disposals could be related to concepts preserved in Native American (specifically Algonkian related) oral traditions. This understanding had the effect, as Ms. Wilson put it, of stepping "through the looking glass". What she had taken for granted before, from established ideas on the significance of shell middens to standard archaeological procedures, were turned upside down. Wilson concludes that the procedures need to be made more sensitive to the Native American sense of values to understand the evidence of how things were done.

In *The Mind in the Cave*, David Lewis-Williams shifts his focus from South African rock art to the cave art of Europe. He meticulously researched and clearly presented an analysis of paleolithic cave art based on insights gained from fifty years of research. The thick volume summarizes earlier work on European cave art from the first recognition of its antiquity in Altamira Cave during the 1870s to recent discoveries in France during the 1990s. Step by step, he brings the reader to another looking glass, a conceptual "membrane" (the walls of the caves through which the images seem to emerge), an interface between the ordinary world we consciously inhabit and the extraordinary changling visions empowered with spiritual significance expressed as images and signs on rock surfaces in and out of the caves.

David Lewis-Williams proposes, based on his South African experience (See "A Cosmos in Stone", 2002, for a collection of republished essays that track the progression of his work), that spiritual concepts expressed in rock art were confirmed and developed through the memory of visionary experiences. The visions were induced through out-of-body trance states of mind, brought about by a variety of means that may include fasting, exhaustion, potions, sensory deprivation and sustained rhythmic exhilaration. The paintings and engravings on the cave walls and exterior rock surfaces realized the significance of the experience.

The implications of his work, as I understand it, are that, following the spread of *Homo sapiens* and their developed language(s), every succeeding cultural system had leaders who based authority on access to spiritual powers through various forms of ecstatic or visionary experience.* In *The Mind in the Cave* this reader was left with the curious sense that having brought us into the mysteries, to the point of touching "the membrane", David Lewis-Williams twists into a value judgement that stops short of developing the potential of his insights. He does not go "through the looking glass" to examine a sense of reality that seems so different from our own.

Having proposed a leadership core of "dreamers" who used the inmost recesses of the caves in France and Spain to pursue their visions and who also designated larger chambers of the caves as public areas for exhibit and instruction by performance, Lewis-Williams leaves the reader with the impression that, like the "Wizard of Oz", the visionary shaman is a charlatan who uses his skills to manipulate his audience for his own purposes.

His premise, touched on at various points in the text, seem to be expressed most clearly in the excerpt from *The Mind in the Cave* quoted above. The paragraph introduces Chapter 8 with his interpretations of quotations out of Plato - attributed to the master, Socrates. *The image*: fettered prisoners (the unlettered masses?) are visualized as

huddled in a cave, receiving news of the "real" world outside as shadows dimly projected on the walls. All the while, accurate news of the world, presented by the messenger (the philosopher), are rejected.

I suspect that this conceit by Plato, a member of the elite of Athens at the height of the city's glory, was meant as a put-down of the visionary traditions then being relegated to "cult" status while the literate seeker of rational "truth", the "philosopher", takes center stage.

What Lewis-Williams brings to the table contains a degree of arrogance taken in with other aspects of a literate rational education. We know what is ideally or technically acceptable in modern science: A narrow focus on a reality that, we learn, can be confirmed visually or is experimentally replicable or is based on accepted written sources. These criteria meet the test of objectivity or "truth" in the literate legal and scientific canon. Moreover, distortions of objectivity in the form of "spin" or outright lies for whatever reason also tend to maintain the procedures and the form of "acceptable truth" (i.e. asserting experimental replicability and citing "authoritative" sources. Acceptable truth does not include idiosyncratic visionary experiences.

Oral traditions through stories and images evoke forms referenced to an implied perpetual structure of cosmological concepts. The perception and expression of non-ordinary events in ordinary reality or during dreams or visions are perceived as transitory and partial. Understanding of a larger culturally mediated significance to an event may occur in retrospect. Illumination may be immediate to the individual or may be developed through consultation with elders and related to the implied cosmological structure (See Endnote below).

I do not accept the proposition that more than 40,000 years* of conceptual development among thoughtful individuals out of uncounted diverse viable highly structured nonliterate cultural traditions should be understood only as the visionaries' manipulations of an audience that doesn't know any better. I propose, as an alternate position, that the visions not only served as authority for existing structures intended to insure the viability of the group but sanctioned change and empowered individuals to lead variant lives. The leadership and the structures were continuously tested.

As cultural historians, we owe Dr. Lewis-Williams an immense debt for having the nerve and energy to carry through the multiple lines of his inquiry and analysis to logical conclusions in *The Mind in the Cave*. The real question is can we elucidate the implied structures without knowledge of the language and oral traditions? Our minds need not be trapped in the cave. A way through "the looking glass" may be there for us to follow.

Mark Hedden January, 2004

Endnote: In his *A Cosmos in Stone*, Lewis-Williams (2002a) gives many examples of relating oral traditions to the rock art of the San bushmen in South Africa. See also Hedden 1975 and 1977 for an earlier effort to distinguish between literate and traditional ideas of what is acceptably real and how visions serve to give authority for change.

(*For amplification and *References cited* - see "Talking About Prehistoric Rock Art" in this issue)

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TALKING ABOUT PREHISTORIC ROCK ART
Presentations by Mark Hedden at
The University of Maine @ Machias 12/8 Through 12/10/2003,
A Summary.

At the invitation of Bernie Vinzani, Associate Professor of Art, and Dr. Thomas Kimball, Cultural Anthropologist at UMM, I talked about prehistoric art in a Libra Club lecture to an audience of faculty, students and the interested public on Monday evening, December 8th at UMM and during the following evening at the UMM Art Galleries. The second evening was a "walk-about" of the "surface prints", photographs and other materials related to the analysis of petroglyphs at Machias Bay. In addition, visits were made to four classes in art, art history, cultural anthropology and local history, with slides of the petroglyphs shown to the art history class.

The talks were given without a written script. The summary below sketches out issues touched, developed from a basic premise: The ways our unlettered ancestors thought were expressed formally, in one way or another, by peoples in all the inhabited continents who made marks and designs on rock exposures. What they expressed, through the images and abstract forms, were concerns important to them. Through study of the rock art we may better understand these concerns.

The making of rock art images is a feature of human activity found between two major transitions in cultural evolution. The development, by 40,000 years ago, of a sophisticated complex spoken language constitutes the first transition. The ability to speak words composed of various combinations of vowels and consonants presupposes the physical evolution of vocal cords or larynx along with the corresponding language specialized neural synapses in the brain. The second transition, marked by the invention of writing, began in the urban centers of the Near East and Asia about 5,000 years ago, and involved the use of abstract and representational signs to indicate specific word sounds.

Rock art images are reported for the Near East, Asia and Australia by 40,000 years ago. Shortly thereafter, sophisticated painted and carved images appear in caves of Western Europe. These sites are attributed to populations of *Homo sapiens*. Recent DNA research of existing selected native populations in all the inhabited continents outside Africa has shown DNA links with North Africa. This connection has led to the hypothesis that the evolution of *Homo sapiens* and of early spoken languages may have taken place in North Africa before the movements began to other continents.

Spoken words leave no physical trace. The prehistoric presence or absence of language may be inferred from the range of transferable concepts, knowledges and skills that distinguish complex human cultures. With language, thought processes, from intended or planned actions to dreams or visions, could be shared with members of the group and mulled over in common. Art with conceptual connotations and oral traditions go together. The presence of a complex language may also be inferred from the range and sophistication of material artifacts and the archaeologically defined life styles of *Homo sapiens*. For example, the planning and cooperative effort involved in Paleolithic hunting tactics of larger game from the posting of lookouts to the division of the meat within the group would have been difficult to carry out without a mutually understood language. The lack of similar evidence of a comparable developed language for Neanderthal and other groups of *Homo habilis* indicates a language deficiency that would have placed them at a competitive disadvantage whenever there were encounters with *Homo sapiens*.

Beginning with Lewis H. Morgan's (1871) definition of kinship terms among Native Americans, anthropologists have gradually become aware of the complex ways that

traditional bands of hunter-gatherers and village farming communities were integrated by defined relationships that involved reciprocal obligations. These obligations changed through a succession of roles during an individual's lifetime. The warp and weft crossings of the social fabric, expressed through names and a complex terminology of relationships, served to maintain ties among individuals and their group affiliations. Strangers and separate groups who had no direct blood relationship could trace real or symbolic descent from a common ancestor and find ties, roles and status in a new group.

The web of relationships was also expressed visually, through connected imagery on body decoration, clothing, and other materials of daily life, beginning with Paleo hunters in Europe and Central Asia and extending throughout the inhabited world until the breakdown of traditional lifeways. In rock art and ground paintings, the patterns that connect are often associated with puberty rites that introduce the adolescent to the roles he will play as an adult. These reciprocal connections, expressed in oral traditions, were thought to extend to the spirit world as well. The effect was to promote integrated social patterns that served to support the survival of the social group as a whole (Cf. Levi-Strauss 1961 & 1970; Schuster and Carpenter 1996). These social ties, in infinitely varied patterns, appear to have dominated the evolution of human society until the development of early urban complexes.

The introduction of written systems of language has had equally profound effects on human cultural development. Claude Levi-Strauss has suggested that the development of writing was inextricably tied up with urban centers, imperial control and an upper class status as literate functionaries in state systems. Under the pressure of expanding state controls, including tribute, taxes and written censuses designed to locate and identify each individual, the old village and clan structures have been destroyed or relegated to a subordinate local, rural or underground status. One effect has been to liberate the individual from rigid older communal structures while simultaneously making the individual more isolate and vulnerable to a state apparatus or power structure (Levi-Strauss 1961:292. See heading excerpt quoted in "The Mind in the Cave, A Comment" in this issue of the ESRARA Newsletter).

The making of innovative forms of traditional rock art seem to end after the introduction of written forms of language in a given area, probably as a result of expansion of urban centers and/or imperial control. Forms of rock art that follow, generally labelled historic, tend to be individualistic graffiti ranging, for example, from dates and initials or written names, innocent or obscene graphics that indicate a real or desired relationship to another individual, or membership insignia of cultural subgroups of religious or political origin.

The presentation of this perspective of cultural development took one evening. On the following evening, I discussed the Machias Bay Tradition of prehistoric rock art in Maine. The Machias Bay petroglyphs serve as one example of how prehistoric rock art traditions may give insight into the nature of societies whose members made the images. These designs could be related to recorded shamanistic practices and oral traditions shared by various groups of the Algonkian language family across Canada and the northern tier of United States. The "surface prints" of petroglyphs were exhibited in the chronological order assigned to the stylistic periods. Of particular note were the distinctive features of the Machias Bay petroglyphs that indicate a direct relationship to visionary shamanism and a description of how the sequence of designs was dated within the 3,000 year period. (The reader is referred to Hedden 1996 and 2002 for more details on the Machias Bay Petroglyph Tradition).

The exhibit and lectures anticipate the release this spring of a 45 minute film on DVD about Native American Rock Art in Maine called "The Song of the Drum". The script

was written by Mark Hedden. The film is the result of the dedicated work of Ray Gerber, Marine Biologist at St. Joseph's College, Standish, Maine. Wayne Newell, Passamaquoddy educator at the Pleasant Point School, Indian Township, Maine, has contributed his fine modulated voice to the narration.

Mark Hedden January, 2004

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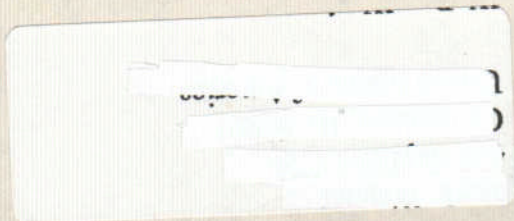
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JUST A REMINDER!

Dues are due for 2004 in January. They remain a reasonable \$15 per year. We know you will not want to miss a single interesting, upcoming issue. Thanks, in advance, for getting your dues to our treasurer in a timely manner.

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