



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 9, Number 2

Summer 2004

INDIA SITE OF 2004 IFRAO CONGRESS

The Rock Art Society of India (RASI) in collaboration with The Archaeological Survey of India (ASI) will hold the 2004 Congress of the International Federation of Rock Art Organizations in Agra, India. This will be the 10th IFRAO Congress and will take place from November 28 to December 2, 2004.

The Academic Committee includes two of our ESRARA members: Jane Kolber and Jack Steinbring. The Congress Chairman is Dr. Giriraj Kumar.

About 300 papers are expected to be presented along with over 20 Symposia and workshops. All aspects of global rock art studies will be addressed, with emphasis on current concerns and developments, the future direction of the discipline and its global priorities. From 500-700 scholars are expected to attend.

Besides these, the Congress comprises a number of special events including a substantial program of field trips and excursions after the Congress.

The Congress Web-site is located at <http://mc2.vicnet.net.au/home/ifrao/web/agra.html>.

Special Post-congress RASI field trips to rock art and natural sites include:

1. Bhimbetka and adjoining regions, led by S. B. Ota and Narayan Vyas;
2. Chambal valley in Madhya Pradesh, led by Giriraj Kumar and R. K. Ganjoo;
3. Uttar Pradesh, led by Rakesh Tewari;
4. Chhattisgarh and Orissa, led by Sadashib Pradhan and Pradeep Padhi.

For details please refer to the field trips (below) and also to the web-sites www.travelogindia.com and <http://mc2.vicnet.net.au/home/ifrao/web/agra.html>.

Bhimbetka Complex, consists of the rockshelters in Madhya Pradesh, with its magnificent and towering natural rock architecture and rich rock art galleries set in the lush green Vindhya Hills.

Agra, the ancient capital of the Mughal emperors, is a must-see destination for the tourist visiting India. It is famous for its legendary monument Taj Mahal, the symbol of love and one of the world's most renowned architectural marvels. It has become the synonym of India. Besides, Agra Fort and the red sandstone monuments at Fatehpur

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PRESIDENT'S MESSAGE

Greetings from a rather cool southern Illinois where it is in the low 70s (!) instead of our usual 100+ temperature for this time of year. Based on e-mail correspondence that I have been receiving the last week or so, it appears that we are going to have an ESRARA rock art symposium at the joint SEAC-Midwestern Archaeological Conference being held in St. Louis this fall (Oct. 20-23). Even if you are not involved in the symposium, I would hope that you will be able to attend the meetings (I will be there). Hopefully we can arrange to get together for an informal business meeting or to socialize in the evening after the meetings.

An ESRARA-sponsored rock art symposium at the meetings, even a small one, is good, in view of the fact that Carol Diaz-Granados's and Jim Duncan's edited volume *The Rock-Art of Eastern North America* may be available at these meetings. If not, the discounted order form will be available! Published by Alabama Press, this book represents a major step forward in eastern North American rock art studies. This outstanding volume, especially given its publication by a major university press, should go a long way in once and for all establishing that the study of eastern North American rock art is a legitimate field of archaeological study, and one that has great potential to provide information on the history of art, ritual, and religion in the eastern Woodlands. I think all of us, if we have not done so already, need to congratulate Carol and Jim on the publication of this volume and thank them for all the work that they put into it.

Finally, I also want to point out, as was described in the last ESRARA newsletter, that Jack Steinbring is doing an outstanding job of organizing our 2005 meetings that are going to be held in Ripon, Wisconsin. Although the exact sites to be visited and tour dates are still in progress, it is clear that we will see some very interesting sites as part of this conference. An important part of

(President's Message, cont'd from page 1)

the bi-annual meetings are the papers and formal presentations that will take place on May 21, 2005. I anticipate that we will have a call for papers in the fall newsletter and I urge people to start thinking now about what they would like to give a presentation on. The papers (or other form of presentation) should be no more than 20 minutes in length. As at other meetings, people also can give a poster presentation if they feel that is a better way of presenting their information. We will have more about this in the fall newsletter but I do urge people to start thinking about this now so that we can have a great meeting in Ripon.

Best Regards,

Mark

**Rock Art Symposium at the
Joint Midwest/Southeast Conference
St. Louis, October 20-23, 2004**

RECENT ROCK ART RESEARCH IN EASTERN NORTH AMERICA --Rock art research continues in regions of the eastern United States. This short symposium offers a sampling and update of research currently taking place in Alabama, Arkansas, Kentucky, and Missouri.

Chair: Carol Diaz-Granados

1. Site 15Lr77 on Pine Mountain in Kentucky: Why Was Context So Important?

Author: Anita Spears

2. Recording Techniques and GIS Analysis of Rock Art Elements at Arkansas Rockhouse Cave

Authors: Michelle Berg Vogel(SPEARS, Inc., West Fork, AR) and Gregory Vogel

3. A New and Expensive Method for Documenting Petroglyphs.

Authors: Steven Ahler (Illinois State Museum Society), Richard Edging (Fort Leonard Wood), and Elizabeth Burson (GeoMarine, Inc.)

4. The Prehistoric Rock Art of Painted Rock, AL

Authors: Jan F. Simek (University of Tennessee), Alan Cressler (USGS), Nicholas Herrmann, and Sarah Sherwood (University of Tennessee).

5. The "Black Warrior" pictograph: a new, early AMS radiocarbon date for Western Mississippian Iconography

Authors: Jim Duncan (MO Dept. of Conservation) and Carol Diaz-Granados, Washington Univ., St. Louis)

Website for meeting information:

<http://www.southeasternarchaeology.org/2004seac.html>

**Not of this World: Native American Rock Art
and Spirituality in Prehistoric Illinois**

by

Mark J. Wagner

*Center for Archaeological Investigations
Southern Illinois University Carbondale*

August 7, 2004

Although many people are unaware of the fact, Illinois contains a number of "rock art" sites — that is, locations where Native American peoples either painted or carved designs into rock surfaces — and more are being discovered all the time. Some of the images at these sites include geometric designs such as circles, ellipses, and meandering lines; naturalistic depictions of deer, bison, birds, and other animals; carvings and paintings of human foot and hand prints as well as bird and animal tracks; weapons such as maces (war clubs) and spears; and otherworldly beings such as winged human-like figures, giant birds, and horned or antlered serpents.

Although the first descriptions of Illinois rock art sites date to the late seventeenth and mid-eighteenth centuries, only in the past two decades have we begun to realize that many of the images at these sites have links to Native American spiritual beliefs. The reasons that Native Americans created rock art designs at one particular place on the landscape and not another are not always clear. I personally believe that the majority of rock art images in Illinois were created for religious purposes at places once viewed as forming parts of sacred landscapes. Such landscapes were often believed to have been created in mythic time and could serve as physical proof of the religious beliefs of a particular group. For example, an unusually large depression in a boulder may be said to represent the place where the Creator sat to rest after making the world. Places of spiritual importance within sacred landscapes may include unusual geological features, such as waterfalls, caves, and high cliffs, as well as physically unremarkable locations such as springs, boulders, and groves of trees.

Settings such as these represent sacred places in which an individual might obtain power or must possess it to be protected from the supernatural forces that reside there. Power is a spiritual energy, offered by spirits in dreams or visions, and it enables a person to interact with forces in the supernatural and natural worlds. Properly conducted rituals, including the creation of rock art, allowed individuals to draw on the power contained in these gateways to the supernatural world. The creation
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REPORT ON ARARA'S
MAY 2004 CONFERENCE
NUEVO CASAS GRANDES, MEXICO

by Dr. H. Denise Smith
Professor, Art History
Savannah College of Art and Design

Fabulous food, wonderful people, gorgeous folk dancers, magnificent new museum, interesting papers, and...um...oh yeah, rock art. All this and more greeted participants in this year's ARARA meeting at the Hacienda Hotel in Nuevo Casas Grandes, May 28-30, 2004.

Jane Kolber, an ESRARA member from Arizona, was instrumental in an Education and Conservation Workshop for four students that was held May 27-28. Each student later gave a presentation on what they learned, as well as participated in several of the field trips afterwards. They told me that they were interested in archaeology, but had never before learned about rock art. Each of them expressed an interest in continuing their rock art studies. Way to go, Jane!

On Friday evening, May 28, participants were treated to a warm and effusive welcome from the director of Paquimè's new museum, as well as the mayor and other local notables of Nuevo Casas Grandes. The food

served for the reception was beautifully presented. A team of chefs must have worked all day to prepare everything. Of course, serving it with a VERY smooth tequila was a touch of genius. In addition to the greetings offered by the speakers, a group of folk dancers from the local high schools put on a professional and beautifully choreographed show. The new museum itself is stunning. Visitors follow a path in a roughly circular route through new exhibits on the art and archaeology of the site. Lots of pottery, tools and shells were on display. This museum alone is worth the drive.

On Saturday, May 29, the paper sessions began--appropriately enough--with presentations about rock art of Mexico. Ben Brown, one of the conference's organizers and session moderator (can you say "stand-up-comedian?"), ushered a large group of diverse presenters through their paces. Ken Hedges, bless his heart, made sure everything worked on the technical side. Many of the presentations were offered in Spanish.



It was a brilliant move to bring a translator and the equipment for simultaneous translation so everyone could get the most out of every presentation.

Several of our members contributed papers. **Jane Kolber** was the co-author on two papers: (1) "The Petroglyphs and Pictographs of La Pulsera, Cucurpe, Sonora, Mexico (with Dan Frey and Cesar Quijada) and (2) "Las

Pinturas Rupetres de El Pulpito, Sonora (with Cesar Quijada). **Reinaldo (Dito) Morales**, another member of ESRARA (VA, PA, AR, Brazil!), also gave a co-authored paper, "A Niche in Time: JD-5, Caribbean Cave Art, and the Fourth Dimension (with Melissa Quesenberry). Dito also brought his new bride. You know someone is a fanatic when they take in a rock art conference on their honeymoon! Way to go, Dito! Our member **Lloyd Anderson** (D.C.) gave a paper as well, "Mesoamerican Cosmology Extending North of the Rio Grande."

On Sunday, May 30, papers were presented on rock art sites from all over the world, as far afield as Montana, Armenia, Central Africa, the Caribbean, and Peru. That evening, participants enjoyed a wonderful banquet featuring chicken mole. The keynote speaker was Cesar Quijada, another important figure in organizing the meeting, who addressed current research in the rock art of northern Mexico.

For ARARA's first meeting outside of the U.S., I would say Nuevo Casas Grandes was an unqualified success, setting a VERY high standard for future meetings. The only disappointment was that there was no vender room, due to taxing issues on importing items for sale.

Of course, what everyone was there to see was rock art. There were several organized field trips after the conference to rock art sites and the pottery village of Juan Mata Ortiz. Arroyo de los Monos was the star attraction, but there were also sites at Cerro del Diablo, Tapiacitas, and Angostura, as well as many others. Here is just a taste of what can be seen in the region surrounding Nuevo Casas Grandes, Chihuahua, Mexico. With the exception of Arroyo de los Monos, most of the rock art is on private land. Be sure to arrange with local authorities before visiting any of these rock art sites.

(cont'd. from page 2)

of rock art could also act as a "feedback" mechanism that reinforced the spiritual power of a particular location as the images became incorporated into the religious beliefs of later groups. For example, the Tukano Indians of Brazil believed that prehistoric petroglyphs located within their territory were not made by humans but rather were the remains of mythological events associated with the creation of the world.

Within Illinois we have recorded several sites in recent years that show clear evidence that they represented places of spiritual power within sacred landscapes. Although some of these sites had been known for generations, it was only when they were mapped and photographed in detail that their real purpose became clear. Two of the more important of these sites are the Piney Creek and Millstone Bluff sites, both of which are located in extreme southern Illinois.

Located within the Piney Creek Nature Preserve, the Piney Creek site contains over 150 painted and pecked images, making it the largest known rock art site in Illinois. The images at this site appear to have been created on a number of visits over a very long phase during the Late Woodland and Mississippian periods. Some of the images depict humanlike figures with upraised arms and horned heads, attributes often associated with the seeking of spiritual power in Native American art. Others are of figures that have humanlike bodies and legs but that have wings instead of arms. Such winged figures have been interpreted in other parts of North America as representing shamans. Shamans are part-time religious practitioners who are most commonly found in pre-agricultural societies similar to the Native American groups of southwestern Illinois before A.D. 1000. They use techniques such as rhythmic singing and drumming, hyperventilation, and drugs to enter a trance in which the shaman believes his or her soul leaves the body and ascends to the Upper World to communicate with the dead, recover lost souls, and intercede between spirits and people. Shamans often believe that they turn into a bird or fly to complete such journeys. This "mystical flight of the shaman" is portrayed in Native American and Eskimo art by drawing or sculpting humanlike figures that have wings instead of arms—figures that are very similar to the small, winged petroglyph figures found at the Piney Creek site. Other Piney Creek images that clearly have a spiritual meaning include a series of very gracefully drawn deer, some of which are portrayed with heads and tails down and legs folded beneath their bodies as if in the process of dying. In addition to this unnatural pose, several of these deer also have been killed symbolically by having their interiors pecked out with a rock.

Millstone Bluff is a late Mississippian (A.D. 1300–1550) bluff-top settlement in Pope County, Illinois, that contains a series of circular depressions representing the remains of abandoned houses that once surrounded a central plaza. The site also contains three sets of petroglyphs located on three separate rock slabs at the western, central, and eastern edges of the north bluff face. Some of the images within these groups include falcon-like birds, antlered serpents, human-like figures, crosses inside circles, and other motifs.

Native American life in Illinois had become more complex during the Mississippian period for Native American peoples such as those who lived at Millstone Bluff as agriculture led to population growth and the development of large political and religious centers such as the Cahokia and Kincaid sites. Religious imagery also became more formalized as Mississippian peoples engraved shell, copper, and stone objects with symbols such as raptorial birds, horned and winged monsters, crosses enclosed by circles, and human hands. The cross in circle, which consisted of an equal arm cross contained in a circle, was a particularly important Mississippian design with the four arms of the cross marked the four directions while the circle represented the world or universe. Based on these and other symbols, archaeologists think that the Mississippians

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believed in a three-tiered universe—Under World, This World, and Upper World—similar to that of southeastern Native American peoples encountered by the earliest European explorers. The Under World was inhabited by monsters such as the Horned Serpent and Underwater Panther while birds, particularly the falcon, belonged to the Upper World, as did giant bird-like spirits known as the Thunderers.

When we mapped the three rock art groups at Millstone Bluff we discovered that the eastern group contained a repeating sequence of three designs—falcon-like bird, human-like figure, and an enigmatic motif known as the "bi-lobed arrow"—that appear to represent an "exploded" view of the Upper World "bird man" figure depicted on shell and copper objects throughout the prehistoric Mississippian Southeast. This being, who often was depicted as a human-like figure wearing a bi-lobed arrow headdress, is directly linked to the Upper World through its feathered bird-like body or cape.

The discovery of the pattern encoded in the eastern group led us, in turn, to a second, more important discovery, one that now seems obvious in retrospect but one that no one had ever considered before. That is, could all three rock art groups at the site form part of a single composition? We suddenly realized that this indeed was the case. What had escaped everyone (including us) for years was that the eastern and western groups are symbolic opposites of each other. The Upper World-related symbols of the eastern group—falcons, bilobed arrows, and humanlike figure—are completely absent from the western group. Instead, this group contains images such as winged and antlered serpents that have clear Under World associations. The central group, located midway between these the eastern and western groups, consists of a narrow slab that contains Upper World images such as falcons in its top half and sinuous lines that appear to represent the eroded remains of serpents in its lower half. In the middle of the slab, dividing the two groups, stands a large male figure who holds a possible chert sword in his upraised arm

In sum, it became clear that rather than being a jumble of images created at different times, the three Millstone Bluff petroglyph groups represent a planned ritual landscape in which the Mississippian inhabitants purposefully laid out their cosmological view of the universe. This landscape minimally consisted of an east-west axis of petroglyph groups that symbolized the opposition of the Upper (eastern group) and Under (western group) Worlds of Mississippian cosmology. But there may be more to it than this. We suspect that there may be a second spiritual axis to the site, one that runs top to bottom through the central group, bisecting the east-west axis. If this interpretation is correct, the three Millstone Bluff petroglyph groups in combination represent a symbolic cross in circle—a very important world symbol to Mississippian peoples and one that had deep religious meaning—with the large male figure who stands in the center of the central group being located at the spiritual center of the site at the intersection of the two axes. Who does this figure represent? We are not certain, but he obviously was a supernatural being of mythic importance to the Millstone Bluff Mississippian peoples and one whom they viewed as standing at the center of their spiritual universe.

Over the past few years, we have begun to discover that many other southern Illinois rock art sites in addition to Piney Creek and Millstone Bluff appear to contain complex bodies of symbolic imagery related to prehistoric Native American cosmology and spirituality. These discoveries have revealed that rock art studies have the potential to greatly enrich our knowledge of the spiritual beliefs of the prehistoric peoples of Illinois, something that typically is not recoverable from other types of archaeological sites. At the same time, our increased awareness of the spiritual purpose and importance of these sites lays a burden on us to insure that they are protected and treated with the respect that they deserve (something that, unfortunately, has not always occurred in the past) as a spiritual heritage and legacy left to us by the earliest inhabitants of Illinois. ###

(IRAC - Cont'd from page 1)

Sikari (both World Heritage Sites) are other attractions. One can also visit rock art sites at Madanpura near Fatehpur Sikari (both world heritage sites). The climate at Agra in particular and in central India in general in November-December is pleasant, the temperature varies between 18°C and 28°C and this is the peak season for tourism. Agra is well connected by air, fast trains and four-lane highway to Delhi (220 km). By train and bus travel time to and from Delhi is three to four hours.

Venue of the Congress

Hotel Jaypee Palace and Convention Centre is a high-tech, 5-star deluxe hotel with the best facilities for holding international conventions at Agra. It is a magnificent structure in red sandstone and marble, spread in 25 acres of tastefully landscaped, lush greenery, waterways, and long walkways. It is located on Shamsabad Road, 2.5 km from the Taj Mahal and 9 km from Agra Cantt. Railway Station.

Registration fees

Prior to 10 August 2004:

IFRAO-affiliated members US\$300.00

Non-members US\$500.00

After 10 August 2004

IFRAO-affiliated members US\$400.00

Non-members US\$600.00

Registration fees will entitle the delegates to participate in the Congress, affiliated programs and cultural events, to receive pre-Congress literature including Congress program and manual with abstracts of all papers, tea/coffee in the breaks and lunch during the Congress days. To register for the Congress, please download the Registration Form.

Accommodation to be booked by RASI

The Hotel Jaypee Palace, Agra, a 5-star deluxe hotel, is well known for its friendly and affectionate services. It is also the venue of the Congress. The discounted rates for the Congress delegates given by the hotel are US\$72.00 MAPAI for single room, and US\$44.00 MAPAI per person in double-occupancy room. These rates are per night and include breakfast and dinner and are also inclusive of all applicable taxes at present rate (any increase in tax structure will be on the account of the guest delegates).

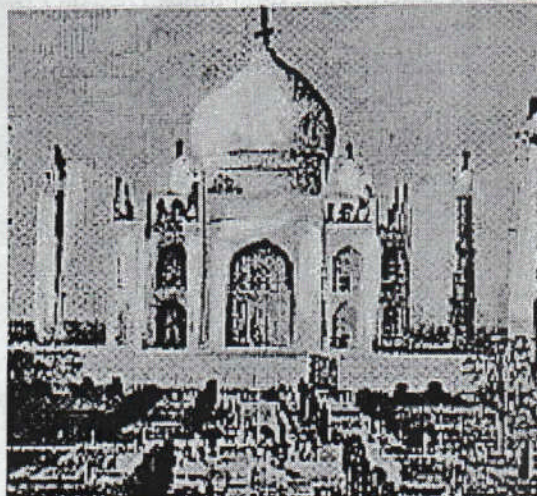
Note: Other big international events are also being held on the same dates in Agra. Hence, participant delegates are strongly recommended to book their accommodation at the earliest possible time to avoid any inconvenience. Advance payment of one night's charge is essential to book the accommodation. For details, please follow the instructions given above.

All non-English communications should be directed to Robert G. Bednarik at robertbednarik@hotmail.com

Abstracts and full texts of the papers to be

presented in the RASI-2004 Congress should be in Microsoft Word, Windows 98, 12 points, simple texts. Illustrations: use PhotoShope6.5, scan at dpi 600, select Postscript printer, save in Photo Suite 8.1 TIFF file.

Abstracts of papers can be sent on or before 10 August 2004, and complete papers on or before 30 September 2004.



IMPORTANT: Please note that reduced registration fees apply only to 10 August 2004. To take advantage of this, please register soon!

⇒ MEETING DATES ⇐

October 20-23, 2004

Joint meeting of the Midwest Archaeological Conference and the Southeastern Archaeological Conference in St. Louis, MO

Website: <http://www.srarp.org/seac/seac2004.html>.

March 30-April 3, 2005

Society for American Archaeology Conference, Salt Lake City, Utah

Website:

<http://www.saa.org/Meetings/index.html>

May 19-22, 2005

Eastern States Rock Art Conference
Ripon, Wisconsin.

Website: <http://www.esrara.org>

May 27-30, 2005

American Rock Art Research Assn.
Reno/Sparks, Nevada

Website: <http://www.arara.org>

FOCUS ON MEMBER . . .

ANITA SPEARS

Anita Spears recently received her Masters Degree in rock art studies from U. of TN at Knoxville. We are always pleased to learn of majors in rock art research, so we wanted to include an article introducing Anita.

Anita Spears was born September 16, 1967 in Pike County, Eastern Kentucky. While in high school, she was selected as a Governor's Scholar and attended Eastern Kentucky University one summer to study foreign languages. Although her parents supported her education, staying close to home and supporting the family was greatly emphasized. She turned down a full scholarship to William and Mary College in VA and several other scholarships. Anita first married when she was 17 years old and has two sons, Justin and Matthew, by her second husband.

Anita attended Pikeville College off and on. And while there, she met Professor Peggy Davis, who became her mentor in archaeology. Anita became interested in archaeology when she (aged 9) and her brother (aged 7) found a tiny antique spoon while digging out a campfire pit in her parents' backyard. Innumerable questions to parents and neighbors and continuous reading revealed some of the history of the area and she was hooked, not only on history, but on archaeology as well. She still has the antique spoon after all these years - a memento of her introduction to archaeology!

Davis encouraged Anita to pursue a degree in Archaeology. Pikeville College did not offer an Anthropology program, so she knew she would have to go elsewhere.

Anita started caving when she was about 20 years old. As a child, her dad owned coal mines and coal mines dotted the hills where she lived. She hunted in the hills and roamed underground, even when she wasn't supposed to, and learned the dangers of underground gas, bad roofs, and rockfalls before she was a teenager. When she finally found out there were real limestone caves on Pine Mountain in Pike County, she immediately asked one of the local cavers, Kinnie Belcher, to teach her how to cave. It wasn't much different from the mines and was a lot safer! He also taught her how to rappel and climb.

While caving, Anita started finding archaeological sites on Pine Mountain and some of them were cave and/or rock art sites. She realized how significant some of these sites were and wanted to get her degree in Anthropology -- focus on archaeology -- so she could study them professionally.

In December of 1997, Anita found the courage to pursue her career and packed up her sons and was off to Eastern Kentucky University.

Dr. Steve Savage, Anthropology Department chair at Eastern Kentucky University, was kind

enough to work with her on transferring credits from Pikeville College. He also scheduled her anthropology classes around her children. She had worked and saved some money to make it through her final year of classes and was fortunate to work for Cultural Resource Analysts during the summer of 1998. Anita was able to obtain her BA degree in Anthropology in Dec. 1998 and graduated magna cum laude. She immediately applied for graduate school. George Crothers (then a PhD student at Washington Univ.) suggested Dr. Patty Jo Watson, who was Anita's role model! Dr. Watson had already selected her students for the next year, but did mention Dr. Charles Faulkner at the Univ. of TN, Knoxville. So she decided to apply to the Univ. of TN for graduate school.

After being accepted in 1999, Dr. Simek became her adviser. He had written many articles on rock art and knew how familiar she was with Pine Mountain. He allowed her to document an open-air prehistoric rock art site for her thesis project. The title of her thesis is: *The Documentation of a Prehistoric Rock Art Site on Pine Mountain in Southeastern Kentucky: An Archaeological Contextual Approach*.

Anita felt fortunate to be employed by the Archaeological Research Laboratory at the Univ. of TN, Knoxville (June 2002-May 2004) and that the Director, Dr. Boyce Driskell, was kind enough to allow her the use of archaeological equipment.

A paper that she co-authored with Jan Simek, *Part II: The Documentation and Context of a New Prehistoric Petroglyph Site (15Lr77) in Southeastern Kentucky, 2004*, is in the works to be published, and she has been invited to contribute an article for a Kentucky volume on Public Archaeology that will be edited by Dr. Darlene Applegate and A. Gwynn Henderson.

Anita endured several hardships while in graduate school. She took a leave of absence but eventually returned to finish her work and obtained her MA degree in Anthropology in May 2004. She is a single Mom and hoping to find archaeological work in Lexington, Kentucky. She would like to begin work on her PhD in the near future.

Anita's archaeological interests are cave archaeology, rock art, battlefield archaeology, the Civil War, and remote sensing. Hobbies include flying planes, fishing, hunting, and basketball.

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NOTE: The opinions expressed in this newsletter are those of the individual contributors and not those of the ESRARA organization.

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*Red Dot on Label?
See note inside!*

Carol Diaz-Granados, Ph.D.
Summer Newsletter Editor
7433 Amherst Avenue
Saint Louis, Missouri 63130-2939

ESRARA
Quarterly Newsletter Editors

Fall: Nancy Bryant
Winter: Mark Hedden
Spring: Kevin Callahan
Summer: Carol Diaz-Granados

Send Items for the Fall Newsletter to:

NANCY BRYANT
Fall Newsletter Editor
11511 County Road 5340
Rolla, MO 65401
nbryant@rollanet.org