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# La Pintura

The Official Newsletter of the American Rock Art Research Association  
Member of the International Federation of Rock Art Organizations

## Welcome to Albuquerque and New Mexico



Albuquerque is a unique combination of the very old and the highly contemporary, the natural world and the man-made environment, the frontier town and the cosmopolitan city, the indigenous and the comelately. It is a blend of diverse cultures, cuisines, people, styles, stories, pursuits, and panoramas.

To the east, Albuquerque has the 10,600-foot-high Sandia Mountains, where evidence of habitation dates back over 10,000 years. To the west there are the volcanic cones, remnants of the volcanic eruptions more than 110,000 years ago that generated a 25-square-mile lava flow. At the edge of those lava flows, resting on a 17-mile-long basalt escarpment, are carved more than 15,000 petroglyphs. In between the mountains and the lava flow, on either side of the Rio Grande valley known as the Bosque (Spanish for forest), rests the city of Albuquerque. A city of 450,000 people and growing, Albuquerque is rapidly spreading out across the broad mesas. Some might

describe Albuquerque as an exotic and striking community peeking out among the trappings of mainstream America. Others might see the city in its geographical or cultural context. It is because of these natural and man-made resources that Albuquerque provides a stimulating environment for the 22nd Annual American Rock Art Research Association Symposium.

For those of you participating in this year's symposium and for those of you who are unable to be here, but may come in the future, there are two challenges offered by Albuquerque and the surrounding area.

The first challenge is to take advantage of the numerous cross-cultural opportunities available in Albuquerque, the 19 active pueblos in New Mexico all within an easy drive from Albuquerque, the traditional Hispanic villages that dot the Rio Grande valley, and a host of other cultural resources. Albuquerque and New Mexico offer the opportunity to relate rock art to past and present cultures. This can be both exciting and fun but it does take some extra effort, sensitivity, and understanding.

The second challenge is to look at the opportunities for visitor use and education that will lead to protection of these irreplaceable resources through understanding and appreciation. Many of you have spent years recording remote rock art sites. The challenge here in Albuquerque, and in other areas, is to look beyond a pristine, remote rock art gallery to the educational opportunities for a better understanding of other cultures and their interaction with the environment.

The greater challenge for us all is now how to manage those sites in a sensitive way—one which not only allows for visitor use but also teaches respect for the resources and the cultures of the area. Perhaps we will see some papers presented next year on what was learned from this conference.

We hope that this year's conference serves as an inspiration. Take your passion for rock art out to the community, let us learn from each other, and enjoy Albuquerque, New Mexico, and the 1995 ARARA Symposium.

—Larry Beal  
Petroglyph National Monument

## The President Speaks

Bill Hyder, ARARA President

I've been sitting on a hiring committee for the past two weeks listening to a variety of management candidates describe their budgetary experience. The standard cliché seems to be that a budget is a plan. That makes sense. So, what's our plan for ARARA? Typical income and expenses have hovered around \$25,000 to \$30,000 a year. What came in went out. ARARA has operated on a common-sense budget and it has served us well for the past twenty years. Following the Flagstaff conference, we found ourselves in the position of having a lot more cash on hand. No longer could we be satisfied with balancing our operating expenses against income. The outgoing officers had left us an opportunity to plan for the future rather than for a year at a time. One of the first tasks of the board this year was to develop a budget that not only got us through the year, but protected the Association's resources as well. Our treasurer will present a report on how we are doing in Albuquerque, but I wanted to take this opportunity to share our plan with you.

ARARA started this fiscal year with approximately \$80,000 on hand. \$35,000 was sitting in donor accounts (almost \$16,000 of that was in the Castleton endowment fund). The remaining \$45,000 included member dues, publication sales income, and conference income. Another \$6,300 came in after July 1 as dues payments for 1994-95. Our total dues payments for 94-95 came to approximately \$10,000. How did we plan to manage these funds?

Let's begin with the operating budget. Despite the various administrative changes over the past year, our basic operating budget came out again to \$25,000. That includes our office expenses (mailings, phone, letterhead, etc.); our archives, library, and rent; insurance; board travel and communications; *La Pintura*; and promotional items (brochures). My guess is that our actual expenses will be close to budgeted levels or slightly higher. Now compare our \$25,000 annual operating costs to our \$10,000 dues income. As you can see, we depend on the annual conference to make up 60% of our annual operating budget.

The board then distributed the remaining Flagstaff income and donor funds to existing and new endowment accounts. First, we allocated an additional \$3,000 to bring the Castleton fund closer to the point that interest earned will pay for the annual award. Second, we created an endowment account

for the Wellmann award. Our goal in the future is to present an individual award to the recipient as well as entering their name on the perpetual plaque. We earmarked \$4,000 to further develop ARARA's library, looking forward to our future affiliation with an institution where the public can make use of the materials. For now, our archive operating budget underwrites filling numerous requests for information that come into the archives by mail. In the future, we look forward to ARARA's library forming the foundation for a rock art research center with public access.

The board allocated another \$10,000 to create a reserve fund for the future. Our goal is to increase this fund to \$25,000 (one year's operating budget) and ultimately to \$50,000 to protect the Association well into the future. We may be able to attain the \$25,000 goal in the next two years. The \$50,000 goal is beyond our reach at present. The board allocated another \$1,000 as a short-term contingency fund. That fund should probably increase to about \$5,000 over time. The board also agreed to make an annual allocation to the Conservation and Education committee operating budgets and allow those funds to accumulate over time. That will allow the committees to build a reserve to fund larger projects in the future. Member contributions to the Conservation and Education committee funds will help build these funds over and above the board's annual allocations. I'm tempted to challenge the membership with a dollar-for-dollar match from operating budgets for member contributions, but I would have to take that plan to the board.

The board decided to leave publication income in a single account to better track income and expenses. It has long been the Association's goal to make publications self-sustaining. We started the year with about \$9,000 in the publication fund and estimated outstanding publication costs of approximately \$18,000. As you can see, we will have to draw upon our reserves to fulfill our publication commitments, but I believe income will eventually pay for what we publish.

As I said earlier, Donna Gillette's Treasurer's report will bring us up to date on where we stand in relation to our projected budget, but I feel good about the plan in general. We are within our historic operating costs. We have set money aside with the goal of having interest income fund some of our annual awards and conservation, education, and development activities. Finally, we are building reserves to insure ARARA's continued health well into the future.





## The Saline River Valley Petroglyphs: Drowned Legacy of a Kansas River

Nova Wells



**T**hey're all gone—all the beautiful horses of the Saline River Valley, drowned by the lapping waves of Wilson Lake. Gone too, are their riders and most of the carved record they grooved into the Dakota sandstone cliffs.

A beautiful little mule (44 x 38 cm), carved knee-high in the tan sandstone cliff, once surveyed one of the best catfish holes on Paradise Creek, just above where it entered the Saline River. The carving style is Amerind, yet the mule's high-backed Spanish saddle and knee-length caparison are testimony that Coronado may have explored the Saline Valley while he stayed with the Quivira (roughly 55 miles south of the Paradise site) in 1541 (Wedel 1964:102ff).

The mule is just one of dozens of petroglyphs at the Paradise Site (14RU5), and Paradise is only one of five profuse sites and hundreds of individual carvings that lined the valley. The past-tense is used because Wilson Lake began

flooding the valley in 1964. The mule, and 80 more petroglyphs in the area, were preserved in reproductions by the author and her husband in 1962-63. A few of the petroglyphs had been photographed in connection with archaeological work done at this time. After the lake had filled, the Corps of Engineers recorded the existence of several sites as a part of a lakeshore survey. We worked as amateurs, inspired by Dorothy and Alex Richards, who valued the record of the petroglyphs and mourned their destruction.

The country is rough for a person on foot. The river valley is laced with intersecting ravines and dry watercourses which have carved towering cliffs, boulders, and strange monuments from a layer of Dakota sandstone. Tall marsh grasses, scrub willows, and elms now grow near the water, but the cliffs and sandstone-sloughed soil are as barren as desert.

Hell Creek (14RU304) enters the Saline River just above the dam, with broken cliffs and outcrops stretching for more than a mile. Almost all the exposures had petroglyphs—the smoother the stone, the more carving was done. These are all under water.

A group of four horses is unusual for several reasons. The composition is unusually "clean" with no other petroglyphs or serious natural faults in the rock. We number the horses 1 through 4, from left to right.



Horse #1 (35.5 x 18 cm) is very distorted, compared to the other three horses. This animal is not decorated for battle. The Dakota Winter Count (Lone Dog) for the year 1865-66 shows a similarly distorted horse as a symbol for the year when many horses died for lack of grass (Mallery 1893:285). The humped back may be a symbol of death.

Horse #2 (34 x 27 cm) is obviously the leader, a highly detailed carving in a contemporary fashion. The mane shows individually carved locks. Three ribbons float from the animal's nose and his tail is bound in the fashion of one going to war. The rider of #2 has a full headdress and coup stick and seems ready more for ceremony than for battle. Notice that his legs and body lines extend through the shield.

Horses #3 and #4 (39.5 x 30 cm) are unusual because one is behind the other, yet the carver shows us only what the eye can see naturally, without the hidden body parts as they were shown in the rider on #2. Both horses have riders, neither has a bound tail, and the one nearest us has four nose ribbons that extend to the tail of horse #1.

Both Comanche and Cheyenne have been suggested as artists for this petroglyph composition. Local residents tell of a group of Indians who camped in Hell Creek after a pow-wow in 1935. Some believe this carving may have been made that recently.

West of this cliff was a small cave. The entrance

—Continued on page 4

## Saline Valley Petroglyphs

Continued from page 3

and floor were about a meter above the ground and easily accessible over fallen rocks. The entrance was about three meters high and two meters wide. The cave was the shape of an isosceles triangle with the sides meeting at the top and tapering rapidly to a point at the back perhaps four meters from the entrance. The back had been occupied by pack rats or other small mammals.

Each of the two walls was solidly covered with incised animal prints, designs, symbols and figures. Head-high on each wall was a series of V-shapes (a serpent?) running the length of the cave. The area is densely carved, including animal tracks, and one figure that may represent an owl. Other animals represented in the cave by their carved tracks include raccoon, bear, deer and/or buffalo, and turkey or Thunderbird.

Farther up the creek was a petroglyph showing two men of completely different body styles. One was handing a pipe to the other. The long stem of the pipe was decorated with five feathers. Three muskets are shown underneath the pipe. The head of the second figure was lost when part of the cliff face fell.

The best carving surface in the Saline Valley is found at Circle Rock (14RU10), also known to the local population as the Ruppenthal Ranch. In the center of the curved, slightly overhanging cliff was a large spring, which still seeped and filled a natural depression "pond" for cattle in 1963. The site is now a part of the south shore of the lake, with water lapping the face of the natural amphitheater cliff. In addition to being a favorite of Indians, it was the favorite picnic place for Sunday school and school classes in the area from the turn of the century until the 1940s. The site is listed on the National Register.

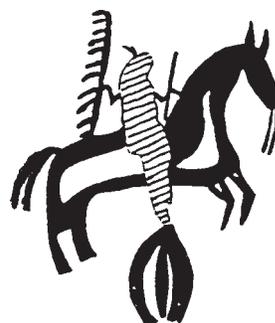
J. R. Mead visited Circle Rock and recorded a number of the petroglyphs in 1892, noticing that already several of the glyphs had been defaced by cowboys and other visitors. Mead's notes indicate that some of the petroglyphs had been painted and faint traces still showed (Blakeslee, Blasing, and Garcia 1986:171). There was no indication of paint by 1963, but an elaborate carving at another location still shows the application of red ocher, supporting Mead's observation.

Another defacement shows on an area of the cliff face that has been painted black, presumably so a negative print could be made on paper. This indi-

vidual marked all of the major sites sometime in 1961-62. By 1990 the paint had faded to blue, but was still readily visible. This painted area covers the carving of a man wearing a loin-cloth and holding a musket aloft in one hand.

A panel measuring 148 x 62 cm shows three of the beautiful horses of the Saline. The most distinctive, at the top, is branded with a letter I on his right hip. (A horse with a U brand is carved at another place on the cliff.) The rider is carved full front with both legs showing while the horse is shown in profile. Above the man's head is a design similar to the square-and-compass symbol of the Masonic Lodge, but which the author believes to be Indian.

The cross, which appears in a circle in this carving, was common among Indians. Cloud Shield, an Oglala Dakota from Pine Ridge, explains in his Winter Count, "The cross is the symbol for Cheyenne. . .for scars on their arms or stripes on their sleeves, and also the gesture sign for this tribe." He uses the symbol for the year 1790-91 (Mallery 1893:383).

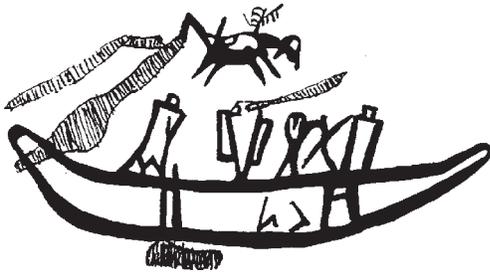


A beautiful sculpted horse (18 x 19 cm) is one of only two carvings that were actually carved three-dimensionally into the cliff. The other sculpted scene was a buffalo cow with one calf running in front and another behind.

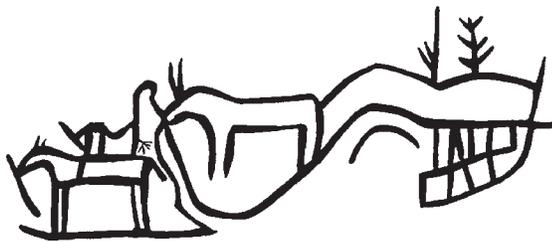
There are several unusual elements in this sculpted horse carving. The eye is immediately attracted by a deep gouge from the head to the toe of the rider. It seems logical that if such vandalism were either done by accident or by Anglos, the horse would also have been damaged. Could this have been a magical "killing" of the rider so the vandal could capture the horse? The vandalism is done so carefully that a full feathered coup stick still shows in the rider's right hand, a straight line "staff" of some kind in the left hand, and a double feather in her hair—yes, *her*. Note the vulva symbol directly under the rider and between the horse's legs.

Among the dozens of other carvings at Circle Rock are four figures in a canoe-type boat, a sundancer with a single thong from his chest to an upside-down L pole, and seven tipis shown in a five-and-two arrangement. The largest individual carving (103 x 34 cm) shows a complicated set of lines that appears





to show a scene against a background of hills. A headless mounted man appears to lead a horned animal at the low end of the lines, while a tree design and a second tree with branches on one side only appear at the highest point.



This area of Central Kansas was never heavily populated. A limited amount of archaeological exploration in the Wilson Lake region shows that some aboriginal occupation existed for thousands of years (Witty 1962:48). The exposed Dakota sandstone cliffs are so soft that it is unlikely these early residents were responsible for any of the present carvings.

Early humans were drawn to the region for several reasons. The Saline is named for the salt marshes that are located in the western part of Russell County. It is believed that natives had been coming here for the mineral for centuries.

Natural surface water was scarce in Central Kansas. The seeps, marshes and springs that help form the river attracted game and made this the primary hunting ground for a large area. Some of the larger overhang shelters show evidence of hunting camps.

Kansas is a crossroads from east to west and north to south. The Pawnee Trail, used for centuries by earlier native foot traffic, became the route from Nebraska to New Mexico for horse stealing. It crosses the Saline just below the dam, and is still marked by stone cairns on the south side of the River (Rowlison 1982:13). Rowlison quotes Barr, saying "Pottawatomies, Cheyenne, Sioux, Delawares, Kaws, Otoes and Pawnees were all seen in the valleys of the Saline."

Horses are the subject of many of the petroglyphs. After stealing horses from the Spanish and eating them, the Apache began riding sometime between

1620 and 1630 and used horses in battle by 1650 (Roe 1955:73). Stolen horses were being traded across the Plains faster than it could be documented. The Indians of Kansas were believed to be riding horses as early as 1640. Wedel reports mounted tribal bison hunts in 1723 (Wedel 1964:290ff).

By 1800 the Plains were dominated by mounted Blackfeet, Crows, Dakotas, Cheyennes, Arapahoes, Comanches, Pawnee, and Arikaras. Nomadic groups stormed through the plains, hunting, stealing horses, and practicing slave trade with captives from enemy tribes (Hyde 1959:79ff). The name "Padouca" occurs in early writing, with varying identifications. Wedel (1964:113) states, "It is now generally accepted that the Plains Apaches and the Padoucas . . . are the same people and that the Dismal River materials represent the archaeological remains of these people." Utes and Comanches began arriving from Colorado sometime between 1706 and 1719, and eventually became known as the "Great Padouca Nation" (Hyde 1959:35-36.) Other horseback-riding groups who may have used the Saline include the Southern Cheyenne, Southern Arapaho, Kiowa, and Kiowa Apache.

It was a short period of rich, fast living. A new culture with a life style built around the horse and buffalo reformed tribal identification. After being decimated by smallpox and measles around 1780-81, new alliances and new groups were sometimes formed. As the buffalo vanished, so did the cultures it supported. Immigrant farmers settling the Saline Valley often never noticed the petroglyphs, the only tangible evidence of the people who had occupied the land before them. Now the farmers, too, are gone, replaced by recreation seekers—boaters, water-skiers and those who fish.

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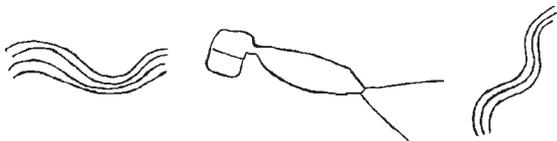
## Two More Mud Glyph Caves Found in Tennessee

Charles H. Faulkner

University of Tennessee, Knoxville

Since 1993, two previously unreported mud glyph caves in Tennessee have been visited by the author. This is a preliminary report for *La Pintura* on the cultural affiliation and age of the mud glyphs in these caves. In March, 1993, three cavers exploring a previously undocumented cave in Warren County in the central part of the state observed glyphs drawn in wet, silty clay on the low ceiling of a large stream passage. In June, 1994, the author visited the cave in the company of the discoverers of the glyphs and members of the Cumberland Spelean Association who have mapped and studied the cave as one of their association's 1994 research projects. The similarity of these glyphs to those in other Tennessee glyph caves, a lack of evidence of recent human activity in this area, and presence of cane charcoal characteristic for aboriginal torches indicate they were drawn by Native Americans (Faulkner 1994).

There are three concentrations of glyphs in this area of the cave called the glyph chamber. Two are on the ceiling and another group of glyphs is along a narrow rock ledge. The glyphs primarily consist of groups of incised and trailed meanders or "squiggles," in twos, threes, and fours, some made with the fingers but most executed with the end of a bundle of cane or sticks. A possible human or bird figure is also incised within the meanders on one area of the ceiling. Three concentrations of cane charcoal were imbedded in the thin clay



vener on the ceiling. Samples of this torch charcoal were collected for radiocarbon dating.

In July, 1994, a cave was explored during the Tennessee Valley Authority-funded archaeological survey of the Watts Bar Reservoir in the eastern Tennessee Valley near Knoxville. Within a palimpsest of modern graffiti incised and gouged into the silty clay-covered walls were a number of trailed designs resembling prehistoric glyphs documented in Mud Glyph Cave and caves in Virginia and Kentucky (Faulkner 1986, 1988). The author, in the company of Drs. Jan Simek and Susan Frankenberg, principal

investigators of the Watts Bar survey project, visited the cave two weeks later to determine if these designs could be attributed to Native American cavers.

Preliminary study of these glyphs indicates they were produced by prehistoric artists. Numerous glyphs are found on the walls and ceiling along several hundred feet of cave passage. Most are meanders of trailed lines drawn with two or three fingers or the end of a cane torch. In addition to these "abstract" designs, at least two crude naturalistic figures, a bird and a human form, were identified. Other evidence of aboriginal activity in the passage was scattered torch charcoal and broken chert nodules from prehistoric quarrying activity. Charcoal samples were collected for radiocarbon dating. Funding is being sought so that a detailed map of the cave and a complete photographic record of the glyphs can be made.

The age of these most recently discovered Tennessee glyphs is still unknown. The torch charcoal is being dated at the University of Arizona dating laboratories, and the results are not expected for several months. Since both caves lack the crisp naturalistic drawing style found in Mud Glyph Cave, a style confidently dated to the late prehistoric Mississippian period, these new glyphs may date back to the earlier Woodland or Archaic periods. Torch charcoal samples closely associated with meanders and crude human and animal figures in two unpublished Kentucky mud glyph caves have been recently dated to 1610 B.C. and 30 B.C., respectively (personal communication with Philip DiBlasi and Valerie Haskins). Whatever the age of these most recently discovered glyphs, their discovery indicates that drawing glyphs on cave clay deposits was more frequent than previously acknowledged.

Research will continue in both caves to better document the glyphs and collect further torch remains for dating. Hopefully, as patterns begin to emerge in motif execution, style, and associations in the Eastern Woodlands mud glyph caves, we will begin to understand the meaning that prehistoric Native Americans attributed to this art that decorates the walls and ceilings of these remote underground chambers.

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## The Chauvet Cave at Combe d'Arc in the Ardèche, France

Jean Clottes

In the last days of December, 1994, three cave explorers (Jean-Marie Chauvet, Eliette Deschamps and Christian Hillaire) found a fabulous painted cave in the valley of the Ardèche, at Combe d'Arc (Vallon-Pont-d'Arc). It includes many signs, such as panels of red dots and stencilled and positive hands, as well as several hundred animal figures, including a majority of species rarely represented elsewhere, such as rhinos, lions, and bears. Horses, bison, aurochs, red and megaceros deer, ibex, and mammoths have also been painted or engraved. Three animals are unique in Paleolithic art: a panther, a hyena, and an owl. The quality of the drawings is truly exquisite and makes this cave one of the most spectacular ever found, comparable only to Lascaux and Altamira. From recurrent conventions and details, it seems that a majority of the paintings could have been done by the same artist. The provisional chronological attribution is to the Solutrean, but radiocarbon dates are expected and we hope they will provide a more solid base.

The cave explorers were extremely careful not to walk wherever it was not solid rock. Thousands of cave bear bones litter the ground and many bear footprints have been preserved on the clay. Human traces are also possible. The whole cave has not yet been explored, as the first priority has been its preservation: it was not possible to reach the other side of some chambers for fear of trampling ancient traces. Most of our readers have no doubt read the accounts of this discovery in *Time* magazine and other periodicals, and we hope to have further accounts of details of this discovery in future issues of *La Pintura*. This major discovery will no doubt bring a wealth of information on Paleolithic cave art and human activities in the deep caves.



## University of Southampton Initiates Master of Arts in Rock Art

The Department of Archaeology, University of Southampton, is in the process of setting up a rock art research and teaching programme. In October 1995 the first ever postgraduate course dedicated to the study of rock art will commence: a one-year M.A. in the Archaeology and Anthropology of Rock Art, intended for graduates in archaeology, anthropology, art history, and similarly related disciplines. The aim of the course is to provide students with the necessary skills to pursue further research in the field of rock art. During 1995, field research programs will begin in Argentina, Brazil, Honduras, Namibia, and Siberia.

Core Units in the M.A. program cover Theory and Method in Rock Art Research and Rock Art and Contemporary Concerns. Optional units include Rock Art of Africa and America, Rock Art of Oceania and Australia, Palaeolithic Cave Art, Contemporary Art and Theory, Theoretical Approaches to Understanding Past Societies, Archaeology in the Post-Colonial Context, and Art and Ideology in Europe. Program Coordinator is Thomas A. Dowson, Research Fellow in Rock Art.

The M.A. in Rock Art can be taken in conjunction with other M.A. programs offered in the Faculty of Arts, including Archaeological Theory, Gender and Culture, European Archaeology, Nationalism and Cultural Difference, and Culture and Social Change. The university also offers Ph.D.s in the study of rock art.

For further information about the course, funding, and applications, address:

The Secretary  
School of Research and Graduate Studies,  
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E-mail: fn1@soton.ac.uk  
Phone: 1703 593406, Fax 1703 593868

### Correction

A typographical error on page 12 of the last issue of *La Pintura* changed the zip code of Education Co-Chair Ellen Martin. Her correct address is:

Ellen Martin  
P.O. Box 27622  
Tempe, AZ 85285-7622

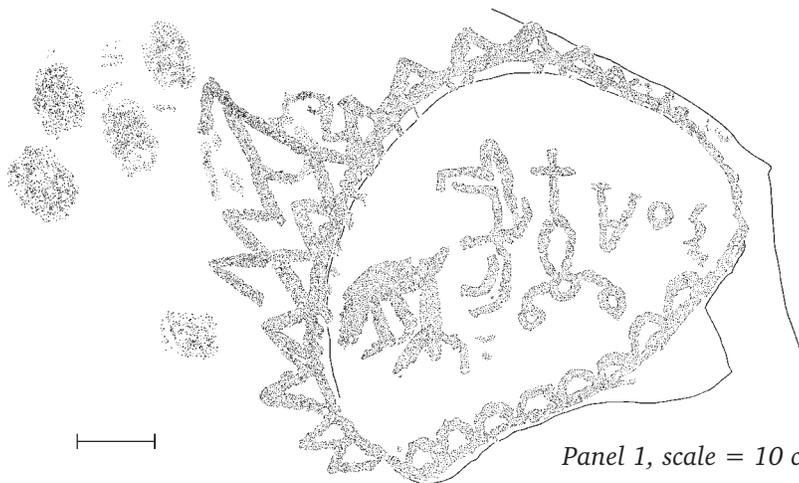
## Historic Kumeyaay Pictographs in San Diego County

Ken Hedges and Diane Hamann

In recent recording projects, we have had the opportunity to record two important historic pictograph sites in the territory of the Kumeyaay Indians of San Diego County. Even though these sites are well known and have had formal site numbers since the 1930s, neither site was fully recorded until this year.

### The Mission Trails Pictographs

Site CA-SDI-4505-H is located within Mission Trails Regional Park, near the San Diego River a short distance upstream from Mission San Diego de Alcalá in the city of San Diego. In the 1930s, Malcolm Rogers of the San Diego Museum of Man recorded this site under the number W-244.



Panel 1, scale = 10 cm

The main panel at SDI-4505-H is painted in red on the southeast face of a white granitic boulder, one of several comprising an outcrop located in a contact zone between the metavolcanics of the coastal range and the granitics of the Peninsular Range batholith. The panel is mostly confined to a large exfoliation scar. Portions of the design extend left and upward onto portions of the earlier scars, and the panel continues farther left and up onto the unexfoliated part of the rock.

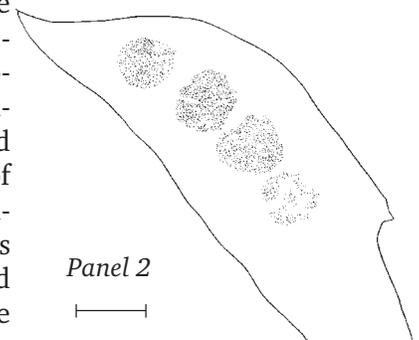
The painting is unusual in the presence of a surrounding border that encloses the separate elements of the main panel. This border approximately follows the margins of the exfoliation scar, and is decorated with interior scallops along the lower edge and exterior triangular points along the upper circumference. To the upper left, a complex zigzag element is appended to the outer border. Beyond the zigzag element are painted a minimum of five greatly weathered oval spots.

Within the border are six or seven separate elements, depending on how apparent superimposition is interpreted. From viewer's left to right are an unusual animal-like design over a possible anthropomorphic motif, a complex design that defies interpretation, an element resembling a Bishop's miter surmounted by a cross, a V-shaped possible animal head, a small circle, and a short sigma-like zigzag element open to the right. The animal-like form on the left appears to be superimposed over a possible anthropomorph, the left leg of which appears to overlies the rest of the element. While these superimpositions illustrate the order in which the elements were applied, we believe the differences visible today, including the relatively good preservation of the zigzag element to the left, reflect the varying thickness of the original paint and the vagaries of preservation rather than any time differential and later superimposition of new elements. In general, we believe the entire panel represents a single painting episode. Some irregularities of the outlines are attributable to micro-exfoliation and to pits produced by an old shotgun blast directed at the panel.

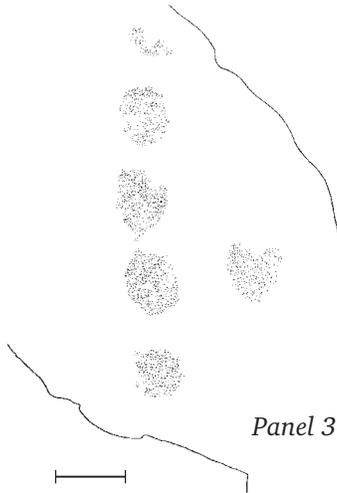
The central element seems clearly to depict an object, whether Bishop's miter or not, surmounted by a cross. Crosses on a variety of bases—terraced pedestals, squares, orbs—are common elements in historic rock art throughout New Spain, and a cross would not be out of place on a site this close to Mission San Diego de Alcalá.

The red spots to the left of the main elements and similar motifs on two other panels have not been noted in previous records of the site. Panel 2 consists of a linear series of four circular red spots on the face of the boulder immediately to the right of the main panel. Panel 3 has the remains of six red spots on the overhanging lower face directly below Panel 2.

The Mission Trails pictograph site is located at the lower end of a sloping bench on the east side of an



Panel 2



Panel 3

intermittent stream in a drainage system that joins the San Diego River approximately 1.2 kilometers west of the site. The general area of the bench exhibits an extremely sparse scatter of flakes, one fire-affected cobble, and two brown ware sherds, as well as a large cobble pile with historic to modern components.

The Mission Trails pictograph site is a unique manifestation of Native American rock art in southern California, and does not fit into customary definitions of rock art styles in southern California. The direct association with an aboriginal occupation area, the type of paint used, and the general appearance of the paintings all confirm a Native American origin for the pictographs. The subject matter is unusual, with details that suggest a historic origin for the paintings. In particular, the element resembling a Bishop's miter topped by a cross and the possible stylized animal head indicate that the painting is a product of the Mission Period Kumeyaay of the San Diego area. Beyond this, it is tempting to suggest that the Indians responsible for the rock art were involved in the uprising at nearby Mission San Diego de Alcalá in 1775, but there is unfortunately no way to directly associate the archaeological site with this historic event.

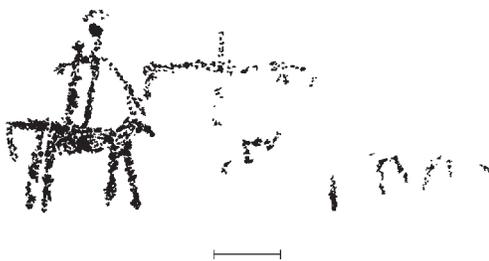
Site SDI-4505-H is unusual as the westernmost known example of Kumeyaay rock painting. It is the only example of aboriginal rock art in close proximity to urban San Diego. The combination of factors cited here render this site unique, and call for continued efforts to preserve the site within the context of Mission Trails park.

### Piedras Grandes

The well known Piedras Grandes pictograph site, CA-SDI-1303, is located in a small wind-erosion rockshelter eroded into the east-southeast face of a granite boulder located along the southwest base of a rocky ridge in the Piedras Grandes district of Anza-Borrego Desert State Park, southwest of the Dos Cabezas station on the old San Diego and Arizona Eastern railroad. The important water sources at Mortero Palms and Dos Cabezas Spring are located within 2 kilometers to the south. The pictograph shelter is situated at the northeast edge of a large occupation area with extensive artifact scatter, midden deposits, and fire-affected rock. In the 1930s Malcolm Rogers recorded this site as part of his C-127, a number he used for the entire Dos Cabezas valley. Subsequently, the Museum assigned number C-550 to the pictograph site itself to distinguish it from other resources in the area.

Paintings in the shelter are on the back wall, oriented east-southeast. The leftmost element is a quadruped with head and tail, commonly interpreted as a horse. Extending upward from the horse's body are two vertical lines, crossed by a short horizontal line near the top that joins a line extending diagonally down toward the horse's head and has three fingers on the end. Small solid circles top each of the straight vertical lines. Although commonly referred to as a "rider," given the stylistic convention of stick figure anthropomorphs, perhaps this element should be interpreted as a horse with two riders. The forward rider has a short arc positioned over the head. In the 1930s, Rogers recorded this figure essentially as we see it today. To the left of the horse he recorded a cross-like element with a vertical line extending down from the right arm, a short vertical line, a rayed circle, a digitate anthropomorph with digits remaining on the right foot only, a small digitate anthropomorph with truncated arms, a large digitate anthropomorph with truncated arms, a large digitate anthropomorph with truncated arms, a large digitate anthropomorph with truncated arms.

—Continued on page 10



Piedras Grandes, scale = 10 cm



## Kumeyaay Pictographs

Continued from page 9

morph, and a six-legged rake figure with a red spot and a small T-shaped element over the back. Except for the red spot, all elements are black. Even at that time, Rogers noted damage to the panel. Today the horse and riders remain much as previously recorded. To the right are traces of black paint, remnants of the vertical and a horizontal lines forming the cross; a portion of the vertical line; two upside-down U-shapes and a tiny line segment that can be identified as parts of the rayed circle and central anthropomorph; portions of what are probably the feet of the small anthropomorph; the large anthropomorph, now eroded and missing his left hand and head; and most of the rake element with its red spot, but minus the small T. Photographs taken in 1967 show that further deterioration has occurred since that time; drawings prepared from those photos are included here.

The Piedras Grandes site is well within the known territory of the La Rumorosa style, for which the most significant defining elements are lizard forms, digitate anthropomorphs, circles, sunbursts, rectangular grids, oval grids, simple anthropomorphs, crosses, and rectangles (Hedges 1970:119-120). The Piedras Grandes site has few defining elements, but among them are classic digitate anthropomorphs.

For paintings in La Rumorosa style, the available ethnographic data confirm ritual associations (Hedges 1970:148-150), and observations indicate that some sites have astronomical associations, marking important ritual dates such as the solstices (Knaak 1988:77-82). In particular, Knaak (1988:82) reports that the horse and rider motif at Piedras Grandes is illuminated by the rising sun on the equinoxes.

Rogers's field notes from the 1930s indicate that this site was "badly smoked over." His field sketches which accompany the San Diego Museum of Man site form show more details than are apparent in later records, and Rogers recorded the site by painting over the pictographs with some sort of dark pigment and photographing the panel as the primary record. This rather shocking approach, his standard operating procedure in the 1930s, appears to have left no

permanent *visible* residue, but it is important that this information be kept in mind when considering such procedures as direct dating of pigments. Rogers's record is valuable in that it provides a clear record of the elements which he saw.

In 1973 Begole published a drawing of the Piedras Grandes site that shows significant differences in known elements and adds details not apparent in other records. His drawing was made from an old slide on file at Anza-Borrego State Park. The slide is not a close view of the panel and is somewhat out of focus; the marks included by Begole are visible, but appear to be natural marks on the rock surface distorted by the imperfect resolution of the slide. The marks are not visible in Rogers's very clear photograph.

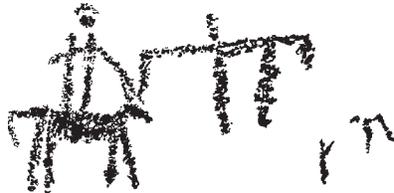
Piedras Grandes has suffered through an abusive history, including massive smoke damage, charcoal re-touching, and many episodes of graffiti. By 1974, the Piedras Grandes pictographs were almost completely obscured. Because the panel was essentially destroyed, the park made the decision to take a latex mold from the rock surface for the purpose of making a replica surface for a reproduction. When Daniel McCarthy peeled the mold, it cleaned the surface of much of the accumulated soot and dirt, but doubtless removed some of the pictograph as well because of the friable nature of the surface. Today the painting is visible, but many of the details have been lost.

### Acknowledgements

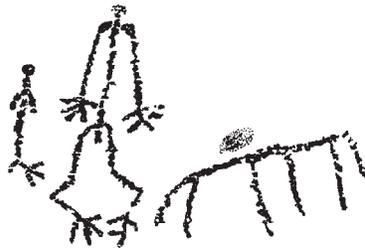
The Mission Trails pictograph was recorded under a contract with the City of San Diego Department of Parks and Recreation. Piedras Grandes was recorded as part of a contract with the California Department of Parks and Recreation, Southern Service Center.

### References

- Begole, Robert S. 1973. The Pictographs and Figurine of Piedras Grandes. *Pacific Coast Archaeological Society Quarterly* 9(4):52-54.
- Hedges, Ken. 1970. *An Analysis of Diegueño Pictographs*. M.A. Thesis, San Diego State University.
- Knaak, Manfred. 1988. *The Forgotten Artist: Indians of Anza-Borrego and Their Rock Art*. Borrego Springs, California: Anza-Borrego Desert Natural History Association.



Elements drawn from 1967 photos



## Buckhorn Pictograph Restoration Moves Forward

Layne Miller

A proposal to restore the Buckhorn Wash pictographs took a giant step forward recently when art conservator Constance Silver took samples of the unsightly graffiti surrounding the ancient paintings.

"This is one of the most vandalized sites in the state," said Silver while standing at the panel. "The Sego Canyon pictographs [recently restored by Silver near Thompson, Utah] were worse, but these are really bad, too."

The Buckhorn Wash Restoration Project (see *La Pintura*, Vol. 22, No. 1, p. 12) is raising the \$20,000 necessary for Silver's fee to restore the paintings and remove the obnoxious modern names and dates.

"We are going to put in a small trail, some sandstone benches, and an interpretive sign at the site," said project chairman Reed Martin. "The [Emery County] road department will begin work on moving the road 15 feet farther away from the panel, so we will have room for the trail and other stuff." Plans call for an enzyme to be mixed with the gravel placed on the new road section to help reduce the amount of dust created by cars passing the site.

Martin said the entire project will cost \$110,000, including in-kind services. The committee has raised \$22,000 of the \$30,000 cash required.

Silver took samples of the axle grease, paint, and other substances used by vandals to write names, dates, and other information on the sandstone cliff. She said the most difficult part of removing the substances is to draw the solvents and cleaners away from the rock and not let it penetrate the sandstone.

"We use solvents to remove the graffiti, but we must use a containment system to insure the solvent does not go into the rocks. That's when you run into real trouble," she explained.

One method attempted by Silver at the site makes use of a solvent contained in a clay product. She applied the substance to names painted on with axle grease and returned the next day to see how well it worked.

"Chalk is one of the most difficult things to remove from these panels. Over the years the chalk bonds with the rock and actually becomes part of the cliff," she explained.

Some names and dates actually carved into the rock and holes blasted into the cliff by bullets will be

camouflaged with colored pigment so they are not as noticeable. "We don't like to use fillers if we don't have to," she said. "That can place undue stress on the surrounding rock." She explained that camouflaging the holes works almost as well.

Rock art experts place the large panel into the Barrier Canyon style, painted by members of the Desert Archaic Culture 1500 to 3000 years ago. Silver said the panel is a "cultural and artistic masterpiece."

Silver is one of the country's foremost experts in restoring prehistoric petroglyphs and pictographs. She was hired by the National Park Service in 1982 to conduct the first rock art restoration on a vandalized panel near Moab and recently completed restoration of the Sego Canyon panels.

The first session is scheduled for May 19 to June 3. Silver will return to the panel on June 11 and continue the work until the project is completed. Visitors are invited to visit the site during the restoration. Once the new parking area, road realignment, and information kiosk are completed, school students will participate in educational activities planned for the site. Dedication of the new facilities at the restored panel is planned for September 23, 1995.

This article is based on a news article by Layne Miller, provided by Buckhorn Project chairman Reed Martin. Interested readers may wish to contact:

Buckhorn Wash Restoration Project  
P.O. Box 1207  
Castle Dale, UT 84513



### Book Notes

## Canadian Shield Rock Paintings

A new book on Canadian rock art became available last summer. This excellent book includes a good bibliography of other sources on northern rock art. *Reading Rock Art: Interpreting the Indian Rock Paintings of the Canadian Shield* by Grace Rajnovich (ISBN 0-920474-72-1), priced at \$24.95 Canadian, is available from the publisher:

National Heritage/National History, Inc.  
P.O. Box 95, Station O  
Toronto, Ontario M4A 2M8  
CANADA  
Phone (416) 694-7907, Fax 690-0819



We Get Letters . . .

## Baja California Cave Painting Update:

A few years ago the Mexican government, through the voice of INAH (Instituto Nacional de Antropología e Historia), announced that the Sierra de San Francisco mountains housing the paintings in Baja California Sur were closed to all outside visitors except researchers and students. A newspaper article to that effect was translated and published in *La Pintura*. Though many Mexican archaeologists may have wished the mountains to be closed, that was not done.

A great deal has transpired since then. First and foremost, in 1993 UNESCO added the Cave Paintings of Baja California Sur to its World Heritage List. Not only does that give international recognition to the irreplaceable value of this great art, but it also gives it worldwide notoriety—the cave paintings of Baja California will be overrun by tourists, photographers, film makers and researchers from all over the world.

The cave paintings are located in geographic isolation from 21st century societies and cover a large expanse of territory. This makes the problem of protecting them difficult and complex for a government agency already lacking funds to maintain cultural heritage sites they already actively administer.

At the request of AMISUD's (Amigos de Sud California) president Enrique Hambleton and INAH's delegado (the equivalent to our state archaeologist) to the state of Baja California Sur, Lic. Jorge Amao Manriquez, a new organization has been formed on this side of the border to help in the protection of the peninsula's rock art.

We call ourselves Friends of Rock Art—Baja California Peninsula (FORA-BCP). We have made a pledge to aid in the protection of rock art south of the California-Mexico border, first through communication, then possibly through volunteer and financial assistance. For now, we are setting up lines of communication and making contacts. As communication is established, the enormous problems arising from the new regulations and their effects on both sides of the border are coming into focus.

As the Sierra de San Francisco's mountain people—mostly isolated families who raise goats for subsistence—make the transition from their 19th-century lifestyle to the 21st century, and as they adjust to the new regulations governing access to their land, many complex difficulties arise. FORA-BCP is trying to help

in that transition. ARARA could help also.

For most visitors to the cave paintings, seeing the magnificent rock art is the first priority. However, once visitors meet the mountain people they are hooked and tend to return as much for the people as for the rock art. Their friendship with the ranchers and their families is an important link in the communication process between the two countries during this time of transition.

The mountain people are having a difficult time adjusting to regulations that they believe interfere with their freedom. And indeed, that is so. Accustomed only to the rules of nature (harsh as that may be, at least it makes sense to them), they often find rules of bureaucracies and city dwellers to be completely enigmatic. Families are now becoming divided into vicious “political” factions with the avaricious money-grubbers on one side and the benign “maybe if I turn my back” types on the other. Community is pitted against community as family ties collapse or strengthen.

We visitors to the cave paintings do not like many of the new regulations either. The ranchers are not the only people going through a heart-wrenching transition. We loved our freedom to ride mules through the canyons, explore what we thought of as virgin territory, and imagine what it was like when our own Alta California was being discovered. We treasured every moment of our freedom to sit quietly, accompanied only by a friendly guide, as we meditated on the enigma of the ancient painted figures dancing before us on their tranquil stage—our whole being was transformed from ragged-rat-race-polluted personages to relaxed, easy going, content, unhampered *real* people. *Of course* we don't like the new regulations, *but* we know that something has to be done. Bureaucracy and enforceable regulations are the human tools most readily available.

INAH has tried very hard to set up a system for visitation to the mountains, the people, and the rock art that will allow for the hordes of visitors expected in the next 10 to 20 years as the notoriety of the Great Murals spreads around the world. They could have bowed to the wishes of government factions who wanted to close the mountains completely and of the mountain people who wanted everything to go back to what it was. INAH did not do that. Instead they set up a system which allows visitors to “pop in” to see Cueva Pintada or, if they choose, to take a leisurely mule trip, visiting ranch families and viewing lesser known but just as magnificent cave art.

The system has its kinks which need smoothing out. This is where ARARA members can be of most help. INAH needs to know what seems to be working and what doesn't, but before we all bombard INAH with north-of-the-border criticism—an American habit hated by everyone south of the border—we need to think carefully.

This is not the Mexico of the past, uninterested in its isolated northern deserts and northwestern peninsula. It is a modern Mexico fraught with the same problems that we have, *i.e.*, insufficient funds, too much territory for too few archaeologists, a right hand that doesn't know what the left is doing, and a giant playground to manage for their own people *and for foreign visitors* who have recently "discovered" them.

What would help INAH most would be *to change our attitude* toward Mexico. That statement always elicits a twinge of anger, but it's true. INAH needs us to cooperate with their projects, not just the mega-projects of Baja California Sur, but all of their rock art protection programs. For the most part ARARA is doing that, but not enough, and sometimes not as individual members. Nothing hurts a family more than to have *one* spouse undercut the other, but that is what happens when we behave in a condescending manner—a manner of disrespect when we criticize INAH and the system in front of our guides, or when we blatantly refuse to follow what we see as awkward or petty regulations. That is what's happening and the repercussions are dangerously volatile: potential visitors from the United States have been denied permission to visit the caves and run their mule trips as Mexico retaliates for the abusive behavior of others. Yes, ARARA members have been among the "abusers."

In the Sierra de San Francisco many of us have established such close relationships that the ranch families have developed as great a respect for us as we have for them. Danger signal: well-meaning intentions can backfire, and they have. Allegiance to their U.S. friends has made the guides *and* their families *and* their communities prefer working for the U.S. It has made them "believe" what we say and take their own countrymen "with a grain of salt." We don't even have to speak out—they are learning by our example. What may be acceptable behavior in our country (open and direct criticism of government and its systems) may not be as acceptable in theirs, especially when it comes from a foreigner, even more especially if that foreigner is from the U.S. To many of the ranchers' own countrymen, and especially to their officials, our relationship appears as if people

from the U.S. were deliberately turning the ranch families against their own people and government.

Ranchers clamber to work for us, yet turn down trips with Mexicans. The prices for guides and animals are bred in the U.S. market, not Mexico's. For example, U.S. teachers can afford a trip to the cave paintings while their peers in Mexico cannot. U.S. visitors leave big tips; Mexicans don't tip—it is not the custom in Mexico. Tipping is actually detrimental to their system, which pays for a job well done and doesn't pay (or pays less) for one poorly done. Did we *all* know that fact? As a result, the ranchers resent working for Mexicans. The tipping system inhibits guides whose duty it is to enforce rules. If they enforce them, they are afraid they will lose their tip.

At this point it becomes quite evident that *communication* is the key to helping Mexico's INAH as they establish new regulations for visiting the cave paintings. Much of what I have disclosed so far seems irrelevant to conservation of rock art until we remember our own struggles with protecting local rock art sites. Once a community's attitude changes from ignorance to respect, the local rock art is less threatened. It is the same in Baja California Sur.

There was a point a few years ago at which the mountain people reached levels of frustration so high that they threatened to blow up the caves so their world would return to normal—to the isolation of the past, unfettered with tourists, government officials, and claustrophobic regulations.

So I am communicating to ARARA, and to anyone else willing to read this long letter: when visiting the cave paintings, or any rock art site, for that matter, let's pretend we are from the Starship Enterprise, reflecting only the highest of human principles as we fight the temptation to interfere in the affairs of foreign societies!!

Thank you for your time.

—Elanie Moore

Editor's Note: Regulations for visiting the cave paintings have been issued, and have undergone some minor modifications since their initial release. *La Pintura* will publish the regulations in a future issue. In the meantime, for further information and copies of the current regulations, write:

FORA-BCP  
2544 Grandview St.  
San Diego, CA 92110  
Fax (619) 276-1364



**In Memoriam****Gay Weinberger, 1948-1995**

We were saddened to learn early this year of the death of Gay Weinberger, known to many of us who had any interest in or knowledge of rock art in California's Central Valley. We wish to thank Mary Gorden for the following remembrance.

Gay Weinberger of Springville, California, died of cancer January 21, 1995, at the age of 46. Born in Sonora on February 3, 1948, she grew up in San Diego. She married Walter E. Weir in Sonora in 1972. Their son, Jake, was born in 1983. Gay loved to travel, and her husband and son joined her on their numerous trips to various parts of the world. In addition to her husband and her son, Gay is survived by her father, Richard C. Weinberger, and two sisters.

Gay received her Bachelor's Degree in Social Science in 1970 from the University of California, Berkeley, and a Master of Arts Degree from San Francisco State with a thesis on Irish Folklore, with continuing studies at California State University, Fresno.

Gay was a college instructor at Porterville College from 1972 to 1995. A dedicated teacher, she was particularly proud of those students who made a career in archaeology and sociology. Her major interests lay in anthropology and sociology. She was a diligent scholar, publishing numerous articles in sociology and rock art. One sabbatical was spent at the Smithsonian in Washington, D.C., studying Harrington's notes on the Yokuts. Gay's last sabbatical was spent on an ethnohistory project among the Hmong in Visalia. As a contract archaeologist, Gay did a number of site surveys in Tulare County, California.

Gay was a member of the American Association of University Women, the Society of Professional Archaeologists, and the American Rock Art Research Association. In 1982 Gay organized and chaired ARARA's Ninth Annual Rock Art Symposium at Porterville, California. She was an active member of the Kern County Archaeology Society, serving as Vice-president. Gay was one of the founders of the Southern Sierra Archaeological Society, and served as Education Chair.

Gay was a member of Congregation B-nai David, Visalia, California. Her religion was very important to her. She considered her Bat-mizvah (daughter of the commandments) as a high point of her adult life.

Gay's laugh was infectious. Her voice reflected the zest she had for life. She was witty, generous, forgiving, compassionate, and intellectually curious. Your

day was better because Gay was there. Although Gay's life was all too short, it was a life well lived.

A scholarship fund in Gay's memory has been started at Porterville College. For information, contact Linda Prentiss at (209) 781-3130. Contributions, payable to the Porterville College Foundation, may be sent to:

Gay Weinberger Memorial Scholarship  
Linda Prentiss  
Porterville College Foundation  
100 E. College Ave.  
Porterville, CA 93257.

**Book Notes****Rock Art of Transvaal  
Featured in New Book**

The Southern African Rock Art Research Association announces *A Preliminary Survey of the Rock Art of the Far Northern Transvaal* by E. B. Eastwood and C. J. H. Cnoops, SARARA Occasional Publication No. 3. This publication is the result of research carried out by members of the Soutpansberg Rock Art Conservation Group, based in Louis Trichardt, Northern Transvaal. This study shows that 80% of the depictions were made by the San, with the bal-



ance by Iron Age agro-pastoralists. Most San paintings are of human subjects, but include a significantly higher proportion of geometric abstracts than in other regions. The recorded sample is still too small for definitive conclusions, but it appears that the paintings are symbolic rather than literal, especially in view of the high proportion of abstract motifs. Similarities to depictions in Zimbabwe and elsewhere in South Africa lend credence to the idea of a "pan-San cosmology."

This newest number of the SARARA series edited by Shirley-Ann Pager is available at the bargain price of U.S. \$6 (including surface mail postage) from:

SARARA  
P.O. Box 81292  
Parkhurst 2120  
South Africa



## SARARA/EARARA Announce 1996 International Conference

The Southern African Rock Art Research Association (SARARA), in conjunction with the East African Rock Art Research Association (EARARA), has announced "Rock Art Research: Moving into the Twenty-First Century," an International Rock Art Conference to be held August 11-18, 1996, in Swakopmund, Namibia. The objective of the conference is to focus on new and innovative approaches to rock art studies and to assess

the latest technologies that will carry our discipline decisively into the 21st century. The tentative program includes sessions on Recording Methods, Meaning and Motivation, Environmental Issues and Site Management, Education, and Aesthetic Considerations. Pre- and post-conference tours to rock art sites in Namibia, South Africa, and East

Africa are planned. Pre-registration fees through December, 1995, are U.S. \$100 for SARARA and IFRAO members, \$120 for non-members. After January 1, fees are \$130 for SARARA/IFRAO members, \$150 for non-members.

For information on the 1996 conference or pre-registration forms, contact:

Shirley-Ann Pager, President  
SARARA  
P.O. Box 81292  
Parkhurst 2120, South Africa  
Phone 27-011-477-9632  
Fax 27-011-339-7967  
E-mail: shann@aurum.chem.wits.ac.za



### ARARA on the Web

Many of you have no doubt heard about the Internet or the Information Super Highway. Maybe you've only heard about the sex and violence on the Internet. There is much more to the Internet than you read about in the papers and it shouldn't be surprising that it mirrors our society. Rather than focus on the negatives as the press has been wont to do lately, we should be focused on the benefits of the emerging information networks.

The World Wide Web is an anarchical confederation of computer managers, web masters, and commercial service providers linked by computer networks and a common piece of software that allows people to connect briefly to their computers and extract packets of information. If you have Internet access through your work or through a commercial service provider, you can read about the latest paleolithic cave find in France and even receive digital images of some of the paintings. You can visit an engineer's home in Norway and receive copies of petroglyph site recordings he has conducted near his home. Another site in Canada is posting enhanced photographs of rock art. Now ARARA joins the rapidly growing list of information providers on the web.

If you have access to the web, ARARA's home page can be found at:

<http://zzyx.ucsc.edu/Comp/Bill/ARARA/ARARA.html>

We are still constructing the information available through our web pages. At present you can receive membership information, find a list of officers and send e-mail to those with e-mail addresses, receive registration forms and review programs, review the rules for the Castleton Award and examine the list of past recipients, and you can see who has received the Wellmann Award and review the standards used in presenting the award. We will later be adding a list of available publications, information about other rock art organizations around the world, and links to other sources of rock art information. If you are touring the super highway, stop by for a visit.



### Book Notes

#### U.S. Address for Bradshaw Rock Painting Book

Grahame Walsh's recent book, *Bradshaws: Ancient Rock Paintings of North West Australia* (reviewed in the Summer 1994 issue of *La Pintura*) is now available from a U.S. address. The price is U.S. \$80 plus \$10 for airmail, \$5 for surface mail. Send U.S. and Canadian orders to:

The Bradshaw Foundation  
Robert Hefner III  
The GHK Company  
3030 NW Expressway, Lower Level  
Oklahoma City, OK 73112  
Fax (405) 948-9898

## Book Notes

### SIARB Issues Book on Rock Art Preservation

The Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB) has announced the publication of *Administración y Conservación de Sitios de Arte Rupestre*, edited by Matthias Strecker and Freddy Taboada Téllez, Contribuciones al Estudio del Arte Rupestre Sudamericano No. 4, 1995. The new book, based on papers presented at the Third International Rock Art Symposium organized by SIARB in 1991, contains articles by experts in the conservation of rock art sites from France, Australia, Canada, U.S.A., Argentina, Brazil, and Bolivia. All articles are in Spanish with detailed English summaries. With 162 pages, numerous photos, drawings, and maps, a complete index, and a bibliography of 456 titles on protection and conservation of rock art sites, this volume promises to be a major contribution to the field of rock art preservation. The book, priced at U.S. \$20 for Latin America and \$25 for other countries (including delivery by non-preferential air mail), may be ordered from:

Matthias Strecker  
SIARB  
Casilla 3091  
La Paz, Bolivia  
Phone/Fax: 71-18-09



### New-Age Petroglyphs Create Management Problems

A series of recent postings on the Internet provide information on the growing problem of "New Age" rock art activities that result in "new" rock art sites, or cause serious damage to traditional sites. The first comes from Bob Mark, USGS, Menlo Park:

On April 12, 1995, The Learning Channel broadcast an episode of the program *Mysterious Forces Beyond* entitled "Mysterious Geography." The final part of the program showed someone at the clearly identified Ring Mountain PCN petroglyph boulder (CA-MRN-442) in Marin County, California. He stated his belief that Indian couples came to the site to carve the glyphs of a dilated cervix to ensure a good childbirth. He explained and pretended to demonstrate how the glyphs were carved in the soft schist

with a hard rock. This is likely to increase the serious vandalism at this important site.

A few years ago, ritual vandalism occurred over many months at this site after the publication of a New-Age book (James A. Swam, 1990, *Sacred Places*, p. 67) which pictured the rock as a fertility site. At that time circles were scraped with stone tools.

R. Coody of Flagstaff, Arizona, reports that vandalism of a similar nature has been occurring in the Southwest. Currently, tour guide volunteers with the Forest Service lead people to obscure sites. There have been books dealing with fragile rock art sites giving locations. "New Age" exploration and familiarity with the area has led to new petroglyphs and destruction of historic inscriptions. Organized New Age tour organizations have increased visitation and impact on rock art sites—groups such as "Kiva Serenity Tours" and "Time Expeditions" are at these sites constantly. Television and video coverage of these sites has not helped.

Stan Copp, Langara College, Vancouver, reports:

A few years ago I noticed two "brand-new" petroglyphs (they still had rock dust on them and the grasses on one boulder still showed trampling by the "artists") on the Point Roberts peninsula near Vancouver, British Columbia. Both "sites" are in United States territory. When I reported these to the B.C. Archaeology Branch I was informed that a small group of people were engaged in manufacturing rock art sites from California to southern Alaska. I would urge anyone who has knowledge of such recent sites to report them to the appropriate authorities.

I have also recorded at least one 'modern' pictograph site in the Similkameen valley of south-central B.C. Apparently there are more—all produced by one individual. This one was relatively easy to spot as it had both red and white pigments (red is usually the only color seen in the valley) and the fact that all of the pigment on the lower portion of the figure (an anthropomorph) was superimposed over a lichen mat.

Interested readers may wish to contact Bob Mark or Stan Copp (we have no addresses for R. Coody):

Robert Mark MS-975  
U.S. Geological Survey  
345 Middlefield Rd.  
Menlo Park, CA 94025  
(415) 329-4917  
Fax 329-4936

Stan Copp  
Anthropology  
Langara College  
Vancouver, B.C.  
stanlec@sfu.ca or  
scopp@langara.bc.ca

rmark@isd.mnl.wr.usgs.gov



**Book Notes****New Publications by Anati  
Announced by Centro Camuno**

**T**he Centro Camuno di Studi Preistorici has announced the availability of several recently issued editions of books by the Centro's director, Emmanuel Anati.

The first English edition of *Valcamonica Rock Art: A New History for Europe* (U.S. \$25, 208 pp., 1993) documents the almost unbroken narration of the daily life and spiritual explorations of cultures from the end of the last glacial age to the Roman Conquest as documented in the carvings at Valcamonica, Italy.

The first English edition of *Har Karkarom: In the Light of New Discoveries* (U.S. \$25, 96 pp., 1993) is issued to answer requests for information on this important site; regarding its identification as the site of the biblical Mount Sinai, the Centro says, "This interim report may satisfy, at least in part, the quest for information."

The third English edition of *World Rock Art: the Primordial Language* (U.S. \$25, 160 pp., 1994) is Anati's synthesis of symbolic meaning, syntax, and future research in world rock art, based on his examination of over 200 "major rock art areas" around the world. "Some general trends and a number of working hypotheses. . . are summarized in 17 postulates."

New this year is *Helan Shan: The Rock Art of China* (U.S. \$30, 66 pp., 1995). This book outlines the rock art of Helan Shan, with particular attention to Neolithic mask-like forms. Also important is a style showing Scythian influence between 1200 and 300 B.C. "The rock art serves as testimony to . . . the hunters, pastoralists, and farmers who subsisted for thousands of years on the margins of the more fertile territories."

Also available is the new edition of *Who's Who in Rock Art* (U.S. \$38), listing over 400 specialists in rock art from around the world. Publications of the Centro Camuno can be ordered direct at the prices given here plus \$4 postage for each book. Payment may be made by check payable to the Centro Camuno di Studi Preistorici or by credit card (Visa, Mastercard, or Eurocard). For orders or information, address:

Edizioni del Centro  
25044 Capo di Ponte (BS)  
Italy  
Phone 364-42091, Fax 364-42572

**National Register Wants  
Information on Successful  
Programs**

**F**or many years, the National Register has published *National Register Bulletins* providing guidance on nominating properties. We are now beginning the preparation of a bulletin dealing with using the National Register *after* a property has been listed. We expect the audience to include property owners, preservation organizations, tourism planners, public officials, Main Street managers, cultural resource managers, individual citizens, and others who are seeking to get more benefit from the work that has gone into having properties recognized through listing in the National Register. The bulletin will deal with interpretation and will discuss how to help the public understand the stories that historic places have to tell and appreciate the importance of these places to maintaining economic health and quality of life in the areas where they are located.

We feel that much of the usefulness of the bulletin will depend on the examples that we can provide of innovative and effective techniques for presenting historic places to the public. We are looking for ideas that break new ground, as well as creative uses of traditional methods. We also hope to include examples of particularly effective, high quality applications of such interpretive media as publications, exhibits, audiovisual programs, walking or driving tours, festivals and celebrations, *etc.* Good interpretive programs for school use, whether dependent on field trips or not, would also be welcome. Our aim is to highlight both new and traditional ways of communicating the history of a place, on- or off-site.

If you know of any particularly good examples of such programs, please write or call as soon as possible, briefly describing the program and identifying a contact person from whom we can get more detailed information. Address responses to:

Marilyn M. Harper  
National Register of Historic Places  
P.O. Box 37127  
Washington, DC 20013-7127  
Phone (202) 343-9546  
E-mail: marilyn\_harper@nps.gov



## Book Notes

# Cultural Resource Training and Education from NPS

## Culture Resource Training Directory

The National Park Service is pleased to announce the availability of copies of the *Cultural Resource Training Directory, January-December 1995*. Compiled by Emogene A. Bevitt and Dahlia V. Hernandez, this directory is a regular feature of the *ORM Bulletin*, the professional magazine published by the National Park Service to promote and maintain high standards for preserving and managing cultural resources.

The 68-page directory provides information on 270 workshops or courses. These courses provide units of learning over a relatively short period of time, from a few hours to a few days, the longest being 6 weeks. Prefaced by a topic section entitled "Common Ground, Courses of Interest to More than One Specialty" which contains 43 courses, more specialized courses are offered in the following: Anthropology and Related Specialties, including Archeology; Applied Technology; Crafts, Trades, and Apprenticeships; Folklife, Oral History, Traditional Arts, and Cultural Traditions; Historic Buildings; History; History of Science, Technology, and Engineering; Interpretation; Landscape Preservation; Language Retention and Ethnic Studies; Museum Related Specialties; Planning and Preservation Planning; Preservation Law; Section 106 Review Process; and Heritage Education.

This directory was made possible due to special funding by the National Park Service through its Partnerships in Cultural Resource Training. Copies are available at no cost, while supplies last, from:

Emogene A. Bevitt  
National Park Service (424)  
P.O. Box 37127  
Washington, DC 20013-7127  
Phone (202) 343-9561

## Directory of Cultural Resource Education

The National Park Service and the National Council for Preservation Education are pleased to announce the newly revised and expanded *Directory of Cultural Resource Education Programs*.

The only resource of its kind, this 100-page booklet identifies advanced training opportunities related to the preservation and management of cultural resources in the United States, with detailed information on cultural resource management programs in

the fields of anthropology, landscape preservation, and historic preservation; a solid sampling of the different types of available curricula; common definitions; and additional resources—all in a highly readable format. The directory was made possible by special funding from the National Park Service through its Partnerships in Cultural Resource Training.

The book, stock number 024-005-01146-3, may be ordered from the Government Printing Office (GPO). The price of \$6.50 per copy includes postage and handling. The GPO has 24 bookstores located in major U.S. cities, and accepts telephone charge orders at (202) 783-3238. Mail orders, with check or money order payable to Superintendent of Documents, may be sent to:

Superintendent of Documents  
P.O. Box 371954  
Pittsburgh, PA 15250-7954



## News from Here ❀ There

\* *Archaeometry* 37(1), February 1995, pp. 151-156 (published by the Research Laboratory for Archaeology and the History of Art, Oxford University) reports on "Radiocarbon Dates for Beeswax Figures in the Prehistoric Rock Art of Northern Australia" by D. E. Nelson, G. Chaloupka, C. Chippindale, M. S. Alderson, and J. R. Southon. Accelerator mass spectrometry radiocarbon ages for a test suite of small samples removed from some of the "beeswax" art figures found in rockshelters in northern Australia indicate that this unique form of rock art can be reliably dated with no noticeable damage. Not expecting to find figures of any great antiquity, the authors were surprised that the ages obtained ranged from the recent past to about 4000 B.P.

\* The *ORACA Newsletter*, published by the Ontario Rock Art Conservation Association, provides news and book reviews on rock art in Canada, focused on the Canadian Shield country of Ontario. For subscription or other information, write:

Ontario Rock Art Conservation Association  
P.O. Box 280  
Kenora, Ontario P9N 3X8  
Canada  
Phone (807) 468-2854

\* The National Preservation Institute has announced its 1995 program of Seminars for Cultural Resource Managers. Courses are offered on the Section 106

Review Process, Applied Technology for Identification and Documentation of Structural and Archaeological Resources, Photodocumentation of Historic Structures, Cultural Resource Management Plans, and Exhibition Design. For an information brochure, contact:

National Preservation Institute  
P.O. Box 1702  
Alexandria, VA 22313  
Phone (202) 393-0038

\* Far Horizon Archaeological and Cultural Trips, Inc., offers information and a newsletter on their cultural trips to various parts of the world. The March 1995 issue of their newsletter includes notes by Georgia Lee on Hawaiian petroglyphs and Easter Island festivals, by Dr. James Brady on the Cave of the Glowing Skulls in Honduras, and by Dr. Merle Green Robertson on recording new sculpture at Chichen Itza, among other tidbits. To request information or a copy of the newsletter, address:

Far Horizons  
P.O. Box 91900  
Albuquerque, NM 87199-1900  
Phone (800) 552-4575, Fax (505) 343-8076

\* From the Far Horizons newsletter and other sources, we are reminded that the battle is still being fought to save Petroglyph National Monument from the proposed 6-lane highway that will bisect the park. Special legislation has now been proposed in Congress to set the dangerous precedent of authorizing construction of this road through a National Monument without regard for the sacred and cultural resource values of this unique area, encompassing one of the greatest assemblages of Pueblo rock art in the Southwest. Now is the time to write your representatives in the House and Senate, Interior Secretary Bruce Babbitt, and Albuquerque Mayor Martin Chavez to oppose construction of the highway.

\* Also on the subject of Petroglyph National Monument, the October 1994 issue of *GPS World*, the journal of news and applications of the global positioning system, has an interesting and detailed article, "Etched in Stone: Recovering Native American Rock Art" by Milford Fletcher and Denise Sanchez, on the use of GPS in the current project by the Southwest GIS Center of the National Park Service to inventory the petroglyphs in the monument. Preliminary tests show that petroglyph locations can be located with a spatial error of less than two meters, and a vertical elevation error of 15 meters. The latter is too inaccurate for mapping purposes, but the spatial data

allows accurate placement on 2-foot contour maps of the park. Accurate location combined with observed data on the rock art allows for rapid and sophisticated analysis of petroglyph content and distribution, and for accurate monitoring to determine rate and extent of vandalism and natural deterioration.

\* Volume 2, Number 1 of *Berkeley Archaeology*, the newsletter of the Archaeological Research Facility at UC Berkeley, has a summary of recent research on the archaeology of Baja California's Great Mural rock art sites conducted by Justin Hyland of the University and Maria de la Luz Gutiérrez of INAH. A detailed program of systematic site survey, excavation, and dating is expected to yield major new information on the Great Mural sites. To be placed on their mailing list, send your name and address to:

Hillari V. Allen  
UC Berkeley  
ARF Newsletter  
232 Kroeber Hall  
Berkeley, CA 94720-3710



## Book Notes

### Rock Art Studies Bibliographic Data Base

*Rock Art Studies: A Bibliographic Data Base* is now available for distribution. Of interest to libraries, archives, and researchers involved in the investigation of Native American and worldwide rock art, the data base will enable users to search more than 4000 literature citations, view and export citations in a variety of formats, and add to or edit the data base. The program requires 12 Mb of hard disk space on an IBM PC compatible computer with a minimum of 640 kb RAM, MS-DOS 6.0 or later preferred. The data base files are supplied on 3.5" 1.44-Mb disks and include a registered copy of PC-File 5.5 by Buttonware with manual. *Rock Art Studies* emphasizes the literature of North America, but worldwide literature is broadly represented. Priced at \$125 plus \$3 shipping (CA residents add 8.25% sales tax), *Rock Art Studies* may be ordered from:

M. Leigh Marymor  
Bay Area Rock Art Research Association  
1289 Holman Rd.  
Oakland, CA 94610



## In Review

## Stunning Book Highlights

### Petrified Forest Rock Art

**T***apamveni*: The Rock Art Galleries of Petrified Forest and Beyond, by Patricia McCreery and Ekkehart Malotki, foreword by Stewart Udall. ISBN 0-945695-05-5. Petrified Forest Museum Association, P.O. Box 277, Petrified Forest National Park, AZ 86028, 1994. Phone (520) 524-6228 x 5. U.S. \$29.95. Softcover, xii + 194 pages, index, line drawings, color photographs.

Editor's Note: When I saw this book, it was evident that it would be important, not the least from my own perspective of shamanistic interpretations of rock art. At that time, Todd Bostwick had already volunteered a review of the book, so we decided to treat it, independently, from two perspectives. Herewith the results; if you have something to add, please let us know.

Reviewed by Todd W. Bostwick

*Tapamveni* is one of those books that impresses you within the first few minutes you have it in your hands. The old adage that a picture is worth a thousand words is especially true for rock art (witness an ARARA conference), and *Tapamveni* provides a stunning collection of beautiful color plates and line drawings of rock art from the Petrified National Forest region in northeastern Arizona. But this book is more than just nice pictures, it also has a well-written and informed text, an attractive design and layout, a useful index, and is reasonably priced considering the number of color plates (more than 160). In short, there is much to admire about this book.

*Tapamveni* (a Hopi word for hammered rock or pounded sign) contains 10 chapters and an afterword. The text was written by McCreery, an artist and avocational archaeologist, with the photograph captions written by Malotki, a professor of languages at Northern Arizona University. McCreery also created the line drawings and Malotki took the photographs. The first chapter discusses the setting, defined as the "Palavayu" region, an eroded desert landscape about 125 x 50 km in size centered around Holbrook. Most of the rock art panels in this area are petroglyphs, with only a small number of pictographs present.

Chapters 2 through 4 in this book provide a discussion of the rock art of the Palavayu region within a chronological framework, from Archaic/Basketmaker times through the Pueblo IV period (ca. 6000 B.C. to A.D. 1450). A wealth of new data on Basketmaker style petroglyphs is presented, includ-

ing the definition of two new Basketmaker rock art styles: Linear and Majestic. These styles are argued to have evolved from the well-known Archaic rake designs. In addition, a diverse inventory of Basketmaker anthropomorphs is illustrated, adding new information about their distinctive body shapes and decorations. Many of the Basketmaker figures carry in their hands S-curved objects, snakes, or bunches of plants (grasses?). Repecking of some of these petroglyphs indicates they were rejuvenated over time.

No Pueblo I petroglyphs were identified in the Palavayu region. During Pueblo II and III (ca. A.D. 950-1300), human figures are more animated than before, with many examples of humans (both males and females) walking, running, and dancing. The spiral and circle become important motifs, and insects, lizards and lizard-men, mountain lions, and animal tracks are common. Geometric patterns display increasingly intricate patterns, probably paralleling the development of ceramic designs. Examples of scratched rock art are present as well. Intriguing images apparently rare elsewhere at this time include particular types of elaborate cross-staffs, banners, and slab paho designs; it is suggested that these images are ritual items associated with a Puebloan ideology that preceded the arrival of the katsina religion.

Pueblo IV (ca. 1300-1450) rock art in the Palavayu region is considered a reflection of profound changes in the social and ceremonial structure of the region. New images appear including a variety of katsina masks. The authors identify possible ogre katsinas and various Hopi deities for some of the masks and figures.

Chapters 5 through 9 address specific motifs or themes in the Palavayu rock art, and Chapter 10 is a brief discussion of rock art function and meaning. Chapter topics include hunters and animals, male and female (including birth scenes), geometric designs, archaeoastronomy, and ceremonial images (with sections on the fluteplayer and the one-legged man). Ethnographic information, primarily Hopi and Zuni accounts, and archaeological data are used in some cases to support interpretations of particular images or panels. Shamanism is often invoked as an explanatory device, especially for scenes involving anthropomorphs and animals or birds, but alternative interpretations also are discussed, such as clan symbols or the recording of mythological events. Due perhaps to the outstanding execution and sometimes bizarre images in the Palavayu rock art, the authors found it necessary to state that it was not created by alien beings!

The afterword is a very brief discussion of rock art

preservation and vandalism. Because these issues are very important, I feel this discussion could have been more detailed, and that Native American views toward rock art and its preservation could have been included in this section.

This book provides a dazzling visual guide to the rock art of a specific area of the Southwest in an informative manner. Some rock art scholars might bemoan the lack of data tables or appendices (or the absence of a list of figures), as well as specific geographic data. Moreover, the interpretations of particular images or scenes will be the subject of lively debate according to one's particular rock art view or paradigm. Indeed, the impressive presentation of visual data in this book serves as a very important comparative database, allowing others to form their own opinions about the rock art's function and meaning.

In conclusion, *Tapamveni* is a book that I highly recommend. The rock art of the Petrified Forest region is some of the finest in the Southwest, and the quality of this book does justice to the skill and creativity of the prehistoric artists. *Tapamveni* is a book that every rock art scholar and enthusiast will want to have on their bookshelf.

The reviewer is the Phoenix City Archaeologist, Pueblo Grande Museum and Cultural Park, Phoenix, Arizona.

### **And a Shamanistic Opinion . . .**

Reviewed by Ken Hedges

*Tapamveni* is a stunning book that takes the reader on a gloriously illustrated tour through the rock art of the Petrified Forest and its environs in northeastern Arizona. With 165 color photographs and hundreds of line drawings, Pat McCreery and Ekkehart Malotki provide a visual database that will serve rock art researchers and the interested general reader for years to come.

The organization of the book is straightforward: first a chronological survey of rock art styles in this area, termed Palavayu by the authors; then a survey of subjects portrayed in the extensive Pueblo petroglyph panels of this region.

Malotki's recent efforts to document the Archaic and Basketmaker rock art of the Palavayu have provided knowledge of numerous sites previously unknown, sampled here in color photographs and in the extensive catalog of McCreery's line drawings. Interpretation of these images is firmly grounded in shamanism of these ancient hunters and gatherers as they made the first steps toward sedentary agriculture.

Although some still hold a contrary opinion, to

many of us the Archaic/Basketmaker rock art of the Southwest is unabashedly shamanistic. In the words of Pat McCreery, the Pueblo IV period brought new images, "signaling a profound change in the social and ceremonial structure of Pueblo society. Portrayal of masks and masked beings announced the arrival of the kachina religion." What is interesting to me is the long period in between, when we see the gradual shift from the shamanistic rock art of the early periods—with visual expressions of classic shamanic themes, often associated with the free-form phosphene images indicative of the trance state—to the more ordered, more formalized art of the later Pueblo culture. This transition has never been specifically studied, but it parallels similar changes in ceramic design and in the social structure itself. *Tapamveni* does not offer an analysis of this phenomenon, but the book offers a treasure trove of materials to help make the point, to the extent that the authors are frequently forced to turn to shamanism as an explanatory device in their discussions of the Pueblo art.

*Tapamveni* is a splendid introduction to the rock art of Palavayu, an informed summary of the work which has gone before, and a catalog of major themes and motifs presented in the form of McCreery's drawings. The text has its greatest strengths in those sections which reflect Pat's own research into such themes as the slab pahos and ceremonial staffs. In general, there are many reasons to argue against the literal interpretation of rock art, yet Pat's research has shown that we can, in fact, identify real objects and real scenes. Pueblo rock art, however, gives endless frustration in its mix of seemingly literal scenes and a wide variety of figurative but non-literal motifs. Dancers with cross-armed staffs and portrayals of slab pahos exemplify the former, but bighorns shown standing on curved lines are not "rocking-sheep," and the curious animal with legs ending in circles (page 150 and Figure 9.20) cannot be a wheeled toy. This latter example illustrates the pitfalls of literal interpretation—because it is attached by a line to a figure below, it is said to be an effigy carried in a procession. While this may be a possibility, I wish we didn't have to be so positive about it! In similar fashion, I don't believe the man connected by a line to a small quadruped (page 77 and Figure 5.27) is "unquestionably" an old man leading his dog. Too many other features of this wonderful panel suggest otherwise. This may seem a petty quibble, but this book is also—perhaps primarily, given its publisher—

—Continued on page 22

**Tapamveni** Continued from page 21

aimed at the general public, and the general public craves easy explanations for this complex phenomenon we call rock art. Like Pat's superbly documented research on ceremonial staffs, slab pahos, and the Mother of Game, we need well documented arguments to support positive identifications. This is the quintessential paradox of Pueblo rock art: these people were perfectly capable of portraying the mundane, literal, metaphorical, and mystical all in one panel, and we are perfectly incapable—in most cases—of separating it all out. In the Palavayu area, most of the examples of cases where we have been able to sort some of it out are Pat's.

McCreery's identification of a female figure portrayed in similar fashion at several sites as the Mother of Game stands as one of the major contributions to the study of Pueblo rock art. This is a splendid example of a feature of the art that exemplifies not only the close connection between the rock art and Pueblo ethnography, but also the strong links to universal shamanic concepts. This is only one of the many strong chapters in the text, and we will be turning to this book often for its concise summaries of such topics as the one-legged man, the bird-headed man, and particularly the flute players, so frequently known by the improper designation of "Kokopelli."

I have a particular interest in the evolution of geometric designs, and the chapter on that topic is a gold mine of information. Comments on the meanings of geometric designs are well expressed, contrasting those situations when geometric design is abstracted from representational with instances when abstract patterns suggest real images—to this I would add only the caution that sometimes the assigned meaning is purely arbitrary, grounded in vision or myth, but neither derived from nor resembling the design. I also like the explication of relationships between rock art and other arts: "It is apparent that the assemblage of geometric design elements was widespread and freely borrowed among Anasazi groups, and shared by both potter and weaver." This seems to me to be the best way to approach this knotty problem: certainly the design motifs and arrangements are shared among the arts, but I see no proof that one is derived from the other. I sense that this is the opinion of the author as well, but there are seeming contradictions in statements of derivation of rock art designs from pottery or textiles. When you control for time period, designs in rock art, ceramics,

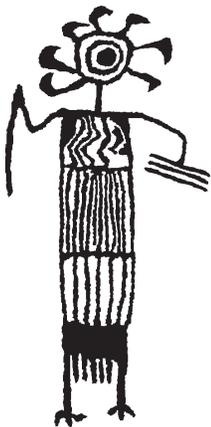
and textiles are out of sync. Elaborate geometric designs on textiles are early, but early Basketmaker pottery, contrary to the statement that it employed "the same design elements used in basketry," exhibits the classic phosphene motifs found in Archaic rock art, applied without formal structure. The evolution of ceramic design is paralleled in the rock art, but with little evidence of the all-important transitional stage. I prefer to treat the matter as shared traditions with no single medium having preference until we can clearly demonstrate otherwise. This is a good example of the way this book, with its wealth of illustrations, can engender discussion.

I am not so flexible on hunting magic, but I think here we are wrestling with a matter of semantics as much as anything. Certainly there are animals and hunting scenes in the rock art, and those game enclosures sure *look* like game enclosures. It is clear that hunting themes, the increase of game, the identification of the Mother of Game—all are present in traditional religion and rock art. The problem is with the phrase "sympathetic magic of the hunt." Sympathetic magic in regard to hunting does not figure prominently, if at all, in ethnographies around the world, nor do the formulations of sympathetic magic first used to explain Paleolithic rock art in Europe make reference to ethnographic examples. Many subsume all hunting-related themes under "hunting magic" without really understanding the problem. The frequent references to sympathetic magic of the hunt are my main quibble with this superb book.

On just the first reading, *Tapamveni* engenders dozens of questions elicited by the rock art itself. In addition, this book elicits a new awareness and rejuvenated interest in some of the major themes and challenges of rock art research in the Southwest.

Finally, there is the matter of Ekkehart's photographs. This is the first book I have seen in which there are no poor photographs. Most of them are superb (there's that word again), the rest merely very good. *Tapamveni* is a visual feast, and every photograph is worthwhile. What's more, they are admirably supplemented by Pat's line drawings. The numerous charts of Palavayu design elements are among the most useful parts of the volume, and bring home the tremendous variety in the rock art of this region. Furthermore, the book is well produced, and the binding appears durable. For the wealth of content, the price is reasonable. This is a book that belongs on your bookshelf.





The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private land owners and appropriate state and federal agencies.

The **Association** strives to promote non-destructive utilization of rock art for scientific, educational, and artistic purposes. This is accomplished through a wide-ranging program to inform and educate the members as

well as the general public regarding the rock art heritage of the United States as well as worldwide. These goals are communicated through the quarterly newsletter, **La Pintura**. Annual three-day conferences give both members and others interested in rock art the opportunity to share professional papers, slide presentations, and informal discussions.

Membership in the **American Rock Art Research Association** is open to all who profess an active interest in research, non-destructive utilization, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are as follows:

Donor . . . . .	\$100.00
Sustaining . . . . .	\$40.00
Family . . . . .	\$30.00
Individual . . . . .	\$20.00
Student* . . . . .	\$15.00

\*For student rate, applicant must enclose a photocopy of a current student identification.

Membership runs from July 1 through June 30 of each year. Although the Association is concerned primarily with American rock art, membership has become international in scope. The benefits of membership include yearly subscriptions to **La Pintura**, reduced conference fees, and information on current publications in the field of rock art.

But more importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Memberships may be sent to:

ARARA Membership  
 Arizona State Museum  
 University of Arizona  
 Tucson, AZ 85721

## ARARA Code of Ethics

The **American Rock Art Research Association** subscribes to the following Code of Ethics and enjoins its members, as a condition of membership, to abide by the standards of conduct stated herein.

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.
3. No excavation shall be conducted unless the work is one as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing sub-surface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.
5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archaeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

The **ARARA** Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

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# La Pintura

American Rock Art Research Association  
8153 Cinderella Place  
Lemon Grove, CA 91945-3000

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