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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

www.arara.org

ARARA 2004 Nuevo Casas Grandes, Mexico

The 2004 ARARA Conference will be held May 28–31 in Nuevo Casas Grandes, Chihuahua, Mexico. The weekend will begin with a Reception at the Paquimé Museum and Archaeological site in Casas Grandes. The Conference location will be the Hotel Hacienda in the “new” part of town. Plans are underway to present the papers in both English and Spanish through simultaneous translation equipment, so all should be able to understand.

Saturday late afternoon/evening will feature a local Indian Marketplace to be held on the hotel Tennis Court. The Marketplace will replace our usual vendor room, providing an opportunity for the local artisans to offer us some of their wares. Our traditional auction will be put off until our 2005 conference in Reno—so hang on to those treasures!

Sunday’s Banquet will also be held at the Hotel Hacienda. Many great field trips are planned as well as opportunities to visit Mata Ortiz (see article in this issue for more information about the history of this fascinating local village). Specific field trip information will appear in the next *La Pintura* along with further information on crossing the border and driving to Casas Grandes. In the meantime, check out this month’s article on Mata Ortiz.

ARARA is also providing (elsewhere in this issue) information for our members to travel to the conference with a tour as an alternative to driving. Both Geronimo Educational Foundation and Fiesta Tours have put together travel packages.

It is time to make your reservations for a room for the Conference. We have 60 rooms being held for ARARA (be sure to mention you are with ARARA) at \$53 U.S. for one person and \$62 for two. Prices include taxes. While you can guarantee your reservation to a credit card, the Hotel would appreciate it if you could pay for your accommodations on site with cash—credit card charges to the hotel are steep in Mexico, and they are really giving us a break! But they do not want anyone to feel uncomfortable about carrying cash. The hotel will also offer our members the opportunity to purchase vouchers on check-in which will cover breakfast and lunch buffets during the conference (this will provide for speedier service). Camping facilities are also located nearby. More information will appear in the next issue of *La Pintura*.

Reservations may be made at:

Hacienda Casa Grande
Ave. Benito Juarez No. 2603
Apartado Postal L23
Casas Grandes, Chihuahua, Mexico
Phone: 011 52 169 410 46
e-mail: hotelhacienda@paquinet.com.mx

Be sure to check the ARARA web page for updates and further information on the conference at:

www.ARARA.org

An Abbreviated History of Mata Ortiz

R. B. Brown

Mata Ortiz is a growing little town. A town built on pots—ceramic pots. Since the collapse of the railroads, its economic growth has depended on the sale and production of pots. Large pots, small pots, fancy pots and simple pots, and above all, well made pots. Initially they were sold just to a few traders who either sold them at swap-meets or re-sold them to galleries, but by the mid-eighties as their popularity grew, many interested collectors made their way to Mata Ortiz to personally select their pots and meet Juan Quezada. As the founder of the tradition, Juan became a cult figure and was invited to lead ceramic workshops all over the Southwest at art colleges, art galleries and universities.

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History of Mata Ortiz

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His fame was further enhanced by articles in many magazines and even a contract to supply a connoisseur in Japan. But the town is much more than just Juan Quezada. Although relatively young, it has a colorful history.

Mata Ortiz was founded almost a hundred years ago, first as a railroad camp and then a logging town called Pearson. Against the backdrop of the Industrial Revolution, the reasons are clearly economic as Chihuahua struggled to move into the nineteenth century. Three socio-political changes laid the necessary groundwork.

One, by the end of the 1880s, Luis Terrazas had established himself as the local *caudillo* or *cacique* who dominated both politics and business. He used his business acumen to further his political career and his political power to protect his business interests and thereby create a local fiefdom, unparalleled in the rest of Mexico, which lasted as long as Porfirio Díaz. Both Terrazas and Díaz were able to hold on to power for so long because they sought to modernize Mexico and integrate it with the world economy.

Two, Apache depredations came to an end. Except for a handful hidden deep in the mountains, Apaches were finally removed to reservations in Arizona or prisons in the Southeast before being finally interned in Fort Sills, Oklahoma. The removal of the Apaches opened a lot of land to ranching, mining, and lumber. But cattle, ore, and lumber were useless without an economic way to get them to market.

Three, a trunk railroad linked Ciudad Juárez to México City. Even before the railroad from Ciudad Juárez to México City was completed in 1884, investors were considering the construction of a number of feeder lines that would link Chihuahua and Sonora, the Midwest and the Pacific, and facilitate the development of mining and ranching.

By 1898, one of these feeder lines made it to Colonia Dublán and what is now Nuevo Casas Grandes, where it paused for a couple of years. This was a point of indecision. Should the line head southeast towards Chihuahua City or south to the line that was being built to go over the Sierra Madre? Luis Terrazas wanted it to head southeast so it could service a number of his properties such as the Hacienda de Santa María del Carmen, Hacienda de Victoria, and Hacienda de Encinillas. But then, if it went due south, not only would it service the Hacienda de San Diego and facilitate the export of lumber from the mountains, it would join the trunk line that was being built from the Midwest through Ojinaga and Chihuahua City, whence it was supposed to cross the Sierra Madre and create the shortest rail link that would join Chicago and Saint Louis to a port on the Pacific Coast. In

this case, Terrazas was unable to impose his will, and, little by little as investor interest waxed and waned, the Mexico Northwestern Railroad headed south with the idea that it would carry lumber from the mills to be built at Mata Ortiz and Madera, a town some 200 km further to the south.

The final push came from a syndicate of investors that included two gentlemen by the name of Pearson¹—one a Canadian financier and the other a doctor of engineering and *entrepreneur par excellence* from Boston, where he had been the first professor of electrical engineering at Tufts University. While the Canadian put together a number of syndicates that invested throughout America, the Bostonian created a number of power and transit companies in Europe as well as America. For most North Americans, his most identifiable company was the predecessor of Boston's BMT. Remember the Kingston Trio song?

By 1910, most of the mill and associated infrastructure was in place. There are photos of the trace pond, the smoke stacks, the casino, and the housing reserved for the foreign administrators. Even though there are photos of freight trains hauling lumber, the mill was barely functioning. In fact, according to local tradition, the mill at Mata Ortiz only functioned successfully for a couple of months in 1913 or 1914, and at this point, Pearson and his fellow investors threw in the towel and walked away from their investment². Today, all that is left of this bygone era is the prefabricated iron bridge across the San Miguel River and the *Barrio Americano*, which is now American in name only.

Although the railroads were crucial to the movement of troops and the Punitive Expedition established a base camp at Colonia Dublán, Pearson did not play a prominent role in the Mexican Revolution.

The name change came in 1925, when an *ejido*, or communal landholding organization, was formed. Even though it was common through out Mexico to adopt names of revolutionary heroes or locally prominent figures, in this case it was even more compelling. To many, an ejido named after an entrepreneur, and foreigner at that, would have seemed like a contradiction in terms.

So, *Who was Mata Ortiz?* you may ask. Born in Galeana, the town just over the mountains to the east of Pearson, in 1836, Juan Mata Ortiz became a *cacique*, or local political leader, well known for his bravery and success at hunting Apaches. The high point of his career must have come in the summer and fall of 1880.

When his senior general returned to Chihuahua to report failure, governor Luis Terrazas ordered him back to the field and not to return until he brought success. The general's reply that he was exhausted, his soldiers were exhausted and their mounts were exhausted only infuriated Terrazas, who turned to his cousin, Joaquín Terrazas, to raise

a new army and take it into the field. However, since people were tired of fighting the Apaches, volunteers were scarce and Joaquín Terrazas was unable to head directly into battle. He took a circuitous route that began with Santa Isabel and San Andres and ended with Casas Grandes and Janos. This stratagem allowed him to raise five men here, three men there and yet another fifteen over there and when Terrazas passed through Galeana, captain Juan Mata Ortiz was happy to join as his second-in-command. By the end of the summer they had passed through most of the small towns and villages of northwestern Chihuahua and had raised a force of nearly 300 enthusiastic but poorly trained men.

As Terrazas got on the trail of Victorio and his band, he sent many of the volunteers home, preferring a leaner and tighter organization. Soon after this, Terrazas was joined by a group of Texas Rangers and volunteers from the El Paso area who were hot on Victorio's trail. Terrazas thanked them for their help and sent them north. A few days later on October 14, 1880, Terrazas and his men, caught up with the main body of Victorio's band out in the open. The Apaches fled and took refuge on the sides of a small range of hills known as Tres Castillos, where they threw up stone fortifications and defended themselves into the night. In the morning the battle was renewed and, according to legend, one of the escaping Apaches yelled to Mata Ortiz that he would burn in Hell for what he had done. Maybe this was poetic license, but two years later, on November 13, 1882, Juan Mata Ortiz was captured by Apaches at Chocolate Pass—the pass between Casas Grandes and Galeana—stretched over a wagon wheel, and roasted alive!

Coming in the next issue: Fun in the Sun on a visit to Mata Ortiz. Don't miss it!

A Minimal Bibliography

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- Price, William [1992] *Juan Quezada*. La Luz Productions, Alamogordo, New Mexico.
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End Notes

1. Weetman Pearson, First Viscount Cowdray, played a prominent part in developing the port of Veracruz, the railroad from Mexico City to Cuernavaca, hydroelectric power in central Mexico, but he never invested in northern Mexico. In spite of a commonly held belief, he did not travel or die on the Titanic. In the 1920s he became a Member of Parliament and subsequently died in England. His biography is entitled *The Member from Mexico*.

2. However, this Pearson was not one to either slow down or be held down, and he continued his investments in Spain and the Caribbean. In 1917 he headed to Europe to supervise his investment in the Barcelona Power and Transit Company, but as luck would have it, he traveled on the Lusitania.

ARARA 2004 CONFERENCE First Call for Papers Abstracts due by March 1, 2004

The American Rock Art Research Association will hold its 31st annual meeting May 28-31, 2004, in Casas Grandes, Chihuahua, Mexico.

The number of presentations will be limited because of the necessity to translate all papers into Spanish and English to ensure that all participants can understand the papers. There is no room for poster papers this year. It will be necessary to submit a final copy of your paper by **May 1, 2004**, so that the translators can be prepared to translate it while you are presenting. Further details regarding requirements for translation will be communicated to the presenter upon acceptance of your abstract.

There are two categories of papers:

1. Contributed Papers offer the results of field and/or laboratory research. They can include site descriptions, but they usually present a compilation of information into newly formulated ideas or conclusions. They may be historical in nature and present an overview of previous research, but usually they are more comparative in content (*maximum 15 minutes in length with 5 minutes for questions*).

2. Reports are descriptive papers with information on newly discovered sites, new dates for sites or images, or new ideas for recording sites. They offer an opportunity to present new information on a rock art site or sites or a new way of thinking about a rock art topic (*maximum of 9 minutes in length with no time for questions*).

You must designate your paper category on your abstract submission. All abstracts will be reviewed by a program committee and accepted or rejected by **March 15, 2004**. **Current ARARA members** will be given preference.

Scheduling is tight to accommodate presentations in two languages. Speakers must recognize that their time begins when they stand up to walk to the podium and not

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Call for Papers

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when they begin their speech. **Reports** should be no longer than 9 minutes so that the next person can get to the podium. **Contributed Papers** should be no longer than 15 minutes if the presenter expects to answer questions.

E-mail is the preferred method of submitting your abstract information because this saves the program committee time by allowing your information to be pasted into the program with no retyping. If you submit by e-mail, do not submit by paper also. Your submission will be confirmed by e-mail as soon as possible.

E-MAIL the information requested on the application form (in this issue) in the body of your e-mail message to: **mavis@GreerServices.com**

If it is absolutely not possible for you to submit by e-mail, please mail a hard copy of the application form included in this issue of *La Pintura* to:

ARARA Program Committee
Attention: Dr. Mavis Greer
2599 South Paradise Drive
Casper, WY 82604 USA

Call for Castleton Award

The American Rock Art Research Association is pleased to announce its annual essay competition for the Castleton Award for excellence in rock art research. Prize for the winning entry is \$1,000. The winner of the award is expected to make a personal 30-minute presentation of his or her entry during the 31st Annual Conference of the American Rock Art Research Association to be held May 28–31, 2004, in Casas Grandes, Chihuahua, Mexico. ARARA reserves first publication rights.

Entries will be judged both on the originality and thoroughness of the investigative work and the literary quality of the essay. Rules and guidelines followed in accepting and judging entries for the Castleton Award are listed below.

1. A panel of judges will be selected by the ARARA Executive Board and Publications Committee. The names of those serving on the panel will not be made public.

2. Suggested length of essays is 3000 to 4000 words (12 to 16 double-spaced typed pages), although longer or shorter entries may qualify. ARARA follows the style guide published in *American Antiquity* 48:429-442 (April 1983). The essay may deal with any aspect of rock art research any place in the world. Examples of categories in which entries might be submitted include, but are not limited to the following: a final or summary report outlining the results of

fieldwork in rock art; a synthesis or regional overview; an interpretive study of rock art.

3. Essays that have been previously published, either in their entirety or in substantial part, are not eligible. Essays that report on projects for which the author received funding through a contract or research grant are not eligible.

4. There are no application forms, but each entrant is requested to include with the entry a separate letter of application briefly introducing himself or herself and summarizing previous work in rock art (a copy of a résumé or *curriculum vitae* is acceptable). The letter should also state the reasons for applying for the award and give appropriate background information on the topic or project discussed in the essay. Such background material might include a summary of the objectives of the project, the methods used in achieving the objectives, a brief evaluation of the results, and information regarding expenses incurred in completing the work.

5. The decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned.

6. To enter the competition, send a letter of application and five copies of the essay (with photocopied illustrations) in time to be received by February 15, 2004, to:

ARARA Awards Committee
Jane Kolber, Chair
P.O. Box 1844
Bisbee, AZ 85603
jkolber@theriver.com

Call for Wellmann Award

In 1989, ARARA members voted to establish the annual Klaus Wellmann Memorial Award for Distinguished Service in the field of rock art research, conservation, and education. The award was created both to honor the memory and service of the Association's first president and to honor the continuing and future service of the many fine members of ARARA. Previous recipients have included Jane Kolber, Donna Yoder, Fred Coy, Jr., Paul Steed, Jr., Stu Conner, Georgia Lee, Esther and Jack Schwartz, Helen and Jay Crotty, Helen Michaelis, Pat and Jack McCreery, Dr. John Cawley, Dr. Kenneth B. Castleton, and the first to be awarded this magnificent plaque: Frank & A.J. Bock. ARARA is seeking nominations for the presentation for this award for the 2004 meeting in Casas Grandes. The recipient is determined as follows:

Each year a call for nominations for the Wellmann Award will be issued in *La Pintura* by the Officers. Written nomination shall be signed by no less than five members in

good standing. The Officers shall be free to consider any other names they deem worthy. Consideration will be given to a member's cumulative service to the association through membership on committees, in elected offices, or in volunteer service for association-sponsored activities such as the annual conference, field recording projects, and educational activities. Consideration also will be given to a member's service outside the association, including such things as the cumulative impact of a member's scholarly research, outstanding paid or volunteer conservation work, or the cumulative impact of a member's contribution to public education. Deadline for Wellmann Award nominations is March 15, 2004, for the ARARA 2004 Conference. If any member wishes to nominate an individual or individuals for this award, just write to ARARA giving the name and reasons for the nomination. The address:

ARARA Awards Committee
Jane Kolber, Chair
P.O. Box 1844
Bisbee, AZ 85603
jkolber@theriver.com

Call for Entries: Oliver Photography Award

The American Rock Art Research Association is pleased to announce its annual photography competition for the Oliver Award. The Oliver Award recognizes exceptional works that master the art and science of rock art photography with a degree of superior satisfaction. The winner of the award will receive a \$500 cash prize and recognition at the annual conference. In return, the winning entry will become part of a newly established ARARA archive of rock art photography. The recipient (or legal owner of the original images if not the photographer) will grant ARARA the right to exhibit the winning entry and to reproduce it in ARARA publications. All other rights to the use of the image(s) remain the property of the photographer or other legal owner of the original images.

Prior to 2001, digital enhancements were excluded from consideration. Recent advances in digital photography have led the judges to expand the scope of the Oliver Award to include all forms of digital photography and enhancements. Entries using digital enhancement must include a description of the techniques involved. The judges expect that the entries will include a discussion of the ethics of the enhancements or manipulations used in producing the entry and how they contribute to the science of rock art research.

The criteria and guidelines for the award include:

The Oliver Award is to be given for excellence in the art

and science of photography in the service of the study and appreciation of rock art. The art and science of rock art photography serves two critical masters:

On the one hand, rock art photography must illuminate and educate people that have not had the opportunity to see a site first hand. The art of rock art photography is in capturing the experience of the site, not just in reproducing what is painted or etched upon a wall of stone, but also in evoking a sense of place and the feelings and emotions that invariably one experiences at a rock art site. Without acknowledging this master when we make our photographs, we fail to educate and pass along a meaningful portrait of rock art and thus may fail to help others appreciate the rarity and beauty of this art form.

Our other master is science. Rock art photography must meet the criteria for objectively evaluating and measuring the subject so that the judgments drawn from data obtained from photographs are valid and useful. In the absence of scientific criteria upon which to base our photography, we must follow convention inasmuch as we can, but willingly discard it when it can no longer help us solve the problems facing us. We must acknowledge new, and often controversial, scientific work in the field of photography that may lead to another way of understanding rock art.

For purposes of this award, it will include all conventional still or motion film mediums, scientific film mediums, video, and digital image captures done on location. It does not extend to multimedia "productions" although the scope of the award may be expanded in the future.

Entries may include a single image or a portfolio of images of a single site or cluster of sites. There are no application forms, but entries should be accompanied by a cover letter that explains how the entry meets the criteria of the award. In other words, how does it provide a viewer with new information or a new appreciation of the site or sites? This is particularly necessary in the case of scientific studies where techniques used may be unfamiliar to the judges. The letter should also summarize the applicant's previous work in rock art (a copy of a résumé or *curriculum vitae* is acceptable).

A panel of judges will be selected by the ARARA Executive Board and will initially be chaired by Mark Oliver. Decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned.

To enter the competition, send one letter of application and the entry in time to be received by March 15, 2004 to:

William D. Hyder
ARARA-Oliver Award
128 S. Navarra Dr.
Scotts Valley, CA 95066

Casas Grandes Tour Information

The ARARA Board is providing the following tour information as a convenience to our members who might prefer an alternative to driving their personal vehicle to Mexico for the conference in Casas Grandes. While ARARA does not endorse either Fiesta Tours or the Geronimo Educational Foundation, we want to share this information with our members.

Geronimo Educational Foundation

Join Geronimo Educational Foundation in expanding your rock art horizons on a program designed to maximize your experience at the ARARA Conference at Paquimé and minimize the effort to get there. After our departure from **Tucson** on Thursday, May 27, we visit Villa Verde, the largest archaeological site on the upper San Pedro, on our way to Nuevo Casas Grandes. The following day we travel to Mata Ortiz to view the artistic revolution taking place there. More than 500 potters continue the ceramic tradition begun by Juan Quezada. Day 3 through day 5 are dedicated to conference activities, but any transportation to those events will be provided by Geronimo. On **Tuesday, June 1, we return to Tucson** with a stop at the Amerind Foundation en route.

Program Cost: \$595 per person double occupancy, \$145 per person single supplement. **Cost includes:** hotels, meals except final banquet for conference, all transportation beginning and ending in **Tucson** including continual availability during conference, field trips, entry fees, guides. Cost does not include conference registration, Mexican Tourist Card (changes but at most it will be approximately \$20—currently there is no charge), personal charges such as alcoholic and other beverages not included with meals, telephone, fax, laundry. Minimum: 14 participants, maximum: 30 participants. **Deposit** of \$75.00 per person is due 90 days before program begins. Balance is due 30 days prior to program.

Cancellation Policy: Cancellations must be received in writing addressed to Geronimo Educational Foundation; P.O. Drawer B; Bisbee, AZ 85603. Refunds are made according to the following schedule: Refund less \$50.00 handling fee per person up to 30 days prior to trip date; Refunds are not made less than 30 days prior to trip date unless space can be filled. Geronimo Educational Foundation reserves the right to cancel at any time; should this happen, a full refund will be made.

Persons for whom medical cancellations are a possibility, but who nevertheless wish to schedule a trip, are urged to purchase trip insurance. **If you have any questions** about registration or about the program, **contact Geronimo**

Educational Foundation by telephone at (888) 218-4918 or by e-mail: info@geronimoet.com.

To reserve your space on the ARARA trip to Casas Grandes, May 27–June 1, 2004, send your name, address, telephone number, e-mail address, and your check for \$75.00 to:

Geronimo Educational Foundation
P.O. Drawer B
Bisbee, AZ 85603

Fiesta Tours

Fiesta Tours ARARA Conference Transportation Options, May 28–June 1 or 2, 2004, are as follows.

1. Bare Bones Bus Transportation by air-conditioned motor coach—\$360 per person double occupancy (\$140 Single Supplement). **Includes:** Pick up and drop off at a designated point in **Tucson, Arizona**, with a stop in **Deming, New Mexico**, at a designated pick-up and drop-off point, transportation to Nuevo Casas Grandes and to all ARARA Conference Functions (except field trips), 4 nights lodging at the Hacienda Hotel in Nuevo Casas Grandes, and one field trip to Cuarenta Casas. **Not Included:** meals, visa entry fees (approximately \$25.00), tips to driver, bell boys, or chambermaids, conference fees, entry fees to Paquimé ruins or other sites. The motor coaches are not allowed to operate on dirt roads, so any other field trips are not included (the one trip to Cuarenta Casas *is* included). Please note that the **return date is Tuesday, June 1.**

2. The Whole Dig by 15-passenger van transportation departing from Tucson—\$425 per person double occupancy (\$140 single supplement). **Includes:** Pick-up and drop-off at a designated point close to **Tucson** International Airport, transportation to Nuevo Casas Grandes and to all ARARA Conference Functions including field trips, 4 nights lodging at the Hacienda Hotel in Nuevo Casas Grandes, option to take the 1-day trip to Cuarenta Casas. Vans will be able to approach most of the sites of the field trips unless the roads require 4-wheel-drive (majority decision as to which site we visit). They will be available all the days of the conference for options to visit local restaurants. **Not Included:** meals, visa entry fees (approximately \$25.00, might be waived), tips to driver, bell boys, or chambermaids, conference fees, entry fees to Paquimé ruins or other sites. **Return date is Tuesday, June 1.**

3. The Whole Dig Plus a Day by 15-passenger van transportation from Tucson—\$550 per person double occupancy (\$180 single supplement). **Includes:** Pick up and drop off at a designated point close to **Tucson** International Airport, transportation to Nuevo Casas Grandes and to all ARARA Conference Functions includ-

ing field trips, 5 nights lodging at the Hacienda Hotel in Nuevo Casas Grandes, 1 day trip to Cuarenta Casas on **Tuesday**. Vans will be able to approach most of the sites of the field trips unless the roads require 4-wheel-drive (majority decision as to which site we visit). They will be available all the days of the conference for options to visit local restaurants. Please note that the **return date is Wednesday, June 2. Not Included:** meals, visa entry fees (approximately \$25.00, might be waived), tips to driver, bell boys, or chambermaids, conference fees, entry fees to Paquimé ruins or other sites. **Return Date is Wednesday, June 2.**

Optional Half-day Tours to Mata Ortiz will be available—\$25 per person.

Deposits: A deposit is required to secure your reservation and is due no later than February 28, 2004. The balance is due March 28, 2004. After March 28, reservations can be made on a space-available basis only, and there will be a \$25.00 surcharge after that time. Make checks payable to Fiesta Tours International; 4809 de la Canoa; Amado, AZ 85645. **Refunds:** 60 days or more in advance of departure—full refund less \$50.00; 0-60 days in advance—no refund can be issued. **Trip Cancellation and Travel Accident Insurance** is available and recommended. Minimum: 8 people; maximum 12 people per **Van**. Minimum: 30 people, maximum: 45 people per **Bus**.

For more information and a detailed itinerary, contact **Fiesta Tours International** by telephone at (520) 398-9705 or by e-mail: fti@starband.net.

Conservation Committee Fund Drive

A big “Thank you very much!” to all of you who contributed to ARARA’s Conservation and Preservation Committee in response to our new annual “1% for Conservation” campaign. We raised \$565 and it was put to good use toward the conservation workshop for the Fontana Pit-and-Groove site that was held in May.

We would like to raise additional funds from our membership toward the expense of a pre-conference rock art recording workshop to be held in conjunction with next May’s Casas Grandes meeting. This workshop will be organized by ARARA members and our Mexican counterparts, and is envisioned to include bringing a group of students up from Mexico City to participate. We see this as an investment in the hearts and minds of the next generation of rock art researchers, advocates, and conservationists.

Contributions should be made out to ARARA, designated for the Conservation Committee Fund, and mailed to the attention of Donna Yoder. As a guide for giving, please calculate 1% of your annual expenses related to rock

art. For those of you attending the 2004 Conference in Casas Grandes, you may use the donation space on your Registration Form (in this issue of *La Pintura*) to make your contribution along with your registration fees.

Call for Nominations

ARARA will be accepting nominations for officer positions of President, Vice President, Secretary, and Treasurer for the period July 2004 through June 2006. Officers are expected to attend three annual Board meetings, one of which is at the ARARA conference. Any nominees must agree to be nominated and agree to attend the Board meetings as well as serve the for the above term.

Nominations close January 31, 2004. A Nomination Form is included in this issue of *La Pintura*. Before making a nomination, remember that the person(s) nominated must agree in advance to run for office.

Please send nominations using the form provided to:

ARARA Nominating Committee
Marglyph Berrier, Chair
10027 Briarwild
Houston, TX 77080

Oxford Archaeoastronomy Conference Slated for Flagstaff

The Seventh Oxford Conference on Archaeoastronomy will be held in Flagstaff, Arizona, USA, June 20-27, 2004. The theme of the meeting is “Bridging Anthropology and Astronomy.” This is the latest in a series of international conferences of particular interest to archaeologists and anthropologists, focused on the study of how peoples throughout history and prehistory have been affected by astronomical phenomena, how they have used these phenomena, and what role they played in their cultures. Earlier meetings in this series were held at Oxford University (UK) in 1981, Mexico (1986), Scotland (1990), Bulgaria (1993), Santa Fe (1996), and Spain (1999). Information about the meeting is at <http://www.lowell.edu/Public/ox7/>

2004 IFRAO Congress Announced

The Rock Art Society of India (RASI) is pleased to announce the organization of the RASI-2004 International Rock Art Congress, nominated as the 10th Congress of the IFRAO, at Agra from November 28 to December 2, 2004. For details, please visit the web site:

mc2.vicnet.net.au/home/ifrao/web/agra.html

RASI President Giriraj Kumar writes that rock art researchers are encouraged to participate in the Congress. He may be reached via e-mail at: girirajrasi@yahoo.com

Garrick Mallery The Man

Fred E. Coy, Jr.

We see in Garrick Mallery the genesis of the serious study of “picture-writing” as a science. Scarcely, in the past 100 years, has a book been written on the rock art of the North American Indian that does not include a reference to the writings of Garrick Mallery. However it appears that we know very little about this man other than that he published two scholarly tomes on the picture-writing of the American Indian. These tomes were written while he was associated with the Bureau of Ethnology from 1879 until his death in 1894. It is the purpose of this paper to present a sketch of this versatile man’s colorful history.

Garrick Mallery was of English origin; his progenitor is said to have been one Peter Mallery, who landed in Boston in 1638 (Fletcher 1895a:3). He was born in Wilkes-Barre, Pennsylvania, on April 25, 1831. His parents, Judge Garrick Mallery and Catherine Julia Hall, were married June 29, 1830. Judge Mallery was born April 17, 1784, in Woodbury, Connecticut. The elder Mallery was a graduate of Yale College in 1808 and after graduation studied law in the Litchfield Law School. He was admitted to practice of law in August 1811. His career in Law was long and distinguished—for some years before his death in Philadelphia he held the office of Master of Chancery for the Supreme Court. At the time of his death, July 6, 1866, he was the oldest active member of the bar in the city (Dexter 1912:216-217).

His assiduous parents provided young Garrick Mallery with an excellent early education. Before he entered Yale College at the age of fifteen, he was privately tutored (Fletcher 1895a:4). While attending Yale he received honors in “Latin Composition” (Anonymous 1847:48) and in the “Solving of Mathematical Problems.” (Anonymous 1847:45). After graduating from Yale in 1850, he returned to Philadelphia to study law at the University of Pennsylvania. The School of Law at the University had been newly started, in 1850, under the leadership of George Sharswood as professor of law and the School’s first dean (Anonymous 2000). There are records of Mallery’s matriculation in the School of Law for the years 1850-1851 and 1851-1852. Several of Mallery’s biographers state that he graduated in 1853 with an LL.B degree (Fletcher 1895a:4, Wilson and Fiske 1898:182, Anonymous 1895:305). The archivist at University of Pennsylvania School of Law can find no evidence of his graduation from the University’s School of law (Hackett 2000a) and his name did not appear in the

commencement program for July 1, 1853 (Anonymous 1853:1). He was admitted to the bar in 1853 after a due course of study under Judge Mallery and practiced law in Philadelphia until the onset of the Civil War.

With the outbreak of the Civil War Mallery enlisted as a private but was appointed as a captain in the 71st Pennsylvania Infantry on June 4, 1861 (Malone 1933:222). Edward Dickinson Baker from California offered to recruit and organize a military regiment from California. Senator James A. McDougall from Washington State offered to bankroll the regiment provided Baker could find enough



Garrick Mallery

troops to fill the ranks and that it be called the “California Volunteers.” Unable to recruit sufficient volunteers from California, Baker turned to Philadelphia, where the regiment attained its full complement of 10 companies. It was then known as the Philadelphia Brigade with Colonel Baker in command. Colonel Baker was killed in the battle of Harrison’s Landing on October 21. After that, the Commonwealth of Pennsylvania claimed the 1st California and designated it as the 71st Pennsylvania Infantry. By June of 1862 the 71st Pennsylvania Infantry had been assigned

to General McClellan’s Peninsula Campaign. While on the outskirts of Richmond, the 71st was engaged in the Battle of the Peach Orchard or Allen Farm on June 29, 1862 (Lash 2000a). It was here that Captain Mallery was seriously wounded. A minié ball struck his forearm near the wrist and a second ball struck his left hip just lateral to the femoral artery. Private George H. Elmer, of Company H, carried him off the field (Lash 2000b) to a military hospital. Mallery was taken a Confederate prisoner of war when the hospital had to be abandoned in McClellan’s hasty retreat, and he was imprisoned in the Libby Prison at Richmond.

Libby Prison has been said to have been second in notoriety only to Andersonville:

Originally erected on Carey Street in Richmond, on a rise that dropped sharply to the Kanahwa Canal and James River, the 100-by-150-foot warehouse of Libby and Son, Ship Chandlers and Grocers, stood three stories tall atop a basement that was fully exposed at the rear. Each floor was divided into three rooms. Ceilings were eight feet high except on the top floor, which opened all the way up to the gable roof. Libby Prison was thoroughly overcrowded. Prisoners slept in groups on the cold, hard floors, lined up on their sides like spoons to conserve heat and space. An elected leader in each group periodically called out orders for his mates to

roll over in unison. Waking hours were no more gratifying. Food was lousy and in short supply. Even sunlight was scarce, as few prisoners dared to stand near the windows for fear of being shot [Klee 1999].

It was under these deplorable conditions that Mallery recovered from his wounds, suffering from “neglect and privations of all kinds.” Secretary of War Edwin M. Stanton, knowing of Mallery, sent him some money and a note announcing his exchange (Fletcher 1895b:10). A system of exchange had been sorted out so that prisoners could be returned on a one-to-one basis, for instance, a captain for a captain. Later it was somewhat more complicated in that each rank was given a value and the prisoners were exchanged in relation to their value; for example, several privates could be exchanged for an officer.

Mallery returned to his home in Philadelphia to recover from his wounds. Arriving in Philadelphia, he promptly sought out Secretary Stanton to repay the loan that had been so graciously given to him. When he had recovered sufficiently, he returned to active duty (Malone 1933:222): “... he was commissioned February 17th 1863 as lieutenant colonel of the 13th Pennsylvania Cavalry. While with the 13th Pennsylvania Cavalry he attended primarily to administrative duties and probably did not actively participate in any military engagements.” He tendered his resignation on July 25, 1864 (Special Orders No. 248 by order of Secretary of War, E. D. Townsend) to accept an appointment as Lieutenant-Colonel in the Veteran Reserve Corps. However, on July 16, 1864, he had been appointed (Special Orders 239, by order of Secretary of War, E. D. Townsend) Judge Advocate of the First Military District. “He subsequently acted as secretary of state and adjutant general of Virginia” (Fletcher 1895a:5).

On April 14, 1870, Garrick Mallery married Helen W. Wyckoff, daughter of A. Voorhees Wyckoff, whose ancestors were early Dutch settlers of New York. After Colonel Mallery’s death on October 24, 1894, Mrs. Mallery applied for a widow’s pension on January 10, 1895. As is true today, there was a considerable amount of red tape to be cut and a part of this procedure included a request made to the Adjutant General’s Office for Mallery’s military history. The War Department, Adjutant General’s Office, Washington, replied on January 22, 1895, with the following synopsis of Mallery’s military service from October 19, 1866, until his retirement on July 18, 1879, by which time he had joined the Bureau of Ethnology.

I have the honor to acknowledge the receipt of your request of January 10, 1895 for certain information for use in the consideration of application for pension No. 606.130, and to return it here with the following information:

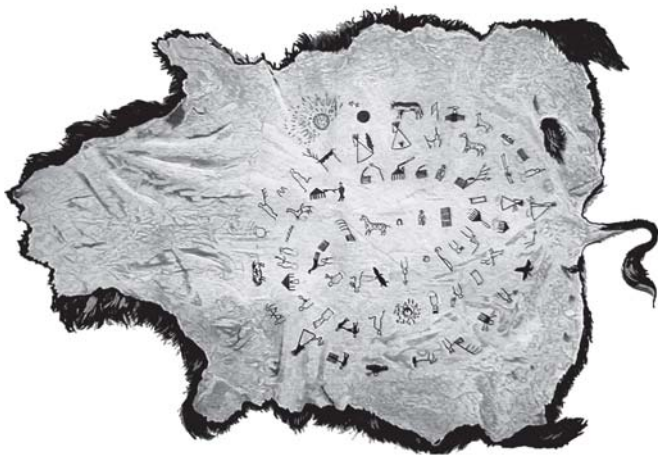
It appears from the records of this office that Garrick

Mallery accepted appointment as captain 43rd U.S. Infantry, October 19, 1866. He became unassigned April 8, 1869, and was assigned to the 1st Infantry, December 15, 1870.

He was on duty in Bureau of Refugees Freedmen and Abandoned Lands from October 19, 1866 to October 1867. He joined the 43rd Infantry, October 27, 1867 and served with it at Fort Wayne, Michigan to March 22, 1868. On duty in the Bureau Refugees Freeman and Abandoned Lands in Virginia to June 29, 1869, and acting Judge Advocate of the 1st Military District at Richmond, Va., to October 25, 1870, and on duty in Office of Chief Signal Officer at Washington, D. C. to August 17, 1875. On sick leave to September 28, 1876 when he joined his Co. at Fort Rice, Dakota but was sick at that post to November 2, 1876; on sick leave to March 7, 1877. On duty in Office of Chief Signal Officer to June 13, 1877 and on duty in the office of the Geological Survey until retired.

April 21, 1879 he was examined by a Retiring Board at New York City. The findings of the Board were that Captain Mallery “is permanently incapacitated for active service and the duties of his office and that this incapacity is impaired use of left leg resulting from a gun shot wound of the left hip, received at the Battle of Peach Orchard, Va., June 29, 1862, also a wound of left wrist received in the same action and that this incapacity is incident to the service and therefore recommend that Captain Garrick Mallery, 1st Infantry for retirement.” Copy of certificate of the Surgeons of the Board Joseph B. Brown, and John H. Janeway USA herewith. He was placed upon the retired list as Captain, USA July 18, 1879 and is reported by Surgeon R. M. O’Reilly, USA Attending Surgeon under date of October 24, 1894, to have died in Washington, D.C. October 24, 1894, “immediate cause of death hemorrhage from stomach and bowels.”

It was while he was stationed at Fort Rice in Dakota Territory that Mallery first became interested in “picture-writing” and “sign language” of the American Indian. His initial paper, “A Calendar of the Dakota Nation,” was published April 9, 1877 (Mallery 1877). It had been included in the Bulletin of the Survey, Volume III, Number 1, published by the Department of the Interior, United States Geological and Geographical Survey, F. V. Hayden, U. S. Geologist-in-Charge. Mallery stated that this calendar of the Dakota Nation extended over the 71-year period starting with the winter of A.D. 1799-1800. It was in the possession of Lone Dog, an aged Indian belonging to the Yanktonai tribe of the Dakotas. The original was on a buffalo robe and the design elements were traced in November 1876 by Lieutenant Reed at Fort Sully, Dakota. Mallery researched each individual figure recorded by number and published the detailed descriptions of each.



It appears that human nature never changes. He made an observation that warrants repeating here (Mallery 1877:3):

Nearly every traveler on the plains has obtained a “painted robe”, on which some aboriginal artist has stained rude signs purporting to represent tribal or personal occurrences, of often the pedigree of the first owner. It may be apropos to hint a caution that the “fancy” prices paid by amateurs for these decorations of the bison’s hide have stimulated their wholesale manufacture by agency Indians (locally termed “coffee-coolers”), who make a business of sketching upon ordinary robes the characters in common use, without regard to any real event or person, and selling them as curious records. This pictorial forgery could seem to show a gratifying advance of the Lo family in civilization; but is feared that the credit to invention is chiefly due to some enterprising traders, who have been known to furnish the unstained robes and paints for the purpose, and simply pay a skillful Indian for this work when the genuine antique or veracious chronicle is delivered.

John Wesley Powell, in the Introduction of the Fourth Annual Report of the Bureau of Ethnology, gave credit to the publication of “A Calendar of the Dakota Nation” for stimulating a general interest in the picture writing of the American Indians:

In the winter of 1876, Brevet Lt. Col. Garrick Mallery, U.S.A, was in command at Fort Rice, on the Upper Missouri River and became acquainted with a pictorial chart represented to be a history of the Dakotas. He ascertained that its true character was not historic, but that its design was to designate successive years by the most remarkable, or rather the most distinguishable, events that occurred in each. The chart, therefore, became useful as a calendar, and was actually in use as such. Colonel Mallery published it, with interpretations and explanations, under the title of “A Calendar of the Dakota Nation,” in a bulletin of the United States Geological and Geographical Survey of the Territories, issued in 1877.

The diffusion of this publication, awakening general interest on the subject among Army officers and other persons in the Indian country, resulted in bringing to light other copies of the chart and additional facts relating to its origin, interpretation and use. The material thus gathered has been the nucleus around which further information on the subject of pictography has been accumulated (Powell 1886:LII-LIII).

In August 1877 Mallery presented a paper before the American Association for the Advancement of Science 26th meeting held in Nashville, Tennessee. In this paper, “The Former and Present Number of our Indians,” he decried the dismal situation of the American Indian (Mallery 1878:364-366).

It is silly to expect a sudden improvement among any people by the *presto change!* of political conjuration, when their old modes of life are forbidden and none furnished instead: When their hunting grounds are fenced in or cleared of game, and their rivers dammed and polluted: when, without instruction in agriculture, they are corralled on soil so poor that the most industrious Dutchman scorns it as a free gift: when they are tempted with whiskey and trinkets in a consistent plan for the gain of traders and land-sharks: when the price of home blood is doled out irregularly, so as to insure pauperism and preclude attempts at steady work of the grudges spots whence they are ever hounded away, first by squatters and next by soldiers, against the plighted faith of treaties.

With the experiences of Lieutenant Colonel George Armstrong Custer at the Little Big Horn on June 25, 1876, fresh in his mind, Mallery concludes his remarks by this admonition:

With continued injustice, more Sitting Bulls and Chief Josephs, driven into the last refuge of despair, will require expenditure of blood and treasure which simple truth and honesty would not only prevent, but would preserve, reclaim and elevate a race entrusted to our national honor, which may readily and with not long delay, become a valuable element in our motley community.

While with the Bureau of Ethnology Mallery produced a prodigious amount of writings on sign language and picture writing of the American Indians. Many of his reports were published in the Bureau of Ethnology Reports. On the cover of these reports is the embossed likeness of a Native American. I was unable to find information on the embossed figure on the cover of the BAE Reports in the reports, so I contacted Ms. Paula Fleming, photo Archivist, National Anthropological Archives and received this note (Fleming 2000):

I am pleased to let you know about the image used on the BAE cover. This is the earliest known Indian photograph in this collection. It is based on a daguerreo-

type of Keokuk, the Sauk & Fox chief, made ca. 1846-7. The original daguerreotype was made by Thomas M. Easterly in St. Louis, Mo. In 1868 A. Zeno Shindler, an artist/photographer working in Wash., D.C. in association with the Smithsonian, made a wet-plate copy negative of the original daguerreotype that was collected by William Henry Blackmore, of England. There are several copies of the original daguerreotype, one of which is at the Smithsonian.

A partial list of published works was obtained from the Library of Congress Catalog: "*A collection gesture signs and signals of the North American Indians, with some comparisons.*" (329 pages, 1880). "*The gesture speech of man*" (24 pages, 1881). "*Sign language among North American Indians compared with that among other peoples and deaf-mutes*" (289 pages, 1881). "*Pictographs of the North American Indians*" (253 pages, 1886). "*Manners and Meals*" (14 pages, 1888). "*Israelite and Indian*" (47 pages, 1889). "*Customs of courtesy*" (15 pages, 1890). "*Greetings by gesture*" (32 pages, 1891). "*A philosophic phantasy*" (4 pages, 1893). "*Picture Writing of the American Indians*" (819 Pages, 1893).

Mallery is still recognized as an authority in the field of sign language. Douglas C. Baynton, Professor in the Department of History and American Sign Language at the University of Iowa, included in his *Forbidden Signs: American Culture and the Campaign Against Sign Language* a paragraph on Mallery's views. A portion is quoted here (Baynton 1996):

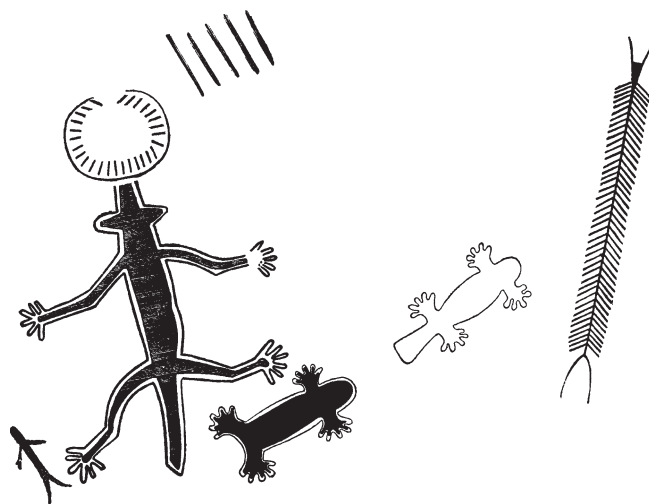
Mallery, a retired Army colonel who studied American Indian cultures for the Bureau of Ethnology in the Smithsonian Institution, was probably the foremost expert in the nation on Indian sign languages, and his articles and lectures were sometimes reprinted in the *American Annals of the Deaf*. Along with other anthropologists, he believed that while early humans had probably not used gestures to the complete exclusion of speech, it was likely that "oral speech remained rudimentary long after gesture had become an art."

Distinguished Professor Emeritus of Linguistics and Semiotics, Indiana University, Thomas A. Sebeok (1991:16) included a lengthy dissertation on Mallery in his 1991 *Semiotics in the United States*. Sebeok called Mallery "the first American grand master of the realm."

Göran Sonesson, Swedish Research Project in Semiotics, the Seminar of Pictorial Semiotics at Lunds University, has included many quotations from Mallery in his *The Multiple Bodies of Man* series published on the world wide web (updated October 10, 1998).

William D. Hyder (1988) gives Mallery credit for the use of sign language in the analysis of rock art in a paper presented at the 15th annual meeting of the American Rock Art Research Association, 1988.

I believe that we are all aware of Garrick Mallery's significant contribution to the study of rock art with the Fourth Annual Report of the Bureau of Ethnology to the Secretary of the Smithsonian Institution 1882-1883, *Pictographs of the North American Indians: A Preliminary Paper*, and Tenth Annual Report of the Bureau of Ethnology to the Secretary of the Smithsonian Institution 1888-1889, *Picture-Writing of the American Indians*. The discussion of these papers is a topic for another time. The National Anthropological Archives contains two collections relating to Mallery within the records of the Bureau of American Ethnology relating to sign language and pictographs. At the time of writing this paper the National Anthropological Archives is moving and will be closed for nine months (McElrath 2000). I will, however, mention a portion of Powell's introduction to the Tenth Annual Report. He reiterated some of the statements that he had made in the introduction of Fourth Annual Report and added:



Pictographs at Tule River, California, from *Picture-Writing of the American Indians* (Fig. 12, p. 54).

At the request of the Secretary of the Interior he [Garrick Mallery] was ordered by the Secretary of war, on June 13, 1877, to report for duty, in connection with the ethnology of the North American Indians, to the present Director of this Bureau, then in charge of the Geographical Geological Survey of the Rocky Mountain Region. Upon the organization of the Bureau of Ethnology, in 1879, Col. Mallery was appointed ethnologist, and has continued in that duty without intermission supplementing field explorations by study of all accessible anthropologic literature and by extensive correspondence.

While in Washington Mallery participated in many civic activities and Societies. He was the founder and president of the Anthropological Society and of the Cosmos Club of

Washington, and was the Chairman of the anthropological section of the American Association for the Advancement of Science at its meeting in 1881 (Wilson and Fiske 1898:183). He was president of the Philosophical Society of Washington in 1888 and his presidential address *Philosophy and Specialties* was published in pamphlet form in 1889. He had been president of the Literary Society of Washington. He was a member of the Shakespeare Society of Philadelphia and published a History of the Society.

Garrick Mallery died suddenly on October 24, 1894, of hemorrhage from the stomach and bowel, surgeon R. M. O'Reilly attending. Colonel Mallery had been plagued with medical problems since receiving wounds in the Battle of the Peach Orchard and imprisonments in Libby Prison. I have been supplied with copies of the medical records that were included in Helen M. Mallery's application for a widow's pension. Mallery had been hospitalized on several occasions for Malaria fever. After a review of the records and consulting with physician friends it is probable that Mallery contracted amebic dysentery while in prison, which became chronic.

Mallery's contribution to the fields of sign language and rock art are legend. To think of the difficulties in lines of communication late in the nineteenth century makes his achievements even more remarkable. When he was in the service he was liked by the personnel in his command. When he was Adjutant General of Virginia he preformed duties as governor. Every problem that he approached he did so with scholarly thoroughness and persistence. John W. Powell recognized these traits in Mallery and was quick to include him in the newly formed Bureau of Ethnology. It was extremely fortunate for the science of rock art that Mallery dropped into the picture at a time when much information was still obtainable from the Native Americans themselves and that he had the wisdom and opportunity to properly process and preserve the data for our use today. His life may be summed up by the words of a life long friend:

... Garrick Mallery was "the gallant soldier with a stainless record; the scholar largely read in the text of his own and other times; the man of science who has left an imperishable record of ingenious and far-reaching research; the trusted councilor in the societies which honored him with their highest dignities; the genial companion, the affectionate husband; the staunch friend; the high-bred gentleman" [Anonymous 1896:52-53].

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Sources of Information

Dr. Gary G. Lash (Ph.D. Lehigh University 1980), Professor of Geosciences, Fredonia College, New York. Doctor Lash is an

authority of the Civil War who has published extensively on the subject and presently has a book in press "*Duty Well Done: The History of Edward Baker's California Regiment (71st Pennsylvania Infantry)*". I became acquainted with Dr. Lash from a web page listing authorities on various phases of the Civil War. He has been most helpful in answering any queries that I posted his way. He had in his files copies of the original documentation of Helen M. Wyckoff Mallery's request for a widows pension. He sent me electronic copies of the entire file consisting of some 17 pages. These pages included the copy of a copy of the marriage license of April 13, 1870. These documents would have taken months to obtain from usual sources but Dr. Lash graciously and unselfishly shared his research with me. The SAVAS Publishing Company has recently published a book for Dr. Lash, *No Praise Can Be Too Good for the Offices and Men*, on the 71st Pennsylvania Infantry in the Peninsula Campaign. An excerpt was included with their web page and happily the section on the Battle of Peach Orchard or Allen's Farm was included.

From the same web page mentioned above listing authorities on various phases of the Civil War I became acquainted with Harold (Sonny) Hand, Jr. Mr. Hand is an enthusiastic researcher into the history of the 13th Pennsylvania Cavalry. He too has a book in press about the 13th Pennsylvania Cavalry, *One Good Regiment*. He also graciously and unselfishly shared his research with me. He sent me electronic copies of Mallery's 13th Cavalry file consisting of some 25 pages. He also supplied me with information for obtaining Garrick Mallery's photograph from the United States Army Military History Institute at Carlisle Barracks in Carlisle, Pennsylvania.

Martin J. Hackett, Archivist, at the University of Pennsylvania, University Archives and Records Center, was very patient and helpful in establishing the fact that Mallery matriculated in the newly formed College of Law at the University of Pennsylvania in the years 1850-1851 and 1851-1852 but did not graduate as some biographers had stated. He actually found and sent me copies of the University of Pennsylvania Commencement program for the year of 1853, the year that Mallery's biographers had said that he obtained an LL.B. from the University. Mallery's name was not on the program.

Ms. Diane E. Kaplan, Yale University, Manuscripts and Archives, Sterling Memorial Library, was able to furnish me with copies of several documents pertaining to the two Garrick Mallery's association with Yale: "Biographical Sketches of the Graduates of Yale College with Annuals of the College History, Volume VI, September, 1805-September 1815," "Catalog of the Officers and students of Yale college 1846-7," "Catalogue of the Officers and Students in Yale College 1847-8," "Catalogue of the Officers and Students of Yale College, 1848-9," and "Obituary Record of the Graduates of Yale University Deceased during the Academical Year ending in June, 1895, Including the Record of a few who died previously, hitherto unreported."

Ms. Amy C. Crumpton, Program Associate/Research Archivist, Directorate for Science and Policy Programs for the American Association for the Advancement of Science, supplied me with a copy of the Proceedings of the American Association of Science, Twenty-sixth Meeting, Held at Nashville, Tennessee, August, 1877. This included the paper by Garrick Mallery "The Former and Present Number of our Indians."

Eugene H. Conner, M.D., a friend and much published medical historian, has helped on many occasions in unscrambling the medical illness of Mallery in the light of treatment and knowledge of diseases in the nineteenth century.

Call for Papers for *La Pintura*

For this issue we have a fine article on Garrick Mallery by our good friend and distinguished member Dr. Fred E. Coy, Jr. ARARA members would love to read about your new rock art discovery, recording project, or new idea for interpretation. *La Pintura* needs members to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal. Editorial guidelines can be found on the inside back cover of every issue.

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ARARA is not affiliated with the University of Arizona or the Arizona State Museum, which provides mailing facilities as a courtesy to the Association. Editorial offices of *La Pintura* are located at 8153 Cinderella Pl., Lemon Grove, CA 91945-3000. Subscription to this publication is a benefit of membership in ARARA.

ARARA Addresses

ARARA has several addresses. To get the most timely response, please send your inquiry to the right place.

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For all Membership matters, including new and renewal memberships (see full information on ARARA memberships on inside back cover), replacement of undelivered issues of *La Pintura*, and corrections or changes in membership information and addresses, contact:

ARARA Membership
Arizona State Museum
University of Arizona
Box 210026
Tucson, AZ 85721-0026
1 (888) 668-0052
Fax 1 (888) 668-0052 attn: Sharon Urban
e-mail: surban@email.arizona.edu

La Pintura Editorial Matters

For editorial matters relating to *La Pintura*, including letters and articles for publication (see guidelines on inside back cover), contact:

La Pintura
Ken Hedges, Editor
8153 Cinderella Place
Lemon Grove, CA 91945-3000
e-mail: LaPintura@earthlink.net

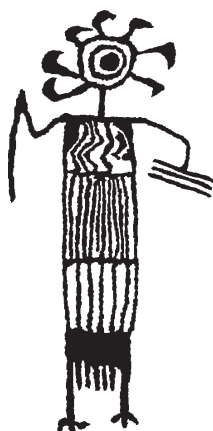
To submit items for our Notes from Here & There column, contact:

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For information on the ARARA Archive, Library, and publications available for sale, contact:

ARARA Archive
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e-mail: dvrac@asu.edu



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 landowners 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 with an active interest in research, non-destructive use, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are:

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

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Foreign members please add \$5.00 for Canada/Mexico, \$10 for other countries.

Membership runs from July 1 through June 30 of each year. The Association is concerned primarily with American rock art, but membership is international in scope. Benefits include *La Pintura*, reduced conference fees, and current news in the field of rock art. More importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Send memberships to:

ARARA Membership
Arizona State Museum
University of Arizona
Box 210026
Tucson, AZ 85721-0026

Phone (888) 668-0052, Fax (888) 668-0052 (attn: Sharon Urban)
e-mail: surban@email.arizona.edu

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 done 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 archeological 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 is the Official Newsletter of the American Rock Art Research Association
Please address all editorial materials and letters to:
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