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cover

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in *How to Complete t Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

_X_ New Submission ___ Amended Submission

A. Name of Multiple Property Listing

Native American Rock Art Sites of Illinois

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Native American Rock Art of Illinois (7000 B.C. - ca. A. D. 1835)

C. Form Prepared by

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (☐ See continuation sheet for additional comments.)

William L. Whitehorne (SHPO 4-18-01 — 4-18-01

Signature and title of certifying official — Date

State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

for Jerika Martin Seibert — 5/31/01

Signature of the Keeper — Date of Action

E. Statement of Historic Context

The following discussion of historic context is organized using the concepts of the physical characteristics of rock art, the historical development of rock art research within the state, the geographical distribution of rock art sites across the state, the temporal and stylistic dimensions of Native American rock art within Illinois, Native American beliefs regarding sacred landscapes, and Native American religious systems. Native American rock art sites represent the tangible carved and painted remains of prehistoric and early historic period Native American belief systems and ceremonies. Although predominantly located in the southern part of the state, rock art sites also have been reported in the American Bottom across from St. Louis, Missouri; along the lower and central Illinois River Valley; and in northeastern Illinois.

Physical Characteristics

Native American rock art consists of non-transportable elements, motifs, designs, and symbols that have been painted, drawn, incised, pecked, or abraded on to a rock surface permanently attached to the landscape. Rock art locations include exterior bluff surfaces; walls, ceilings, boulders, and roof fall within rock shelters; cave walls and ceilings; bedrock outcrops; and isolated boulders. Rock art designs occur either singly or as elements of larger compositions. Rock art motifs include naturalistic, geometric, and symbolic representations. The number of rock art designs at individual sites in Illinois varies from a minimum of one at the Gum Spring Hollow Site to a maximum of over 150 at the Piney Creek (11R26) Site (Wagner 1996). Rock art sites in Illinois predominantly date to the Woodland (1000 B.C.-A.D. 900), Mississippian (A.D. 900-1550), and proto-historic to historic (A.D. 1550-ca. 1835) periods. Although not yet reported for Illinois, Archaic period (7000-

1000 B.C.) rock art sites have recently been reported in other parts of eastern North America (DiBlasi 1966:40-47; Patterson-Rudolph 1966:5) and may exist within this state as well.

History of Rock Art Research Within Illinois

> *As we were descending the river we saw high rocks with hideous monsters painted on them and upon which the bravest Indian dare not look. They are as large as a calf, with head and horns like a goat, their eyes are red, beard like a tiger's and a face like a man's. Their tails are so long that they pass over their bodies and between their legs under their bodies, ending like a fish's tail. They are painted red, green and black, and so well known that I could not believe that they were drawn by the Indians, and for what purpose they were drawn seems to me a mystery* [Pere Marquette's description of the Piasa Bird near present-day Alton, Illinois, as quoted in Armstrong 1887:9].

Father Marquette's 1673 description of the Piasa Bird, a Native American painting of a mythical spirit being, ranks as one of the earliest written accounts of Native American rock art in eastern North America. The Piasa Bird, located on the Mississippi River bluffs near present-day Alton, Illinois, became a well-known landmark remarked on by numerous river travelers from 1673 until 1856, when it was destroyed to furnish stone for a rock quarry (Jacobson 1985, 1986, 1991). The Piasa Bird (or Alton Piasa) remained the only known Native American rock art site in Illinois from the late seventeenth to early nineteenth centuries. Today there are approximately 30 known sites across the state of Illinois. Recent studies, however, have indicated that Native American rock art sites are greatly underreported and that it is possible that hundreds of these sites, many of which are known on a

local level but are unrecorded in the state archaeological site files, still remain in the state (Wagner 1998, Wagner et al. 1998).

Illinois Native American rock art studies can be broken into four broad temporal periods: Speculative (1808-1858), Descriptive (1859-1935), Cultural Historical (1936-1985), and Interpretive (1986-present). These periods are not entirely discrete and methodological and theoretical approaches to rock art in an earlier period may continue into a later one. Each, however, is characterized by the development of new interests, goals, or techniques over that of a preceding period.

The Speculative period (1808-1858) was characterized by unscientific, fanciful, and sometimes fictitious descriptions of Native American rock art sites in southern Illinois. Interpretations of the designs at these sites often dismissed any possibility that they could have been the work of Native Americans but rather ascribed their creation to Greeks, Egyptians, and non-Native American "Moundbuilders". This period begins with British traveler Thomas Ashe's (1808) fictitious description of Greek and Roman paintings at the Cave-in-Rock site and continues on through the works of "armchair" archaeologists such as Josiah Priest (1838), William Pidgeon (1858), and others.

The Descriptive period (1859-1935) is characterized by the appearance of the first scholarly studies of Illinois rock art sites. As a rule these studies lacked any theoretical basis, often consisting only of limited descriptions of individual rock art sites. Efforts generally were not made to view the rock art sites in a broader context or to associate them with the prehistoric remains found in the same area. This period can be said to have begun when early Illinois archaeologist William McAdams began visiting and recording rock art sites in the American Bottom across from St. Louis, Missouri, in the late 1850s and early 1860s (McAdams n.d.a., n.d.b). The five Mississippi Valley sites recorded by McAdams (1887) were located within a 35-km-long section of

the valley between Alton and Grafton. Two of these were petroglyph sites, each consisting of a set of two human foot prints, while three were pictograph sites. The pictograph sites primarily consisted of red ocher paintings of animals, birds, humans, geometric forms, and other motifs located on the exterior bluff face and on the walls and roofs of rock shelters. McAdams apparently prepared drawings (now lost) of the pictographs or paintings at these sites, which he used in giving public lectures in St. Louis in the 1870s. In 1887 McAdams provided limited descriptions of at least seven rock art sites in the American Bottom and Illinois River Valley in a book entitled *Ancient Races of the Mississippi Valley*. Additional information concerning these sites is contained in McAdams field note book (McAdams n.d.a.) and an unpublished manuscript entitled *Piasa or prehistoric man* (McAdams n.d.b.), both of which are now contained in the Illinois State Archives.

Other scholars in addition to McAdams began to take an interest in Illinois Native American rock art during the latter part of the nineteenth century. In 1861 archaeologist Charles Rau published a description of carvings of human feet in rock shelters near the Mississippi River. In 1866 Amos H. Worthen (1868:130), Director of the Illinois Geological Survey, provided the first known description of petroglyphs in extreme southwestern Illinois as part of a geological survey of Jackson County. In 1868 Worthen also provided the first description of what is now called the Bowman site (Jones 1993) in Greene County in the Illinois River Valley. The Bowman site was reported again in the early 1880s by John Henderson as part of an overview of prehistoric archaeological remains near Naples, Illinois (Henderson 1884:6786-721). Although Henderson (1884:719) failed to provide a description of the petroglyphs, an illustration of the slab showing 10 bird tracks, two human footprints, 10 dotted circles, and two small circles was included in his report. Illinois Native American rock art sites also were briefly discussed in Garrick Mallery's 1893 overview of North American rock art entitled *Picture Writing of the American Indian*. Although most of the information in this study apparently was drawn from McAdams, Mallery also incorporated some

information about rock art sites in southern Illinois that apparently had been supplied by local residents. In 1913 David Bushnell published an article in *American Anthropologist* reviewing the distribution of human foot petroglyphs in the eastern United States. Bushnell (1913:10-11) included Henderson's (1884) account of the Bowman site in the Illinois River Valley as well as Rau's (1861) account of the Monroe County petroglyph sites in this review.

Following Bushnell's work, both professional and amateur archaeological interest in rock art studies shifted to the extreme southern end of the state for almost the next 70 years. In 1931 W. S. Moyers, a high school teacher and local historian who lacked any type of anthropological or archaeological training, briefly described several prehistoric rock art sites within the southernmost 12 counties of Illinois as part of an overview of the history of the region (Moyers 1931:26-104). Moyers's work at these sites represented a throwback to the preceding Speculative period. As an example, Moyers believed that the human foot petroglyphs that he observed at several sites represented locations where "Moundbuilders" had stepped into sandbars "which [then] hardened into sandstone and imprisoned those footprints" rather than carvings (Moyers 1931:28)

The defining characteristics of the Cultural Historical period (1936-1985) were the interpretations of southern Illinois rock art sites as Native American creations, the linking of the motifs at some of these sites with those associated with prehistoric Mississippian-era (A.D. 900-1550) societies in Illinois and southeastern North America, and the recognition that these sites were part of a larger prehistoric rock art tradition whose boundaries extended outside of the state of Illinois. In 1937 archaeologist Bruce Merwin of Southern Illinois Normal University at Carbondale published an article on the rock art of southern Illinois that appears to have been a reply to Moyers's (1931) assertion that the carvings of human feet found in the region represented a natural phenomena. Merwin's (1937) short article provides

descriptions of three well-known petroglyph sites in southern Illinois--Evans Farm Track Rock, Turkey Track Rock (11J36), and Whetstone Shelter (11J17). Two other sites--Buffalo Rock (11Js49) and Peter's Cave (11J46)--were briefly alluded to in passing. In addition to the brief descriptions he provides of these and other rock art sites in southern Illinois, Merwin's article is of interest for two reasons. First, Merwin placed the southern Illinois rock art sites within a regional context by correctly noting that they were part of a larger art tradition centered in the Ohio, Cumberland, and Tennessee River valleys. Second, he drew attention to the similarity of the Peter's Cave "thunderbird" to similar designs found on prehistoric (i.e., Mississippian) copper plates recovered from sites in southern Illinois, the St. Louis area, and southeastern Missouri, surmising that this indicated that the rock art in these regions dated to the late prehistoric rather than historic period. Professional archaeologists John McGregor of the Illinois State Museum, James B. Griffin of the University of Michigan, and Southern Illinois University archaeologist J. Charles Kelly (Reyman 1971) also recorded several rock art sites in southern Illinois in the 1940s and 1950s. Amateurs such as Irvin Peithmann (1951a, 1951b, 1952, 1955a, 1955b) and Lowell Dearinger (1956) also provided limited descriptions of a number of sites as well as recording them in the Illinois Archaeological Survey (IAS) site files.

By the early 1960s a fairly accurate picture of the types and range of stylistic motifs at southern Illinois rock art sites had emerged. Both Merwin (1937) and Peithmann (1955b) had recognized the similarity of the rock art in this region to rock art styles found in the Tennessee, Cumberland, and the Ohio river drainages. Merwin and Peithmann, as well as McAdams, also had noted that some of the designs at Illinois rock art sites also occurred on prehistoric artifacts from the region and elsewhere. Although Merwin (1937) saw similarities between the motifs at the southern Illinois rock art sites and those found at Middle Woodland Hopewellian and Mississippian sites in Ohio and Georgia, respectively, Peithmann (1955b:98) concluded that the designs conformed to the "Mississippi cultural pattern."

The work of the researchers of this period suffered from a lack of a systematic approach in the reporting, description, photographing, and recording of sites. The present-day locations of some of the petroglyph sites described by Moyers (1931) and Merwin (1937), for example, are unknown. Descriptions by different researchers of the same site varied widely in regard to the types and number of designs at the site. Selective photographs of some, but not all, of the designs at various sites were published by Merwin (1937), Peithmann (1951a, 1951b, 1955b), and Dearinger (1956, 1963). Maps or detailed sketch maps dating from this time period that show the full range of designs at these sites and their relationships to each other have not been found and apparently were never prepared.

The first systematic efforts at recording, photographing, and mapping Illinois rock art sites began in the early 1970s. Among these was Brian Butler's 1970 archaeological survey of the bluff edges and cultivated fields surrounding Fountain Bluff (Butler 1972). Also in the early 1970s, Ronald Pulcher of Southern Illinois University at Carbondale undertook a study of 18 previously recorded rock art sites within the 15 southernmost counties of Illinois. Although Pulcher's (n.d.) study was never completed, his adoption of a regional approach represented a significant advance in the investigation of Illinois rock art. For the first time, a researcher attempted to move beyond the individual site level to examine the distribution of rock art sites and motifs within a larger physical area. Also in contrast to all previous studies, the objectives of this project as well and the methodologies employed were clearly defined. As had Merwin (1937) and Peithmann (1955b) before him, Pulcher (n.d.: 68) also drew attention to the similarity of these designs to those at sites in Missouri, Tennessee, and Alabama. Klaus Wellmann (1979:153-158) drew extensively on Pulcher (n.d.) for information regarding the types of design elements and motifs present at Illinois sites in his monumental overview of the rock art of the eastern United States.

The defining characteristics of the Interpretive Period (1986-present) include an increase in methodological rigor over that of preceding periods, the documentation of all designs at rock art sites rather than a selected few, the recognition that rock art sites in the state might have considerable time depth rather than being associated solely with the Mississippian (A.D. 900-1550) period, and attempts by researchers to elucidate the factors behind the creation of Native American rock art and the relationship of rock art to prehistoric social and religious belief systems. During the 1980s Iolio Jones, then affiliated with the Center for American Archaeology (CAA) at Kampsville, Illinois, began a state-wide survey of Illinois rock art. As part of this work she systematically remapped all of the designs at the Bowman and Pike County sites in the Illinois River Valley, both of which had originally been drawn by McAdams (1887). Her painstaking work resulted in detailed depictions of the images that differed greatly from those completed by McAdams, demonstrating the need for detailed investigations of rock art sites. Her work stands with that of Pulcher (n.d.) in marking a major advance in the study of Illinois rock art. The methodological rigor, detailed historical research, and thoughtful interpretations supplied by Jones represented a significant departure from the limited information provided in most previous Illinois rock art studies. Following Jones's (1989, 1993) initial work, other researchers have carried out similar detailed studies of previously recorded rock art sites in southern Illinois that similarly involved detailed recording of the designs which in some cases greatly contradicted previous studies (Wagner 1998; Wagner et al. 1997, 1998).

Booth's (1985) work at the Pike County Petroglyph site in the Illinois River Valley, in which he suggested that a petroglyph represented a possible depiction of a supernova visible from A.D. 1054 to A.D. 1056, represented one of the first rock art studies to offer possible interpretations as to the function of rock art sites. In a similar vein, Wagner et al. (1990:245-251) suggested that rock art sites with both utilitarian and socio-religious functions existed in the western Shawnee Hills of southern Illinois. McCorvie and Morrow (1993a,

1993b) have noted that many prehistoric rock art sites are located adjacent to traces or trails that criss-crossed the region during the early historic period and may be related to the trail system in some manner. More recently, Wagner (1998) has suggested that during the Late Woodland period (A.D. 450-900) rock art was created by shamans as part of ceremonies designed to draw on the power contained within sacred landscapes. This contrasts with the rock art of the following Mississippian period (A.D. 900-1550) in which the use of formal iconographic images suggests that rock art may have been created by priests as part of public ceremonies (Wagner et al. 1997). Wagner et al. (1998) also have suggested that some Mississippian rock art was created as part of elite ceremonies designed to demonstrate their status to other members of the community.

Geographical Distribution

Native American rock art sites have been reported in five separate physical areas of Illinois: (1) the Shawnee Hills (division 13); (2) the Illinois Ozarks (division 11); (3) the Illinois River Section of the Upper Mississippi River and Illinois River Bottomlands (division 5); (4) the Mississippi River Valley from Grafton southward to Grand Tower (division 12), a distance of approximately 100 miles; (5) and the Kankakee River Valley within the Grand Prairie (division 4) of northeastern Illinois (Figures 1 and 2).

Twenty-four Native American rock art sites have been reported within the Shawnee Hills and Ozark Divisions of southern Illinois. The Shawnee Hills (division 13) stretches from the bluffs of the Mississippi River in the west to the Ohio River in the east while the Illinois Ozarks (division 11) includes bluffs and dissected uplands that border the east side of the Mississippi River Valley in extreme southwestern Illinois (Figure 2). Site distribution within these two divisions is discontinuous. Reported sites are separated from each other by intervals ranging from less than 500 feet to up to 20 miles. Sites in this area are located on the walls and fallen roof sections

within rock shelters, on the bluff face overlooking the Mississippi River, on vertical rock faces, below slight overhangs, on isolated boulders, and on horizontal sections of bedrock exposed in open fields.

Rock art sites within the lower Illinois River Valley are located on the bluff face and within rock shelters (Booth 1985; Jones 1989, 1993; McAdams 1887, n.d.b.). The relative absence of recorded rock art sites northeast of Greene County along the Illinois River Valley may reflect a lack of survey work. Some indication that this is the case is that at least one previously unknown site was recorded during a recent archaeological survey of Starved Rock State Park in La Salle County (Dr. Harold Hassen, personal communication 1993).

McAdams (1887, n.d.a, n.d.b.) presented detailed descriptions of five rock art sites within the northern part of the Mississippi Valley region from Alton to Grafton. Three additional sites in the southern part of the region were described by Rau (1861) and Bushnell (1913). Sites in this area are distributed along the bluff face, within rock shelters, possibly within caves (although many early authors used the terms shelter and cave interchangeably), and on horizontal sections of bedrock adjacent to the Mississippi River. The current frequency of sites within this area is unknown but numerous sites apparently existed during the nineteenth century (McAdams 1887, n.d.a, n.d.b.).

The relative lack of reported rock art sites within northeastern Illinois may similarly be associated with a lack of survey work. For example, a pictograph of what appears to be a bear was discovered in a stone-walled canyon that leads into the Kankakee River Valley as part of a cultural resources survey of Illinois Department of Conservation land in 1991. This site apparently was well-known locally but never officially reported before it was recorded by the cultural resources survey (Dr. Harold Hassen, personal communication 1993).

Information is lacking for the Mississippi River Valley north of Grafton (division 6) and the Wisconsin Driftless (division 1) area of northwestern Illinois (Figure 1). It would be surprising if rock art sites are absent in these areas given their physiography. Lowe (1996:38-46), for example, recently has recorded 150 previously unreported rock art sites in that part of the Driftless Section contained in southwestern Wisconsin immediately across the Illinois border. A similar site frequency should exist south of the Illinois-Wisconsin state line with the lack of reported rock art sites in northwestern Illinois most likely reflecting the lack of survey work in this area. Similarly, prehistoric rock art sites have been reported on the Iowa side of the upper Mississippi River Valley across from a section of Illinois that has no reported rock art sites (Wellman 1979). That previously unrecorded rock art sites also exist in areas that have been visited by rock art researchers for years was demonstrated by an archaeological survey of the Piney Creek Ravine Nature Preserve in southern Illinois which located two previously unrecorded rock art sites (11R663 and 11R664) that had escaped detection for 50 years (Wagner 1998). The presence of previously unrecorded rock art sites in an area that had been visited by many researchers over the years suggests that numerous unrecorded rock art sites probably exist in all areas of the state that possess rock formations (i.e., caves, shelters, overhangs, bluffs, bedrock exposures) suitable for the creation for rock art.

Temporal and Stylistic Dimensions

A problem in dating the Native American rock art of Illinois is the great length (ca. 12,000 years) of the prehistoric occupation. Except for those sites that contain definite Mississippian (A.D. 900-1550) or historic period (1673-ca. 1835) motifs, it is difficult to determine the temporal placement of Illinois rock art sites. Grant (1967, 1983:52) believed that the designs at rock art sites in Illinois and adjacent regions were created within a relatively short time-frame (A.D. 700-1600). Wellmann (1979:155) argued for a slightly longer

time frame than Grant, suggesting that petroglyph sites in southern Illinois dated to the Late Woodland (A.D. 450-900) and Mississippian (A.D. 900-1550) periods. Wagner (1996, 1998) has suggested that Late Woodland (A.D. 450-900), Mississippian (A.D. 900-1550), and proto-historic to historic (A.D. 1550-1835) Native American rock art sites exist in the state.

Archaic Period (7000-1000 B.C.)

Definite Archaic period Native American rock art has yet to be identified in Illinois. It was believed until a few years ago that the majority of rock art in the Eastern Woodlands was relatively recent, dating primarily to the Late Woodland and Mississippian periods (Wellmann 1979:156). This belief appears to have been based on the assumption that wet weather conditions in eastern North America had acted over the centuries to destroy any but the most recent prehistoric rock engravings and paintings. The development of absolute dating techniques such as Accelerated Mass Spectrometer (AMS) radiometric dating in which date ranges can be obtained on samples of organic material contained in pictographs, however, have revealed that red pictographs created as early as 3080 years before present (1130 B.C.) still exist in Maine (Patterson-Rudolph 1996:5). Similarly, charcoal drawings of geometric forms, zoomorphic figures, random lines, and herptemorphs in several caves in Kentucky have been suggested to date to the Late Archaic/Early Woodland period based on radiocarbon dates derived from other materials (not the drawings themselves) contained in the caves (DiBlasi 1996:40-47). Given the presence of Archaic period rock art in other parts of the eastern United States it is entirely possible that rock art dating to the Archaic period still exists in Illinois, most likely in weather-sheltered areas such as cave interiors.

Woodland Period (1000 B.C.-900 A.D.)

Booth (1988:105-107) interpreted an isolated petroglyph of a contracting stem projectile point on an Illinois River Valley bluff top as a depiction of a Waubesa projectile point, an artifact type dating to ca. 500 B.C.-A.D. 500. Contracting stem points in southern Illinois similar to the Waubesa artifact type date primarily to the Late Archaic/Early Woodland period although they do extend into the Middle Woodland period (May 1982:1363). Culturally diagnostic material, which could be used to further date this site, was not present.

Wagner (1998) has suggested that a Late Woodland (A.D. 450-900) to Emergent Mississippian (A.D. 900-1000) shamanistic rock art complex exists in southwestern Illinois. Key sites for this complex include the Piney Creek (11R26), Piney Creek South (11R663), Fountain Bluff (11J41), and Meadowlark Farms (11J27) sites. The bulk of the petroglyphs at these sites consist of small quadrupeds, anthropomorphs, zoomorphs, horned/eared serpents, snakes, meanders, pit and groove motifs with curved shafts, and Huichol-style crosses (Wagner 1998; Figure 3G, P, CC, EE, FF). The Piney Creek (11R26) and Piney Creek South (11R663) sites contain numerous anthropomorphs with stylized wings and winged zoomorphic figures that may represent the mystical flight of the shaman (Figure 3G). Shamans are part-time religious practitioners who are primarily found in hunting/gathering and pastoral groups although some also occur in agricultural societies (Winkelman 1992:47-53). The defining characteristic of a shaman is the use of "techniques of ecstasy" such as hallucinogenic drugs; rhythmic singing, clapping, or drumming; fasting; hyper-ventilation; and other methods to achieve an altered state of consciousness in which the shaman believes his (or her) soul leaves the body and ascends to the sky or underworld to communicate with the dead, recover lost souls, and intercede between spirits and people, among other tasks. Shamans develop relationships with animal spirit helpers, especially birds, who assist in the completion of the shamanic journey. Birds

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are especially important, often symbolizing the magic flight of the shaman in which the shaman sometimes transformed directly into a bird to fly among the three spiritual worlds of the sky, earth, and underworld (Eliade 1951:5; Winkelman 1992:47). Such shamanic transformation may be indicated on the north face of a large stone block at the Piney Creek Site (11R26) where a series of meanders appear to link the anthropomorphs distributed around the east end and top of the rock with stylized bird images located in the western part of the rock. Other flight metaphors at the Piney Creek Site include large chevrons and a pit and groove motif that has been shown to definitely represent feathers in at least one instance (Koldehoff et al. 1996:48-50). Tentative evidence that these images could not have been created before the Late Woodland period is provided in the form of an original drawing of an anthropomorph with a bow and arrow and a repainted image of a bowman associated with a group of deer at the far eastern end of the rock shelter. As the bow and arrow did not reach southern Illinois until ca. A.D. 600 or later, these images (if associated with the small petroglyphs) again suggest that the majority of the small designs at the Piney Creek Site were created between A.D. 450-1250.

Mississippian Period (A.D. 900-1550)

Rock art sites containing definite Mississippian-era designs are restricted to the Shawnee Hills and Ozark Divisions of extreme southern Illinois. Radiocarbon dates spanning A.D. 1300-1550 have been obtained on charcoal recovered from cultural features and structures at the Mississippian-era Millstone Bluff site in Pope County, Illinois, which has three associated petroglyph groups (Cobb and Butler 1998). As such, the Millstone Bluff petroglyphs provide a chronological benchmark for the late Mississippian period (A.D. 1300-1550) in southeastern Illinois. Petroglyphs at this site include detailed renderings of Mississippian symbols such as falcons, the Falcon Impersonator, cross-in-circle, Antlered Serpent, and bi-lobed arrow as well as simpler depictions of anthropomorphs, maize plants, serpents, and

other images (Wagner 1996; Wagner and McCorvie 1997; Figure 3M, Y, Z, BB, GG). The Millstone Bluff petroglyphs appear to be representations in stone of formal iconic images that also occur on Mississippian shell and copper objects recovered in Illinois, Missouri, and elsewhere in the Southeast. Completely absent are the small winged anthropomorphs and zoomorphs, deer, and pit and groove motifs so prevalent at the Piney Creek Ravine sites. The iconic nature of the Millstone Bluff petroglyphs suggests that a stylistic shift may have occurred in southern Illinois at some point prior to A.D. 1250 in which the majority of the small idiosyncratic anthropomorphic and zoomorphic images found at the Piney Creek Ravine sites were replaced by more formal images.

Many of the designs at the Millstone Bluff site and other Mississippian-era rock art sites in southern Illinois are associated with the Southeastern Ceremonial Complex or Southern Cult (Butler 1972; Pulcher n.d.). This complex initially was defined by Waring and Holder (1945) as a "complex of specific motifs and ceremonial objects" that spread over a wide geographical section of the southeastern United States during the Mississippian period. A specific series of core motifs associated with the Southeastern Ceremonial Complex have been found on shell, wooden, copper, and ceramic objects and on the walls of rock shelters and caves throughout the Southeast. These include the cross, sun circles, the bi-lobed arrow (Figure 3X), the forked eye, the anus motif (the barred oval or dotted circle variant), the ogee or open eye, the hand and eye, terraces (probably cloud symbols), and death motifs (Waring and Holder 1945, Waring 1977 [1954]:91). The exact meaning of these symbols within the prehistoric belief system of the southeastern United States is unknown. Although historic Indians in the Southeast such as the Creek and Chickasaw used some of the same motifs, it is unknown if the symbolic values assigned to the motifs by these groups were the same as those of the prehistoric peoples of the Mississippian period. As Waring and Holder (1945) noted:

The motifs of the Complex are used in such a way that they originally must have had fairly concise definitions within a conceptual system. These definitions are irretrievably lost. The most we can hope for is to assign these motifs to certain conceptual complexes, within the confines of which probably lay the original definition.

That the Millstone Bluff petroglyphs (Figure 4) represent a post-A.D. 1250 temporal stylistic shift rather than regional variation is indicated by the motifs contained at two other Mississippian rock art sites--Austin Hollow (also called Turkey Track Rock) and the Whetstone Shelter--that are located in southwestern Illinois. A striking feature of both sites is the total *absence* of the anthropomorphs, zoomorphs, and naturalistic animal images that comprise the bulk of the designs at the Piney Creek Ravine sites. Instead, the rock art at both sites consists predominantly of formal icons from the Mississippian period (Figures 4-6). Motifs at the Austin Hollow Site, which consists of a flat-topped boulder containing numerous designs, include the Mississippian-era ceremonial mace, human hands and footprints, dotted ogees or the "open eye", and bisected angle or "turkey track" petroglyphs (Pulcher, n.d.; Wagner 1996: Figure 3B, AA). The Whetstone Shelter, which consists of a secluded rock shelter located approximately 200 feet up the side of a nearly vertical bluff face, contains the largest assemblage of Mississippian rock art in southwestern Illinois. Petroglyphs at this site (Figure 6) include the human hand, cross-in-circle, dotted ogee, dotted circle, pit and groove motifs with straight shafts, serpent, abrading grooves, ground depressions or "seats", and bi-lobed arrow (Butler 1975; Pulcher, n.d.; Wagner 1996: Figure 3x, dd; Wagner et al. 1990). The presence of the bi-lobed arrow motif suggests that the petroglyphs at the Whetstone Shelter Site were created between A.D. 1250-1350 (Muller 1986:62). The occurrence of large "open eye" and hand motifs at both the Austin Hollow and Whetstone Shelter Sites suggests that the Austin Hollow Site similarly dates to the thirteenth or early fourteenth centuries. The occurrence of the ceremonial mace at the Austin Hollow Site, an object

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often portrayed as being held in the hands of composite bird-man images who wear bi-lobed arrow headdresses (Strong 1989:224-225), also is suggestive of an A.D. 1250-1350 placement for the site. This suggests that during the Mississippian period either different types of ritualistic activities occurred at the Piney Creek Site in comparison to these other two sites or that the majority of the prehistoric designs at the Piney Creek Site pre-date those at the Whetstone and Austin Hollow sites, dating instead to the Late Woodland or Emergent Mississippian periods.

The first known cave art in Illinois also dates to the Mississippian period. In 1995 a series of previously unknown petroglyphs, charcoal drawings of anthropomorphs and human heads, and an ocher drawing of what appears to be a Mississippian temple were discovered in a small cave passage extending off the back wall of the Korando Site in southwestern Illinois (Wagner et al. 1998; Figures 7-10). The nature of the pecked and drawn images at the Korando Site indicate that religious rituals were conducted at the site from at least A.D. 1250-1350. The location of the site at the end of a narrow steep-sided creek valley away from any permanent settlement suggests that these were private rather than public rituals. The marked predominance of a single motif, a winged zoomorph interpreted as a representation of the falcon impersonator icon, suggests the possibility that local elites may have carved these images to demonstrate their relationship to the Upper World as well as their predominance within Mississippian society through use of a symbol associated with aggressive warfare and power.

Protohistoric (1550-1673) and Historic (1673-ca. 1835) Periods

Native Americans in the Great Lakes regions continued to create rock art into the early twentieth century (Conway 1993). Historic accounts indicate that within Illinois Native American groups such as the Potawatomi of northeastern Illinois and the Sauk and Fox of northwestern Illinois

continued to paint various designs on rocks, trees, grave markers, and lodge interiors into the early nineteenth century (Blair 1911:238; Sheperd 1874).

As the information in the above paragraph suggests, a shift in the methods used to create rock art designs from engraving to painting appears to occur during the proto-historic to historic period (ca. A.D. 1550-1835) in Illinois. Pictograph sites that possibly date to this period have been recorded in the Shawnee Hills of southern Illinois, American Bottom, Illinois River Valley, and northeastern Illinois. Definite proto-historic or historic period petroglyph sites have not yet been recorded. Many petroglyph designs are temporally nondiagnostic, however, and it may be that some designs interpreted as dating to the prehistoric period are in actuality historic period creations.

Pictograph designs recorded for the American Bottom that may date to the historic period include piasa images, quadrupeds, birds, human figures, human(?) faces, plants(?), empty or plain circles, rayed circles, dotted circles, and miscellaneous lines (McAdams 1887, n.d.a, n.d.b.). Notably missing at these sites are Southeastern Ceremonial Complex core motifs such as the cross-in-circle, swastika-in-circle, batons, human hands, and ogees, which occur at the Shawnee Hills sites to the south. The absence of such motifs suggests that the painted designs at the American Bottom sites post-date the Mississippian era and are proto-historic or historic in origin. Jacobson (1985:8) also has suggested that the most famous American Bottom pictograph site--the Alton Piasa--could not have been painted very long before Marquette and Joliet first described it in 1673.

The single possible proto-historic to historic period pictograph in the Illinois River Valley consists of a large naturalistic human figure with a drawn bow painted over an engraved piasa image at the Pike County Petroglyph site (Booth 1985, Jones 1989, McAdams 1887). McAdams (1887:12) apparently believed the human archer and piasa images were non-

contemporaneous, simply noting that "[He] somehow received the impression that the painted figure of the human form with the bow and arrows might have been made later than the sculpture." The rapid disappearance of the archer due to weathering following 1887 suggests that it could not have been painted too long prior to that date, indicating a probable proto-historic or historic period association.

Historic period pictograph sites in the Shawnee Hills include the depiction of a bison or buffalo at the Gum Spring Hollow site. Convincing evidence exists that bison were not present within Illinois prior to 1650 (McCorvie and Morrow 1993a), suggesting that this image was painted at some point following that date and prior to the arrival of the first Euro-American settlers in the area in 1805.

A second pictograph site in southeastern Illinois--the Clarida Hollow site--that is notable for its lack of Southeastern Ceremonial Complex symbols also may represent a proto-historic or historic period site (Wagner 1996). The images at this site include a complex design consisting of a large circle containing two staked animal hides, a creature with a tadpole-like body and projecting forearms or front legs, and a badly faded depiction of a tailed creature with a linear body that lacks appendages. Four rayed circles are located equidistant from each other around the perimeter of the large circle. From one of these projects an arrow that extends outward from the large circle. A third staked animal hide is located midway on the line between the tip of the arrow and the large circle (Grant 1983: Figure 115).

A pictograph of a quadruped at site FRR-KA-5 represents the single rock art site yet reported for northeastern Illinois. A photograph of the design at this site indicate that the animal has a bulbous body, short legs, and a small head. Two small projections that may represent horns extend out from the animal's head. The depiction of the animal at this site is very similar to that of the bison at the Gum Spring Hollow Site and it may represent a second

bison painting. If so, similar to the Gum Spring Hollow Site painting, it would have had to have been painted after A.D. 1650. The FRR-KA-5 petroglyph is located along the Kankakee River in an area occupied by the Potawatomi during the eighteenth and early nineteenth centuries (Wagner 1998b).

Purpose

Numerous studies over the past several decades have indicated that the overwhelming majority of prehistoric rock art in the Americas (Conway 1993; Reichel-Dolmatoff 1967; Turpin 1994; Whitley 1994:1-44; York et al. 1993) and around the world (Clottes and Lewis-Williams 1998) was created for religious purposes. Vastokas (1990:12-13) and Tacon (1990:30), in an examination of the distribution of sacred sites across the landscape, have noted that certain "outstanding features of the natural landscape" including boulders, cliffs, and deep crevices were viewed by prehistoric peoples as nodes or focal points charged with spiritual energy within an animistic belief system. Conway (1993:101) similarly has noted that modern-day Algonquins in the Great Lakes area still view various rock formations, islands, cave entrances, and other locations as places of spiritual force within a sacred landscape. Landscapes that possess outstanding or unusual features often are viewed as points of intersection between the physical and spiritual worlds (Vastokas 1990:58-64). Correctly conducted rituals or ceremonies including the creation of rock art allow individuals to draw on the power contained within these gateways to the supernatural world.

Sacred locations marked by rock art often continue to be recognized and incorporated into the belief systems of descendent groups long after the original creators are gone. Later peoples can re-enact the original process and draw power from rock art sites by conducting their own ceremonies and creating additional designs, strengthening the bond between the physical and spiritual worlds believed to exist at particular points on the landscape (Tacon

1990:13, 29). During the mid-nineteenth century in Illinois, Native Americans visiting the American Bottom region of Illinois located across the Mississippi River from St. Louis recognized the spiritual power of rock shelters whose entrances were marked with pictographs and refused to enter them although they themselves had not created the designs (McAdams 1887:39). In South America, petroglyph sites created in the prehistoric past retained their power into the present where they were incorporated into the mythologies of twentieth century Native American groups (Reichel-Dolmatoff 1967:107-113). Rock art sites and other sacred landforms still form part of the belief system of modern-day Algonquins who leave offerings consisting of personal gifts, coins, and tobacco at such locations (Conway 1993:101).

Examples of Illinois rock art sites that may represent sacred locations on the landscape include the Korando (11J334) and Piney Creek (11R26) sites, among others. The Korando Site consists of a small cave, the walls of which are covered with Mississippian petroglyphs and pictographs. Historic period Native Americans in the southeastern (Hudson 1976) and Great Lakes (Conway 1993) regions of North America viewed caves as places of spiritual power that led to the Underworld. Similarly, the Piney Creek site (11R26) contains a number of physical features that may have served to mark this spot as a sacred location on the landscape. These include the echoes which reverberate from the narrow valley walls; the mineral characteristics of the rock surface including the boxwork arrangements of iron concretions festooned across the shelter wall; owls which perch on the ledges near the top of the site; the predominantly white-colored eastern rear shelter wall, a color associated with social harmony, happiness, and purity among historic period Native Americans in southeastern North America (Hudson 1976:226); and the water that flows down from the hill side above over the western rear shelter wall following periods of heavy rain, covering one of the main petroglyph groups at the site. When covered by water the images in this group literally disappear from view, reappearing only as the water flow ceases and the rock face dries.

Wagner (1998) has suggested that many of the designs at prehistoric Native American rock art sites in Illinois were created by shamans during the Late Woodland period (A.D. 450-900) and by priests during the Mississippian period (A.D. 900-1550). Eliade (1954) has suggested that shamanism is the oldest form of religious practice in the world, a claim that appears to be supported by the presence of possible shamanic motifs in Upper Paleolithic cave art in western Europe (Lewis-Williams and Dowson 1988:201-217). In a study of the archaeology of ancient religion in eastern North America, Brown (1997:473-474) has argued that the "widespread distribution of isolated elements traceable to former shamanic practice has convinced many that at one time shamanic beliefs and practices were more common if not universal". Evidence for shamanistic practices first appears in the Late Archaic period in the form of smoking pipes, quartz crystals, and application of red ocher to burials. Burials with copper-covered antler headdresses that may represent shamans occur during the Middle Woodland period in Ohio (Brose et al. 1985:187-188), a period during which the embellishment of smoking pipes with a variety of animal forms may in part reflect the spirit helpers of the shamans. In a similar vein, von Gernet (1992:137) suggests the prevalence of bird forms on smoking pipes may reflect the use of strong Native tobacco by shamans to enter an ecstatic trance in which they either experience flying sensations or actually become birds. Brown (1997:473) suggests that the creation of massive smoking pipes during the Mississippian period indicates that trance artifacts became more important as new forms of ritual expression developed following the introduction of maize. Shamanism remains an important aspect of the religion of modern-day Algonquin groups in eastern North America such as the Ojibwa and Chippewa (Conway 1993).

Motifs created by shamans at rock art sites and on other decorated objects serve as a system of communication, reminding viewers of basic truths such as the need to practice moderation in hunting and fishing, avoid sexual license, and so on that have been conveyed to the shaman by spirits or

other forces in the interest of maintaining balance in the universe (Reichel-Dolmatoff 1978:151, 1987:13). Motifs at the Piney Creek (11R26) and Piney Creek South (11R663) sites that have been interpreted as shamanic representations (Wagner 1998) include numerous anthropomorphs with stylized wings and winged zoomorphic figures that may represent trance images depicting the mystical flight of the shaman. Winged anthropomorphs at rock art sites in California (Whitley 1994:16-18) and the Pecos River region of Texas (Turpin 1994:73-103) also have been interpreted as representing out-of-body flight shamanic trance experiences. Twentieth century Eskimo artists similarly often depict shamans as conflated figures with human bodies and bird-like wings, creating images that in some cases are strikingly similar to the winged anthropomorphs at the Piney Creek Ravine sites (Blodgett 1979). Turpin (1994:83) sees the "featherless, arching wings" of anthropomorphs similar to those at the Piney Creek South site as suggesting a process of transformation whereby outstretched arms become wings. The marked variance of the Piney Creek Site (11R26) and Piney Creek South (11R663) Site motifs from those at known Mississippian sites in the same region including Millstone Bluff, Austin Hollow Rock, and Whetstone Shelter also can be seen as support for the thesis that the majority of the Piney Creek motifs are part of an earlier Late Woodland or Emergent Mississippian shamanic art tradition.

Symbols can also be controlled and used by priests and some Illinois rock art undoubtedly was created by this type of religious practitioner during the Mississippian period (A.D. 900-1550). Priests differ from shamans in that they are present only in agricultural societies with political integration beyond the local level; their positions are based on inheritance, seniority within a kinship group, political power, or membership in a privileged group rather than personal characteristics, interest, or ability; and they engage in magico-religious agricultural rites through sacrifice. Priests are full-time social leaders who unite sacred and secular power in a single position, serving both as community leaders and the primary supplicants to supernatural beings on the behalf of their communities. They seldom engage in altered

state of consciousness trances or have animal spirit helpers, but instead carry out learned rituals at public ceremonies where they solicit the help of spiritual entities beyond their control for agricultural increase, protection against bad fortune, and other causes. Although priests in simpler societies may use altered states of consciousness methods, a characteristic which suggests priests may have developed out of shamans, this activity decreases as political integration increases and the selection process for religious leaders becomes hereditary and political in nature (Winkelmann 1992:9, 69-70).

The portrayal of well-known Mississippian icons such as the ceremonial mace and bi-lobed arrow at the Millstone Bluff, Whetstone Shelter, Austin Hollow, and other Mississippian-era sites, coupled with the complete absence of winged anthropomorphs and mammals such as those found at the Piney Creek Ravine sites, may reflect the gradual replacement of shamans by priests as religious practitioners during the Emergent Mississippian and Mississippian periods as regional Native American societies increased in political complexity and local elites sought to legitimatize their power through control of symbols and prestige items (Wilson 1996:23-27). Emerson (1997:39-40) also has suggested that elite efforts to gain control of ideological or religious power will be "reflected in the archaeological record through a *homogenization of symbolic referents and the presence of religious specialists*" (emphasis added). In a similar vein, Wagner and McCorvie (1997) have suggested that the rock art at the late Mississippian Millstone Bluff site is comprised of formal iconographic images similar to those found on shell and copper artifacts throughout the Southeast. Rather than being created by shamans following an altered state of consciousness experience to communicate trance-derived information, Mississippian-era motifs may have been created by ritual specialists as part of public ceremonies intended to promote group solidarity and demonstrate their own power through use and control of symbols.

Research Value

The research value of rock art has increased dramatically in the past decade with the development of absolute dating techniques such as Accelerator Mass Spectrometry (AMS). AMS dating has permitted accurate dating of minute samples of charcoal collected directly from charcoal drawings or organic materials contained in paint binders. Development of this technique has permitted the refinement of existing rock art chronologies and provided information that contradicted long-held beliefs regarding the antiquity of rock art in eastern North America (Patterson-Rudolph 1996:5). AMS derived dates spanning the period A.D. 800-1100 recently have been obtained on pictographs at a site in nearby Missouri (Carol Diaz-Granados, personal communication, 1998), indicating that at least some paintings in Illinois may be up to 1,000 years old. The AMS technique has yet to be used to date pictographs in Illinois out of concern for the considerable damage that AMS sampling could cause to the small number of undisturbed Native American pictographs in the state (Dean 1996:2). Future refinement of this technique may make it possible to obtain organic samples for AMS dating from Illinois pictographs without causing serious damage to the images being sampled. Similar to other parts of the world such as Europe (Clottes 1994), obtaining absolute dates on paintings which at the moment can only be dated stylistically may reveal that rock art paintings in Illinois are of greater age than has been previously believed.

Pigment analysis, in which the chemical composition of a sample collected from a pictograph is inspected using an electron microscope, is another relatively recent technique (Clottes 1994) that has yet to be used in Illinois. Unlike AMS dating the minute sample size required for pigment analysis can be collected from pictographs without causing noticeable damage. Pigment sampling in Europe has revealed variation in the chemical composition of pigments through time, indicating that pigment analysis can provide a rough dating of paintings within a particular area (Clottes 1994:5-6).

Illinois rock art sites which contain undisturbed paintings at which this technique could be implemented minimally include the Piney Creek West (11R666) and Korando (11J334) sites.

Illinois rock art also is well-suited to archaeological studies of style including the definition of style zones (Sackett 1982). Although archaeologists have been visiting Illinois rock art sites for over 140 years, only within the past 25 years has detailed documentation of the designs at a number of sites in various parts of the state become available (Butler n.d.; Fortier 1995; Jones 1989, 1993; Pulcher n.d.; Wagner et al. 1990, 1997; Wagner and McCorvie 1997). Preliminary analysis of the information from these studies suggests that both temporal and geographical variation exists within Illinois rock art styles. Based on these studies, certain types of Mississippian icons such as the bi-lobed arrow, human hands, Antlered Serpent, and cross-in-circle occur at sites in the Shawnee Hills, Illinois Ozarks, and lower American Bottom (Butler n.d.; Fortier 1995; Pulcher n.d.; Wagner et al. 1990, 1997; Wagner and McCorvie 1997). These same icons have not been recorded at rock art sites in the northern and central American Bottom (McAdams 1887) or Illinois River Valley (Booth 1985; Jones 1989, 1993) despite large Mississippian populations in these areas, indicating possible geographical variation within contemporaneous prehistoric groups in the state in regard to the creation of rock art. The recent publication of the first detailed overviews of rock art in Missouri (Diaz-Granados 1993) and Kentucky (Coy et al. 1997) also has made possible comparisons of rock art styles across state lines. This has revealed that during the Mississippian period, at least, rock art styles in extreme southern Illinois were part of a larger style zone that extended into southeastern Missouri but not into Kentucky (Wagner 1998). As more rock art sites in Illinois and neighboring states are recorded and mapped in detail, it will become possible to address in greater detail the issue of geographically based style zones linked to specific prehistoric archaeological complexes.

The existence of temporal variation within Illinois rock art styles is a research issue that has not been addressed until recently (Wagner 1998). Prior to this, Illinois rock art studies were dominated by an essentialist synchronic perspective that denied the possibility of temporal variation, instead defining all rock art sites as contemporaneous Mississippian-era creations (O'Brien 1994). The recent detailed mapping of the Piney Creek Site (11R26), the largest rock art site in the state, however, has revealed that the motifs at this site differ significantly from those at known Mississippian sites in the same region such as Whetstone Shelter (11J17), Austin Hollow Rock (11J36), and Millstone Bluff. This in turn has led to the suggestion that the Piney Creek site (11R26) and several other sites with similar motifs represent part of a previously unrecognized Late Woodland or Emergent Mississippian (A.D. 450-900) rock art tradition (Wagner 1998). As more Illinois rock art sites are recorded and mapped, it will be possible to examine the validity of this assumption in greater detail.

The definition of a possible Late Woodland or Emergent Mississippian art tradition in southern Illinois that differs significantly from that found at later Mississippian sites in the same region also holds great significance for the study of the development of prehistoric Native American religious systems in Illinois. Similar to Brown's (1997) observation that Native American religious practices in eastern North American have great antiquity, Wagner (1998:142) has suggested that rock art motifs at the Piney Creek (11R26) and other rock art sites express religious themes whose roots extend far back into the prehistory of Illinois. The very presence of these motifs expresses yet another religious theme which has been little recognized in Illinois archaeological studies, the Native American belief that spiritual power resides in sacred landscapes. At the same time, the variance in motifs between Late Woodland to Emergent Mississippian (A.D. 450-1000) sites such as Piney Creek (11R26) and thirteenth to sixteenth century Mississippian sites such as Millstone Bluff also suggests that Native American religious beliefs changed through time. Using traditional archaeological excavation data,

several scholars have argued that this change at least in part involved the replacement of shamans by priests as Native American societies increased in complexity and elites sought to control and demonstrate power through the control of symbols (Emerson 1997; Wilson 1996). Illinois rock art sites represent a repository of religious symbols, motifs, and designs that more than any other type of archaeological site have the potential to further examine theories on the development of religion such as those advanced by Brown (1997), Emerson (1997), and Wilson (1997).

F. Associated Property Types

Name of Property Type: Native American Rock Art

Native American Rock Art of Illinois is the only property type contained within this multiple property nomination. In this section the physical description, significance, and registration requirements of this property type are presented.

Description: Rock art consists of paintings, drawings, and carvings found on the walls and roofs of rock shelters and caves; on isolated boulders; and on bedrock outcrops throughout Illinois. Rock art is commonly divided into two subtypes--petroglyphs and pictographs--that are based on the methods used to create the rock art. Petroglyphs are any designs, motifs, or images that have been pecked, ground, or incised into the rock face. Pictographs consist of any designs, motifs, or images that have been painted, drawn, or rubbed on to the rock face. Rock art was intended by its creators to be non-portable and inextricably linked to the surrounding landscape. Painted or carved stone objects such as tablets, statues, effigies, and so on that can be moved from one location to another are not considered rock art under the above definition.

Native American rock art in Illinois consists of pecked, incised, ground, painted, and drawn designs, motifs, and images. Rock art styles include naturalistic, abstract, geometrical, and formal iconic representations. Rock art occurs in a number of settings including exposed bluff faces, cave interiors, rock shelter walls, and bedrock exposures. The frequency of rock art images at various locales ranges from a single isolated image to large panels containing over one hundred painted and carved designs. The stylistic homogeneity of designs at certain sites indicates that in some instances and at some locales rock art was created over a relatively short period of time by a

single person or group. At other sites, the presence of multiple styles and techniques suggests that various Native American individuals or groups returned repeatedly to certain locations over the centuries in order to create rock art.

Significance: Rock art elements, motifs, symbols, and designs, both singly and in combination, can posses high artistic values. At the Piney Creek Site (11R26), a series of very gracefully drawn deer are distributed in groups across the rear shelter wall, conveying a sense of movement. Other figures at the same site that exhibit high artistic value include a very large and carefully pecked and ground anthropomorph or possible shaman figure that holds spears in its outstretched arms (Wagner 1998). Other sites such as Millstone Bluff (11Pp8) and Korando (11J334) also contain carefully executed pecked and ground images of high artistic value.

The significance of the Native American Rock Art of Illinois has been addressed in detail in the Research Values of Section E. To summarize the points in that section, the significance of the rock art property type lies in the development of new dating techniques and methodologies that make it possible to obtain absolute dates on both pictographs and petroglyphs and thus determine their chronological placement and cultural affiliation; the possible seriation of pictograph styles through pigment analysis, again leading to a refinement of the rock art chronology of the state; the applicability of the rock art property type to the examination of prehistoric style and style zones; and the potential of rock art to provide information on the development of Native American religion within eastern North America.

Many rock art sites in the state have been damaged by activities such as the chalking in of petroglyphs for photographic purposes, repainting of some designs, and the carving or painting of historic period names, initials, and designs over and around prehistoric and historic Native American rock art

designs. Sites partially damaged by vandalism, however, still possess the potential to provide important information regarding rock art styles, distribution, techniques, and other research issues. Despite the historic period disturbances, they would be considered significant properties under Criterion D if it could be demonstrated that they are sufficiently intact to yield important historic or prehistoric archaeological information.

Rock art size or frequency should not be a factor in assessing the significance of a particular rock art site. Sites that contain only one or two images still possess the ability to demonstrate type, period, method of construction and artistic value, and to provide information on the distribution of Native American rock art styles and activities. Only by studying rock art sites in the aggregate is it possible to define style distributions over large geographical areas. Sites that contain a limited number of images also are more likely to represent the activities of a single group at a particular point in time in contrast to larger rock art sites containing hundreds of images that may have been created by a number of groups over a period of centuries. By examining the images and techniques evidenced at small sites, it may be possible to define styles characteristic of particular periods and areas that can serve as the basis for deciphering more complex sites where several overlapping styles may be present. Small sites also provide information regarding Native American interaction with the landscape and the types of landforms utilized for the creation of different types of rock art.

The Native American Rock Art of Illinois property type also possesses importance in the form of the spiritual value that living Native Americans attach to rock art sites (York et al. 1993). Vastokas (1990:12-13) and Tacon (1990:30), in an examination of the distribution of sacred sites across the landscape, have noted that certain "outstanding features of the natural landscape" including boulders, cliffs, and deep crevices were viewed by pre-

Industrial Age peoples throughout the world as nodes or focal points charged with spiritual energy within an animistic belief system. Conway (1993:101) similarly has noted that modern-day Algonquins still view various rock formations, islands, cave entrances, and other locations as places of spiritual force within a sacred landscape. Landscapes that posses such features often are viewed as points of intersection between the physical and spiritual worlds (Vastokas 1990:58-64). Correctly conducted rituals or ceremonies including the creation of rock art allow individuals to draw on the power contained within these gateways to the supernatural world (Clottes and Lewis-Williams 1998).

Locations marked by rock art often continue to be recognized and incorporated into the belief systems of descendent groups long after the original creators are gone. Later peoples can re-enact the original process and draw power from rock art sites by conducting their own ceremonies and creating additional designs, strengthening the bond between the physical and spiritual worlds believed to exist at particular points on the landscape (Tacon 1990:13, 29). During the mid-nineteenth century in Illinois, Native Americans visiting the American Bottom region across from St. Louis recognized the spiritual power of rock shelters whose entrances were marked with pictographs and refused to enter them although they themselves had not created the designs (McAdams 1887:39). In South America, petroglyph sites created in the prehistoric past retained their power into the present where they were incorporated into the mythologies of twentieth century Native American groups (Reichel-Dolmatoff 1967:107-113). Rock art sites and other sacred landforms still form part of the belief system of modern-day Algonquins who leave offerings consisting of personal gifts, coins, and tobacco at such locations (Conway 1993:101).

Due to our current inability, however, to link any Native American rock art site in Illinois with any modern-day Native American group, rock art sites are nominated only under Criteria C and D and not under Criterion A,

which includes events that have made a significant contribution to the broad patterns of our history. Continued refinement of the rock art chronology of the state, development of new dating techniques that will make it possible to date paintings without seriously damaging them, and the discovery of additional rock art sites may make it possible some day to link certain historic period rock art sites with specific groups such as the Illini, Sauk, or Potawatomi that inhabited Illinois during the seventeenth to nineteenth centuries.

Registration Requirements: For a rock art site to be eligible for listing in the NRHP it may qualify under Criteria C and/or D.

- Criterion C: *that embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;*

- Rock art sites are eligible under Criterion C for art if they exhibit: (1) pictograph or petroglyph elements, motifs, designs, or symbols, characteristic of a type, period, or method of construction; and (2) high artistic value in the form of rock art elements motifs, designs, or symbols whose execution in terms of detail, construction, and portrayal exceeds that of the majority of other rock art sites within the state.

- Damaged sites at which the petroglyphs or pictographs have been chalked or repainted would be eligible under this criterion if it can be demonstrated that the rock art at the site still possesses sufficient integrity so that its original appearance can be determined. Sites that contain a single motif also would be eligible under this criterion.

- Criterion D: *Property has yielded, or is likely to yield, information important in prehistory or history;*

- Rock art sites are eligible under Criterion D if they contain pictograph or petroglyph elements, designs, motifs, or symbols that can provide information about Native American rock art styles, distribution, age, chronological placement or seriation, religious practices, techniques, and relationships to prehistoric and historic period archaeological cultures. The area of significance is *prehistoric and historic archaeology.*

- "For properties eligible under Criterion D, integrity is based upon the property's potential to yield specific data that addresses important research questions" (National Park Service 1991:46), such as those summarized in Section F and presented in more detail in the Research Value of Section E. Damaged sites at which the petroglyphs or pictographs have been chalked or repainted would be eligible under this criterion if it can be demonstrated that the site still possesses sufficient integrity to provide information on research questions relating to the rock art property type.

G. Geographical Data

State of Illinois

H. Summary of Identification and Evaluation Methods

The history of rock art identification and evaluation methods within Illinois has been discussed in detail as part of Section E. To summarize that section, rock art identification and evaluation methods within the state from 1673 to 1970 largely consisted of making illustrations or taking photographs of selected designs at various sites. Limited descriptions of these sites appeared in print and few efforts were made to view rock art sites within the larger cultural context of the prehistoric Native American occupation of Illinois. The first studies of rock art sites by professional archaeologists did not appear until the early 1970s (Pulcher n.d.; Butler 1970). Only in the past two decades, however, have detailed studies of individual rock art sites in which all rock art designs were photographed, mapped, and described begun to appear in professional archaeological journals and monographs (Booth 1985; Fortier 1995; Jones 1989, 1993; Wagner 1996, 1998; Wagner et al. 1999, 2000).

The first archaeological survey specifically designed to locate prehistoric rock art sites occurred in 1997 within the Piney Creek Ravine Nature Preserve in Jackson and Randolph Counties, Illinois. It had been known for at least 30 years prior to the survey that the ravine contained two rock art sites—Piney Creek (11R26) and Tegtmeyer (11R149). The entire preserve, however, had never been systematically surveyed to determine if additional rock art sites existed within the ravine. In 1997 as part of an Illinois Department of Natural Resources sponsored project, the Center for Archaeological Investigations at Southern Illinois University (CAI-SIU) systematically inspected the boulders, rock shelters, and overhangs within the ravine for additional rock art sites. This survey located two additional sites—Piney Creek South (11R663) and Piney Creek West (11R664)--both of which had been previously unknown despite their proximity to the Piney Creek site (11R26). Rock art designs at all four sites were recorded by tracing them on to clear acetate at a 1:1 scale and color slide and color print

photography. As part of the project, the investigators also reviewed the history of previous archaeological investigations within and surrounding the ravine including unpublished manuscripts and photographs (Wagner 1998). Previous land owners and long-time residents of the area were interviewed to obtain information on the history of the rock art sites and to determine if any other locally-known sites existed within the ravine.

Previous research and archaeological investigations, as well as the results of the Piney Creek Ravine Nature Preserve survey, were used to develop the statement of significance, property type, and criteria for inclusion on the National Register. The four sites submitted as part of this multiple property nomination represent 100% of all rock art sites currently known to exist within the Piney Creek Ravine Nature Preserve and were chosen because they represent examples of significant styles and types that may yield information about change and continuity in prehistoric Native American culture.

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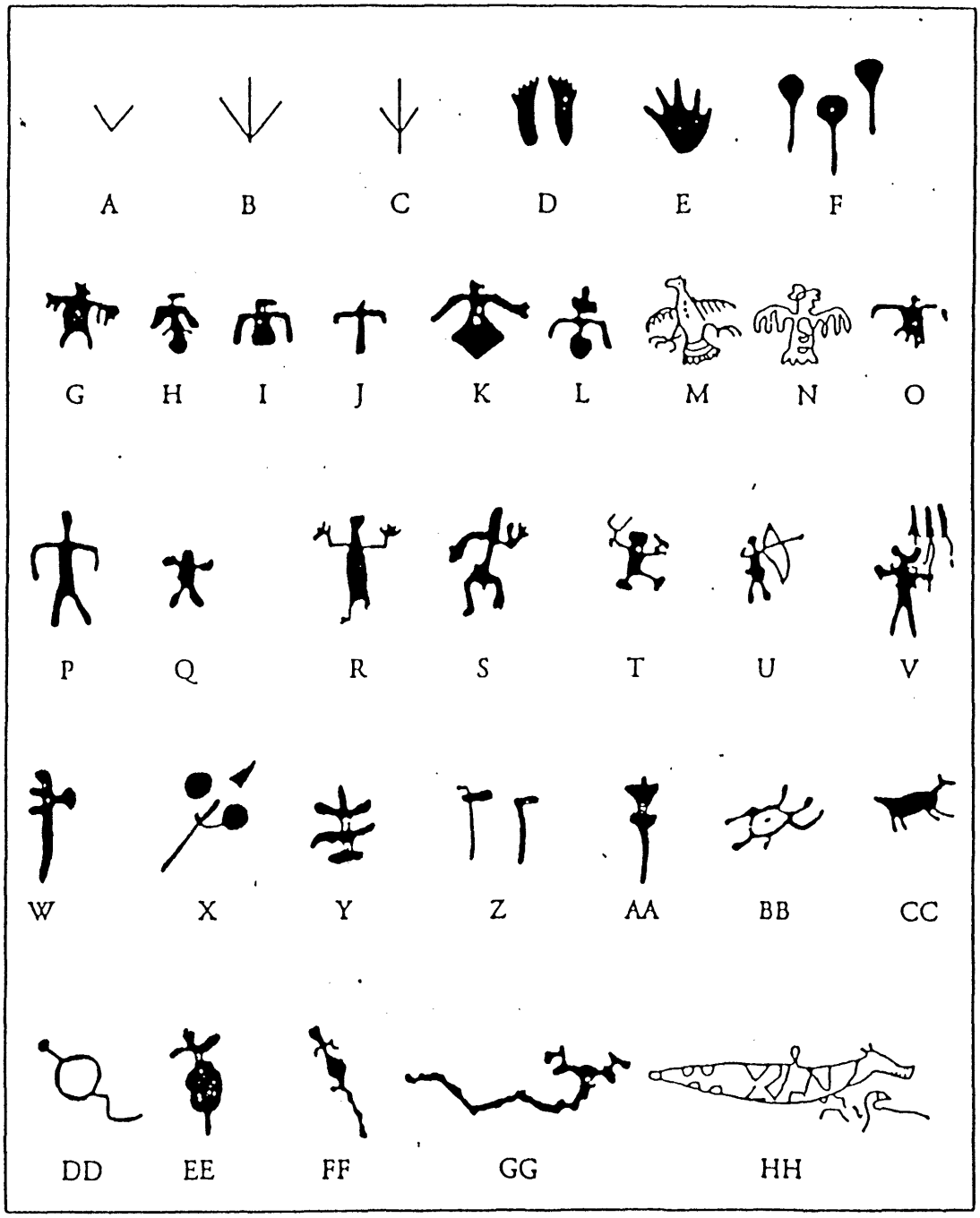

Figure 3. Selected Motifs, Illinois Rock Art Sites.

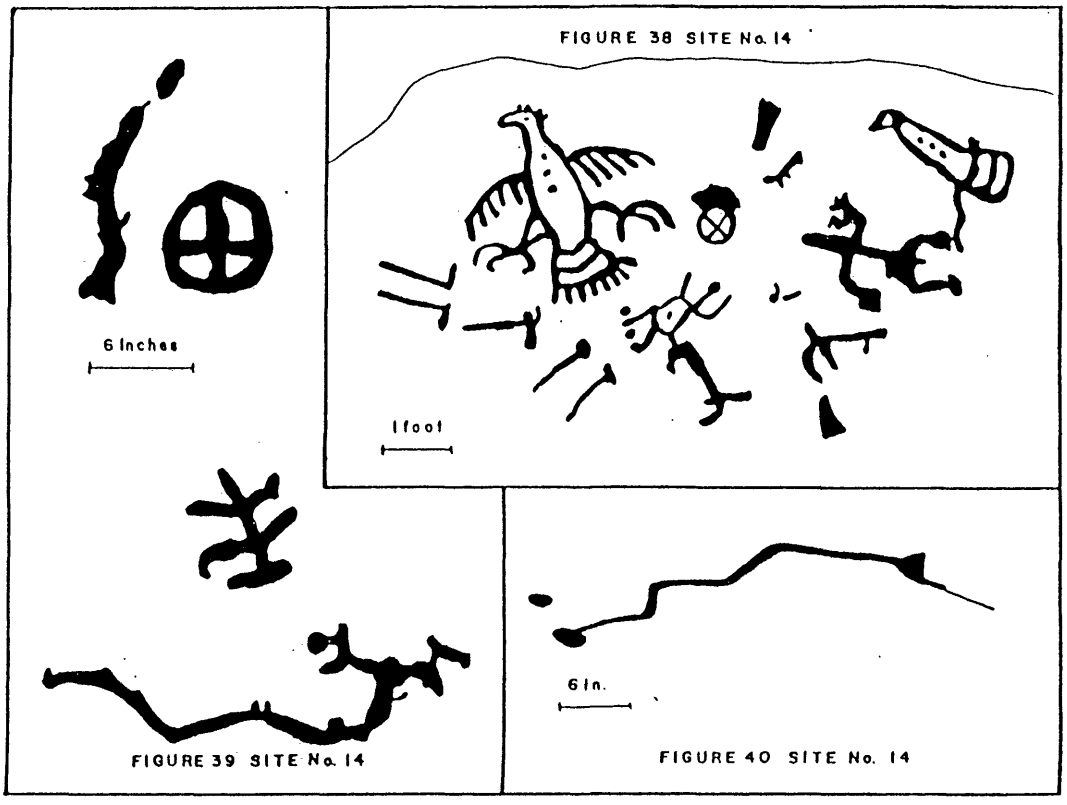

Figure 4. Mississippian Petroglyphs, Panels 1 and 3, Millstone Bluff Site (From Pulcher n.d.)

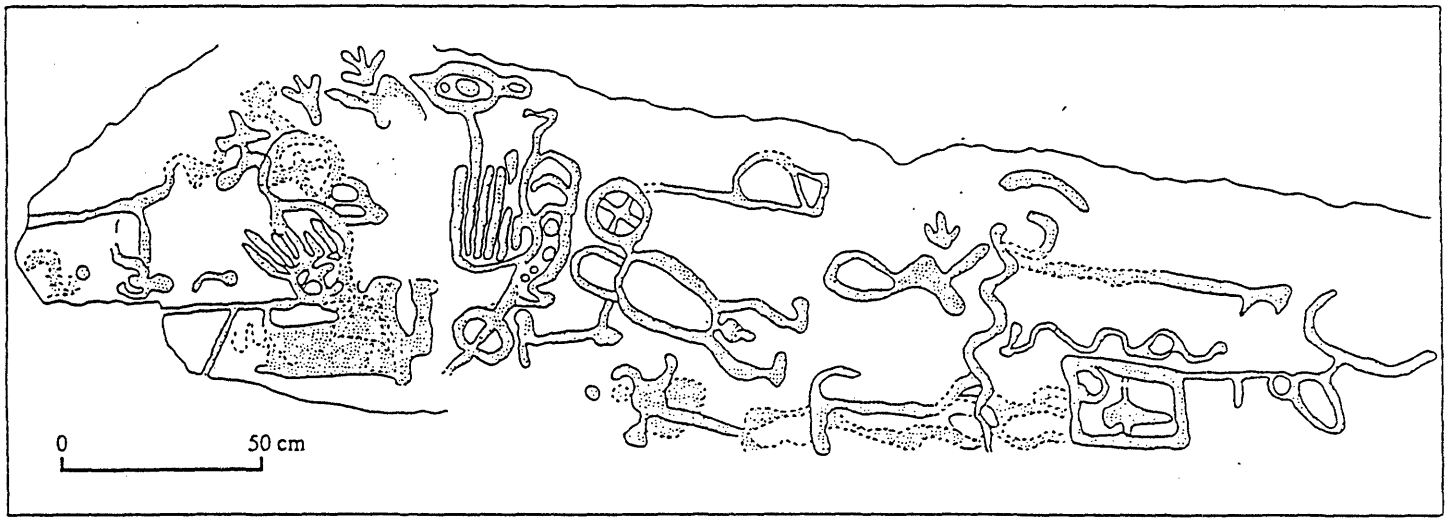

Figure 5. Mississippian Petroglyphs, Panel 2, Millstone Bluff Site (Wagner and McCorvie 1997).

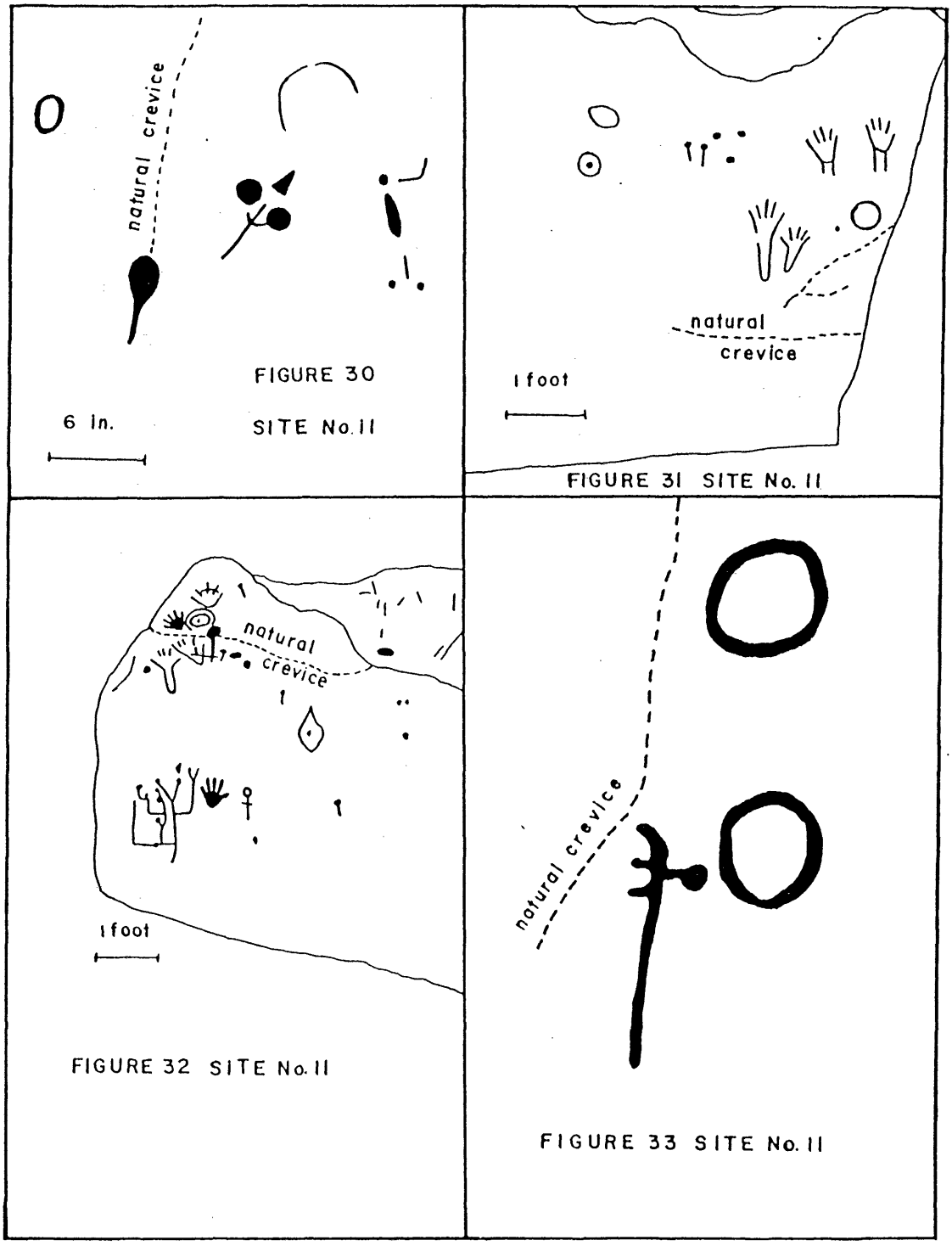

Figure 6. Mississippian Petroglyphs, Whetstone Shelter Site (From Pulcher n.d.)

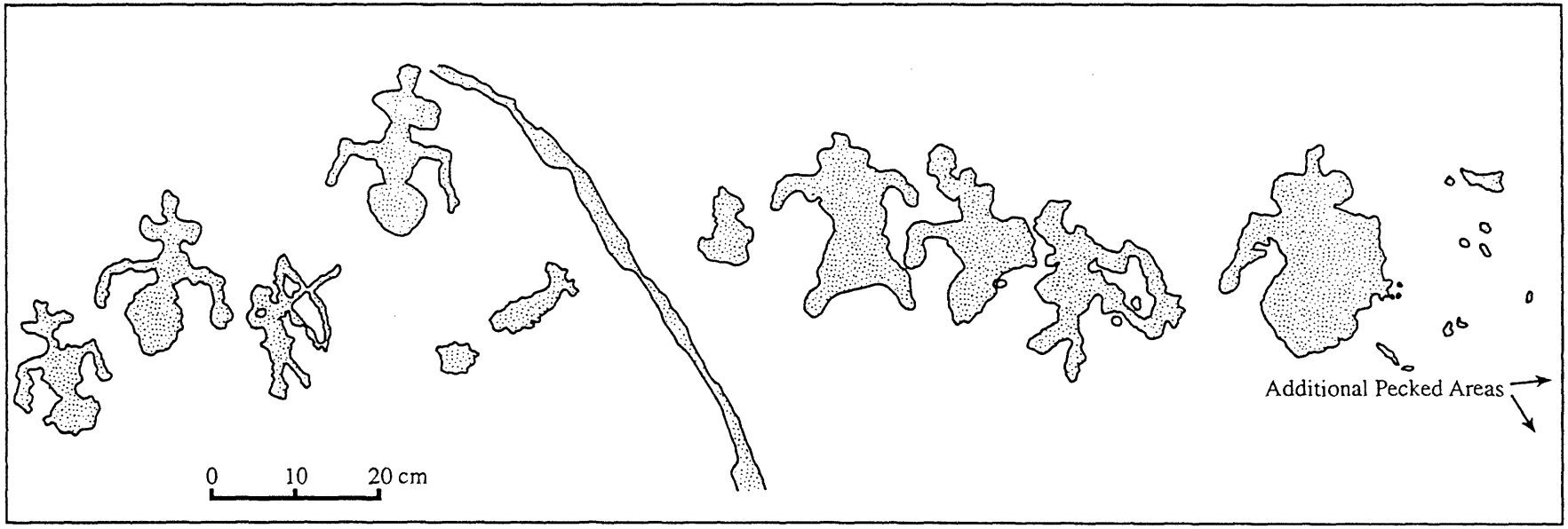

Figure 7. Shelter Floor Rockfall Petroglyphs, Korando Site.

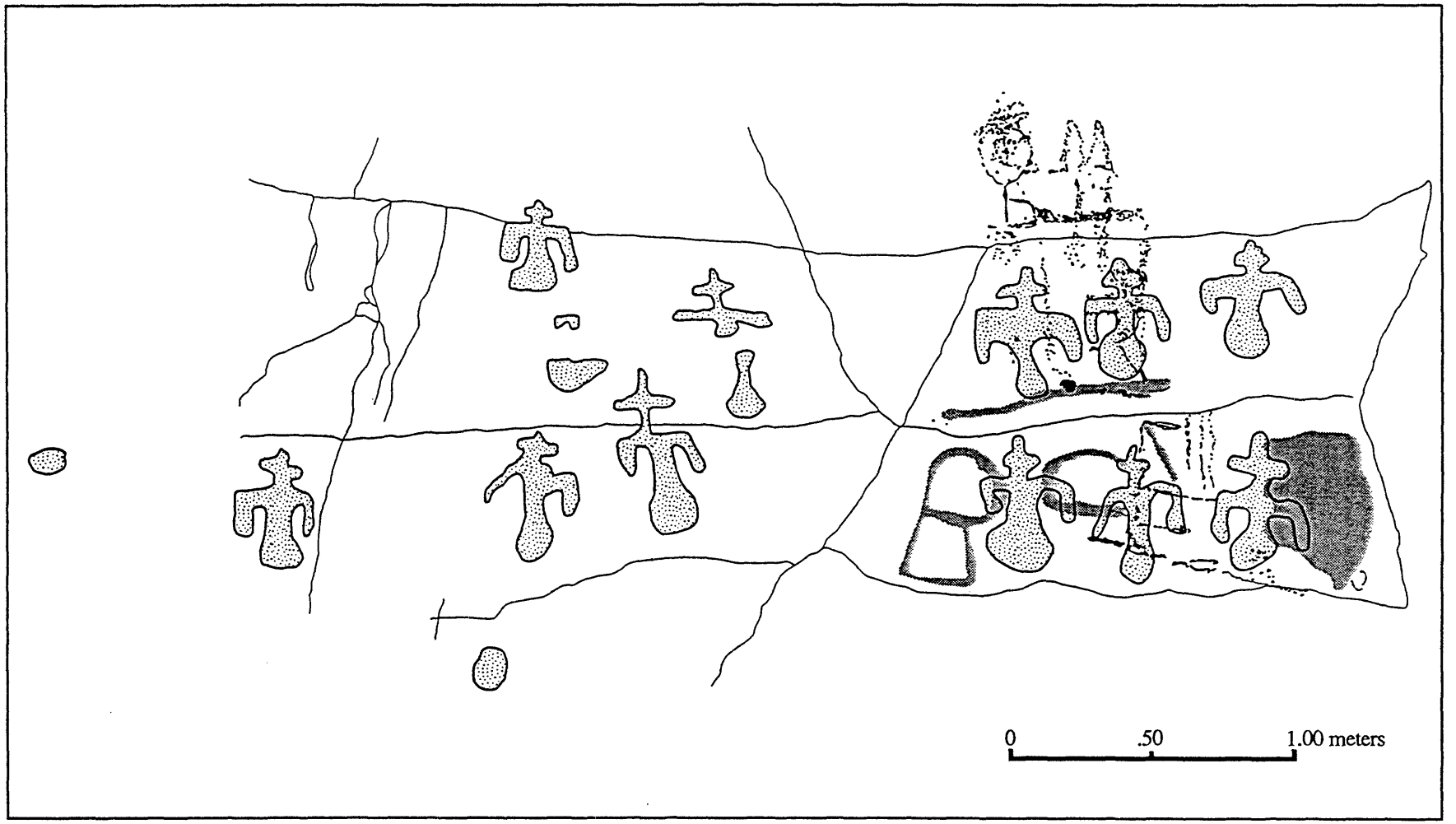

Figure 8. Prehistoric Images, South Wall of Front Room of Cave, Korando Site

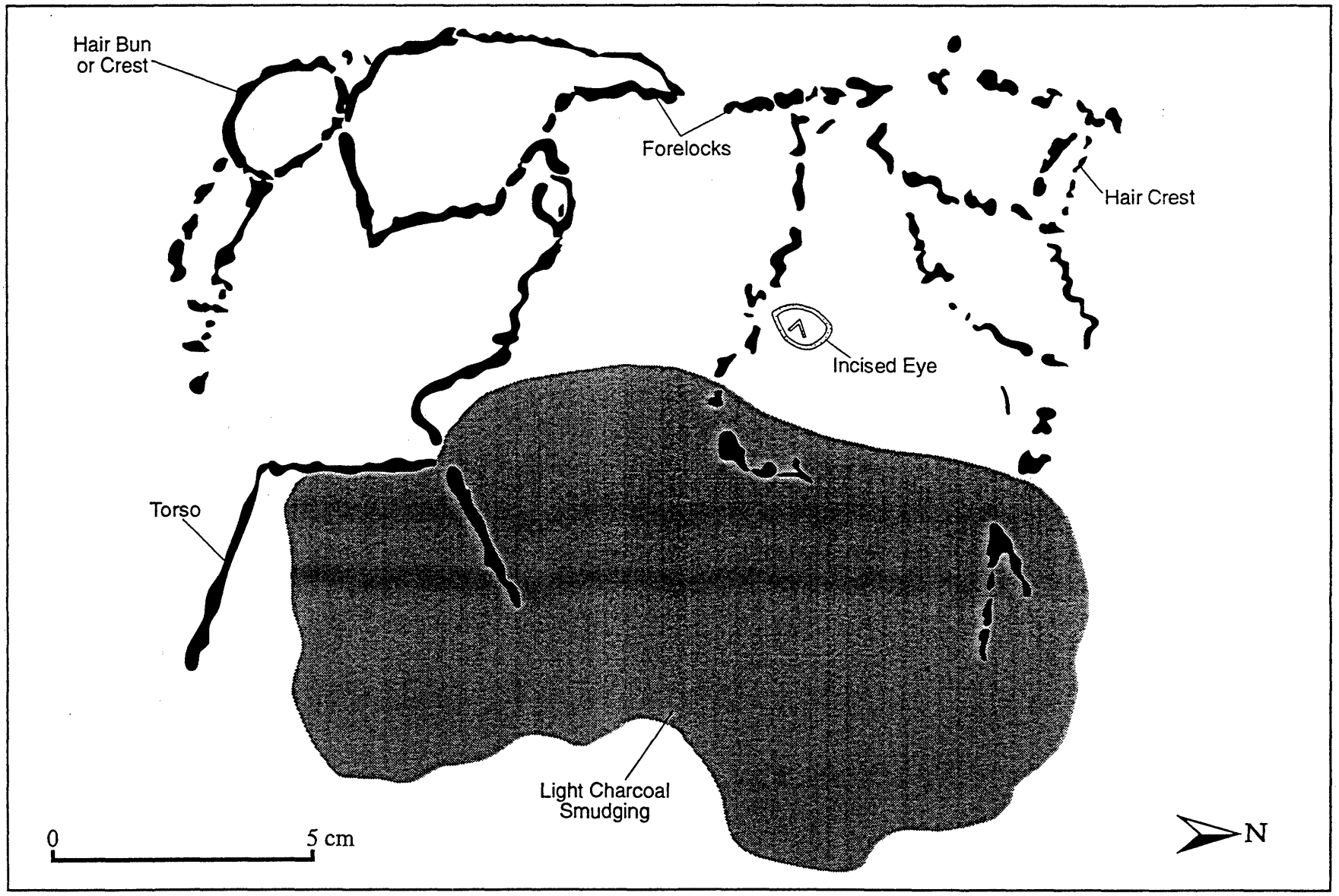

Figure 9. Charcoal-Drawn Images of Human Heads, West Wall Above Cave Entrance, Korando Site

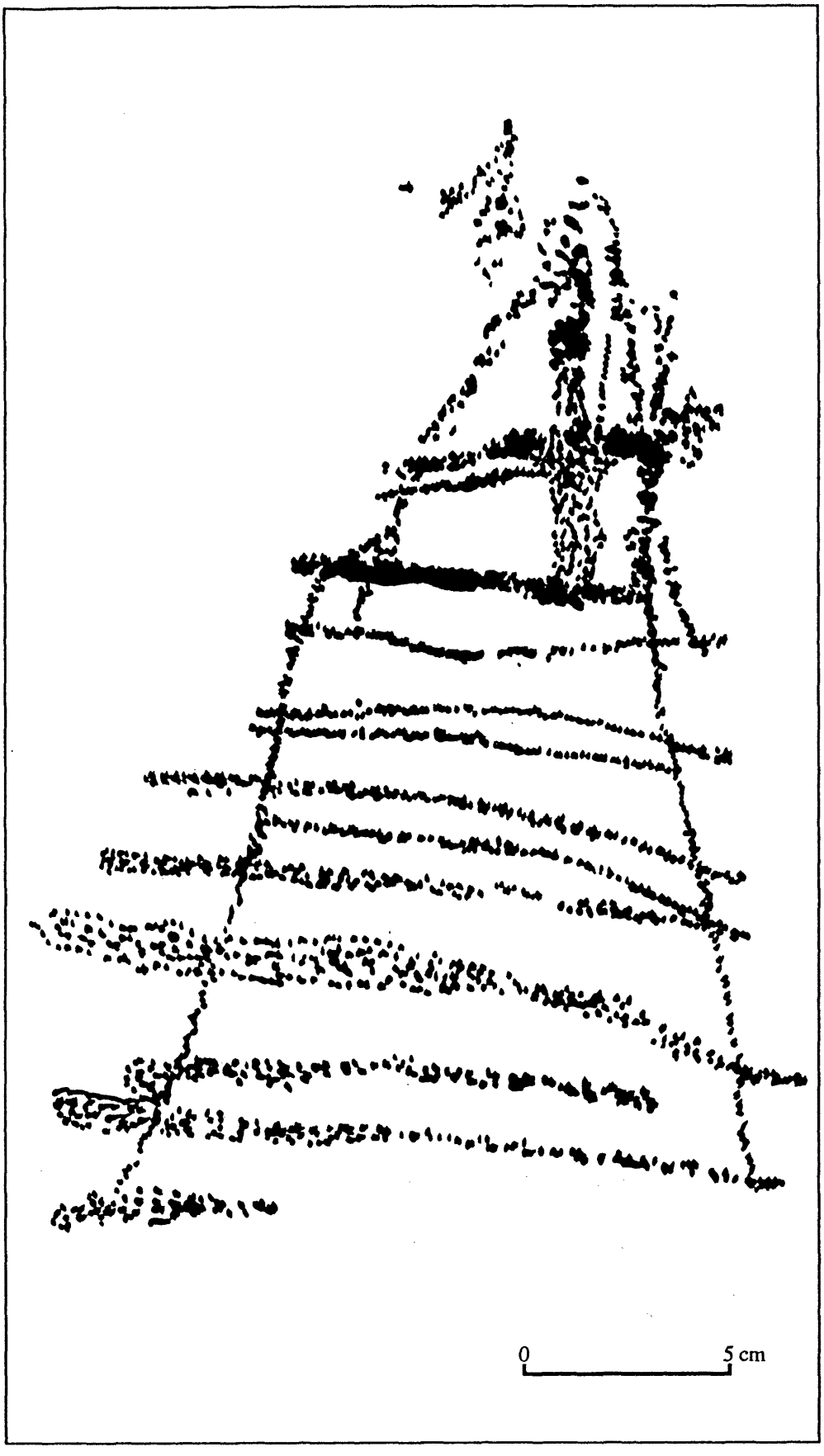

Figure 10. Trapezoidal Ocher Drawing, Rear Room of Cave, Korando Site