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OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Multiple Property Documentation Form

__x__New Submission ____Amended Submission

A. Name of Multiple Property Listing

Prehistoric Rock Art of South Dakota

B. Associated Historic Contexts

Prehistoric Rock Art of South Dakota

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.)

Signature of certifying official/Title — Date: 6/17/93

SHPO South Dakota

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.

Signature of the Keeper — Date of Action

Prehistoric Rock Art of South Dakota	South Dakota
Name of Multiple Property Listing	State

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Provide the following information on continuation sheets. Cite the letter and title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

Primary location of additional data:

_x_State Historic Preservation Office

_x_Other State agency

___Federal agency

___Local government

___University

___Other

Name of repository:
South Dakota Archaeological Research Center

E. Statement of Historic Context

Temporal and Spatial Distribution

Rock art spans the entire prehistory and early history of South Dakota. Rock art in the Black Hills has been assigned absolute dates of 11,500 B.P. to 800 B.P. (Tratebas pers. comm. 1992). Other styles of rock art are known from the inclusion of horses, guns, and wagons, and on stylistic grounds, to date to the Protohistoric and Historic periods. Other styles fall between the early and late dated styles in age. Historic Euro-american rock art has also been recorded. South Dakota rock art falls into four basic temporal divisions, each comprising one or more defined styles (Table 1).

TABLE 1: TEMPORAL DISTRIBUTION OF SOUTH DAKOTA ROCK ART

APPROX. DATES	STYLES REPRESENTED	CORRESPONDING ARCHAEOLOGICAL PERIOD(S)
9500 B.C. - 500 B.C.	Pecked Realistic Painted Geometric?	Paleoindian-Middle Archaic
500 B.C.? - A.D. 1200?	Pecked Abstract	Late Archaic - Initial Late Prehistoric
A.D. 1200? - A.D. 1750	Incised Styles Painted Naturalistic Painted Realistic Abraded Grooves Pecked Boulders	Late Pre-historic
A.D. 1750- A.D. 1850	Incised Styles Vertical Series	Protohistoric

Prehistoric Rock Art of South Dakota

Rock art is widely distributed across South Dakota (Figure 1). Major concentrations occur in the Black Hills and Cave Hills, with lesser concentrations near Lake Traverse and along the Missouri River (Figure 2). Rock art has been recorded (or reported) from the following archaeological regions (Winham and Hannus 1991): Sandstone Buttes, Grand/Moreau Tablelands, Central Cheyenne, South Fork Cheyenne, Belle Fourche, Black Hills, Grand/Moreau, Bad/Cheyenne, Big Bend, Fort Randall, Missouri Coteau, Vermillion Basin, and Northeast Lowland.

The rock art of South Dakota encompasses a wide variety of styles, each with its own characteristic motifs, mode of representation, structure of organization, technique of production, physical setting, and spatial and temporal boundaries. Many of these rock art styles have been previously defined (Sundstrom 1984, 1990; Keyser 1984). The Black Hills, Cave Hills, Missouri River, Lake Traverse, and east-river areas each have distinct rock art assemblages.

Styles of Rock Art in South Dakota

The borders of South Dakota encompass a wide diversity of rock art. A cluster of six sites in the vicinity of Lake Traverse, in the northeast corner of the state, represents a localized rock art tradition with ties to rock art traditions in Minnesota and Iowa. A seventh site, just across the lake in Minnesota, is also part of the cluster. These rocks generally contain one or more of the following motifs: Thunderbird, turtle, bird-track, and figures identified as Thunderbird tracks (Figure 3). The latter vary from rather amorphous designs to handprintlike designs. This Thunderbird-related iconography is mirrored in historic Dakota place-names in the vicinity, such as Thunderbird's Tracks, Thunder's Nest, and Thunderbird's Tracks' Brother (T. Lewis 1886). One site has only a human figure and several depressions or dimples; this is the only one of the sites making no symbolic reference to Thunderbirds. (It is possible that the dimples represent hailstones, in which case a connection with the Thunderbird concept would be established.)

The use of the handprint motif, the occurrence of small, ground "dimples," and the technique of pecking and then polishing the carvings tie this local site cluster to a more general eastern South Dakota rock art tradition. The latter reaches its most well-defined expression along the Missouri River. Interestingly, sites in the intervening region of eastern South Dakota do not exhibit such obvious stylistic links to either the Lake Traverse or Missouri River sites.

Like the Thunderbird rocks, the handful of sites in the remainder of the eastern third of the state generally exhibit ties to the east and probably were made in the last few centuries by Siouan or Algonkian peoples. These sites have little in common with one another. The reported boulders at 39BE2, containing designs reminiscent of eagle talons, would seem to be mostly closely related to the Thunderbird track boulders from the Lake Traverse vicinity. The possible bison head at 39BE3 echoes other stylized bison heads from 39MP3 (Figure 4). Two of the most impressive of the eastern sites, 39SP10 and 39MK12, contain a variety of motifs. The human and animal figures at 39MK12 are reminiscent of Ojibway birchbark etchings (Mallery 1893). The handprints and nonrepresentational designs at 39SP10 (Figure 4) show clear ties to a prehistoric rock art tradition best defined in the upper Ohio Valley (Swauger 1974); hoofprints at the site are similar to Late Prehistoric rock art from western South Dakota.

The Missouri River sites typically consist of isolated boulders with pecked hand- or footprints on their upper surfaces (Figure 5). Several of these also have the dimples seen on some Lake Traverse rock art boulders. Animal tracks, probably representing bison, occur less frequently in Missouri Trench rock art. Of 22 known rock art boulders from the Missouri, 16 have handprints, footprints, or both; five are "dimpled"; and two each contain bison tracks and the "turkey track" motif. Both turkey tracks and dimples occur alongside hand- and footprints; however, bison tracks do not occur in this context. This suggests that the bison track motif represents a separate variant of the pecked

boulder rock art tradition, just as the Thunderbird rocks make up a separate variant of the tradition.

The bison-track motif found at two sites along the Missouri River is carried over into the rock art of the north Cave Hills and, to a lesser extent, that of the southern Black Hills. Handprints are also found in the western third of the state, again suggesting some stylistic continuity between eastern and western South Dakota rock art. In the Cave Hills, the animal track is the most common rock art motif (Figure 6). Tracks are often clearly associated with depictions of human vulvas. The two motifs may, in fact, be difficult to distinguish from one another. Vulva representations, in turn, are sometimes associated with the V-necked and rectangular bodied human types, which typify early Incised tradition rock art in the northwestern plains cultural subarea. This seems to reflect the transformation of a basically eastern rock art tradition, the hoofprint boulder, into an indigenous northwestern plains style.

The shield-bearing warrior motif is another important component in the early Incised tradition rock art of the north Cave Hills. This motif seems to have been imported from areas to the west of the northwestern plains, and, like the hoofprint, to have been transformed into a wholly regional rock art tradition. Shield-bearers, V-necked humans, and boat-form animals are the principal motifs of this Northwestern Plains rock art (Figure 7). Most of these early Incised tradition (termed the Ceremonial style by Keyser [1977, 1984]), panels show individual humans or static groups of humans. A few, however, appear to be pictographic records of warriors' deeds or spirit helpers. These early pictographic panels gradually evolved into the fully-developed Biographic rock art of terminal Late Prehistoric and Protohistoric times. The Cave Hills area contains all stages of this artistic evolution.

The Cave Hills rock art assemblage includes the entire northwestern plains Incised rock art tradition, but lacks any earlier rock art. This appears to be the result of earlier sites

having been obliterated through erosion, rather than an actual lack of earlier rock art. The sandstones capping the Cave Hills are quite soft. Even recent graffiti and markings are sometimes found to be nearly worn away.

Older rock art is found in the Black Hills. Interestingly, relatively few late Incised tradition sites occur in the Black Hills. This may reflect a decrease in use of the area as horse-pastoralism superseded earlier ways of life in the northern plains. Only a few Biographic-era panels occur in the Black Hills and only two of those appear to be truly biographic in function. Earlier Incised tradition rock art is somewhat more common, with the ground hoofprint and vulva style fairly well represented (Figure 8). Only a few shield-bearing warrior and V-necked human motifs occur anywhere in the Black Hills (Figure 9).

Incised rock art in the Black Hills was preceded by two pecked rock art styles, both apparently persisting for hundreds or thousands of years. The Pecked Abstract style is undated, except as intermediate between the earlier Pecked Realistic style and the later Incised tradition. It comprises complex, well-executed, and rather puzzling panels of nonrepresentational figures (Figure 10). The general similarity of these panels, as well as the consistent repetition of a series of design elements, clearly indicate a single style. Variations in the Pecked Abstract style seem to reflect its long period of production in the area. A single panel of rock art suggests that the Pecked Abstract and the Pecked Realistic styles may have overlapped temporally; however, other data consistently suggest a temporal hiatus between the two styles.

The oldest of the Black Hills rock art styles, the Pecked Realistic, has been dated to the Paleoindian through the early Middle Archaic period. This style seems to have persisted with little stylistic change for thousands of years. These intricate panels of humans, animals, and scenes of hunting and ceremony

give a unique insight into the life-ways of the area's earliest inhabitants (Figure 11). They also form one of the earliest artistic traditions thus far recorded anywhere in the Americas. Both of the pecked styles are unique to the Black Hills, but both show general ties to art traditions from regions to the west of the Black Hills.

Contemporaneous with some of the carved rock art in the Black Hills are several styles of painted rock art. The oldest of these, undated except as pre-dating the Pecked Abstract style, is known from only two sites. It comprises geometric designs painted in broad strokes in a dark reddish pigment. The other painted rock art styles--Painted Realistic, Painted Naturalistic, and Vertical Series--are roughly contemporaneous with Incised tradition rock art. Painted Realistic and Painted Naturalistic rock art probably were related to vision-questing or other ritual activity (Figure 12), while the Vertical Series style probably represents a form of pictographic communication (Figure 13). A possible Vertical Series panel occurs in the Cave Hills, but the style is best represented in Wyoming and Montana. The Painted Realistic style exhibits clear stylistic ties to Late Prehistoric art found in the Missouri River Valley to the east and south of South Dakota. The Painted Naturalistic style appears to be an indigenous northwestern plains style, related to historic Plains Indian art.

Figures 14-20 illustrate the distribution of various rock art styles and motifs in South Dakota.

Cultural Contexts

Pecked Realistic. The earliest style of rock art in South Dakota is associated with Paleoindian and Archaic hunter-gatherers living in the Black Hills. Archaeological evidence suggests that these people followed a nomadic existence, with much of their subsistence based on bison hunting. Evidence of use of

smaller animals and plant foods is found in later Paleoindian sites. A mixed large and small game hunting and broad-spectrum foraging subsistence characterized Black Hills prehistory through the early Middle Archaic period. Features reminiscent of historic tipi-rings suggest some kind of portable circular shelter. During the Middle Archaic, human population in the Black Hills increased markedly, with groups developing highly specialized seasonal rounds of migration and subsistence activities.

Archaeological data from excavations and surveys have provided only a limited view of social organization during the Paleoindian through Middle Archaic periods. Better information comes from the rock art itself. The uniformity and quality of the rock art suggests that it was produced by chosen individuals and was part of an organized activity, probably for instructing youth in the art of the communal hunt. The content of the rock art shows that highly organized communal hunts were part of life during this period, with men, women, and children alike participating in the hunts. Ritual activities are also depicted and suggest that some individuals were part-time religious specialists. Taken together, these observations suggest a degree of social complexity not apparent in other kinds of archaeological data.

Dark Red Painted Geometric. This painted art appears to be roughly contemporaneous with at least the more recent Pecked Realistic rock art; thus its cultural context can be assumed to be the same as that of the early pecked rock art.

Pecked Abstract. Based on superimposition and relative weathering, this style can be place chronologically between the Pecked Realistic and the Incised Tradition rock art. This corresponds to the latter half of the Middle Archaic period, the Late Archaic period, and the initial Late Prehistoric period in the Black Hills. This period of area prehistory witnessed an increased emphasis on bison hunting, including communal hunts. The basic nomadic, mixed hunting and foraging subsistence pattern was continued. Use of the Black Hills became less specialized, but

an increase in the availability of bison apparently was able to sustain fairly high population levels. The introduction of the bow and arrow in the area gradually altered the pattern of life in the area, with decreased use of the Black Hills proper and increased use of the surrounding plains.

Archaeological sites in the surrounding plains indicate that highly organized communal hunts of bison were typical of this period. These indicate a fairly high level of social organization for at least part of the year. The Pecked Abstract rock art appears to have been made in a ritual context, either to record or to induce altered states of consciousness. This suggests that the practice of vision questing known from historic times, or some similar individualized ritual activity, was already part of Native American life in the area in Late Archaic or initial Late Prehistoric times.

Incised Tradition (Ceremonial Style and Abraded Grooves), Painted Naturalistic, and Painted Realistic. In western South Dakota, the pattern of nomadic bison hunting, with limited broad-spectrum foraging, was continued up until the introduction of the horse, about 250 years ago. A pattern of loosely-allied family bands coming together once or twice a year for socializing and ceremony and then dispersing across the landscape, probably was most typical of the Late Prehistoric period, during which the Incised rock art tradition developed. In this area, a variety of eastern and western art traditions combined to form the classic Ceremonial incised rock art. This prehistoric rock art shows that warfare and individual spirit helpers acquired through the vision quest were central concerns well before the introduction of the horse and gun into Plains Indian life.

Some of the Incised tradition rock art is clearly ancestral to art found on historic painted hides and ledgers. In this rock art, the beginnings of classic Plains Indian pictography are evident, suggesting the development of a more uniform Plains culture and the invention of new means of communicating between diverse groups. This probably reflects the movement of new

populations, with many different languages, into the region. A climate of increased intertribal trade and warfare is suggested by these observations, as well as by the historic distribution of native populations in the region. Trade and warfare undoubtedly necessitated a complex web of alliances and intertribal marriages and adoptions, which in turn probably necessitated a formalized system of band and tribal governance. The increased movement of diverse groups of people and increased level of interaction between groups are also clearly reflected in the great diversity of rock art dating to this period of western South Dakota prehistory.

Pecked Boulders. Meanwhile, along the Missouri River and in the eastern half of South Dakota, a pattern of semi-permanent village settlement had developed. Earthen houses were grouped into fortified or undefended villages along major waterways. Subsistence was based on a mix of horticulture and seasonal bison hunts. Villages were partially or wholly abandoned for a more dispersed settlement pattern during portions of the year. Formalized local governance maintained order in the villages and on the yearly hunt and permitted the formation of defensive alliances between groups of villages. Complex trade networks linked the South Dakota villages with village cultures farther north, east, and south, as well as with the western nomadic bison hunting groups. The basic semi-sedentary life-way of the Missouri villages was probably adopted by proto-Dakota groups drifting westward from their homelands in Minnesota, Wisconsin, and Iowa; these groups appear to have been responsible for most of the pecked boulder rock art. A few later rock art sites in eastern South Dakota probably were made by later Dakota groups or by Algonkian-speaking groups such as the Cheyennes or Ojbiwas.

Incised Tradition (Biographic Style) and Vertical Series. During the brief period following the introduction of Euro-American material cultural items, most notably the horse and gun, and the subjugation of native culture in the northern Great Plains, lightly incised, biographic rock art was produced. Much of this rock art illustrates the deeds of individual warriors, using

pictographic conventions recognizable from historic hide paintings, picture-letters, winter-counts, and ledger book drawings. Although more arcane, some of the symbols comprising the Vertical Series style can also be recognized as pictographic signs.

This was the heyday of the Plains Indian warrior complex. Social organization and individual status both revolved around the warrior class. The introduction of a basically pastoral economy, based on horse-herding, combined with the harsh climate and nomadic life-style of the western bands, led to a highly ritualized form of warfare, centered largely on the acquisition of horses from enemy groups. At the same time, temporary alliances were honored on a seasonal basis to permit trade between erstwhile adversaries. The pattern of intertribal exchange of goods and people continued and allowed the absorption of both the fur-trade as an economic activity and white traders as new members of native societies. Eventually, of course, the relative peace of the fur-trade era gave way to the prolonged cultural disruptions of the Indian Wars, as non-natives demanded the removal of native populations to reservations. During thelatter period, as the freedom of movement and the economic base of native societies were both destroyed, much of the traditional native culture was lost. The warrior complex that had been the glue that held native societies together was meaningless in context of reservation life. Once native groups began to recover from the shock of the Indian Wars and removal to the reservation, a gradual cultural rebuilding process began. This process is still going on today in South Dakota's Native American community.

The rock art of western South Dakota illustrates two kinds of cultural encounters: first, the ritualized combat that punctuated intertribal relations and, later, the alternately peaceful and violent interactions with non-native society.

F. Associated Property Types

Name of Property Type: Prehistoric Rock Art

Description: Rock art includes paintings, drawings, carvings, and etchings on rock outcrops or boulders intended to be non-portable. The terms *petroglyph* and *pictograph* are sometimes used to refer to carved and painted rock art, respectively. This use of the term *pictograph* should not be confused with its more common usage as an element of picture-writing. (The term is used here only in the latter sense.) As defined here, rock art does not include portable items, such as carved stone tablets, or rock alignments or effigies.

Prehistoric rock art in South Dakota includes pecked, incised, abraded, and painted types. Both representational and nonrepresentational rock art occurs, as do naturalistic, schematized, and abstract forms. Rock art occurs in a variety of settings, from tiny perched rockshelters to glacial boulders to high cliffs. Rock art may occur as large, complex panels or as isolated designs. Many sites contain more than one style of rock art, due to reuse of sites by later groups. Both western- and eastern-derived styles and motifs are present in the rock art assemblage.

Significance: Taken as a whole, South Dakota rock art encompasses a range of variation and a temporal span probably unmatched anywhere on the continent. Since this art must reflect the reality of prehistoric and protohistoric cultural development, the rock art record affords the student of past cultures an unprecedented data base from which to further explore many aspects of prehistoric human life. Within the traditional culture of the Lakota (Sioux) Indians, rock art is considered sacred; thus, rock art sites can be considered traditional cultural properties for many of the Native Americans now living in South Dakota.

The research value of rock art in general has increased greatly with the recent development of new dating methods and theories of interpretation of the symbolic aspects of rock. Accelerator mass spectrometry has permitted accurate radiocarbon dating of microscopic amounts of organic materials including paint binders and bacteria sealed into the rock when a patina forms over a surface exposed in the carving of a glyph. Cation-ratio dating of rock patinas also shows promise as a means of deriving absolute dates on rock art (Dorn 1990). Even more innovative are microchemical techniques that attempt to identify and recover radiocarbon or DNA from organic binders used in producing rock art (Crotty 1989:78; Lee 1991:12; Loy et al. 1990).

Improvements in dating have led to more reliable rock art chronologies. At the same time, the number of adequately recorded rock art sites has increased dramatically. With this additional comparative data and more specific dates, a particular style of rock art can be securely linked to a specific cultural entity--for example proto-Mandan villagers or Paleoindian bison hunters. This has allowed rock art to be treated like a diagnostic artifact, relatable to and reflective of a particular cultural tradition.

At one time the symbolic aspects of rock art were thought to be impenetrable; however, a number of studies have appeared over the past two decades that illustrate the great potential of this data set, given a well reasoned methodological approach that takes into account the various physical and cultural contexts within which a particular style of rock art was produced and used (Leroi-Gourhan 1972; Marshack 1972; Sundstrom 1990; Butzer 1980). These approaches have allowed the formulation of hypotheses about how rock art functioned within various cultures. This research has demonstrated that rock art can serve many functions, from inducing ritual trance states to education to communication of messages.

The rock art of South Dakota is especially well suited to some kinds of archaeological research. Since it comprises numerous styles, each limited to a particular time-span, rock art can be an index to cultural stability or change. This rock art often shows definite ties to particular geographic areas or ethnic groups not readily visible in excavated archaeological material. Some rock art is representational and thus carries easily interpreted information. For example, the Black Hills Pecked Realistic rock art depicts detailed hunting and ritual scenes, allowing us a rare glimpse into these areas of Paleoindian and Archaic period life in the area. Pictographic rock art found in the north Cave Hills can be read according to historically-recorded pictographic conventions (Keyser 1987a). The rock art provides important information on the evolution of Plains Indian art and iconography, as well as pictography. Other non-representational rock art can be analyzed in a more general sense, and can provide useful information on rock art function, stylistic (and hence cultural) ties to other areas, and even the prehistoric presence of certain types of ritual activity.

A number of ethnographic references confirm a long-standing Lakota (Sioux) and Cheyenne tradition that regards rock art as sacred and mysterious. In the Lakota language, the word *wakan* conveys the concept of holiness, mystery, sacredness, and belonging to the realm of the supernatural. During the early reservation period, a group of Oglala holy men specifically listed rock art among those things considered *wakan* (Walker 1980:102). The famous Lakota holy man, Black Elk, stated that rock art was *wakan* and could be used to tell the future (DeMallie 1984:198, 376; Neihardt 1972: 111). Other ethnographies also refer to Lakota and Cheyenne holy men and women using rock art for divination (Kadlecek and Kadlecek 1981:152; Hassrick 1964:195; McLaughlin 1990:107; E. Lewis 1980:76; Stands in Timber and Liberty 1967:104; Clark 1982:320; Badhorse 1979:27; South Dakota Works Project Administration 1988:109-110; LaPoint 1967:52-53). Rock art thus was and is a source of wonder and power to Lakota people.

The Lakota and Cheyenne perception of rock art as *wakan* includes both rock art dating to the era of Lakota habitation of what is now South Dakota and to rock art which appears to date from earlier periods. Lakotas believe that rock art, like everything in the universe, is constantly changing. The meaning of the art, which is revealed only after a period of fasting and prayer, also changes constantly (Rhodd pers. comm. 1993). Thus even a very old panel of rock art may hold sacred information that is critical to the survival of the Lakota people. For example, a Pecked Realistic style panel in the Black Hills showing seven deer is now interpreted by Lakota holy men and women as a symbol of the Seven Council Fires of the Lakota and is considered a prophesy of the future of the Lakota Nation. During 1981 court proceedings concerning proposed uranium mining in an area of the Black Hills containing many rock art sites, Lakota witnesses testified that some of the rock art in the area held a religious prophesy which they had been actively seeking. This evidence, along with interviews of Native Americans living in South Dakota, clearly indicates that all rock art sites are considered sacred within the context of traditional Lakota culture.

Due to the nature of the information collected during the 1992 rock art survey, the sites are nominated under Criterion D and not under Criterion A, which includes traditional cultural properties. Nevertheless, the cultural importance of these sites to living Lakota people should be kept in mind in reviewing the historical significance of the sites. This nomination stresses the archaeological value of the sites as a group; however, this is not intended to negate the artistic and traditional cultural value of some of the sites.

Registration requirements: Individual sites were evaluated according to several criteria. First, could the presence of prehistoric rock art be confirmed? If only historic/Euro-American rock art was present at a site, or if the rock art was not

clearly of prehistoric or aboriginal origin, it was excluded from the nomination. Second, was the site sufficiently intact that useful archaeological information could be gleaned from it? It was necessary to remember that these sites were being nominated for special protection on the basis of their potential to yield important historic or archaeological information (Criterion D), rather than on esthetic grounds. This meant that a site partially defaced by vandalism was still considered potentially eligible if the rock art could still be clearly discerned. Third, did the site have any special characteristics that enhanced its significance? The uniqueness or representativeness of the rock art at a particular site, the potential for dating and determining the cultural affiliation of styles of rock art represented at a site, and the presence of intact buried cultural deposits were all considered.

Each rock art site contains important information. It is not possible to get a true picture of the prehistoric significance of rock art in a particular area by looking at only one or two or a few sites. Instead, the sites must be studied as a body: the more complete, the better. Some of the most significant information that can be derived from rock art in regard to larger questions of archaeology concerns style distributions. By studying the geographic distribution of defined rock art styles, archaeologists can trace cultural movements and patterns of interaction not visible in other parts of the archaeological record. Even a small and unimpressive site may make a highly significant contribution to such distributional studies. Similarly, inferences about localized land-use and settlement patterns, cultural continuity or diversity, and prehistoric activities involving the production and use of rock art are more valid the more sites are included in the analysis. It is important to avoid a cultural bias that places a higher value on large or complex sites than on smaller sites or that places a higher value on an esthetically pleasing site than on a less attractive one. In the cultural contexts in which they were originally produced and used, a small, plain site may be as significant as a large or beautiful site, if not more so.

For these reasons, the size, complexity, and visual impact of sites were not considered primary criteria in evaluating their significance. Each site was considered significant if it was sufficiently intact to yield valid archaeological information, if it could be recognized as prehistoric or aboriginal, and if it could contribute to the larger body of data on South Dakota rock art. The presence or absence of buried archaeological deposits was noted for each site; however, no test excavations were undertaken, as these deposits were not a primary criterion in determining the significance of the rock art itself. Some of the sites included in this nomination could have been nominated on the basis of their buried archaeological deposits alone; however, rock art is the sole focus of the present nomination.

G. Geographical Data

State of South Dakota

H. Summary of Identification and Evaluation Methods

A project to identify, evaluate, and prepare National Register nominations for rock art sites throughout South Dakota was funded jointly by the National Park Service through the South Dakota Historical Preservation Center and the Black Hills National Forest through cooperative agreement. The project was initiated in May 1992, with fieldwork taking place in June, July, and August 1992. The project was directed by Linea Sundstrom, a private consultant in archaeology.

The purpose of the project (HPC #46-92-70138.006) was to identify, record, and evaluate rock art sites on both private and public lands and to prepare a multiple property nomination and supporting documents for all sites deemed potentially NRHP-eligible. This work was designed to update and supplement two earlier rock art survey projects conducted in the Black Hills and

north Cave Hills (Sundstrom 1981, 1984; Keyser 1984), as well as to initiate recording and evaluation of rock art sites elsewhere in the state. The goals of the project were (1) to afford National Register protection to as many significant rock art sites as possible and (2) to compile a body of data and a written report that can be used in subsequent research and cultural resource management activities. Project deliverables included photographs, slides, negatives, field notes, and site forms; a multiple listing National Register nomination; statements for inclusion in the State Plan for Archaeological Resources (Winham and Hannus 1991); and a final report.

Sites were identified primarily through state and U.S.D.A. Forest Service records. In addition, *South Dakota Place Names*, *South Dakota Historical Collections*, and W.H. Over's *Indian Picture-Writing in South Dakota* (Over 1941) were searched for references to rock art sites. A few high-potential areas in the southern Black Hills and north Cave Hills were surveyed and a few new sites recorded; however, nearly all of the sites were identified through the state archaeological site files (SDARC n.d.).

Sites were evaluated according to the criteria outlined in "Registration Requirements" Section F, above.

Many of the sites on Black Hills National Forest property had previously been declared eligible to the National Register. A thematic group (now multiple property) nomination submitted in 1981 included 54 sites on private and Forest Service property in the southern Black Hills. The entire group was declared eligible at that time; however, only those sites on private property were actually listed. Rock art sites included in the earlier listing include: 39CU91, 39CU510, 39CU511, 39CU512, 39CU513, 39CU514, 39CU515, 39CU516, 39FA7, 39FA58, 39FA75, 39FA79, 39FA91, 39FA94, 39FA277, 39FA389, 39FA554, 39FA676, 39FA677, 39FA681, 39FA684, 39FA685, 39FA687, 39PN57, 39PN108, 39PN438, and 39PN439. Sites on Black Hills National Forest property previously declared eligible but not listed include: 39CU70, 39FA88, 39FA89, 39FA90,

39FA99, 39FA243, 39FA244, 39FA316, 39FA321, 39FA395, 39FA446, 39FA447, 39FA448, 39FA542, 39FA678, 39FA679, 39FA680, 39FA682, 39FA683, 39FA686, 39FA688, 39FA689, 39FA690, and 39FA691. Two other sites were declared eligible but were not listed due to private landowner objection: 39FA86 and 39FA89

H. Major Bibliographical References:

OVERVIEW: For a complete overview of South Dakota rock art, see *Fragile Heritage: Prehistoric Rock Art of South Dakota*, by Linea Sundstrom, Ph.D., South Dakota Historical Preservation Center, Vermillion, 1993.

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Primary location of additional documentation:

South Dakota Historical Preservation Center, Vermillion,
South Dakota Archaeological Research Center, Rapid City
USDA Forest Service, Black Hills National Forest, Custer, S.D.
USDA Forest Service, Custer National Forest, Billings, Mont.

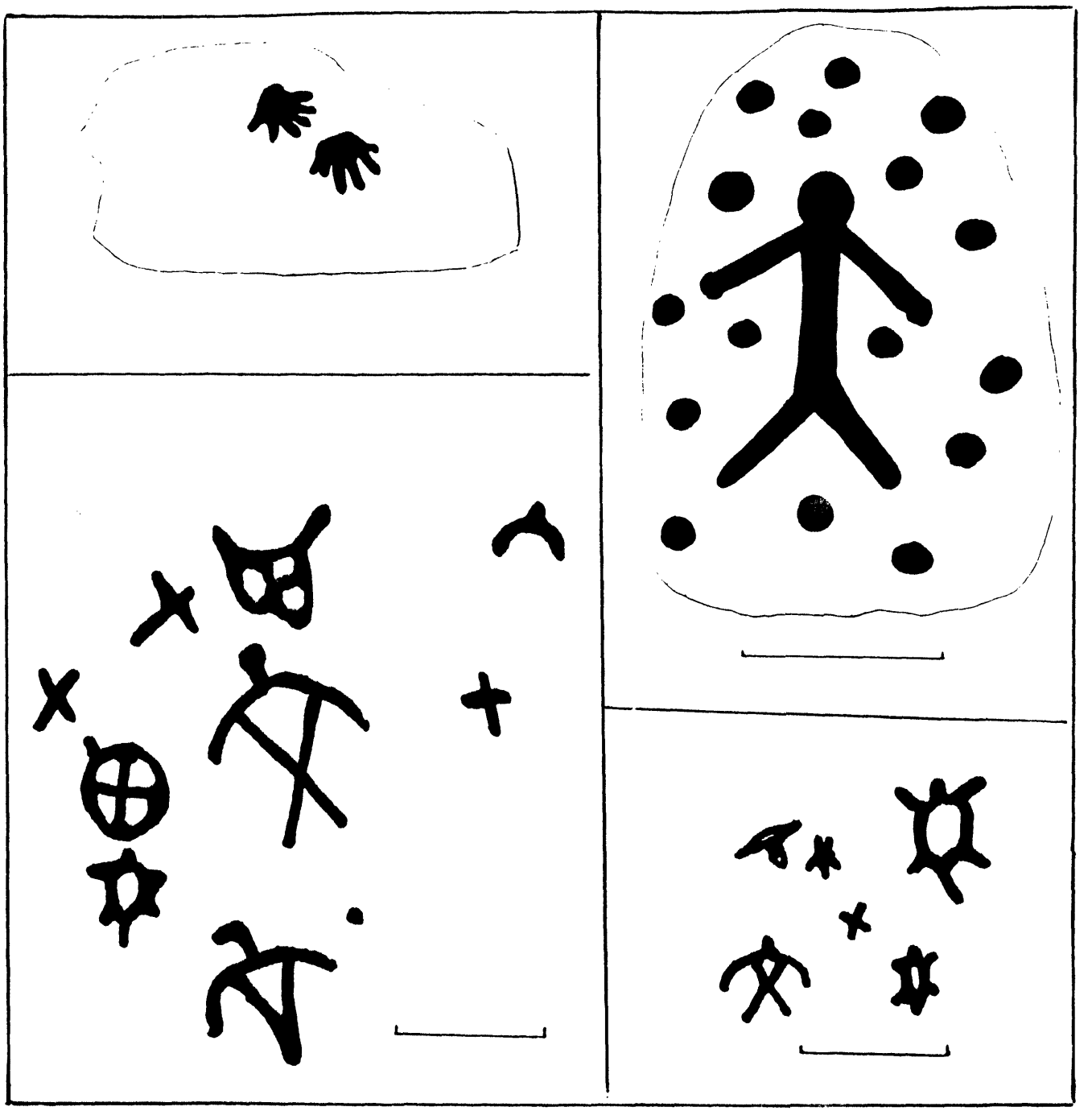

Figure 3. Rock art from northeastern South Dakota. Upper left, Thunder Bird Tracks, 39RO33, as illustrated by W.H. Over (1941); upper right,human figure and "dimples," 39RO25; lower left, rock art boulder located in Brown's Valley, Minnesota, city park, as illustrated by T.H. Lewis (1887), showing Thunderbirds, turtle, Thunderbird tracks, and other designs; lower right, rock art boulder, 39RO31, as illustrated by T.H. Lewis (1887), showing Thunderbird, turtle, and Thunderbird track. Scale bars indicate 20 cm.

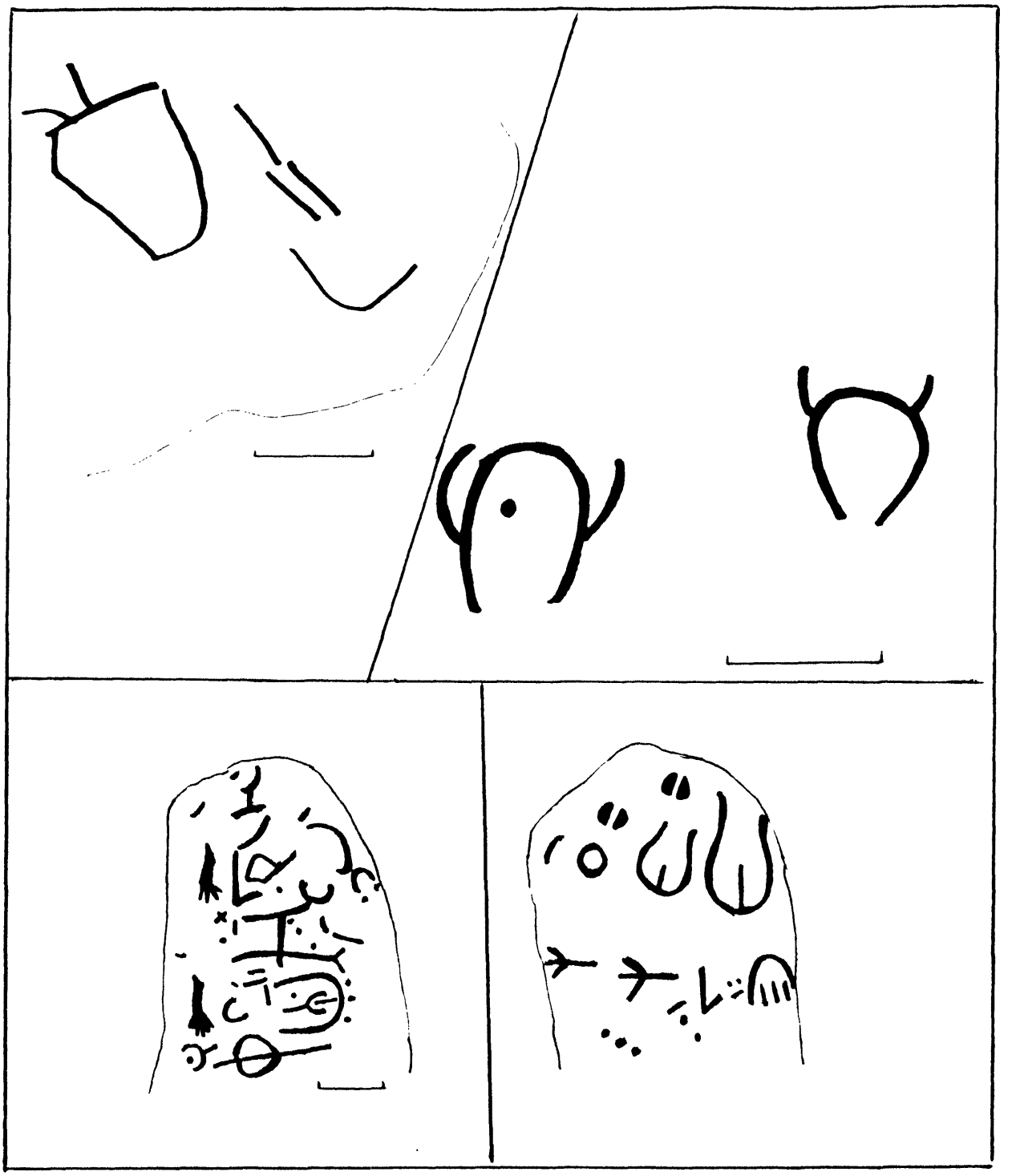

Figure 4. Rock art from eastern South Dakota. Upper left, pecked boulder with possible bison head, 39BE3; upper right, pecked boulder with possible bison heads, 39MP3; lower, front and back views of pecked boulder with hands, "turkey tracks," and hoofprints, 39SP10. Scale bars indicate 20 cm.

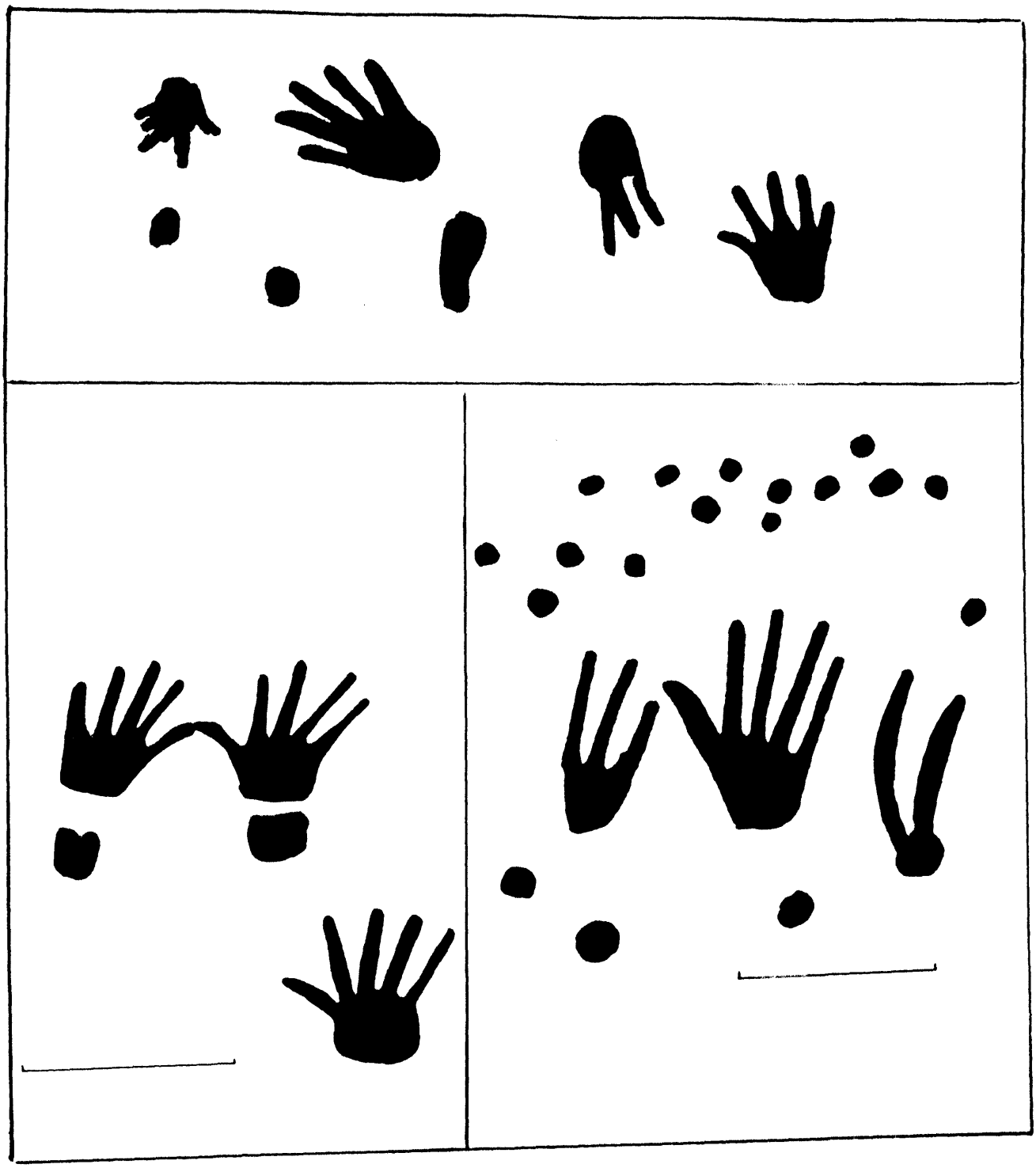

Figure 5. Rock art from handprint boulders located near the Missouri River. Top, boulder from Walworth Co., South Dakota, now at the Pettigrew Museum, Sioux Falls; lower left, boulder at Ipswich Public Library, original location unknown; lower right, boulder from Corson County, now in Mobridge city park. Scale bars indicate 20 cm.

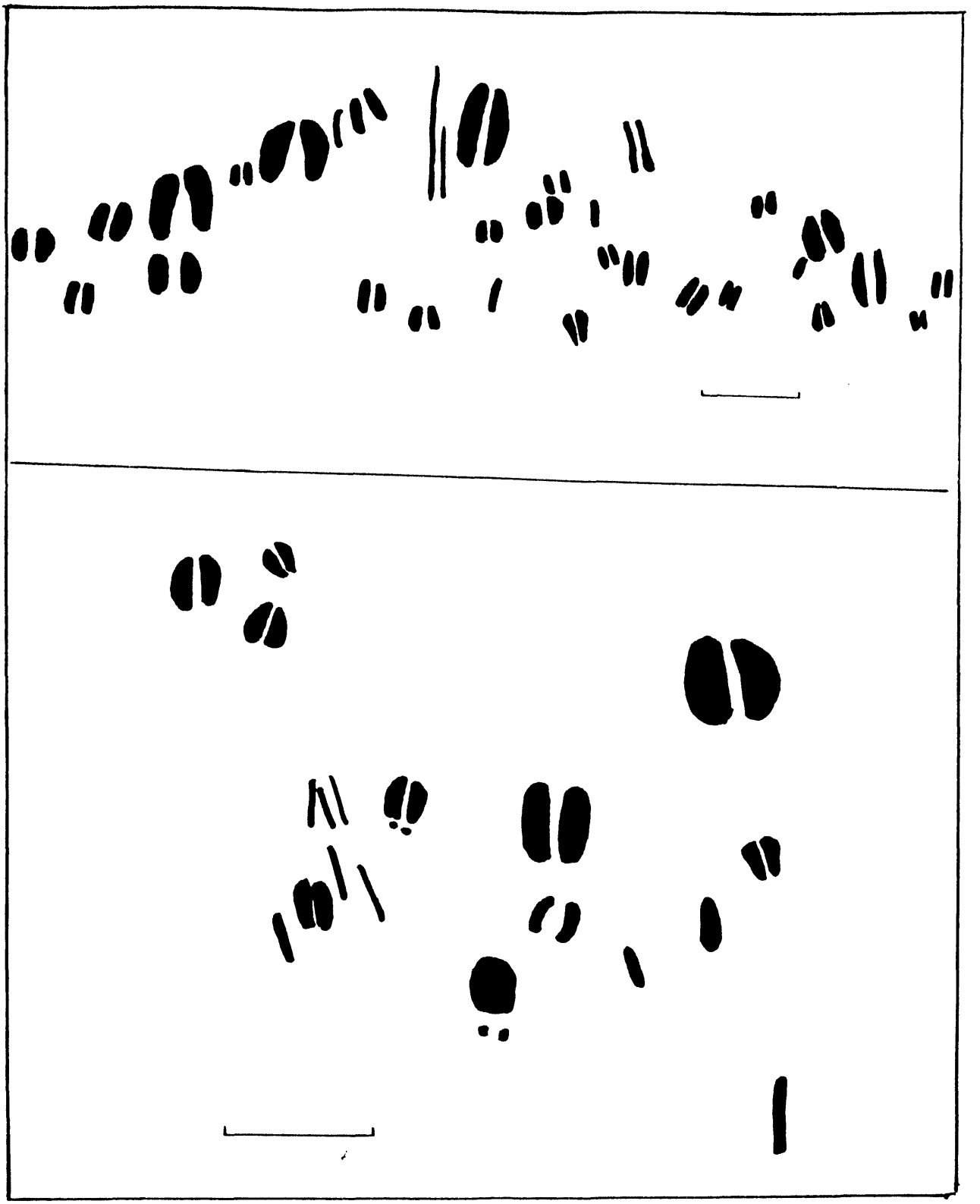

Figure 6. Incised rock art from the north Cave Hills, ground hoofprints and other incised and ground designs. Top, 39HN205; bottom 39HN159. Scale bars indicate 20 cm.

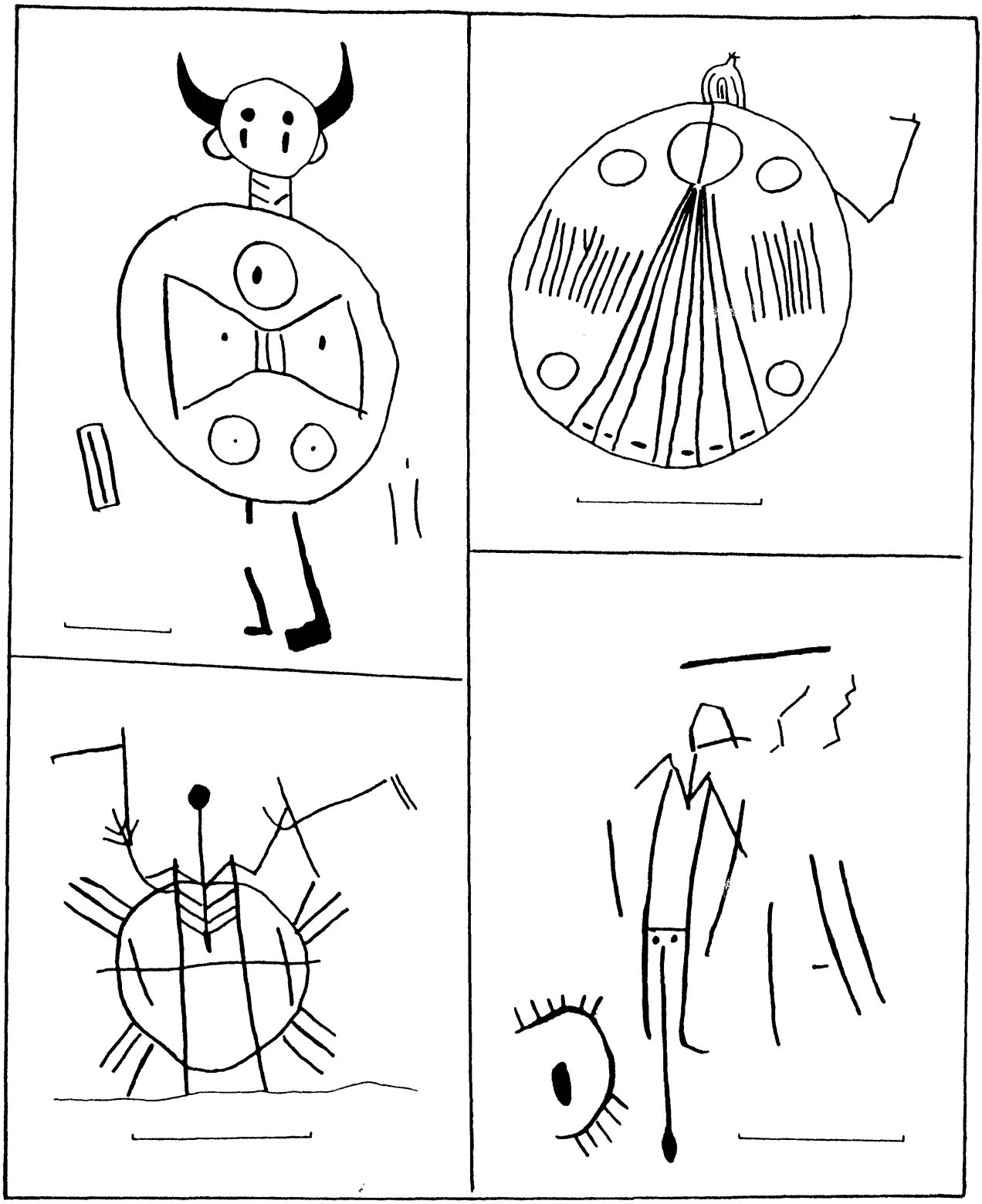

Figure 7. Incised rock art from the north Cave Hills. Upper left, shield-bearing warrior, 39HN162; upper right, shield-bearing warrior, 39HN199; lower left, V-necked human with shield, 39HN177; lower right, V-necked human 39HN5. Scale bars indicate 20 cm.

Figure 8. Incised Tradition rock art from the southern Black Hills. Top, human with gun, shield-bearing warrior recarved from a pecked human head design, hoofprints, vulvas, and other incised designs, 39FA7; lower left, vulva and other designs, 39FA7; lower right, vulvas and hoofprints, 39FA7.

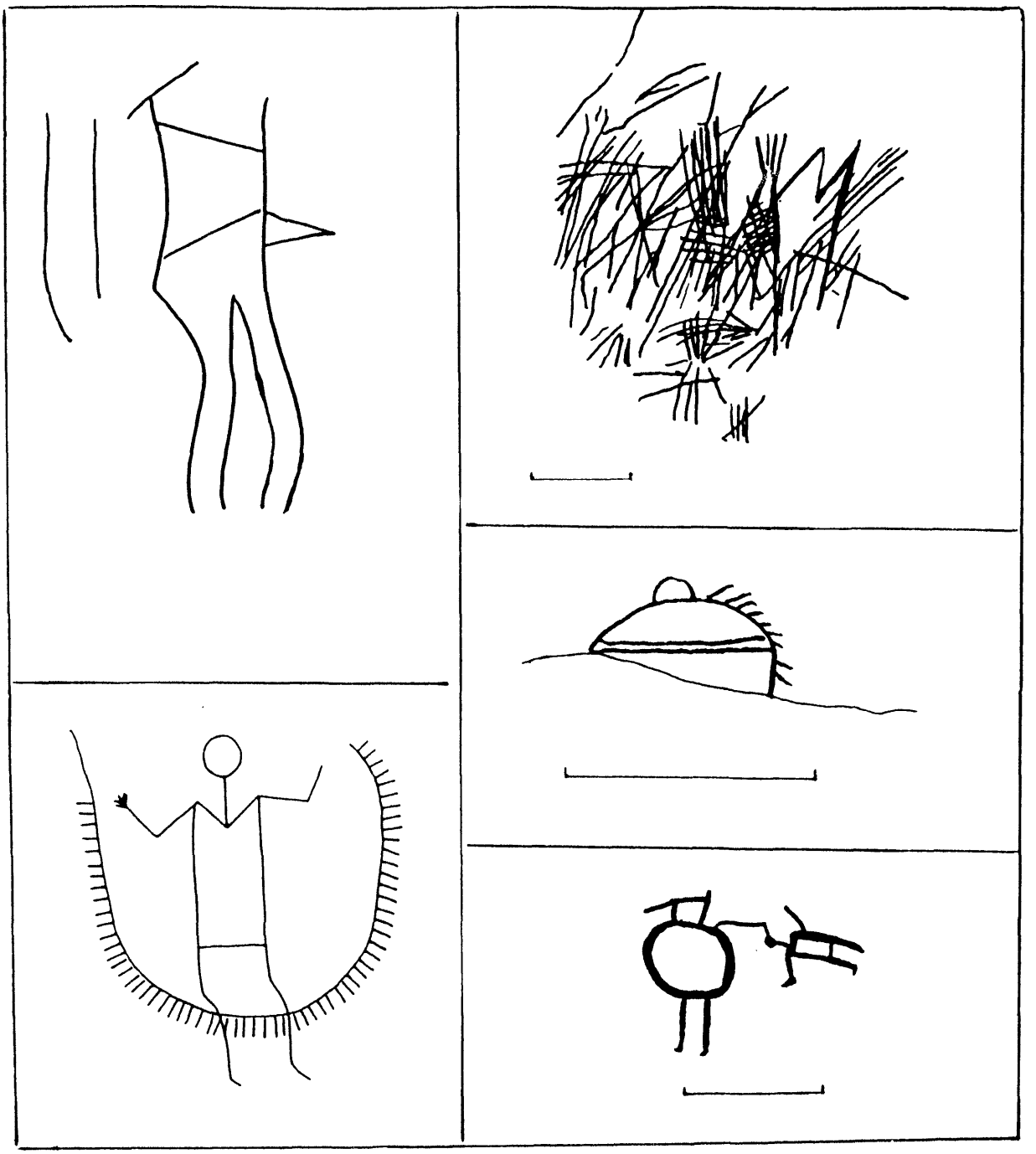

Figure 9. Incised Tradition rock art from the Black Hills. Upper left, remnant human figure from 39FA7; lower left, V-necked human from Oil Creek rockshelter, Weston County, Wyoming; upper right, tipis and other lightly incised designs, 39FA7; center right, remnant shield-bearing warrior from Crane Creek Rockshelter, Weston County, Wyoming; lower right, battle scene showing shield bearing warrior and V-necked human, 39CU91. Scale bars indicate 20 cm.

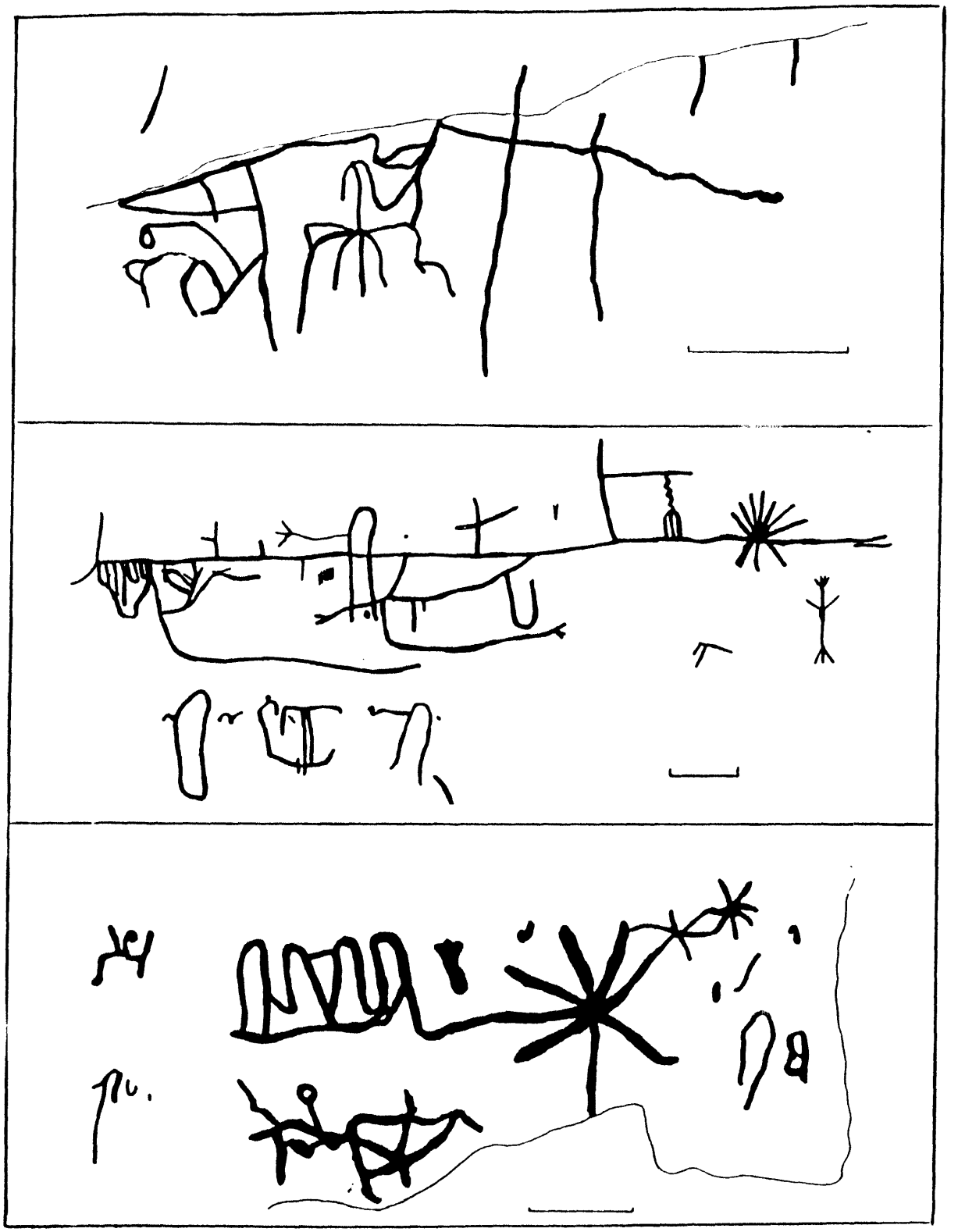

Figure 10. Pecked Abstract rock art from the southern Black Hills. Top, 39FA73; center and bottom, 39FA684. Scale bars indicate 30 cm.

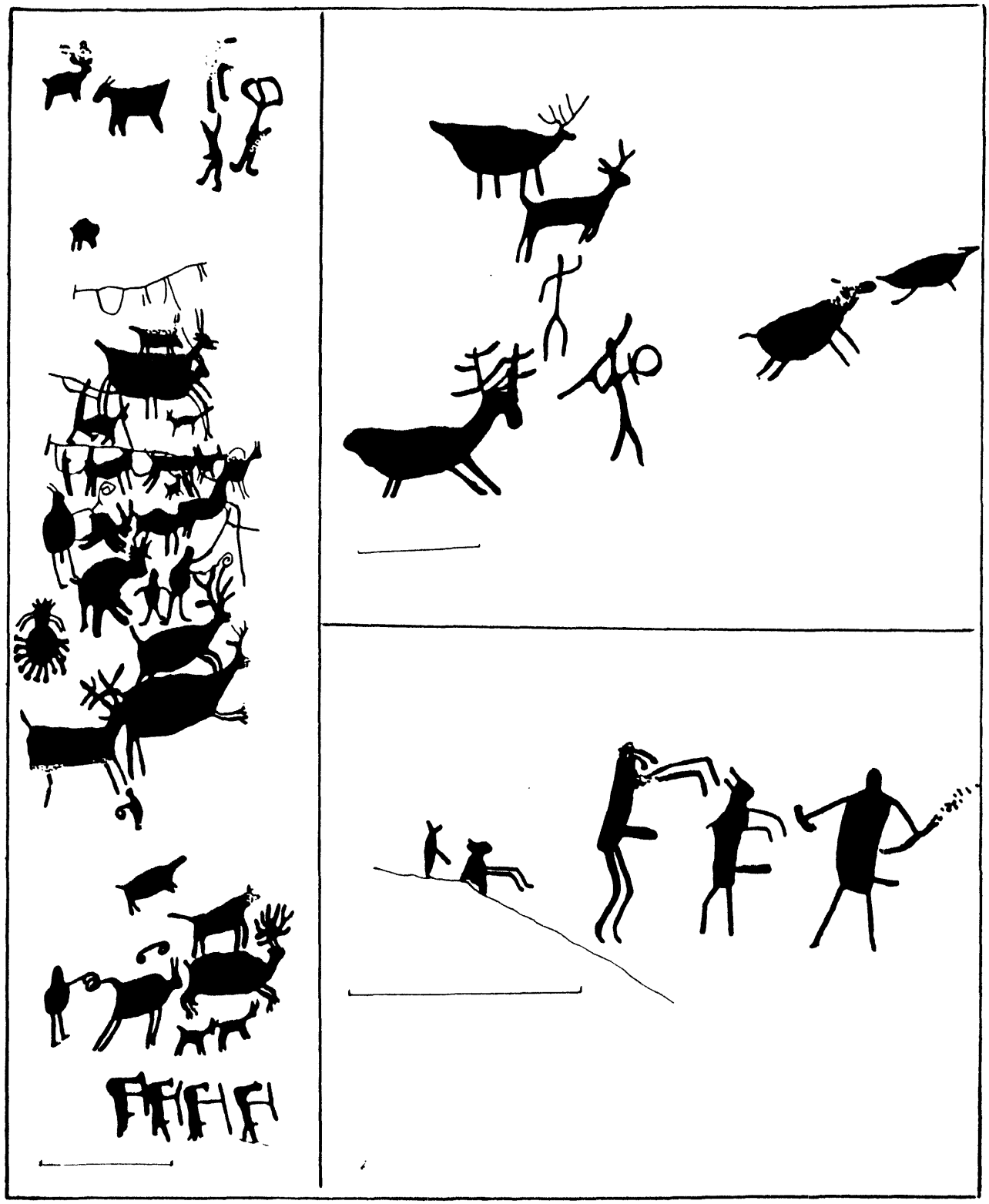

Figure 11. Pecked Realistic rock art from the southern Black Hills. All three panels from 49WE60, Weston Co., Wyoming. Scale bars indicate 30 cm.

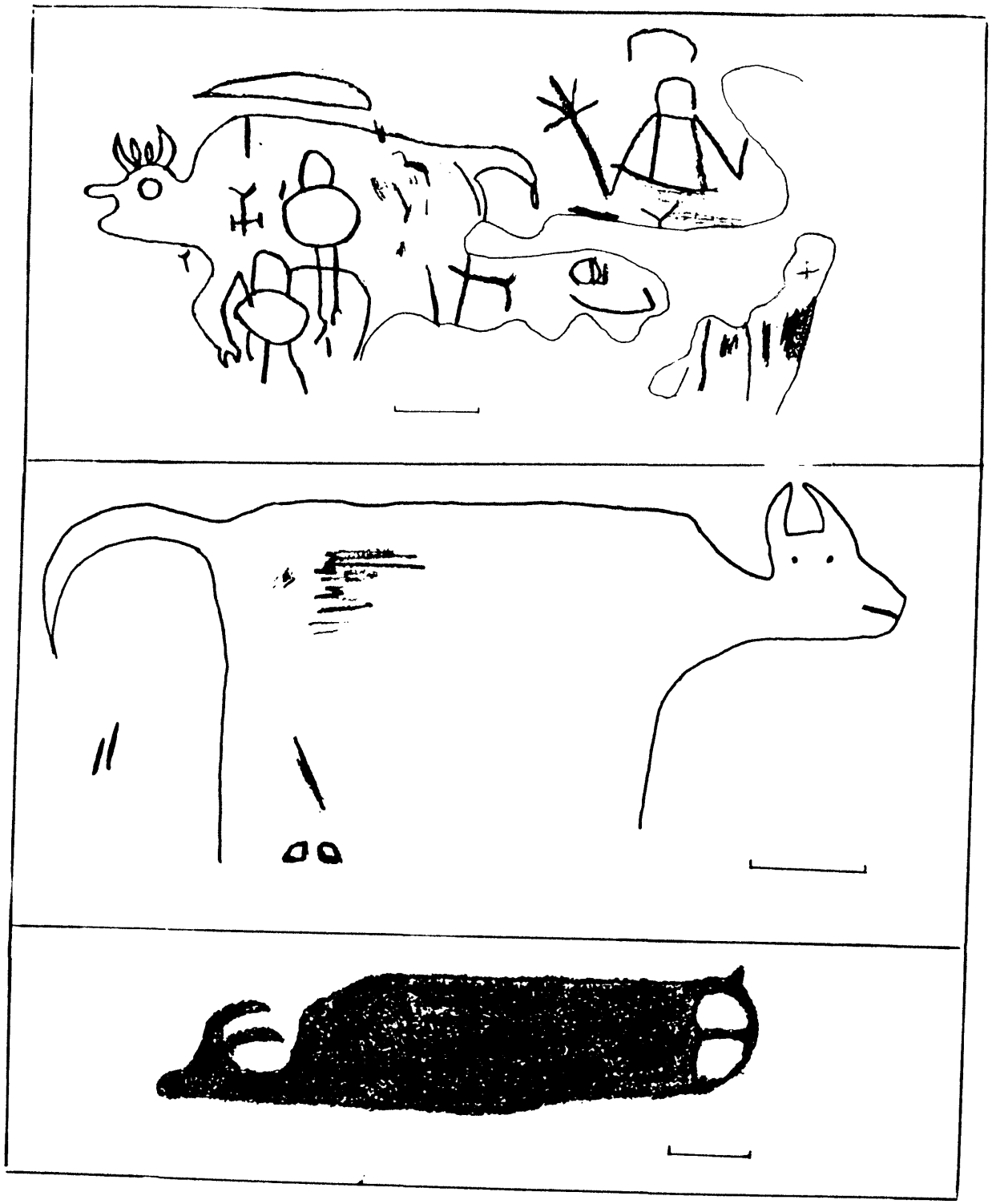

Figure 12. Painted Realistic rock art from the southern Black Hills. Top, bison and human figure, with smaller Painted Naturalistic designs, 39FA316; center, bison from 39FA819; bottom, pronghorn, 39FA321. Bison in center figure is incised and outlined in red paint. Scale bars indicate 30 cm.

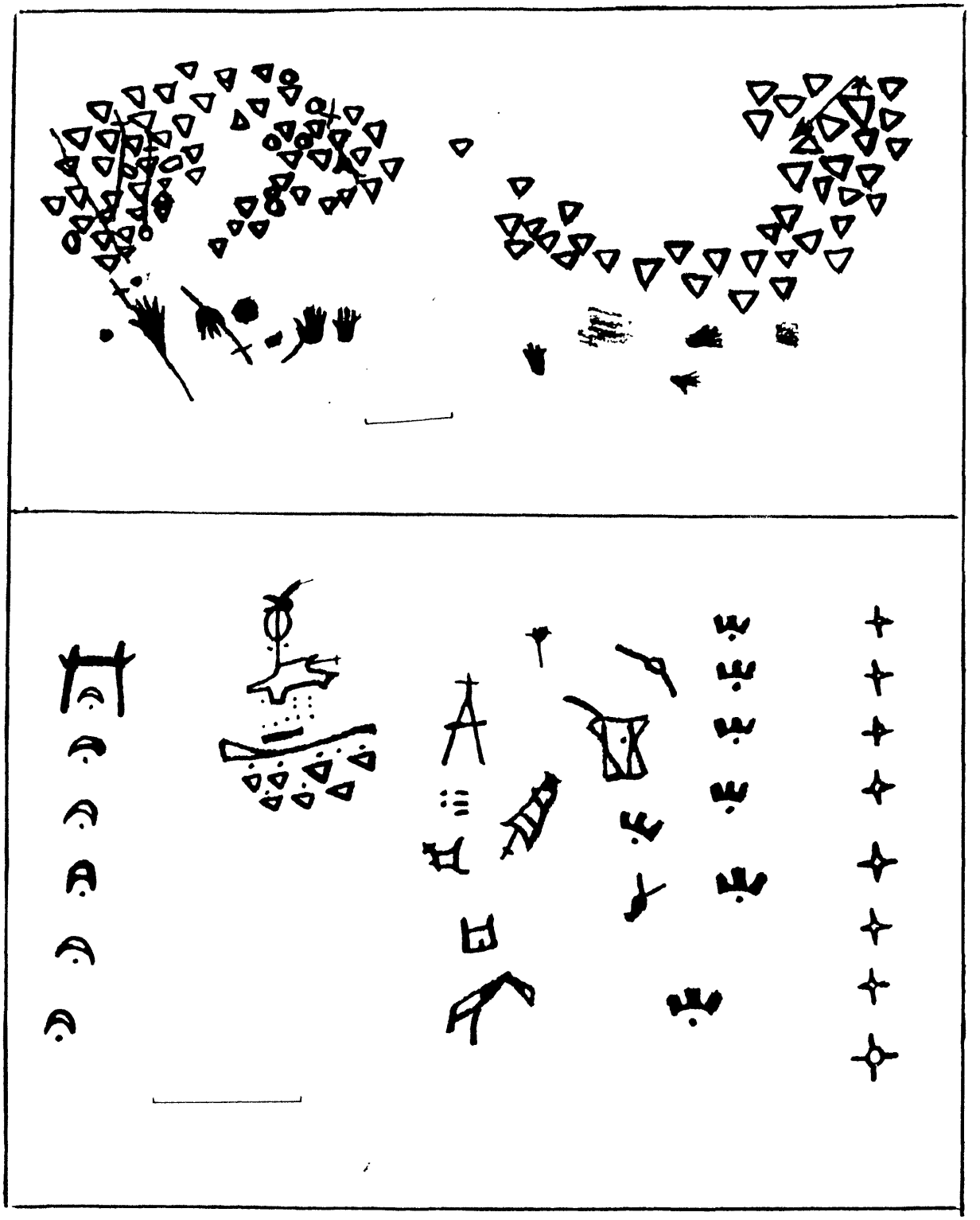

Figure 13. Vertical Series rock art from the southern Black Hills. Top, 39CU70; bottom, 39FA321. Scale bars indicate 30 cm.