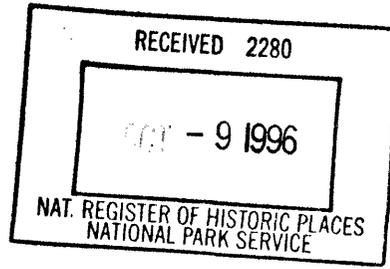


United States Department of the Interior
National Park Service

**National Register of Historic Places
Multiple Property Documentation Form**



New Submission Amended Submission

A. Name of Multiple Property Listing

American Indian Rock Art, State of Minnesota

B. Associated Historic Contexts

American Indian Rock Art

C. Form Prepared By

name/title	Mark J. Dudzik	date	March 18, 1995
organization	IMA Consulting, Inc.	telephone	(612) 623-0299
street and number	3300 University Avenue SE	state	Minnesota
city or town	Minneapolis	zip code	55414

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 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 Guidelines for Archaeology and Historic Preservation. (See continuation sheet for additional comments.)

Signature of certifying official Ian R. Stewart
Deputy State Historic Preservation Officer

Date 9/19/96

Minnesota Historical Society

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 Keeper of the National Register Babara J. Little

Date 11/14/96

American Indian Rock Art, State of Minnesota

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E. Statement of Historic Contexts

INTRODUCTION

American Indian rock art, as commonly defined, includes both petroglyphic and pictographic iconography. Petroglyphs are produced by incising, abrading, pecking or otherwise carving designs or figures into non-portable rock surfaces such as rock outcrops, bluff faces, rock shelters and caves. Non-portable is defined as rock surfaces that are not easily moved. Pictographic images are produced by applying natural pigments to such surfaces by painting, drawing or other means. Pictographs and petroglyphs may exist as isolated designs or as large, complex panels, and may co-occur. For purposes of this Multiple Property Documentation Form, the definition of rock art is extended to include petroforms, that is, boulder outlines which have been configured directly on the ground surface to resemble a variety of anthropomorphic, zoomorphic or geometric forms; petroforms do not include tipi rings, drive lines or other such rock alignments.

Unfortunately, Minnesota has not benefitted from an intensive survey and inventory of rock art sites, standardized description of identified sites, or, with few exceptions, even cursory stylistic analysis of the figures associated with individual sites. Comparative analysis of designs and figures occurring at different sites is virtually non-existent. The *function and meaning* of rock art thus remains essentially unknown; speculation as to function and meaning, nonetheless, abounds. What limited analysis does exist suggests that the *production* of rock art in Minnesota spans the period from the Early Precontact into Contact times. Petroglyphs at the Jeffers site in southwestern Minnesota clearly depict atlatls and tanged projectile points which could be indicative of glyph manufacture as far back as the Archaic Period (ca. 6000 - 500 B.C.), perhaps dating this site as one of the oldest rock art sites in Minnesota, although atlatls and tanged points also date to later periods in some areas of the Midwest. The appearance of pictographic rock art in Minnesota may be a more recent phenomenon than that of petroglyphs. Rajnovich (1994) cites evidence suggesting that the production of pictographs in neighboring areas of Canada dates as far back as 2000 BP and reports instances of rock painting in the region occurring as late as 1905. Salzer (1987a) has proposed that pictographic rock art in Wisconsin post-dates 900 AD. Petroforms, the most poorly documented of rock art types, may also be the most recently developed form of rock art, products of Woodland, Protohistoric and Early Historic manufacture (Kehoe 1976; Steinbring 1990). It is not possible at this time to definitively associate Minnesota's rock art with specific, contemporary Indian peoples. There has been no professional excavation or controlled surface collection of any rock art site in the state, although some limited testing has been done at Jeffers.

HISTORY OF MINNESOTA ROCK ART STUDIES

Although explorers such as Schoolcraft (1866) and Nicollet (Bray 1970) recorded casual observations describing rock art encountered during the course of their travels through the state, the history of rock art studies in Minnesota begins with the pioneering work of A.J. Hill, T.H. Lewis and N.H. Winchell at the turn of the century (Lewis 1898; Winchell 560-568:1911). Winchell's publication is an especially valuable resource which summarizes much of Lewis' earlier work and includes numerous illustrations depicting the petroglyphs of major rock art sites in southern Minnesota, a number of which have since been destroyed. A 50 year hiatus passed before further substantive attention was paid to Minnesota rock art sites. In the 1960s, Dewdney and Kidd (1967) published a volume describing pictographs in the Great Lakes region, including several sites in the border lakes region of northern Minnesota, while Snow (1962) revisited and briefly described a number of previously reported sites located in the southern part of the state. At about the same time, the Minnesota Historical Society became custodian one of the premier rock art sites in North America, the Jeffers Petroglyphs site. The rock art at Jeffers was described in some detail by a number of researchers during the early- and mid-1970s (Roefler et al 1973; Lothson 1976).

Interest in identifying, describing and preserving rock art in the state has since waned. In the meantime, rock art studies in neighboring states and provinces has continued to gain momentum. Organizations such as the Ontario Rock Art Conservation Association (ORACA) have made significant contributions to the study of Canadian rock art, while archaeologists working in Wisconsin and South Dakota have produced publications describing recent rock art research in those states (Birmingham and Green 1987; Sundstrom 1993). Of particular note are the investigations at the Gottschall site

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in southwestern Wisconsin (Salzer 1987b; 1993). Recently, federal archaeologists have been actively identifying and documenting rock art sites in the Superior National Forest of northeastern Minnesota.

MINNESOTA'S ROCK ART SITES

To date, only (51) prehistoric to protohistoric American Indian rock art sites have been identified in Minnesota. Not surprisingly, the distribution of rock art parallels the distribution of rocky outcrops in the state. A total of (16) of these sites are pictograph sites.

[REDACTED] (2) are petroform effigies occurring in open-air settings in the southwestern Minnesota; and (1) is a combined petroglyph/pictograph site [REDACTED]

The organization of rock art data in Minnesota is, at best, fragmented, with a number of sites mentioned only anecdotally in correspondence, historic accounts or survey reports. Several of the state's earliest reported major sites, since destroyed, have never been officially recorded in the site files of the State Archaeologist's Office. Some of these sites have been described in great detail, while others are poorly-described and, in some cases, lacking adequate provenience information. In other instances, multiple sites have been reported as a single entity and been given a single site number.

Reflecting diverse style and content, design elements associated with these sites parallel those observed in neighboring states and provinces, and include a variety of zoomorphic, anthropomorphic, geometric and abstract forms, with human and animal forms almost universally represented. The following provides a brief overview of the locations, settings, content and status of Minnesota's known aboriginal rock art sites.

Southwestern Prairie Sites

Many of the state's rock art sites are located in the prairie environs of southwestern Minnesota. Of these sites, the Jeffers Petroglyphs site (21-CO-0003) is the most well-known and best-described; almost 2000 petroglyphs at this unique site were identified, with many subsequently reproduced in two separate publications (Roefer et al. 1973; Lothson 1976). The site's documented glyphs, grouped in 207 panels, extend for over 1000 feet along the crest of a rose-colored Sioux quartzite formation known as [REDACTED] additional glyphs may lie undiscovered under encroaching prairie sod. Design elements at this National Register site include the types noted above as well as an assortment of glyphs representing projectile points, atlatls, spears and bows and arrows; these and other elements suggest that activity at the site may have occurred during Archaic, Woodland and Protohistoric times. Lothson's original notes, photographs and petroglyph rubbings are presently archived at the Fort Snelling History Center, Minnesota Historical Society.

Other petroglyph sites occurring in the vicinity of Jeffers have been reported, including Jeffers West No. 7 (no site number assigned), 21-CO-FS4 (actually two sites reported as one: Groups 1 and 2), and 21-BW-0080 (actually four sites reported as one: Groups 1-4); the locations and design elements of many of these sites are less-well known. *The eighteen petroglyph sites in the Jeffers area constitute the densest concentration of reported rock art sites in the state; the potential for identifying numerous other intact rock art sites in this area of the state is high.*

The state's two reported petroforms are found in neighboring Murray county. One of these effigies (21-MU-0006), located [REDACTED] is a bison form first reported by Lewis (1890a). The second, an anthropomorphic effigy located some fifteen miles northeast of the bison effigy was located by Hudak (1972); this petroform (21-MU-0025) has been significantly reconstructed. Nicollet had described a similar petroform in 1838 (Bray and Bray 1976:70), and this effigy was subsequently described but not relocated by Lewis (1890a:272-274). Although Hudak suggested that 21-MU-0025 is the same petroform as the one identified by Nicollet, Bray and Bray (1976:70) observe that

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Nicollet's notes, including a notation on an accompanying map, indicate that Nicollet's "man of stone" lies in the vicinity of the above bison effigy. Lewis also cited information suggesting that Nicollet's human petroform was located "somewhere [redacted] (1890a:274). It seems plausible that another, unrelocated human petroform effigy was [redacted]

Further west, the Pipestone site (21-PP-0002), a National Monument also listed on the National Register of Historic Places and well-known as the source of catlinite, evidences a variety of both prehistoric and historic petroglyphs. Pipestone's prehistoric petroglyphs, found at several locales separated from one another by up to 1000 meters, comprise three discrete sites. The best known of these glyphs were carved into a quartzite outcrop at the base of the "Three Maidens", several large glacial erratics located south and east of the pipestone quarries. These petroglyphs were broken up and removed from the site by C.H. Bennett in the late 1800s; fortunately, some of the glyphs have since been recovered and are currently on display at the monument's interpretive center. Original glass photonegatives of the petroglyphs, taken by Bennett shortly after he removed them, are presently archived at the Pipestone County Historical Society. A second prehistoric rock art site (Derby Petroglyph site) at Pipestone includes bird, turtle, turkey track and footprint glyphs, while a third (Noble Petroglyph site) is comprised of a single, isolated turkey track (Caven Clark, personal communication 1994). Pipestone is also the site of Minnesota's only well-documented *historic* petroglyph panel, which includes the inscribed names or initials of Joseph Nicollet and his fellow explorers, who visited the area in 1838. Neither the site number nor the NRHP designation are specific to the petroglyph sites at Pipestone.

To the north, in Traverse County, a series of petroglyphs including birds, crosses and abstract forms were reportedly inscribed on a large boulder [redacted] (no site number assigned; Winchell 1911); the boulder and these glyphs have long since disappeared.

A single petroglyph [redacted] in Nicollet County (no site number assigned) in south-central Minnesota was described by Winchell (1911:562) as "incomprehensible" in form; this glyph was one of several which Lewis had previously described as "bird tracks".

Southeastern Riverine Sites

Minnesota's southeastern rock art sites were generally carved into or painted on the relatively soft, fragile sandstone formations which [redacted] (21-HU-0022), located in southeasternmost Minnesota are two such sites. In 1889, Lewis made 43 tracings of the glyphs which covered the walls and roof [redacted] he observed that there were "more (petroglyphs) in this cave than have been found at any other point in the Mississippi valley" (1890b:120). The cave has reportedly been destroyed by highway construction. [redacted] also visited by Lewis in 1889, evidenced several distinctive petroglyphs including two human faces. The petroglyphs [redacted] site have been destroyed, largely due to vandalism. In a sandstone formation 100 miles to the northwest in Goodhue County, recent cultural resource investigations relocated the Spring Creek petroglyph site (21GD187) first reported by Lewis (1885), who noted the presence of snake, bird, human and other forms; although evidencing some vandalism, a number of these glyphs are reportedly still intact. *The potential for identifying numerous other intact rock art sites in this area of the state is high*; Lowe (personal communication 1994; cf. Lowe 1987, 1993) has recently recorded (76) rock art sites associated with similar sandstone formations in adjacent areas of Wisconsin.

Further up the Mississippi, petroglyphs have been found in sandstone formations [redacted] and at a number of sites [redacted] petroglyphs (21-RA-FS1), since destroyed, were initially described by Lewis (1890b). Two of the four reported [redacted] the Stillwater site (no site number assigned; often erroneously referred to as the Harvey Rock Shelter site, which lies approximately one-quarter mile upriver) and the Iverson site (21-CH-0058), include the state's southernmost pictographs. The Stillwater site is the only rock art site in the state where pictographs and petroglyphs are reported to have co-occurred; unfortunately, descriptions of the pictographs are unavailable (Harvey 1944; Winchell 1911). The Iverson site pictographs, occurring on a basalt exposure, include an *en face* bison head, two elongated hands, crosses, circles and an eclipse-like, crescentic-circle form.

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Two other area petroglyph sites include the Rivard site (21-WA-0043) and the Curtain Falls site (21-CH-0054); figures at both of these sites may include non-aboriginal, historic-era glyphs which mimic prehistoric style (Rodney Harvey, personal communication 1995; David Radford, personal communication 1994). The petroglyphs associated with the Rivard site are especially noteworthy for their distinctive elements and element size.

Central Riverine Sites

Early historic accounts by Schoolcraft in 1821 and Nicollet in 1843 reference several pictograph sites on diorite outcrops [redacted] (Bray 1970:51; Schoolcraft 1966:276). Nicollet sketched the figures at one of these sites. The locations of two of these sites, field designation LFR-23 (no site number assigned) and field designation LFR-24 (no site number assigned) have recently been revisited (Birk 1991); unfortunately, contemporary evidence of these pictographs is no longer apparent.

Northeastern Border Lakes Sites

Like the southeastern and southwestern parts of the state, *the potential for identifying numerous other, as yet unidentified rock art sites in this area is high.* Area sites are typically located on Precambrian bedrock formations outcropping along the margins of the region's numerous lakes and rivers. With two exceptions, all of these sites are pictographic. The Nett Lake site (21-KC-0008; also referred to as the Spirit Island site) is located in Koochiching county. Although over 100 petroglyphs from this National Register-listed site were reportedly sketched by Dewdney in the late 1950s, he described them only in passing (Dewdney and Kidd 1967). Subsequently, Steinbring (1990:179) has characterized these petroglyphs as the "brightest" he has ever observed. Glyphs at the site include a variety of abstract, zoomorphic and anthropomorphic forms, including one apparent "birth scene". Access to the site is controlled by members of the Nett Lake Reservation. Petroglyphs at the Manitou site (21-KC-0032), a small site [redacted], were first recorded by Minnesota Historical Society archaeologists in 1988 and include zoomorphic and abstract forms. These two sites are the northernmost reported petroglyph sites in the state.

All other recorded [redacted] rock art sites lie within the boundaries of the Superior National Forest (SNF) and all are pictographic. Pictographs from the well-known Hegman Lake site (21-SL-FS2) include an anthropomorphic figure, quadrupeds (moose, wolf?), and figures in canoes. Several rather less well-known SNF sites, first described by Dewdney and Kidd (1967), include the Burntside Lake site, (21-SL-FS22) and Beatty Portage (21-SL-0013). Figures at the Fishdance Lake site (21-LA-FS1) include a bear form, a two-man canoe, and two abstract forms. The Crooked Lake site (21-LA-0008) is notable for several distinctive elements, including a horned anthropomorphic figure, a "shaman in a sweat lodge" form (Dewdney and Kidd 1962:113), and figures depicting canoes, birds (heron, pelican), quadrupeds (moose, elk) and one figure described as a "sturgeon in a net" (Dewdney and Kidd 1962:28). A number of SNF pictograph sites have recently been identified by forest archaeologists. One of these sites, the Island River site (SNF site number: 09-09-04-189 & 04-113) includes the state's only reported depiction of the manitou known as Mishipizheu (Gordon Peters, personal communication 1995). Site records and photodocumentation for these sites are archived by the Forest Archaeologist, Superior National Forest, Duluth.

RESEARCH CONSIDERATIONS

Although the function and meaning of rock art is unclear, it seems apparent that it was produced for a variety of reasons and served a variety of purposes. It is also evident that some rock art sites were revisited recurrently through time, with new figures being added to certain sites intermittently over thousands of years. As the sites were revisited, it is likely that older images acquired new meanings both in and of themselves as well as in the context of the more recent additions. Further, it seems reasonable to suggest that an aspect of the meaning of individual sites or images may have been left somewhat undefined, unknown and, perhaps, unknowable, *meant* to leave one searching for answers, wondering. Like beauty, a specific glyph's full meaning might lie solely in the eyes of the beholder, changing through time, a dynamic meaning rather than a static one. Hence, it may be impracticable to search for an absolute meaning associated with individual figures, groups of figures or specific sites. In this context, it is especially noteworthy that National Park Service archaeologists working in Minnesota have recently identified an isolated "turkey track" petroglyph

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on NPS-administered land: a tobacco offering tied in a piece of cloth lay next to the glyph (Caven Clark, personal communication 1994).

A number of site functions do seem plausible, and it is within the context of such functions that one must search for meaning, remembering that, like meaning, site function may also have changed through time. Site functions might reflect, but are not limited to, the following uses and practices:

- territory or "presence" markers
- archaeoastronomical devices or records
- clan symbols
- vision quest
- hunting magic
- documentation of important events or origin myths
- mnemonic device for retelling events and myths
- aesthetic
- graffiti
- ground stone tool production (abraded grooves, often characterized as "tool grooves")

Salzer's (1987b; 1993) pioneering work at the Gottschall Rockshelter combining archaeology, ethnography and ethnohistoric accounts is an especially fruitful effort which has rather convincingly demonstrated a connection between prehistoric Oneota culture, Winnebago peoples and the pictographic iconography at Gottschall. Employing a process of "cognitive archaeology", Rajnovich's (1989; 1994) study of the pictographs of the Canadian Shield, admittedly inferential, draws heavily on the analogous imagery of the Midewiwin birch bark scrolls, interviews with native peoples and other sources to develop plausible interpretations of Shield rock art.

A variety of research topics may be addressed through the study of rock art sites. Some issues which might be pursued include:

- identification of the specific technologic processes and tools used to produce rock art
- dating rock art by absolute and relative means, and developing chronologies at sites evidencing a succession of new figures
- stylistic analysis to identify function, meaning and the development of styles
- reconstruction of origin, migration, and other myths
- identification of aspects of material culture
- reconstruction of subsistence practices
- determining the relationship of prehistoric, protohistoric and contemporary Indian peoples as evidenced in rock art

It is essential to realize that a rock art site may include associated at-, near- or sub-surface artifacts associated directly with the production of glyphs as well as habitation-type, site-related artifacts. Further, it is imperative that researchers define a site's *environmental and landscape contexts* in order to develop both a coherent, comprehensive site interpretation and an appropriate, site-specific management plan.

CONDITION OF THE RESOURCE AND RELATED CONSIDERATIONS

Minnesota's rock art sites are, perhaps, the most fragile, uncommon and poorly documented of our cultural resources. Statewide, these generally unprotected sites are increasingly vulnerable to destruction as a consequence of vandalism, natural processes and construction. This is especially true [REDACTED] which, coincidentally, has the most fragile rock art: all major reported petroglyph sites in this area of the state have been destroyed. At the same time, the potential for identifying numerous other, unrecorded rock art sites throughout Minnesota remains quite high.

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Conservation initiatives for these sites ultimately include identification, documentation, analysis, preservation and interpretation components. With few exceptions, current efforts must stress *identification*, via intensive survey of potentially high-yield outcrop areas, and *documentation*, emphasizing the use of non-destructive photographic and tracing methods, assessment of the art's current condition and threats to its stability or preservation, and status updates of previously reported sites. The use of more aggressive recording techniques (e.g., rubbings) cannot be summarily discarded: the application of surface-modifying or potentially destructive recording techniques must be weighed against the potential for losing the site altogether due to natural causes, acts of vandalism, or construction activities. Even the removal of rock art from its original location may be justified if the site is threatened with imminent and total destruction. The notion that exposed, unprotected rock art surfaces can be maintained indefinitely in a "pristine" condition is ill-considered. Acceptable methods of site documentation, including the use of destructive techniques, should be determined on a case-by-case basis (cf. Wainwright 1990, for a brief review and assessment of non-destructive recording techniques). *Recent attacks on rock art sites in neighboring states, in some instances, by vandals equipped with concrete saws, underscore the need to act now.* Failure to undertake these efforts will inevitably result in the continued, undocumented destruction of these uniquely intriguing sites.

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F. Associated Property Types

I. Name of Property Type PETROGLYPH SITE

II. Description

Petroglyphs are images produced by incising, abrading, pecking or otherwise carving designs or figures into non-portable rock surfaces such as rock outcrops, bluff faces, rock shelters and caves. A petroglyph site may include associated at-, near- or sub-surface artifacts associated directly with the production of glyphs as well as habitation-type, site-related artifacts.

III. Significance

Minnesota's petroglyphic rock art was produced at least from Archaic through Protohistoric times, and was probably produced in PaleoIndian times as well. Petroglyphic iconography has a unique potential to yield insights into the character and evolution of prehistoric and protohistoric American Indian ideation, subsistence practices, technology, aesthetics and additional cultural elements which are impossible or difficult to elucidate by other means. As noted above, Minnesota's rock art sites are, perhaps, the most fragile, uncommon and poorly documented of our cultural resources. Statewide, these generally unprotected sites are increasingly vulnerable to destruction as a consequence of vandalism, natural processes and construction. From this perspective, *Minnesota's petroglyphic rock art sites which possess sufficient integrity are eligible for listing on the National Register of Historic Places under National Register Criterion D*, since they have the potential to yield information important in the prehistory or history of the state.

In addition, evidence which indicates that petroglyph sites are currently being visited, on however limited a basis, suggests that, in isolated instances, certain sites may additionally qualify as traditional cultural properties and may be eligible for NRHP listing under National Register Criteria A and C (3). Note, however, that this Multiple Property Documentation Form does not provide documentation intended to, or sufficient to, support such consideration.

IV. Registration Requirements

A petroglyph site must meet the following requirements in order to be considered eligible for listing on the National Register of Historic Places under Criterion D:

- the site must evidence petroglyphic iconography as described above
- the petroglyphs must be at least 50 years old and on the basis of age, style and content to have been produced by American Indian peoples as demonstrated by radiometric dating techniques, superpositioning of glyphs, comparative weathering, lichenification, patination, association with datable deposits or other reasonable means; in the event that an assessment of site age is based on relative dating techniques, it is desirable to utilize a series of such techniques
- petroglyph figures, even if evidencing surface modification, truncation or other damage as a consequence of natural processes, acts of vandalism or other processes, are nonetheless NRHP eligible if they retain their original relationship to the rock formations upon which they were produced and the rock formation itself remains intact

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I. Name of Property Type PICTOGRAPH SITE

II. Description

Pictographs are designs, figures and related images produced by applying natural pigments onto non-portable rock surfaces such as rock outcrops, large boulders, bluff faces, rock shelters and caves by painting, drawing or other means. A pictograph site may include associated at-, near- or sub-surface artifacts associated directly with the production of glyphs as well as habitation-type, site-related artifacts.

III. Significance

Unlike Minnesota's petroglyphic rock art sites, many of which were well described by the late 1800s, the state's pictographic iconography has, for all intents and purposes, only been the focus of study since the 1960s. Although the age of pictographic rock art is not as well established as that of petroglyphic forms, the limited analysis available suggests that the production of pictographs dates at least as far back as 2000 BP and continued into recent Historic times. Like petroglyphs, pictographic iconography has a unique potential to yield insights into the character and evolution of prehistoric and protohistoric American Indian ideation, subsistence practices, technology, aesthetics and additional cultural elements which are impossible or difficult to elucidate by other means. As noted above, Minnesota's rock art sites are, perhaps, the most fragile, uncommon and poorly documented of our cultural resources. Statewide, these generally unprotected sites are increasingly vulnerable to destruction as a consequence of vandalism, natural processes and construction. From this perspective, *Minnesota's pictographic rock art sites which possess sufficient integrity are eligible for listing on the National Register of Historic Places under National Register Criterion D*, since they have the potential to yield information important in the prehistory or history of the state.

In addition, evidence which indicates that rock art sites are currently being visited, on however limited a basis, suggests that, in isolated instances, certain sites may additionally qualify as traditional cultural properties and may be eligible for NRHP listing under National Register Criteria A and C (3). Note, however, that this Multiple Property Documentation Form does not provide documentation intended to, or sufficient to, support such consideration.

IV. Registration Requirements

A pictograph site must meet the following requirements in order to be considered eligible for listing on the National Register of Historic Places under Criterion D:

- the site must evidence pictographic iconography as described above
- the pictographs must be at least 50 years old and on the basis of age, style and content to have been produced by American Indian peoples as demonstrated by radiometric dating techniques, superpositioning of glyphs, comparative weathering, lichenification, patination, association with datable deposits or other reasonable means; in the event that an assessment of site age is based on relative dating techniques, it is desirable to utilize a series of such techniques
- pictograph figures, even if evidencing surface modification, truncation or other damage as a consequence of natural processes, acts of vandalism or other processes, possess integrity sufficient to be considered NRHP eligible if they retain their original relationship to the rock formations upon which they were produced and the rock formation itself remains intact

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I. Name of Property Type PETROFORM SITE

II. Description

Petroforms are boulder outlines constructed of portable rocks which have been configured directly on the ground surface to resemble a variety of anthropomorphic, zoomorphic or geometric forms; petroforms do not include tipi rings, drive lines or other such rock alignments which may have purely utilitarian functions. A petroform site may include associated at-, near- or sub-surface artifacts.

III. Significance

Petroforms are a rare occurrence in Minnesota. Lewis described only a handful of such sites in southwesternmost Minnesota and nearby areas in adjacent states; he was, in fact, unable to relocate a Murray County anthropomorphic effigy identified only 50 years earlier by Nicollet. Constructed, as they are, directly on the ground surface, these sites may also be the most ephemeral rock art type, subject to inadvertent destruction by a variety of processes including the removal of cobbles to facilitate cultivation or to pile up as a fence line, dislocation by cultivation of the land, or concealment by encroaching prairie sod. Although there is general agreement as to their aboriginal construction, their antiquity is not as well established as that of petroglyph or pictograph forms; the limited analysis available suggests that petroforms may be relatively recent Protohistoric and even Early Historic constructions. Like other rock art types, petroforms have a unique potential to yield insights into the character and evolution of prehistoric and protohistoric American Indian ideation, aesthetics, archaeoastronomy and additional cultural elements which are impossible or difficult to elucidate by other means. As noted above, Minnesota's rock art sites are, perhaps, the most fragile, uncommon and poorly documented of our cultural resources; this is especially true of petroforms. Statewide, these generally unprotected sites are increasingly vulnerable to destruction as a consequence of vandalism, natural processes and construction. From this perspective, *Minnesota's petroform rock art sites which possess sufficient integrity are eligible for listing on the National Register of Historic Places under National Register Criterion D*, since they have the potential to yield information important in the prehistory or history of the state.

In addition, evidence which indicates that rock art sites are currently being visited, on however limited a basis, suggests that, in isolated instances, certain sites may additionally qualify as traditional cultural properties and may be eligible for NRHP listing under National Register Criteria A and C (3). Note, however, that this Multiple Property Documentation Form does not provide documentation intended to, or sufficient to, support such consideration.

IV. Registration Requirements

A petroform site must meet the following requirements in order to be considered eligible for listing on the National Register of Historic Places under Criterion D:

- the site must evidence a petroform construction as described above
- the petroform must be at least 50 years old and on the basis of age, style and content to have been produced by American Indian peoples as demonstrated by comparative weathering, lichenification, patination, association with datable deposits or other reasonable means; insofar as an assessment of site age is likely to be based on relative dating techniques, it is desirable to utilize a series of such techniques

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- the integrity of the petroform construction must be confirmed by demonstrating that the relative positions of the original boulders which form the outline and the soil matrix surrounding and underlying the petroform are reasonably uncompromised, that is, boulders have not been displaced, removed or replaced, and the surrounding soil matrix is essentially undisturbed

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G. Geographical Data

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H. Summary of Evaluation and Identification Methods

Given the fragmentary, almost piecemeal organization of rock art data in the state, the development of this Multiple Property Documentation Form necessitated a comprehensive review of the site, county and miscellaneous files of the Minnesota State Archaeologist's Office, the site records in the Minnesota State Historic Preservation Office's computerized database, the site files of the Superior National Forest (no rock art sites are reported for the Chippewa National Forest), Winchell's (1911) *Aborigines of Minnesota*, other primary sources, including some of Lewis' original field notes, and the author's independent fieldwork. Additional materials including site-specific manuscripts, historical accounts and relevant cultural resource management reports were also reviewed. Rock art sites which formed the basis for the development of this MPDF are described in Table 1 below.

The properties are grouped under a single historic context, *Rock Art of Minnesota, ca. 10,000 BC to 1700 AD*, which subsumes all defined rock art types and sites constructed or otherwise developed state-wide by Minnesota's original inhabitants. Three property types are recognized, *petroglyphs, pictographs and petroforms*; the rationale for defining three property types derives from the observation that the distribution of each is rather limited to specific areas of the state, with petroglyphs found almost exclusively in the southern part of the state, pictographs limited to the northeast, and petroforms recognized only in southwesternmost Minnesota. Moreover, available analysis suggests that these three types initially appeared at very different times and, further, even a cursory assessment indicates that the property types are characterized by a divergence of style and content.

Integrity requirements are based upon a knowledge of existing properties and are further dictated by qualities inherent in the definitions of the property types themselves, that is, they must be products of American Indian design and manufacture dating to the period preceding European expansion into the area which became Minnesota.

TABLE 1. MINNESOTA ROCK ART SITES - 1995

SITE #	SITE NAME	TYPE	STATUS ¹	PERIOD ²	REGION ³	SELECTED REFERENCES
21-BW-0080	(Group #1)	petroglyph	extant	A	SP	Strachan & Roetzel (1991)
21-BW-0080	(Group #2)	petroglyph	extant	W	SP	Strachan & Roetzel (1991)
21-BW-0080	(Group #3)	petroglyph	extant	?	SP	Strachan & Roetzel (1991)
21-BW-0080	(Group #4)	petroglyph	extant	A	SP	Strachan & Roetzel (1991)
21-CH-0054	Curtain Falls	petroglyph	extant	?	ER	SAO ⁴ , site report (1984)
21-CH-0058	Iverson	pictograph	extant	?	ER	SAO, site report (1990)
21-CK-	Seagull Lake	pictograph	extant	?	BL	SNF ⁵ site no.: 09-09-02-140

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TABLE 1. MINNESOTA ROCK ART SITES - 1995 (Continued)

SITE #	SITE NAME	TYPE	STATUS ¹	PERIOD ²	REGION ³	SELECTED REFERENCES
21-CO-FS4	(Group #1)	petroglyph	extant	?	SP	Southwick (1981)
21-CO-FS4	(Group #2)	petroglyph	extant	?	SP	Southwick (1981)
21-CO-0003 ⁶	Jeffers	petroglyph	extant	A/W/Pr	SP	Lothson (1976); Roefer et al. (1973)
21-CO-	Jeffers East No. 1	petroglyph	extant	A	SP	Roefer et al. (1973)
21-CO-	Jeffers East No. 2	petroglyph	extant	?	SP	Roefer et al. (1973)
21-CO-	Jeffers East No. 3	petroglyph	extant	W	SP	Roefer et al. (1973)
21-CO-	Jeffers East No. 4	petroglyph	extant	A	SP	Roefer et al. (1973)
21-CO-	Jeffers East No. 5	petroglyph	extant	?	SP	Roefer et al. (1973)
21-CO-	Jeffers West No. 6	petroglyph	extant	?	SP	Roefer et al. (1973)
21-CO-	Jeffers West No. 7	petroglyph	extant	?	SP	Roefer et al. (1973); Winchell (1911)
21-CO-	Jeffers West No. 8	petroglyph	extant	A	SP	Roefer et al. (1973)
21-CO-	Jeffers West No. 9	petroglyph	extant	?	SP	Roefer et al. (1973)
21-CO-	Jeffers West No. 10	petroglyph	extant	?	SP	Roefer et al. (1973)
21-CO-	Jeffers West No. 11	petroglyph	extant	?	SP	Roefer et al. (1973)
21-GD-	90GD1	petroglyph	extant	?	ER	Dobbs (1990); Lewis (1885)
21-HU-0022	Reno Cave	petroglyph	destroyed	?	ER	Snow (1962); Winchell (1911)
21-KC-0008 ⁶	Nett Lake	petroglyph	extant	A/W	BL	Steinbring (1990)
21-KC-0032	Manitou	petroglyph	extant	?	BL	SAO, site report (1988)
21-LA-FS1	Fishdance Lake	pictograph	extant	?	BL	Dewdney & Kidd (1967)
21-LA-0008	Crooked Lake	pictograph	extant	?	BL	Birk (1974); Dewdney & Kidd (1967)
21-LA-	Island River	pictograph	extant	?	BL	SNF site no.: 09-09-04-189 & 04-113
21-LA-	Jordan Lake	pictograph	extant	?	BL	SNF site no.: 09-09-05-186
21-LA-	Kekekabic Lake	pictograph	extant	?	BL	SNF site no.: 09-09-05-187
21-LA-	Lake Polly	pictograph	extant	?	BL	SNF site no.: 09-09-07-049
21-MO-	LFR-23	pictograph	destroyed	?	CR	Birk (1991)
21-MO-	LFR-24	pictograph	destroyed	?	CR	Birk (1991)
21-MU-0006	Bison Effigy	petroform	extant	?	SP	Hudak (1972); Winchell (1911)
21-MU-0025	Stone Man	petroform	extant ⁷	?	SP	Bray & Bray (1976); Hudak (1972)
21-NL-	Nicollet County	petroglyph	extant	?	SP	Winchell (1911)
21-PP-0002 ⁶	Pipestone (3 Maidens)	petroglyph	relocated	?	SP	Winchell (1911); Woolworth (1983)
21-PP-0002 ⁶	Pipestone (Derby)	petroglyph	extant	?	SP	Caven Clark, personal comm. (1994)
21-PP-0002 ⁶	Pipestone (Noble)	petroglyph	extant	?	SP	Caven Clark, personal comm. (1994)
21-RA-	Carver's Cave	petroglyph	destroyed	?	ER	Lewis (1890b)
21-RA-FS1	Dayton's Bluff Cave	petroglyph	destroyed	?	ER	Snow (1962); Winchell (1911)
21-SL-FS2	Hegman Lake	pictograph	extant	?	BL	Dewdney & Kidd (1967)

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TABLE 1. MINNESOTA ROCK ART SITES - 1995 (Continued)

SITE #	SITE NAME	TYPE	STATUS ¹	PERIOD ²	REGION ³	SELECTED REFERENCES
21-SL-FS20	King Wms. Narrows	pictograph	extant	?	BL	SAO, county miscellaneous file (nd)
21-SL-FS22	Burntside Lake	pictograph	extant	W	BL	Dewdney & Kidd (1967)
21-SL-0013	Beatty Portage	pictograph	extant	?	BL	Dewdney & Kidd (1967)
21-SL-	Crooked Lake #1	pictograph	extant	?	BL	SNF site no.: 09-09-05-184
21-SL-	Rocky Lake	pictograph	extant	?	BL	SNF site no.: 09-09-06-143
21-TR-	Browns Valley	petroglyph	destroyed	?	SP	Winchell (1911)
21-WA-0043	Rivard	petroglyph	extant	?	ER	Harvey (1944)
21-WA-	Stillwater	picto/petro	destroyed	?	ER	Harvey (1944); Winchell (1911)
21-WN-	LaMoille Cave	petroglyph	destroyed	?	ER	Snow (1962); Winchell (1911)

¹ many of the sites described as "extant", especially those not recently referenced, are, in effect, sites which have not been reported as destroyed² A = Archaic, W = Woodland, M = Mississippian, ? = undifferentiated Prehistoric, Pr = Protohistoric; per reference cited or (for Archaic and Woodland) presence of specific elements (e.g., atlatl or bow & arrow)³ "Region" designations indicate area of state and dominant physiographic characteristic of area in which rock art occurs; BL = Northeastern Border Lakes area, ER = Southeastern Riverine area, CR = Central Riverine area, SP = Southwestern Prairie area⁴ SAO = Minnesota State Archaeologists's Office⁵ SNF = Superior National Forest⁶ site listed on the National Register of Historic Places; site number and NRHP listing for Pipestone not specific for petroglyph components⁷ petroform largely reconstructed**I. Major Bibliographical References**

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