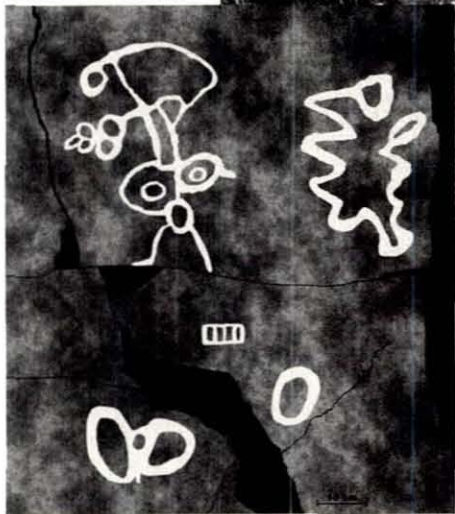


The Archaeology of Petroglyph Lake

Landscapes, Publics Past and Publics Present

By Jon Daehnke and Anan Raymond



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ABSTRACT

Petroglyph Lake lies in the middle of Hart Mountain National Antelope Refuge in southeastern Oregon. The lake is on the backslope of Poker Jim Ridge, a fault block formation rising abruptly from the well-watered Warner Valley. On its western shore Petroglyph Lake is rimmed by basalt cliffs containing roughly 65 petroglyph panels and more than 360 individual design elements. Additionally, rock cairns and stone circles dot the landscape above the cliffs and large lithic scatters exist at both the north and south shores. In June of 1998 U.S. Fish & Wildlife Service (USFWS) archaeologists, along with students from the Earthwatch program, worked to record both the petroglyph panels and the other cultural resources of the lake. This paper is a report of that archaeological work. It provides a description of the cultural resources of the site, explains the methodologies used to record the petroglyph panels, includes digitized representations of the petroglyphs and photographs of a few of the petroglyph panels and other archaeological features at the site.

The paper also provides a discussion of the larger context of rock-art at the lake. Too often, studies of rock art focus only on the images themselves, failing to take account of the larger context within which the art is found. The rock art is portrayed as isolated elements, separated from the rock face, and devoid of both a surrounding landscape and an audience. But landscape, place and audience are all integral to understanding rock art. We believe this is demonstrated at Petroglyph Lake. Furthermore, the relative permanence of this rock art means that over the course of its life it has had many audiences, some intended and some unintended, some ancient and some recent. Therefore, the question becomes not only “who made the rock art and why,” but also “why did they place it here, who was it made for and who ultimately saw it.” These questions can only be addressed within the context of landscape, place and both past and present audiences.

ACKNOWLEDGMENTS

Many people helped us with this project both in the field and back in the U.S. Fish & Wildlife Service offices. Without them we certainly could not have produced this report. Alex Bourdeau and Virginia Parks of the USFWS helped us to find, document, trace and photograph the petroglyphs and other archaeological features at Petroglyph Lake. Carla Burnside, Greg Graber and Dottie Graber operated the total station and helped us prepare the initial map of the site. Eight bright and energetic high school students from the Earthwatch Institute's 1998 Student Challenge Awards Program helped us map, trace, and record the petroglyphs. These students are Wendy Antibus, Jess Bier, Bethany David, Ant Gamblin, Jon Gandomi, Jakob Graham, Judy Jang, and Genessa Wood. The difficult and painstaking job of translating the traced petroglyphs on mylar sheeting into computerized digital images was accomplished by Alex Bourdeau and Carol Pederson. The role that Carol played in this process is especially noteworthy, as she tirelessly put in hours of effort to ensure the accuracy of the digitized images. Carol also gathered and compiled information on the content and distribution of the petroglyphs, and components of this work are present in our document. We thank all of these people for their diligent work and solid contributions to this report and apologize to anyone who we might have overlooked.

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INTRODUCTION AND BACKGROUND

Petroglyph Lake in Hart Mountain National Antelope Refuge is a well-known archaeological site in an otherwise remote section of southeastern Oregon. The lake is located on the backslope of Poker Jim Ridge, a fault block formation that at its highest elevation rises 2,000 feet above the well-watered Warner Valley. Petroglyph Lake itself lies 1,200 feet above this valley. The lake lies near the crest of the principal access route between the Warner Valley and the uplands of Hart Mountain. On its western shore Petroglyph Lake is rimmed by over 500 meters of low basalt cliffs containing roughly 65 petroglyph panels and more than 360 individual design elements (Figure 1). Additionally, rock cairns and stone circles dot the landscape above the cliffs and large lithic scatters exist at both the north and south shores. The location of the site is well known in the area. It is designated as “Petroglyph Lake” on numerous maps (including the USGS Quadrangle for the region), a sign in the refuge points to the lake, and a rough gravel road leads to its southern shore. As a result, numerous visitors go to the site every year. This, along with fear that many of the panels are rapidly degrading due to natural causes, created a need for a management program for the cultural resources of the site.

As a component of this management program U.S. Fish & Wildlife Service archaeologists, along with students from the Earthwatch program, recorded and photographed the petroglyph panels in the summer of 1998. The panels were subsequently computer scanned, digitized, and then re-checked in the field for accuracy. Additionally, the location of each panel, rock cairn, and stone ring were mapped and the lithic scatters at the north and south shores were surveyed. This paper is a report of the archaeological work at the site. It is primarily descriptive, presenting

background to the area, a discussion of our methodology, and a summary of our archaeological investigations at Petroglyph Lake. The goal of our investigations was to record the cultural resources of the site and to place them in a pre-contact cultural context. We refrain from declaring specific meanings or functions for the petroglyphs. Instead, we discuss the possible roles of the petroglyphs within the cultures of the people who visited and lived at Petroglyph Lake in the past. We were struck by what we saw as the larger context of the petroglyphs at the site: the relevance of the surrounding landscape (on both a macro and micro scale), and the importance of the public (both in the past and in the present). We also noted the possibilities and challenges that the public nature of rock art in general, and this site in particular, presents to cultural resource managers.¹ We include in this paper, therefore, brief discussions of these issues. Our hope is that through this dialogue we may move toward the creation of a comprehensive and long-term cultural resource management program for Petroglyph Lake.

This paper is divided into two sections. The first section provides background to the location, a summary of our methods and findings, and a brief discussion. The second section is comprised of an appendix that displays the scanned and digitized images of the petroglyph panels, a map showing their locations along the rock face, and a series of panoramic photographs noting the location of the panels. All petroglyphs are reproduced at roughly a 1.5:10 scale and are therefore appropriately sized relative to each other. It is our hope that this report, taken as a comprehensive whole, will serve as a valuable record of the cultural resources of Petroglyph Lake and a supplement to studies of both Great Basin archaeology and rock art in general.

Natural Setting

Petroglyph Lake lies in the northwestern portion of the Great Basin. This region includes the isolated drainages and basins of southern Oregon, northeastern California, and northwestern Nevada and is typically comprised of large valley basins that are separated by mountain ranges (Cressman 1986, Grayson 1993, Leach 1988). Petroglyph Lake lies just to the east of the great fault blocks of Hart Mountain and Poker Jim Ridge and within the boundaries of the Hart Mountain National Antelope Refuge (Figure 2). The west face of the Hart Mountain and Poker Jim Ridge fault blocks consist of stacks of basaltic and rhyolitic flows that break precipitously to the Warner Valley below (Figure 3). In contrast, the east side of the blocks, especially the east side of Poker Jim Ridge, dip relatively gently towards the Guano and Catlow Valleys of Oregon. The backslope of Poker Jim Ridge is a sweeping and monotonous low sagebrush and juniper steppe, punctuated by a few pit-crater lakes,

one of which is Petroglyph Lake. The lakes fill small craters created when surface basalt collapsed into cavities in the underlying flow. Snowmelt and rainwater run off the surrounding slopes and pool in the pit-craters. Unlike many of the playas and “lakes” on the backslopes of Poker Jim Ridge and Hart Mountain, which are highly variable from year to year, Petroglyph Lake holds water annually. The lake beckons in spring, summer, and fall until winter snow and freezing temperatures render the place inhospitable (Weide 1966). The shoreline of the lake provides a sweeping view of Hart Mountain just to the south and Beatty’s Butte 20 miles to the southeast.

At 5,600 feet asl in elevation, the 36-acre lake is an attractive oasis in a semi-arid upland. A cliff band of basalt, embedded with petroglyphs, marks the western side of the lake. The basalt outcrop – approximately 500 meters long and ranging from 2 to 5 meters in height – helps to collect and hold winter snow. In spring and summer moisture from the melting



Figure 1. The western shore of Petroglyph Lake. Roughly 65 petroglyph panels and more than 360 individual design elements are pecked into the basalt outcrops.

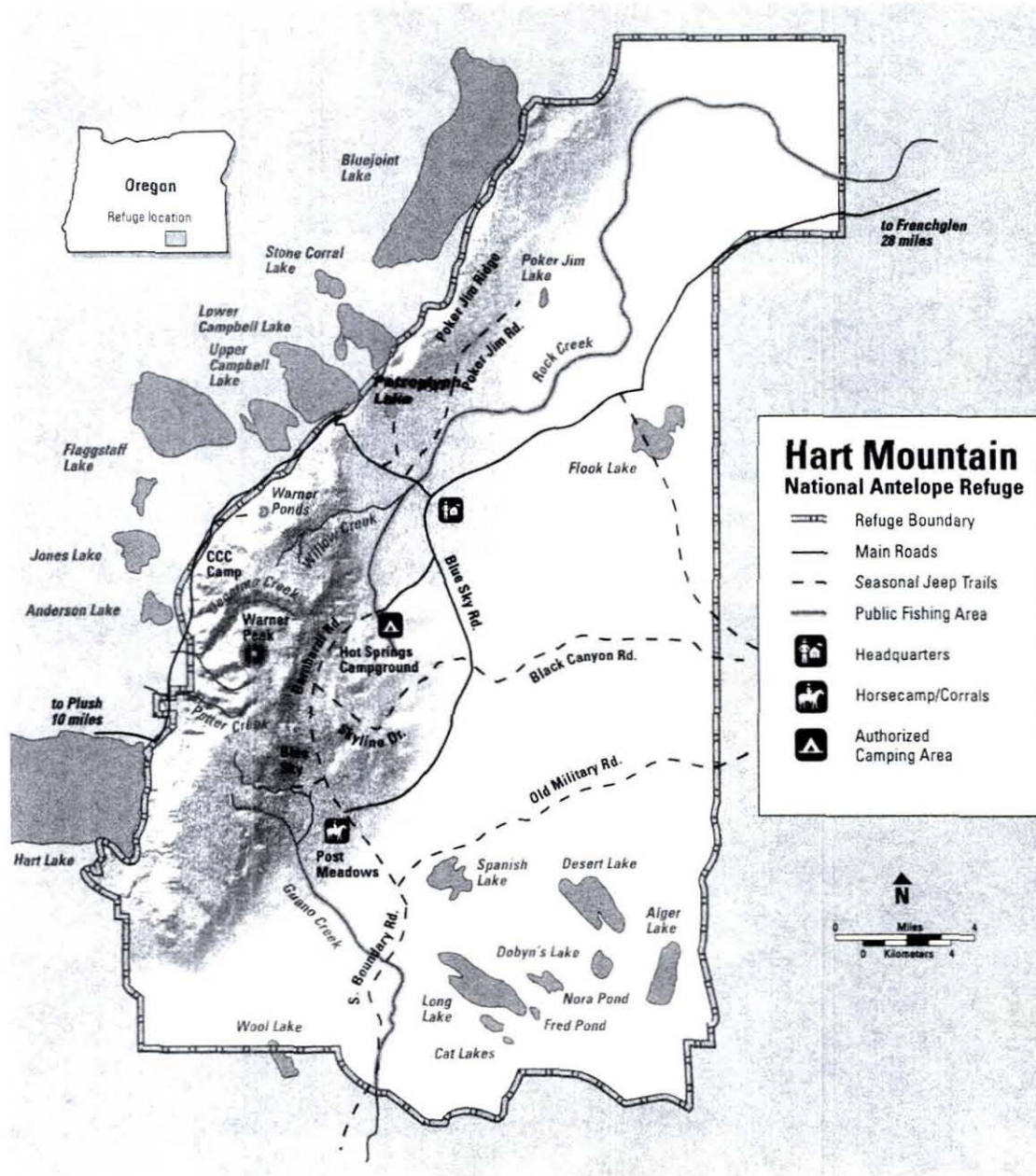


Figure 2. Map of Hart Mountain National Antelope Refuge. Petroglyph Lake lies near the northwest boundary of the refuge, just east of the rim of Poker Jim Ridge.

snow nurtures a lush and diverse plant community among the rocks (Figure 4). Currant, big sagebrush, arrowleaf balsamroot, and great basin wildrye dominate. From the base of the basalt outcrop it is approximately a 30 meter walk down a gentle slope to the shoreline of the lake. While the lake is too shallow and muddy to support fish, a few wetland plants fringe the shoreline. The shallow lithosols around and beyond Petroglyph Lake are dotted by low

sagebrush (*Artemisia rigida*) and interspersed by spring and summer ripening roots, primarily *Lomatiums* (biscuitroot or cous).

Cultural Setting

A cultural context for Petroglyph Lake can be constructed from the archaeological and ethnographic record of the northern Great Basin and neighboring

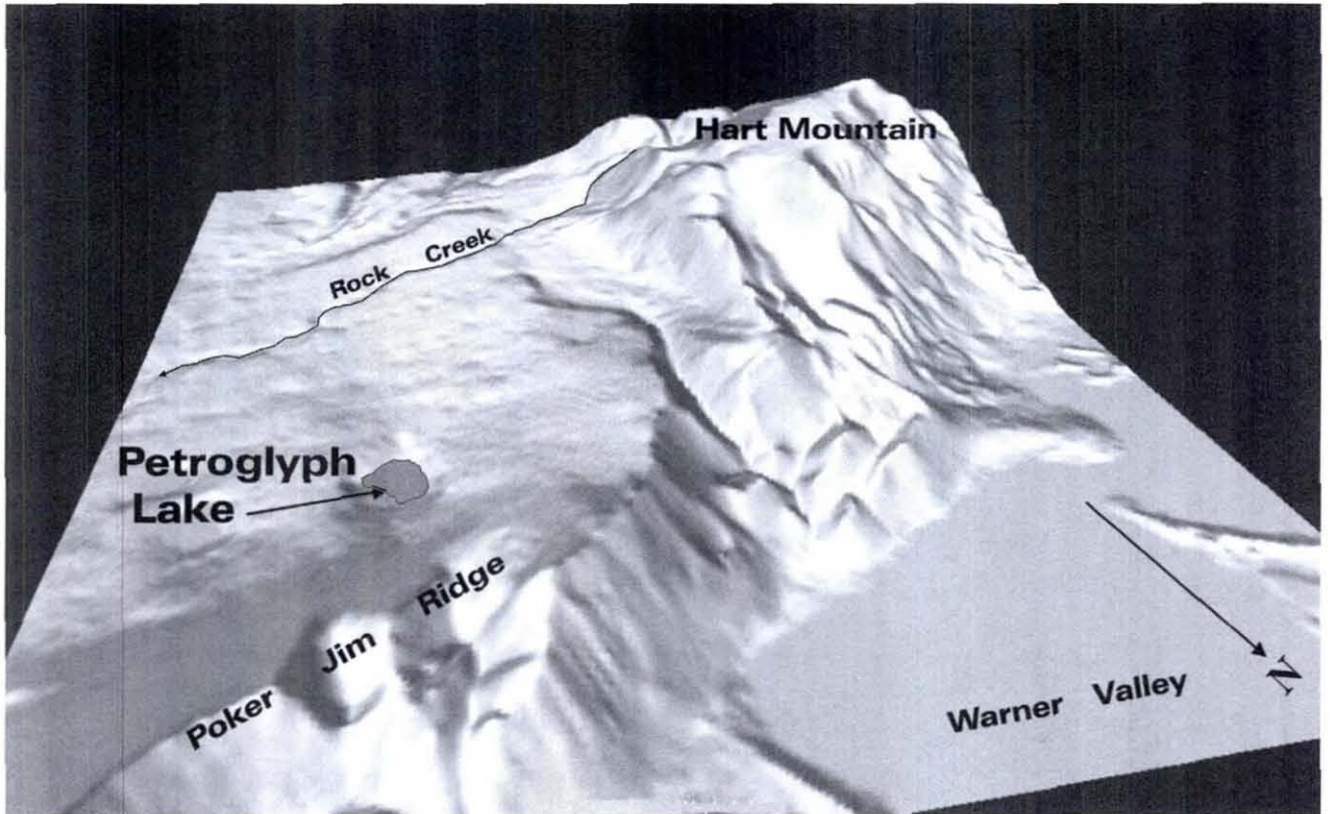


Figure 3. Terrain map of Poker Jim Ridge, Petroglyph Lake and the Warner Valley.

Klamath Basin. Anthropologists and archaeologists have long recognized similarities between the historic Gidu'tikadu Northern Paiute and the historic Klamath and Modoc (e.g. Cressman 1986: 123, Kroeber 1939: 51). We recognize that the ethnographic record cannot explain an archaeological record that is hundreds or even thousands of years in duration. The local ethnography does, however, provide a useful point of departure and an additional line of evidence for interpretation of the archaeological record. Indeed, Klamath and Modoc culture traits expressed in the archaeology of the northwestern Great Basin suggest that this area may have been occupied by ancestors of the historic Klamath and Modoc Indians during the mid and late archaic period until Numic speaking Northern Paiute cultures emerged around 1500 A.D. (Aikens and Jenkins 1994: 15).

The archaeological record at Petroglyph Lake consists of lithic scatters, rock cairns and circles, and

petroglyphs (Figure 5). The lithic scatters at the northern and southern shores of Petroglyph Lake signal the typical upland subsistence adaptation of precontact hunter-gatherers in the northwestern Great Basin (Figure 6). Rock cairns and rock rings, also known as “prayer seats,” located on top of the basalt cliff band denote a pattern of vision-questing among Klamath and Modoc Indians and their ancestors that is increasingly recognized in the archaeological record. The presence of petroglyphs near these cairns and rings marks a tradition of image making that accompanied these vision questing activities for millennia.

Upland Lithic Scatters

The precontact occupation at Petroglyph Lake is best understood in the larger context of the archaeology and ethnography of hunter-gatherer subsistence and settlement in the northern Great Basin. The lithic



Figure 4. View of the basalt outcrops at Petroglyph Lake. The photo shows the typical vegetation regime found near the petroglyph panels.

scatters at Petroglyph Lake fit the basic pattern of site location and function that archaeologists and ethnographers have summarized for the area (Cannon et al. 1990, Ricks 1996). Weide's (1966) study, which included the uplands of Hart Mountain and Poker Jim Ridge, is the only systematic archaeological research that includes Petroglyph Lake and the immediate vicinity. Significant research, however, has been completed in the nearby Warner Valley (Young 1998), Chewacaun Valley (Oetting 1990), Beatty's Butte (Moore 1999), Fort Rock Basin (Aikens and Jenkins 1994), and Guano Valley (Cressman 1936). At the most basic level these studies identify subsistence and settlement systems in which hunter-gatherer groups of flexible size concentrated on locally abundant resources. Family groups aggregated in small villages at low elevation wetlands during the cool seasons. During warm seasons they dispersed to scattered upland camps at root, seed, and mammal hunting grounds.

The archaeological and ethnographic record indicates that pre-contact and post-contact Native Americans of the northwestern Great Basin focused much of their subsistence and settlement on low elevation wetlands. Warner Valley, whose wetlands are a few miles distant but 1,200 feet lower in elevation than Petroglyph Lake, offered to hunter-gatherers a very abundant, diverse, and predictable set of food resources. Fish such as tui chub, plant foods such as bulrush and cattail and grass seeds, game such as deer, rabbits, and waterfowl, as well as water itself, were more abundant and dependable in the Warner Valley wetlands than elsewhere in the region. Thus, Warner Valley was an important settlement and subsistence hub for hunter-gatherers for millennia. Archaeologists (e.g. Cannon et al. 1990, Weide 1966, Young 1998) have recorded many large residential sites among the Warner Valley wetlands. Ethnographers (Kelly 1932, Stewart 1939) note that the Warner Valley was the center of Gidu'tikadu Northern Paiute territory. The

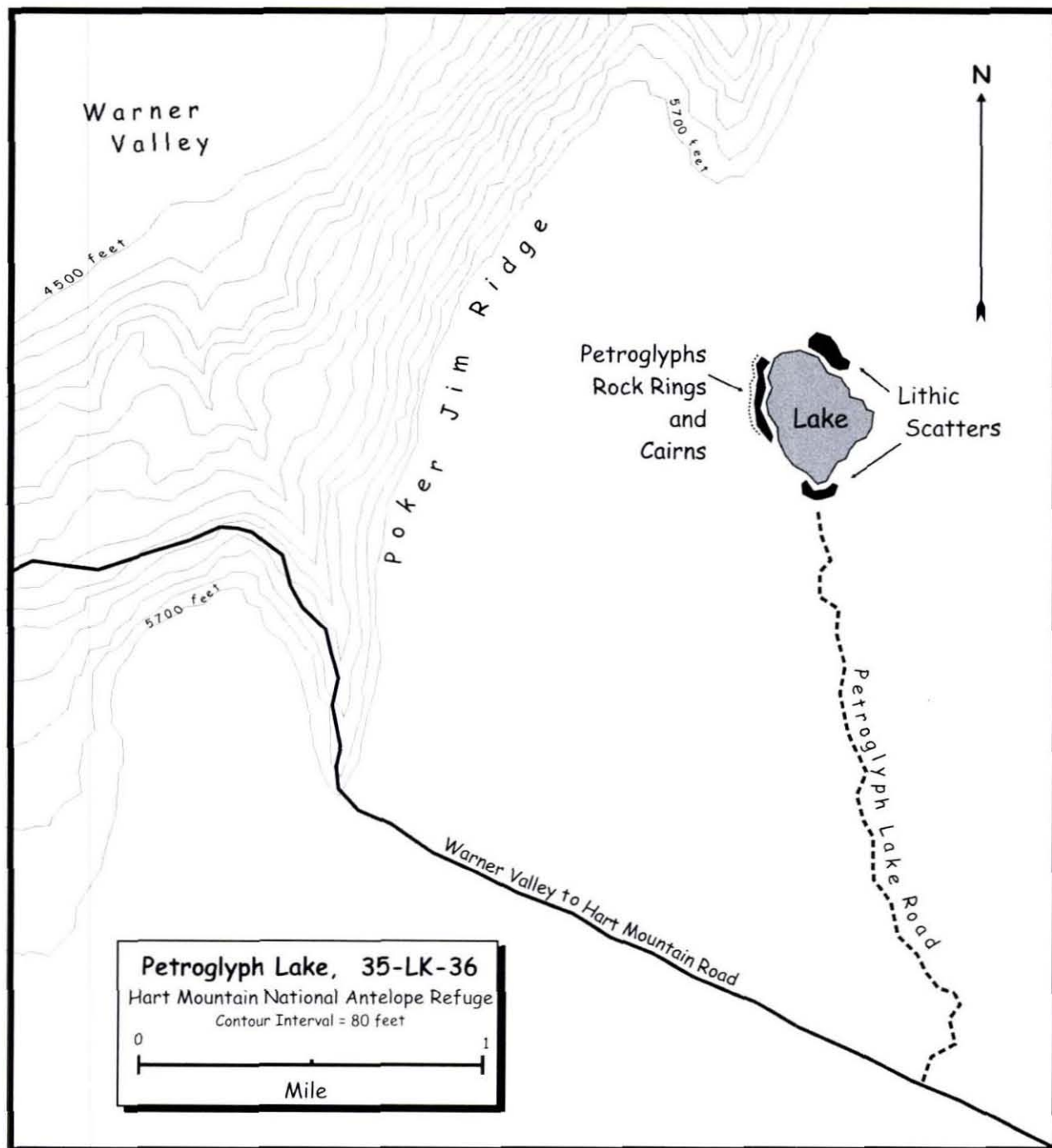


Figure 5. Sketch Map of Petroglyph Lake.

archaeological and ethnographic record indicates that groups of extended families set up small villages among the wetlands for much of the year, especially from late fall to early spring. But upland locales like Petroglyph Lake provided an essential complement to the subsistence and settlement hub at those wetlands.

Petroglyph Lake, Poker Jim Ridge, and Hart Mountain present upland environments that offer resources unavailable in the Warner Valley wetlands. Flexibility in the size of Great Basin Native American groups, as well as their mobility, allowed them to exploit local resource blooms beyond the wetlands (Fowler 1990). As upland foods ripened in the spring

and summer, families dispersed out of aggregated winter settlements located among the wetlands. Small lithic scatters dot the uplands of Hart Mountain and Poker Jim Ridge (Weide 1966), marking the passage of these family groups who established upland bases to gather, hunt, and process resources. The roots of the lithosols were one resource focus, of which the *Lomatiums* (biscuit root or cous and its relatives) were the most important. But yampa or epos (*Perideridia sp.*), bitterroot (*Lewisia sp.*), lily and onion bulb (*Calochortus sp.*, *Allium sp.*) were also gathered as were giant wild rye seeds, currants, and game.

Although none of the lithic scatters on Hart Mountain or Poker Jim Ridge have been radiocarbon dated, the dominance of dart and arrow points identified at the sites indicate that people have used the uplands for thousands of years. While many of the sites are

small and supported a limited range of activities, some lithic scatters show diverse assemblages of flaked stone tools, milling equipment, and thermally altered rocks, suggesting a residential focus. And of course these sites hosted more than food gathering activities. The people carried out rich social lives, exchanged information, conducted ceremonies, played games, and pecked images onto rocks. Petroglyph Lake was one of these places.

Rock Cairns and Prayer Seats

The rock stacks or cairns (Figure 7) and small stone enclosures (Figure 8) at Petroglyph Lake are examples of a widespread archaeological phenomenon of rock features in south central Oregon and northern California. Rock cairns of various morphology and small rock rings identified as “prayer seats” are particularly abundant in the Klamath Basin (Clark



Figure 6. The location of the large lithic scatter on the north side of Petroglyph Lake .



Figure 7. Rock cairn on the rim above Petroglyph Lake.

2000:63, Haynal 2000:172), but are also common in neighboring areas of the Columbia River plateau (Ray 1942, Walker and Shuster 1998), northwestern California (Chartkoff 1983), Mount Shasta (Holt 1946), and the Great Basin including the Fort Rock Basin (Paul-Mann 1994) and the uplands around Warner Valley (Cannon in Haynal 2000:172). Rock cairns come in a variety of shapes and sizes including single stones placed on large boulders or exposed bedrock, stacks of rocks, and conical mounds of rocks (Chartkoff 1983, Green in Clark 2000:64). Rock cairns often occur in groups or clusters on high ridges, peaks, buttes, and rims that command grand vistas of prominent mountains, valleys, or water sources (Clark 2000:63, Haynal 2000:171-172, Paul-Mann 1994). In the Klamath Basin cairns and stacks also occur on exposed bedrock flats near meadows and drainages (Clark 2000:63). Haynal (2000:177) notes that in the Klamath Basin cairns tend to occur

on east facing slopes and command a view of the sun rise.

Small circular to semicircular enclosures of dry-laid stones are commonly called “prayer seats” (Chartkoff 1983:746). Archaeological descriptions of prayer seats include enclosures constructed of small boulders, natural depressions or niches among outcrops and bedrock, and combinations of the two (Chartkoff 1983:746, Haynal 2000, Ray 1963:80). Size, contents, and location distinguish prayer seats from other rock circles and enclosures that appear to be residential features (i.e. houses). While rock rings with a residential function typically have interior dimensions greater than 1.5 meters square (Jenkins and Brashear 1994), prayer seats are only big enough to fit one person (Chartkoff 1983, Paul-Mann 1994). Rock rings with a residential function usually occur within lithic scatters and contain within their walls a

diverse assemblage of artifacts and evidence of food preparation (Brashear 1994, Jenkins and Brashear 1994). Prayer seats are usually isolated from significant lithic scatters and residential sites and lack – or at least contain very few – artifacts. The most salient feature of prayer seats is their location. Like rock cairns, prayer seats often sit in isolation atop buttes, mountains, and rims and command views of distant peaks, valleys, or water sources.

Ethnographic records for the Klamath, Modoc and neighboring aboriginal groups in northwestern California and the Columbia Plateau indicate that rock cairns and prayer seats are an archaeological expression of religious or spiritual activities. Both Klamath and Modoc worldviews centered on a reality full of spirit-beings. Seeking and maintaining power from these spirits - through the activity of the vision quest - was an important element of their cultures.

Among the Klamath spirit power could be sought by anyone and could be achieved through the performance of exhaustive or repetitive activities such as fasting or piling rocks:

Power is deliberately sought by almost every Klamath. There are times that are especially propitious; at puberty, in distress, or the loss of a wife, husband, or a child. The mode of seeking and the revelation are stereotyped: one fast at night on mountain tops, running about, piling up rocks, or diving beneath lonely pools...The quest for supernatural aid is open to everyone, men, women, boys, and girls. It is a constantly recurring feature of their lives (Spier 1930:93-94, see also Stern 1966:15).

For the Modoc, boys and girls would embark on a vision or power quest at puberty. The primary purpose



Figure 8. Stone circle or “prayer seat” overgrown by a currant bush on the rim above Petroglyph Lake. The crest of Poker Jim Ridge is visible in the background.

of the quest was to obtain supernatural power, but in so doing the quest also served to help overcome the crisis of the loss of childhood. Activities during the quest included breaking or bundling brush, ritual bathing, and piling rocks. Mature individuals would also go on quests to manage a life crisis such as the death of a loved one, a gambling loss, or to renew spiritual power (Ray 1963: 77-81). To induce power-seeking dreams, questors would often sleep in depressions or niches amongst the rocks. For multi-day vision quests, especially for Klamath and Modoc leaders and shamans, prayer seats were constructed to provide a measure of comfort and shelter (Haynal 2000:178).

Vision or power quests always occurred in places in the landscape known to be strong in power and/or associated with mythological beings (Haynal 2000:118, Ray 1963:77-81). Because cairns and prayer seats were built and used at permanent places of power, individuals would often return to reuse and embellish the site. Reusing the place nurtured and reinforced its power (Haynal 2000:178).

The Northern Paiute also recognized that supernatural power could be attained through vision quests (Park 1934). While vision quests were an important characteristic of puberty and other life crisis rituals for many members of Klamath and Modoc societies, Northern Paiute vision quests were typically the province of shamans and shaman initiates (Whitley 2006). And while Northern Paiute vision quests were conducted at powerful places such as caves, springs, lakes, and rock outcrops, the ritual did not include the construction of rock cairns or use of prayer seats (Fowler 1992:172, Kelly 1932, Whiting 1950).

Background:

Rock Art Studies of the North American West

In recent years rock art studies, at least those centered on the North American West, have been dominated by discussions of whether or not rock art motifs

represent shamanism and shamanistic activity. David Whitley, in a series of articles (e.g. 1994, 1996, 1998, 2000, 2001, 2006, Whitley et al. 1999, see also Malotki 1998), argues that rock art is predominantly the result of shamanism or shamanistic activities such as vision questing.² Whitley uses the neuropsychological model proposed by Lewis-Williams and Dowson (1988, see also Lewis-Williams 2001) as the foundation for his research. The principle argument is that rock art motifs represent entoptic phenomena universally experienced during altered states – states that are achieved by shamans during trance and by non-shamans during altered state inducing activities such as vision quests or puberty rites. These entoptic phenomena experienced during altered states are then pecked or painted onto the rocks and used as a source of power, or *puha*. To support his argument, Whitley utilizes the ethnographic record of the Great Basin, California, and the Columbia Plateau (Whitley 2006). Whitley argues that the primary point of his research is to “contextualize the rock art by reference to indigenous belief” (Whitley et al. 1999: 9). Furthermore, he argues that his studies reflect a shift away from earlier rock art studies – such as those by Heizer and Baumhoff (1962), who interpreted rock art as indicative of hunting magic – which simply assumed that inductive readings of motifs, combined with information on archaeological associations, would be sufficient to understand the art. Finally, Whitley argues that the ethnographic record is very clear on two key facts:

First, there is undeniable agreement that rock art was made by historical Native Americans – that it continued to be made into the recent past. Second, there is very strong evidence that links the making and meaning of this art to shamans and shamanistic beliefs and practices (Whitley et al. 1999: 9).

There is, however, a growing body of work critiquing Whitley’s interpretations. Perhaps the most vehement of these criticisms come from scholars who argue that

the ethnographic record is not as clear on the relationship between shamanism and rock art as Whitley presents it to be (see especially Hedges 2001, Quinlan 2000, but also Quinlan and Woody 2001, 2003). In fact, Quinlan has argued that “most groups in California and the Great Basin denied that rock art was made by shamans...some groups disclaimed all knowledge concerning the origins, functions, and symbolism of rock art in their territory, thus indirectly denying any shamanistic context for its origins or uses” (2000: 96). Whitley counters by suggesting that Quinlan fails to understand the metaphoric nature of the ethnographies, and further claims that Quinlan’s assertions are fueled by “a pernicious form of Eurocentrism” (Whitley 2000: 114).

A less acrimonious form of this debate centers on the idea that current rock art research suffers from shamanism myopia – a reliance on shamanism as a monolithic explanation for rock art (Bury 1999, see also Quinlan 2000) and as a concept that is presented as more universal and unvarying than it actually is (McCall 2007). Additionally, shaman-centric interpretations such as Whitley’s suggest that rock art production lies almost exclusively in the realm of male activity and is typically conducted in private by individuals. Mary Ricks (1996, 2000), Melinda Leach (1999) and Bill Cannon (Cannon and Ricks 2007), however, challenge these assumptions. Their studies in the northern Great Basin suggest that rock art is often found in locales where women gather and grind seeds and roots, and they note the common association between rock art sites, residential sites, and women’s tools. Cannon and Ricks (2007) note that rock art is often located in close proximity to winter camps along lowland lake shores and also at spring and summer upland sites established to harvest wild plant foods and hunt game. Given that the rock art occurs in these public places, even within the context of homes and shelters, they argue that the rock art “was meant for the entire group and that the creating of rock art was participatory rather than exclusionary” (2007:125). This type of participatory

and public rock art perhaps enhanced solidarity and served to “reinforce core values” (2007:125).

Background: Previous Studies of Petroglyph Lake

The earliest reference to Petroglyph Lake in the archaeological literature is found in Luther Cressman’s *Petroglyphs of Oregon* (1937). Cressman does not refer to the site as Petroglyph Lake, but rather designates it as the rock art site on Lyon Ranch at Hart Mountain. Furthermore, he did not personally visit the site, but instead includes a drawing by Mrs. Anne Neilon of Lakeview, Oregon of one of the rock art panels (this panel corresponds to our Panel 58). Cressman makes no comment on any other petroglyphs at the site or even indicates that he is aware that there are other petroglyphs at the location.

A much more thorough study of Petroglyph Lake was conducted by M. L. and D. L. Weide, who recorded the site in July of 1965 as part of a larger archaeological survey of the Hart Mountain region. As well as noting more than 260 petroglyphs on the basalt rimrock, the Weides also recorded the open air lithic scatters containing projectile points, knives, scrapers, manos and metates at both the north and south peripheries of the lake (Weide and Weide 1966). The rock rings and cairns located on the rimrock above Petroglyph Lake, however, were not noted by the Weides and no further analyses of the archaeological sites were undertaken at that time. The Weides returned to Petroglyph Lake on September 3rd, 1971, the same day that the site was recorded by J. Malcolm and Louise Loring. The Lorings recorded over 260 designs which they included in their book *Pictographs and Petroglyphs of the Oregon Country* (Loring and Loring 1996).

A majority of the petroglyphs recorded by the Lorings and Weides are also included in our study. There are, however, some differences. Our study recorded more total panels and individual petroglyph images.

Additionally, the Lorings designated some designs as turtles, owls, otters, and bear claws – interpretations which we did not make. Unfortunately, the Lorings did not clearly indicate the location of their recorded panels along the cliff face, thereby making it more complicated to field check their work. Still, their study provides an interesting point of comparison with ours and assisted in making our work more accurate. As

an example, the Lorings recorded one of the two human figures in our panel 52 as having looped arms. Our initial recording of this panel represented the figure without the looped arms. After revisiting the site, however, we were able to detect the faint loops recorded by the Lorings and subsequently corrected our representation.

METHODS AND RESULTS

Methods

In the summer of 1998 high school students participating in the Earthwatch Program worked with archaeologists from the U.S. Fish & Wildlife Service (USFWS) to record the petroglyphs and other features at Petroglyph Lake. The rock art panels, rock features, and topography were mapped with a total station. Additional archaeological features were mapped with a recreational grade GPS device. Black and white photographs of nearly all of the petroglyphs, stone rings and cairns were taken. While we identified and documented archaeological artifacts in the field, none were collected during this project. Artifacts were, however, collected by the Weides during their fieldwork and are currently housed at the Museum of Natural and Cultural History at the University of Oregon.

A total of 362 individual design elements on 65 panels were recorded. Flexible Mylar sheeting was placed over the petroglyph panels and the outline of each design element was traced with a Sharpie felt-tipped pen. Other important features of the rock face, such as cracks and spalls, also were noted on the sheeting. A number was designated for each panel and was included – along with an “up” arrow and a 10 cm scale – on each piece of sheeting. Generally, panels are enumerated from south to north, with Panel 1 located at the most southerly point of the rimrock. There are exceptions, however, as some panels were discovered after numbers for other panels had been already established.

Additionally, some panels were dropped after the initial numbering stage. For instance, after further consideration in the field panels 2, 3, 8, 30 and 49 were determined to likely not represent petroglyphs, but rather are the result of natural occurrences.

Therefore, there are no digitized versions of these panels in the appendix and their locations are not included on our map. Panels 17, 29, 46, 50 and 65 represent human created petroglyphs, but our assessment – based on initial attempts at recording, analysis of photographs, and cross-checking in the field – is that these images are too indecipherable to be rendered with any sense of accuracy. As a result digitized drawings of these panels are not included in the appendix, but their locations are noted on the map.

The Mylar sheets containing the images of the petroglyphs and rock-face features were brought back to the offices of the U.S. Fish & Wildlife Service’s Cultural Resources Team, where the image outlines, “up” arrows and 10 cm scales were scanned and initially brought into Photopaint. The images were then finalized using Corel Draw software and cross-checked for accuracy with photographs of the panels.

We returned to the field in the summer of 2002. During this stage of work the Corel Draw images created in the office were cross-checked in the field for accuracy and the necessary changes were noted. Additionally, we re-checked the accuracy of the panel locations and traced the shoreline of the lake with a Trimble GPS unit. This information was then downloaded into Surfer software and a map of the area - showing all panel locations, stone rings, and rock cairns - was created (Figure 9; see also the map included in the appendix).

In archaeological literature petroglyphs are most often represented as stippled or outlined images against a white background. We instead chose to place the petroglyph images against a darker, rock-like background. By doing this we hope to contextualize the petroglyphs and present them as an incorporated part of the rock face – cracks and spalls included –

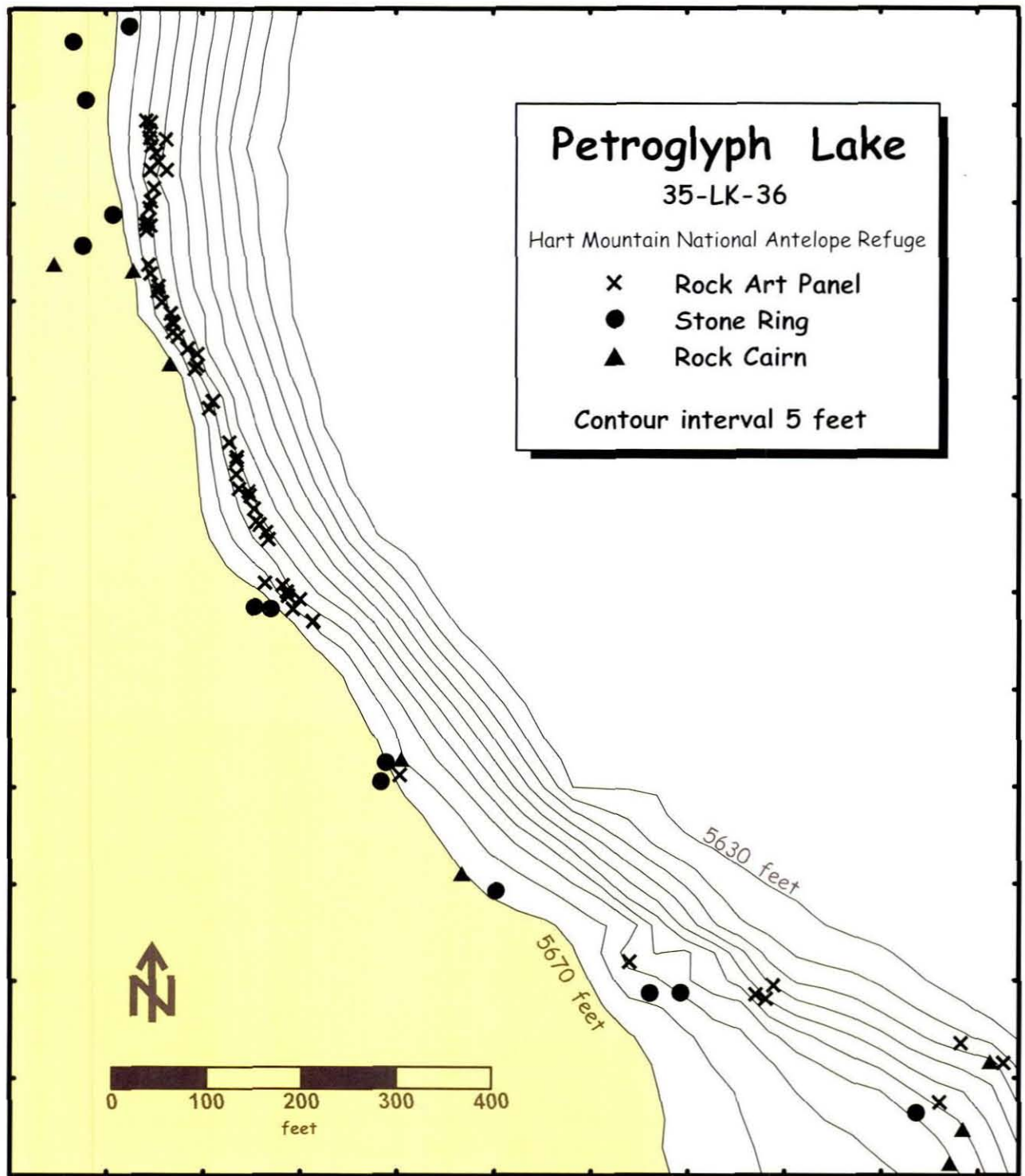


Figure 9. Map showing the locations of the petroglyph panels, stone rings, and rock cairns.

rather than independent floating images (Figure 10). We believe this method of representation stresses that the rock surface and natural features surrounding the image are not merely neutral support, but may have been part of the intended message (see Keyser and Poetschat 2004). Additionally, the action of pecking

the rock usually results in a lighter image against the darker, non-pecked rock face, rather than the darker image of stippled representations. Therefore, we argue that this method of petroglyph representation results in an image closer to that which would be experienced first hand.

Results

Including the area of the 34 acre lake, the archaeological site at Petroglyph Lake encompasses an area of more than 60 acres. The site includes two lithic scatters, one on the north and one on the south end of the lake, a series of 21 rock enclosures and cairns on the top of the cliff band on the west side of the lake, and roughly 65 separate panels of petroglyphs at the base of the outcrop that comprises the cliff band (refer to Figure 5). These cultural features are collectively designated as 35Lk36. These features are linked spatially by their proximity both to one another and their orientation to the lake. It is logical, although by no means certain, to assume that there is both a temporal and functional association among the lithic scatters, rock features, and the petroglyphs. Certainly the people who occupied the lithic scatters were aware of, and likely visited and used, the petroglyphs and the rock features above them. As of now, however, we have no firm evidence (such as coeval radiocarbon dates) demonstrating that the different locations were used and occupied at the same time or by the same groups of people. Dart points recovered from the rock features above the petroglyphs and also at the lithic scatters suggest a pre-A.D. 1 occupation.

Lithic Scatters

Two lithic scatters occur at Petroglyph Lake, one at the south shore and another on the northeast side of the lake. Along the western shore of the lake we observed only a few obsidian flakes on the slope below the petroglyphs. Dense vegetation in this area, however, may mask a more significant deposit. On the rim immediately above the petroglyphs we identified a single Elko series projectile point. Our survey on the east side of the lake identified no artifacts or cultural features.

The artifact scatter on the south side of the lake is concentrated near the shoreline and extends southward from it for roughly 50 meters. Stone flakes,

primarily obsidian, occur on the eroded lakeshore and among the grass and low sagebrush on the shallow rocky soils beyond the water. M. L. Weide and D. L. Weide (1966) observed and collected 121 artifacts from this lithic scatter in the 1960s. During the course of our project we examined the Weide's collection, which is housed at the Museum of Natural and Cultural History at the University of Oregon. The collection primarily consists of obsidian flaked stone debitage.

Among the artifact collection from the southern lithic scatter are 18 flaked stone tools. The tools include 3 projectile point fragments, 3 bifaces, 1 drill, 1 core, and 10 large retouched flake-tools. The projectile points are too fragmentary to assign a chronological type, except that it can be reasonably stated that two are dart point size and the third is arrow point size. The bifaces, core, and flake-tools display extensive edge damage and wear from use. Although use-wear analysis was not conducted during our study, most of the flake-tools exhibit retouch and edge damage consistent with use as scrapers.

We did not collect artifacts during our field inspection of the lithic scatter on the south side of the lake. Furthermore, relatively few artifacts were visible along the south shore. This lack of visible artifacts could perhaps be due to the Weides recovering the majority of the exposed artifacts. It could also be the result of the removal of artifacts from the south shore by visitors. Nearly all modern visitors to Petroglyph Lake park near the southern lithic scatter and walk across it as they make their way to the petroglyphs. Regardless of the cause, a larger and presumably more intact lithic scatter lies across the lake on its relatively more remote northeastern flank.

The land rises quickly at the northeastern shore of Petroglyph Lake. A thick layer of aeolian silt blankets the otherwise rocky soil. Prevailing southwesterly winds pick up silt from the bed of a low or dry Petroglyph Lake and dumps it on this northeastern flank. Numerous deep erosion channels cut through

the silt layer and spill into the lake. Artifacts are abundant and obvious at the lake shore where fewer plants grow. Artifacts also occur on the silty upland, but they can occasionally be difficult to see among the dense vegetation. From this northern lithic scatter the Weides collected 64 flakes, 3 manos, and 3 metates. During our survey of this lithic scatter we noted over 100 obsidian flakes and lesser quantities of chert and basalt flakes (again, we collected no artifacts). The flaked stone debitage includes large percussion flakes with cortex and small pressure flakes. Among the flaked stone artifacts we also identified an obsidian Elko series point and several flake tools. The site contains dozens of thermally altered basalt cobbles, presumably remnants of precontact hearths or ovens. We also saw several fragments of manos, metates and other ground stone tools. The abundance of archeological materials and deep silty soil suggests that the site may hold intact buried cultural deposits.

The lithic scatters at Petroglyph Lake are not unusual, but they are important when considered in the context

of the petroglyphs and other cultural features at the lake. The lithic scatters, particularly the scatter on the north side of the lake, signal a residential occupation. The abundance and diversity of artifacts suggests that people spent a substantial amount of time at the lake processing food and manufacturing tools.

Petroglyph Lake is also a good warm-season residential location for hunter-gatherers because it accesses water and food and lies near transportation corridors. The lake provides a dependable source of water in a semi-arid environment. The deep soil on the north side of the lake provides a rare but welcome surface to establish an occupation. It is free of rocks and is therefore relatively soft. In addition it supports a dense vegetation cover including giant wild rye. Beyond the lake rocky lithosols extend for miles. Although low sagebrush seems to dominate the landscape, it also supports a cornucopia of edible root crops, primarily lomatiums. These late spring-ripening plants were a likely subsistence focus of the people living at the lake. Petroglyph Lake lies near the pass between Hart Mountain and Poker Jim Ridge, which



Figure 11. Feature A, cairn.

is the principal access from the lowlands of Warner Valley into the Hart Mountain and Poker Jim uplands. The lake lies just 1.5 kilometers from Rock Creek, the only permanent stream that drains Hart Mountain to Catlow Valley. The importance of the Petroglyph Lake setting is underlined by the petroglyphs that adorn the cliff band on the west side of the lake shore, just a short walk from the lithic scatters.

Cairns and Stone Rings

We identified and documented 21 stone features on the top of the rocky cliff above the petroglyphs. All of the features, except for Feature K, occur within a few meters of the precipice of the rim and appear placed to take advantage of the exposure and view offered by their position. The features appear as obvious stone rings, partial or semicircular enclosures, and stacks made from local basalt boulders and cobbles. We labeled the features alphabetically although discontinuously (A through P, and V through

Z). The following paragraphs present brief descriptions of each feature.

Feature A - Cairn. This cairn consists of three boulders stacked on the rimrock above petroglyph Panel 1 (Figure 11). A fourth boulder lying next to the cairn appears to have fallen from it. The standing cairn is 29 cm in height and 30 cm in diameter.

Feature B - Cairn. This cairn also occurs on the rimrock above petroglyph Panel 1. Five rocks in the first and second course cradle a sixth rock in an elevated and upright position (see Figure 7). The cairn is 47 cm high, and ranges between 33 and 56 cm at its base.

Feature C - Stone Ring. This well constructed ring of 56 basalt boulders has an exterior diameter of 220 cm. The interior space enclosed by the ring is 100 cm in diameter. The rocks are stacked up to 65 cm high in as many as 3 courses. The ring sits on bedrock at



Figure 12. Feature E, cairn.



Figure 13. Feature G, stone ring.

the edge of the rimrock whose vertical face holds petroglyph Panel 1. Two currant bushes grow at the cliff edge on the east margin of the ring.

Feature D - Stone Ring. This small arrangement of 4 large boulders has an exterior diameter of 150 cm. It creates a small interior space on the rimrock of about 50 cm in diameter. It is perhaps better to describe this feature as a "seat." No petroglyphs occur in the vicinity of this feature.

Feature E - Cairn. This cairn was once composed of at least two rocks, but only one remains (Figure 12). The flat upper surface of the boulder exhibits a bald patch marking the location of the missing second course. The patch shows none of the patination or lichen growth that characterizes the rest of the boulder surface. The boulder is 45 x 34 x 20 cm in height. This cairn, along with features G and H, occur on the rim immediately above petroglyph Panel 7.

Feature F - Cairn. This cairn is in ruins. It is a tight concentration of 12 rocks that appear to have once

been stacked but now are collapsed. Several boulders with surfaces lacking lichen or patination lie exposed to the open air. No petroglyphs occur in the vicinity of this feature.

Feature G - Stone Ring. This semicircular alignment of boulders defines a space that is 220 cm in diameter (Figure 13). Although it has partially collapsed and been scattered, it remains discernable. 50 boulders comprise the semicircle arranged in two courses up to 30 cm high. This arc of rocks opens toward Beatty's Butte on the southeastern horizon. A rabbitbrush grows from the center of the ring. This feature occurs on the rim immediately above petroglyph Panel 7.

Feature H - Stone Ring. This stone ring is 215 cm in maximum diameter and creates cleared interior space that is roughly 120 cm in diameter (Figure 14). About 40 boulders were used to construct the ring, but about half have fallen from their original position. However, one can still identify boulders that have been purposely propped up against neighboring boulders. The ring



Figure 14. Feature H, stone ring.



Figure 15. Feature I, cairn.



Figure 16. Another view of Feature I. The arrow shows the location of the pecking stone.

generally employs two courses of boulders to create a 50 cm high wall. A low spot in the ring allows a view eastward to Steens Mountain and Beatty's Butte. This feature occurs on the rim immediately above petroglyph Panel 7.

Feature I – Cairn. This feature appears to be the collapsed remains of a large cairn (Figure 15). The intact portions of the cairn are marked by two pairs of large boulders arranged on bedrock with a 20 cm space between them. The bedrock surface in this space shows little patination and no lichen growth. Just outside the intact boulders are two boulders that appear to be out of place. Their upward-facing surfaces lack patination and lichen. We suspect they have fallen from a stacked position on top of the four intact boulders. In addition, we identified several other

rocks around the perimeter of the cairn that appear to be out of place. These include two highly vesicular basalt cobble fragments and a well rounded, unpatinated, smooth-surfaced basalt river cobble. We also speculate that the collection of boulders and cobbles that strangely fill a 50 cm wide crack on the surface of the rimrock immediately west of the cairn may be a cultural feature.

We also identified a pecking stone at this cairn. It lies one meter north of the cairn and 50 cm from the edge of the cliff (Figure 16). The pecking stone measures 96 mm long, 74 mm wide, and 52 mm in thickness. It has a sub-rounded diamond-shaped cross section. The pecking stone tool is a basalt cobble which appears quite different from the basalt in the immediately surrounding area (Figure 17). It is hard, dense, and lacks vesicles. A rich red oxidized weathering rind coats the artifact and it shows wear from use. The wear appears as small divots or pockmarks at one end and on a lateral margin of the artifact. The divots hold dust and dirt. In addition, high points at this margin are slightly rounded and abraded. We infer that the wear was caused by pecking and buffeting to create petroglyphs, perhaps Panel 31 which lies on the face of the rocks immediately below the cairn.



Figure 17. Close-up of pecking stone at Feature I, in situ.



Figure 18. Feature J, cairn.



Figure 19. Feature K, cairn.

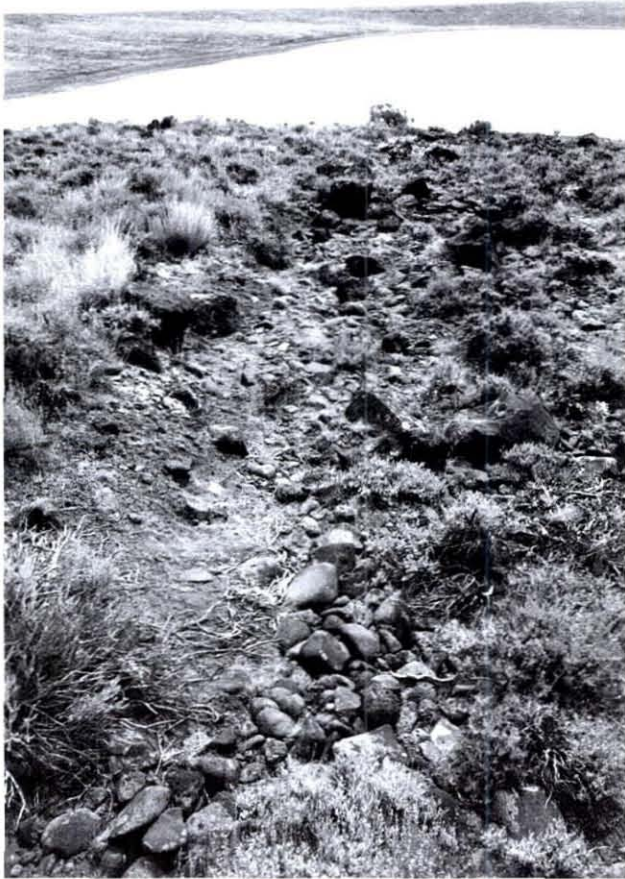


Figure 20. Feature L, boulder quarry.

Feature J – Cairn. This cairn is constructed of 8 round and sub rounded rocks placed tightly together (Figure 18). The cairn measures 40 x 30 x 17 cm and rests on a large bedrock surface at the rim of the cliff above Panel 44. This panel contains images of both a lizard and a snake. The cairn appears recent compared to the other rock features at Petroglyph Lake. No lichen grows on the cairn rocks. In addition, the stones lack the dark gray and brown patination that characterizes most of the rocks in the area.

Feature K – Cairn. This is a single rock cairn which has slipped off its elevated bedrock boulder base (Figure 19). An unpatinated, lichen free patch on the bedrock marks the former location of this boulder. The cairn rock contains an unusual natural hole that extends through the rock. This cairn does not sit on the cliff edge like the other rock features but rather sits roughly 22 meters from the edge.

Feature L – Boulder Quarry. The sloping upland above the rimrock at Petroglyph Lake contains a 9 meter by 2 meter area of disturbed surface rocks (Figure 20). Many of the cobbles and boulders show



Figure 21. Feature M, stone ring.



Figure 22. Feature N, stone ring. Arrow notes the location of a pecking stone.

relatively fresh faces. They lack lichen growth and patination and patches of caliche are visible. Although disturbance by surface erosion is possible, we suspect that this place served as a quarry for the collection of cobbles and boulders used in the construction of the rock features elsewhere on the rimrock at Petroglyph Lake.

Feature M - Stone Ring. This rock feature is 17 meters northwest of the north end of the cliff band that holds the petroglyphs at Petroglyph Lake. At least 20 basalt rocks have been arranged in a semi-circular alignment with an exterior diameter of 175 cm (Figure 21). The rocks, which are all individually less than 35 cm in maximum dimension, have been set on large horizontal segments of basalt bedrock. The boulders create a backrest and arm rests that arc around a flat 100 cm diameter section of bedrock. In front of the arc is a shallow well for the legs and feet that drops 10 to 20 cm below surrounding segments of basalt.

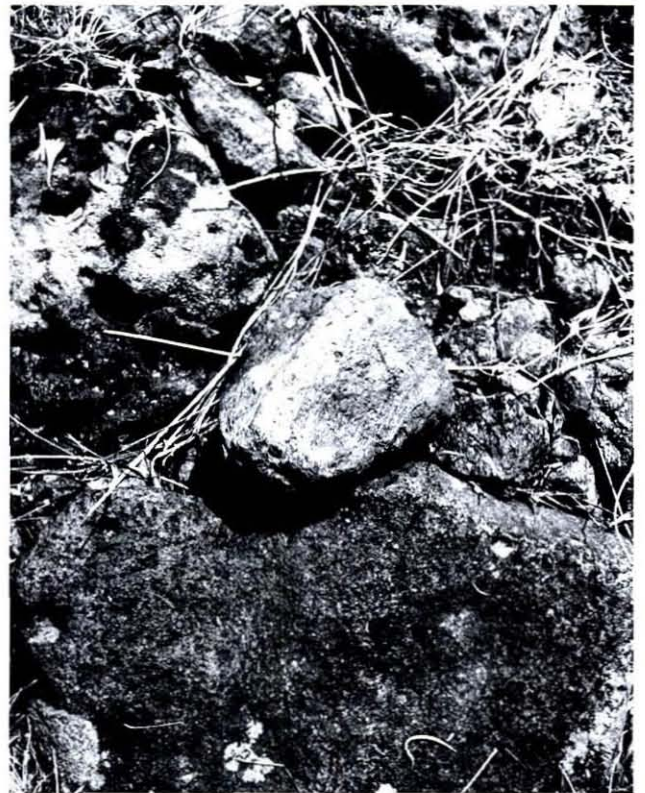


Figure 23. Close-up of pecking stone at Feature N, in situ.

The feature opens towards Beatty's Butte on the far southeast horizon.

Feature N - Stone Ring. This feature of 37 boulders arranged in a circle has a dimension of 250 x 150 cm (Figure 22). The boulders enclose an irregular space that averages 150 cm in diameter. Rabbitbrush, low sagebrush, and bunch grass grow within the enclosure. Although most of the ring is defined by a single course of stones, portions of the structure are stacked two to three courses high. Several stones appear to have fallen off of the ring and lay outside of it. This feature, along with feature M, occurs on a bedrock outcrop approximately 20 meters northwest of the main cliff band at Petroglyph Lake. Feature N occurs at the upper edge of a one meter vertical face that breaks into a scatter of large boulders. No petroglyphs were observed at this location. The lowest spot on the ring occurs on its southeast end and provides a view toward the lake and Beatty's Butte.

We identified a pecking stone at Feature N which is similar to the pecking stone observed at Feature I, except that this artifact is fragmentary. The pecking stone is made on a dense, vesicle-free sub rounded cobble of basalt (Figure 23). It is covered by a deep red weathering rind that is not commonly seen on rocks at Petroglyph Lake. The tip of the pecking stone shows wear that contrasts with the other surfaces of the stone. The tip is rounded, slightly battered, and abraded. The fragmentary length dimension of the artifact is 54 cm. It is 47 cm wide and 24 cm thick.

Feature O - Stone Ring. About 25 meters north of the main cliff band at Petroglyph Lake lies a 4 x 5 meter isolated area of exposed bedrock which contains the disturbed and broken down remnants of rock rings and cairns. Feature O, a one meter diameter ring of boulders set in a single course, is the most obvious construction (Figure 24). But several boulders lacking significant lichen growth and showing minimal



Figure 24. Feature O, stone ring.

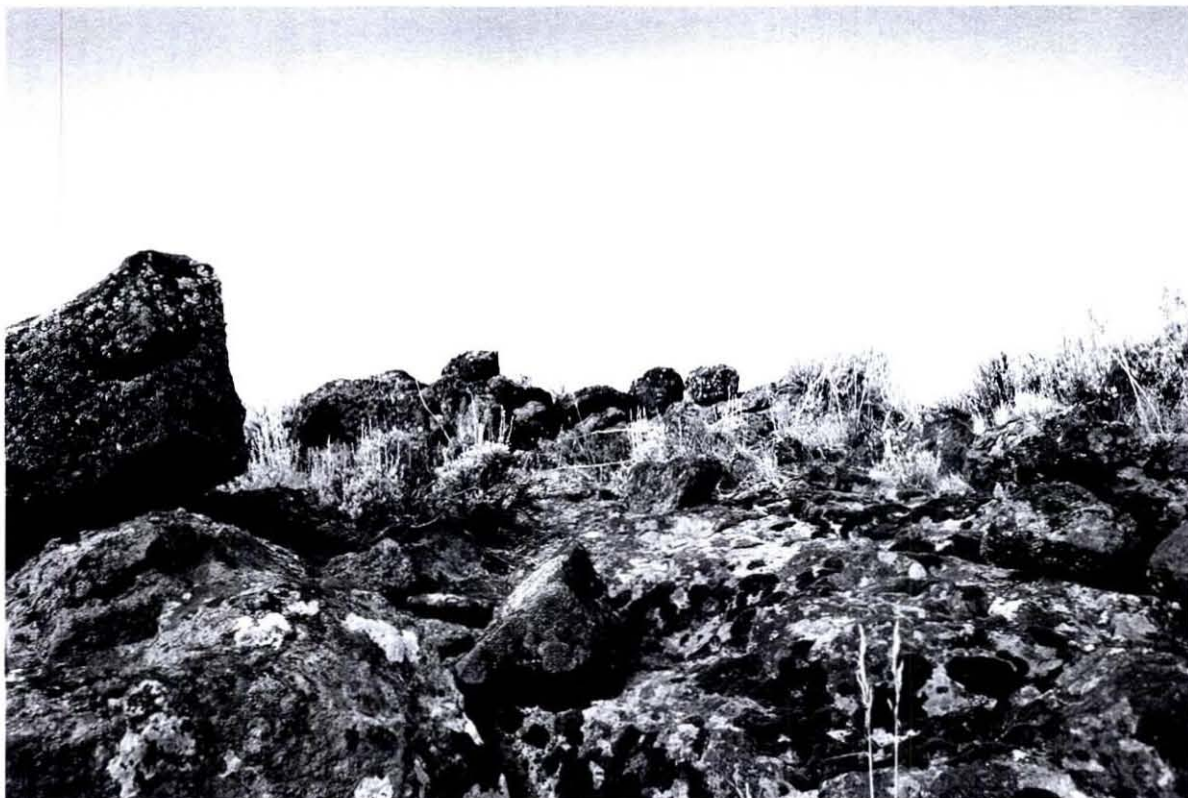


Figure 25. Feature W, stone ring, in forefront.



Figure 26. Feature Y, stone ring.



Figure 27. Feature Z, stone ring.

patination lie loosely on the bedrock nearby. They are not in original position. We suspect that they have fallen or somehow been moved from formerly more secure positions. Below the 1.5 meter escarpment is an apron of shallow soil that contains 2 dozen stone flakes of obsidian, chert, and basalt. Except for this location we observed almost no flaked stone at other rock features or petroglyph panels. Rabbit brush, currant, giant wild rye, and yarrow grow at the base of the rimrock here.

Feature P – Rock Cairn. This cairn is composed of three boulders that appear to have collapsed or have been dismantled from their previously stacked arrangement. The cairn rests loosely on top of a large boulder outcrop whose vertical face holds petroglyph Panel 65 (see Figure 38).

Feature V - Stone Ring. The edge of the cliff band above petroglyph Panels 48, 49 and 50 is a small enclosure created by the removal of boulders from the bedrock surface and the placement of large boulders into the shape of a semicircle that opens



Figure 28. Close-up of pecking stone at Feature Z, in situ.

toward the lake and rim edge. Two boulders lying near the open portion of the semicircle may have fallen out of place from the enclosure. The ring creates an interior open space that is 90 cm in diameter. The exterior diameter of the ring is 170 cm. This feature appears very old; all the rocks support a healthy lichen growth and the stones are heavily patinated. Two rabbitbrushes, one living and one dead, sprout from the back edge of the interior of the enclosure. A currant

bush grows below the feature among the vertical faces of cliff band and nearby petroglyphs.

Feature W - Stone Ring. Feature W is located between Feature X and the edge of the rim. Feature W is a small enclosure of clean flat bedrock surrounded by large boulders (Figure 25). On the south side of the enclosure several smaller boulders and cobbles have been piled on top of the large boulders. These stones were perhaps removed from the interior of the enclosure to make a deeper and more comfortable seat. The large boulders provide a smooth and upright back rest which orients the gaze of the user toward the southeast across Catlow Valley to Beatty's Butte in the distance.

Feature X - Stone Ring. This semicircular arc of boulders appears partially ruined and disturbed. Fifteen small boulders arranged mostly in one course comprise a 1 meter long alignment which cradles a horizontal space that opens eastward towards Steens Mountain. Several other boulders that appear to have been part of the enclosure lie about haphazardly. Feature X and Feature W lie on the edge of the rimrock above petroglyph Panel 4.

Feature Y - Stone Ring. Feature Y is a location where a half dozen boulders have been cleared off of a horizontal exposure of bedrock to create a space that measures 160 x 110 cm (Figure 26). The moved boulders make an almost indiscernible semicircular alignment. This feature lies 6 meter to the west of Feature Z.

Feature Z - Stone Ring. This feature is set at an indentation at the edge of the rimrock cliff immediately above petroglyph Panel 9. The rock feature appears incomplete and perhaps partially dismantled. Several boulders appear to have been purposely placed on the bare bedrock with a few leaning against others in a manner suggesting human construction (Figure 27). The rocks form a semicircular alignment that defines

a 100 x 60 cm space. A weathered jackrabbit long bone was observed in a crack in this space. Rabbit brush, giant wild rye, and penstomen grow among and immediately west of the boulders.

Next to the rock enclosure and 40 cm from the cliff edge, we identified a pecking stone in a shallow crack on the horizontal surface of the bedrock. The pecking stone measures 124 x 64 x 55 mm. The pointed end of the artifact shows a slight amount of impact damage and abrasion wear. The artifact is made on a sub-rounded, vesicle-free basalt cobble that is triangular in plan view (Figure 28). It contrasts with the basalt rocks that characterize the immediate vicinity. Additionally, no lichen or dark patination occurs on this stone. Furthermore, the relatively smooth surface and sub rounded shape suggest that this artifact comes from somewhere other than the rimrock. Many similar cobbles are found along the shore of Petroglyph Lake.

Summary of rock features

The rock stacks and small stone rings at Petroglyph Lake are examples of a common archaeological phenomena in south central Oregon and adjacent California. In this region, including at Petroglyph Lake, rock features occur on rims, buttes and other topographical eminences. Usually lacking artifacts, sitting in isolation but commanding large vistas, the rock stacks and stone rings serve no obvious utilitarian function (i.e. hunting blinds or shelters). We can never know with certainty the meaning or specific activities that took place at these rock features. Yet the ethnographic record suggests that the rock stacks and small stone rings are the archaeological signatures of ceremony, ritual, and vision questing by the precontact people at Petroglyph Lake.

Petroglyphs

The land rises gently from the western shoreline of Petroglyph Lake to a basalt cliff band located 30 to

50 meters from the lake. This cliff band exhibits a vertical relief ranging from 2 to 5 meters. The top of the cliff is a mostly bare basalt bedrock rim that rests about 10 meters above the elevation of the lake. Westward beyond the rim the rocky ground gradually rises to the edge of the Poker Jim Ridge fault scarp at a distance of approximately three quarters of a mile.

In addition to providing excellent surfaces for petroglyphs, the basalt cliff band creates a relatively lush local environment. Clumps of currant and large sagebrush punctuate the cracks in the cliff and at its base. Below the cliff, Great Basin wild rye joins the currant bushes and sagebrushes, which in places are thick enough to hinder access to the petroglyphs. The wild rye grass is especially dense on the slope below the petroglyphs in the central portion of the site between Panel 9 to the south and Panel 27 to the north. The relatively lush vegetation is the result of winter snow that drifts below the cliff which lies leeward to the prevailing winds and storms coming off of Poker Jim Ridge. Staff at the Hart Mountain National Antelope Refuge have reported a spring or seep

among the rocks below the cliff band at Petroglyph Lake, but during our several summer visits to the site we have found no evidence of flowing water.

Along the 500 meter length of the cliff, indigenous people etched over 360 individual images in 65 separate panels formed by nooks, crannies, and notches in the cliff band. Although petroglyph panels dot the entire length of the cliff band they are not evenly distributed. Figure 9 shows the distribution of all the petroglyphs (the map in the appendix shows the distribution as well as the location of panel by number). The majority of the images and panels occur in a 200 meter long section at the north end of the cliff band. At this portion of the cliff the rock faces are larger, taller, more abundant, and typically smoother. The central portion of the cliff is dominated by a 150 meter stretch of basaltic pillow lava. It harbors few large

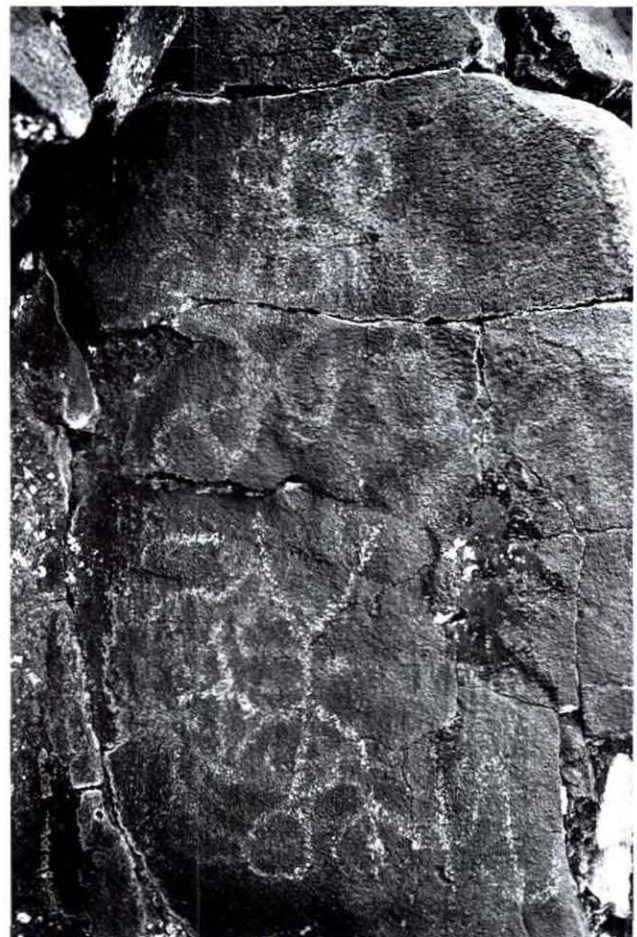


Figure 29. Curvilinear abstract petroglyphs. Panel 47 is on the left, Panel 26 is on the right.



Figure 30. Panel 48, showing rectilinear abstract petroglyphs.

and/or smooth faces suitable for the creation of petroglyphs. We found only one petroglyph panel (Panel 7) in this area. The south end of the cliff band is discontinuous and of lower relief than the north end. It offers fewer panels suitable for the creation of petroglyphs.

The 362 individual petroglyph images were categorized first based on method of creation and then on form. The categorization methods used in this study are based on categories defined by Mary Ricks (1996) in her study of the rock art of the Warner Valley and the reader is encouraged to look at her work for a more detailed explanation of these rock art categories. The most general category that applies to the images at Petroglyph Lake is “Great Basin Pecked”. Pecked refers to the method of manufacture, which is primarily pecking and abrading the rock surface with a pointed stone tool in order to remove the natural patina and in some cases to remove rock material to create relief.

Given that there are no known pictographic (i.e. painted) images at the lake this category applies to all of the recorded rock art. Underneath the general heading of “Great Basin Pecked” the recorded rock art is representative of “Great Basin Curvilinear Abstract”, “Great Basin Rectilinear Abstract”, and “Great Basin Representational” styles. The digitized images of the petroglyphs are located in the appendix.

Great Basin Curvilinear Abstract

The most common style at Petroglyph Lake, as well as the most common style recorded in previous studies of rock art in southeastern Oregon, is “Great Basin Curvilinear Abstract”. This style is distinguished by a basic curvy or wavy assemblage of features. Of the 362 total elements recorded at the lake 229 are curvilinear design elements. The types of elements under this style heading include circles, dots, angles, arcs, hearts, meanders, and spirals (Figure 29). Within

this category we recorded 81 “undescribed” elements, 73 circles (further broken down into “concentric”, “bisected” and “rayed”), 57 dots, 16 meanders, one heart, and one spiral.

Great Basin Rectilinear Abstract

The second most common style at Petroglyph Lake is “Great Basin Rectilinear Abstract”. This style is characterized by a geometrical, jagged, or pointed appearance (Figure 30). There are 97 design elements that fit this style. This includes 67 lines, 12 hashmarks, 4 “V” shapes, 2 chevrons, 1 grill, and 11 undescribed rectilinear patterns. A few of the undescribed elements could possibly be interpreted as representational lizards, but given that this was not a certainty we chose to conservatively keep them within the “undescribed” category.

Great Basin Representational Petroglyphs

There are 20 design elements that fall under the heading of “Great Basin Representational Petroglyphs”. This classification includes representations of humans, lizards, sheep, and “fantastic creatures” (Figure 31). There are two clearly represented human figures (anthropomorphs), both located on Panel 52 (see Figure 10). The two forms are very similar, although one body is slightly thicker than the other. Both have heads, two upraised arms, and two legs. Neither, however, have fingers nor feet. Close examination of the figure on the left shows loops extending from the ends of the arms. The pecked loops are an older component of the image, with the anthropomorph more recently superimposed or re-pecked. A third possible anthropomorph is found in Panel 26 (refer to Figure 29). Superimposed over the older petroglyph is what may be the upside-down image of



Figure 31. Representational petroglyph of a lizard, Panel 31.

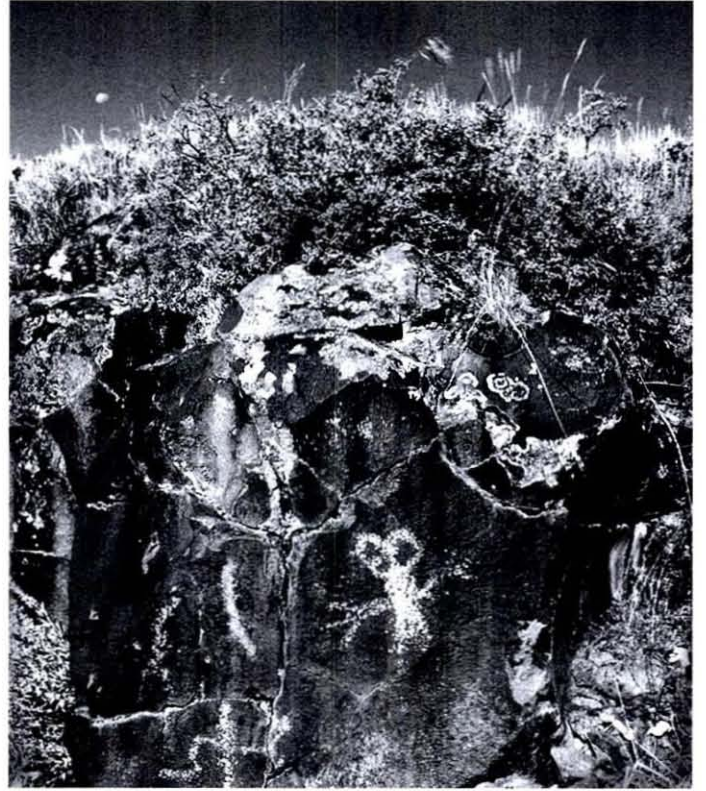


Figure 32. Representational petroglyphs of “fantastic creatures”. At the top is Panel 61, Panel 60 is shown below.





Figure 33. Applicant, spirit helper and three dots, a possible shamanistic motif located on Panel 58. A close-up of the digitized panel is shown at the upper right.

a human figure. We were informed through a second hand source that some Paiute believe this petroglyph represents a suicide that occurred at the location of the petroglyph. Whether this is true or not, we of course have no way of knowing.

Four sheep are present, all shown from a side view with long horns angled back across the body of the animal. Two face to the left (Panel 52, 59a), one to the right (Panel 9b), and the other is angled down and to the left, as if floating or jumping (Panel 35). Two have four legs, while the other two have only two.

Nine representations of lizards are present at the lake. All are shown from above, and all but one are faced in an upright position. Some of the representations

are very realistic, with fully formed heads, tails, thick bodies and the familiar bird-track toes (e.g. Panel 14, Panel 16). One lizard has pronged antlers and a body vertically split into four segments (Panel 31, see also Figure 31).

Perhaps the most interesting design elements at the site are the “fantastic creatures” (Figure 32). There are five designs designated as “fantastic creatures”, and while they vary in complexity and size they share in common the characteristic that none resemble any known animal or human forms. All five creatures are shown from a frontal view and without mouths. Two of the figures, very similar in appearance to each other, seem rather ghost-like (Panel 58, Panel 60). Both have two short clothes-pin like legs, a large head in

outline with two dot eyes, a fully pecked body and two upraised curved arms. Panel 61 (see Figure 32, top) shows a fantastic creature with two large eyes standing on a crack. This figure has two outstretched arms that end in three fingers. Another creature (Panel 47) is upside down, with a body consisting of a series of curved lines and circles attached to a head. The face consists of two uneven circles for eyes, which themselves contain two more concentric circles. Two antennae point downwards from the head and rest on a crack in the rock face. One “fantastic creature” stands out as the most spectacular. This creature (Panel 52, see also Figure 10) stands with two feet firmly planted on a crack in the rock face. Above these two legs are another set of legs extending horizontally and upraised, ending in bird-track feet. The creature has a solidly pecked torso and at the shoulder another set of outstretched arms extend upwards. There are two horizontal bars across the neck which is attached to a rather complex head. The face has two large circles for eyes, each containing a concentric circle within. Finally, two antennae extend from a center point at the top of the head.

These types of figures have been classified elsewhere as “spirit figures” because of their supposed connection with shamanistic activities (although we choose to use the more neutral and descriptive terminology of “fantastic creature”). James Keyser (Keyser et al. 1998, Keyser 2002) argues that one way to distinguish a shamanistic rock art site is by the

visual representation of an applicant (the “spirit figure”), their spirit helper (an animal like a lizard), and a collection of dots, commonly three. While Keyser’s work is in the context of the Columbia Plateau and not the Great Basin, it is interesting to note that this combination of visual units does appear once in the rock art of Petroglyph Lake (Panel 58, see Figure 33). The presence of shamanistic activities at Petroglyph Lake would not be unexpected. As Whitley suggests, the Northern Paiute and their ancestors had a strong tradition of shamanism and vision questing and at least occasionally expressed it through rock art (Whitley 2006). And as a relative oasis in an otherwise arid upland, Petroglyph Lake offered enhanced subsistence opportunities and was thus likely considered a very special and powerful place. Additionally, the rock rings and cairns located on the cliff tops above the rock art are indistinguishable from features elsewhere in the region commonly identified as “prayer seats” or vision quest sites (Paul-Mann 1994). Furthermore, the site contains numerous curvilinear and rectilinear petroglyphs which could be easily interpreted as representative of entoptic images encountered during trances. Finally, the representational designs at Petroglyph Lake do not depict food species (i.e. deer, antelope, rabbits, fish or plants) but primarily lizards – a common spirit helper for Northern Paiute shamans (Whiting 1950). Whether these images represent shamanistic activity, however, cannot be certain and for now remains solely in the realm of speculation.

DISCUSSION: LANDSCAPE, PUBLICS PAST AND PUBLICS PRESENT

As noted earlier, the principal goal of this document is to provide a catalogue and visual record of the archaeological resources at Petroglyph Lake and it was not our intent to test hypotheses or to interpret the rock art at the site. We do believe, however, that our work at Petroglyph Lake raises a number of interesting questions and provides a starting point and framework for future research at the site. It also raises questions about how to most effectively manage this site as a cultural resource located on federal lands. In this context we offer the following brief discussion. Specifically, we discuss the importance of landscape (at both macro and micro scales) in both rock art studies in general and in Petroglyph Lake in specific, the relevance of the public in rock art studies (both past and present publics), and the challenges and possibilities that the public nature of rock art presents to cultural resource managers.

The Importance of Landscape

Many early studies of rock art, including those at Petroglyph Lake, concentrate solely on the images, styles, and motifs of the rock art itself. They fail to consider the physical landscape in which they occur and the social context in which they were made, used and viewed. In these studies rock art is portrayed as an isolated element separated from the rock face and devoid of a surrounding landscape. Detaching the art from the surrounding landscape, however, creates a problem:

We suppose, therefore, that when rock-art was executed, the artist intended it to remain indefinitely; with this was the intentional location of the panel/rock art surface to the surrounding landscape. By omitting landscape, and, in particular, rock-art as place, one is only looking at subjectivity and ignoring media (Nash and Chippindale 2002:1).

Bradley comes to a similar conclusion when he suggests that “the point that has to be emphasized is that what are often described as ‘art works’ may have been closely connected with the role of natural places” in the minds of the creators of the images (Bradley 2000: 35).

The importance of landscape to rock art studies is increasingly noted in the literature (e.g. Bradley 1997, 2000, Chippindale and Nash 2004, Ouzman 1998, Potter 2004, Taçon 1994, Whitley 1998), and we certainly feel that landscape is a key component of the archaeology at Petroglyph Lake. But what constitutes a “landscape”? At what level of analysis does landscape become important?

Many rock art scholars argue that analysis of landscape must be conducted at a number of scales. For instance, Chippindale (2004) argues that rock art analysis must be conducted at a variety of physical scales, from the millimeter scale (analysis of peck marks and method) to the kilometer scale (spatial analysis of panel location in the broader landscape). Loubser (2006:226-227) comes to a similar conclusion and advocates analysis of the physical setting of the rock art at both macroscopic and microscopic scales. The macroscopic analysis includes identification of the larger landscape in which the rock art site occurs: What are the nearby physical and cultural features? Are there nearby water sources? What are the resident plant communities? What is the topography like and are there outcrops, caves or canyons? Is their evidence for residences, hunting and gathering camps, or trails? How would a human approach the rock art site? At the microscopic level the researcher must consider the specific setting of the individual rock art images: Are specific body movements (i.e. contortions) needed at the site to view the rock art? Is the rock art hidden? Are the rock art images integrated with, or somehow accommodating

of, the micro-topography and other features, such as cracks, spalls, and varnish of the rock surface?

In recent years greater attention has been given to the micro-topography surrounding rock art images. For instance, Keyser and Poetschat have recently noted that “rock surfaces are not neutral canvasses, but themselves shapes of forms and meaning” (2004: 118). Keyser and Poetschat refer to the relationship between the rock art images and natural features like spalls and cracks as a “landscape in miniature” (2004: 118). As part of the “landscape in miniature” natural features of the rock face - such as outcrop shape, cracks and spalls - were used by the creators of rock art as another element in image composition. Therefore, when recording rock art it is important to ascertain the entire composition, not just the outline of the pecked image:

prehistoric artists in many areas of the world selected rock ‘canvases’ for the presence of natural features that became part of the art. When recording a site or interpreting a particular image, the archaeologist must stand back and visualize the rock surface before the art was applied. One can then ask the question, ‘Were natural features of this surface incorporated into the art?’ (Keyser and Poetschat 2004: 128-129).

The application of landscape analysis in rock art studies must not, however, be approached uncritically. For instance, Smith and Blundell (2004) suggest that an over-emphasis on landscape in rock art studies can be problematic, especially when emphasis is placed on romanticized sweeping landscapes:

We argue, then, that the way rock-art is perceived as ‘commanding stunning vistas’ says more about an inherited western perception of landscape than it does about the artists’ experience of that landscape. The difficulty with the inherited emphasis on impressive topographical features is that ethnography often shows that hunter-

gatherers place a different kind of emphasis on the landscape (Smith and Blundell 2004: 247-248).

Smith and Blundell argue that for hunter-gatherers “landscape resides in the small and minute detail and not in the prominent and spectacular topographical features we choose for our views” (2004: 248). We certainly consider their critique valid, and undoubtedly the site of Petroglyph Lake (as well as much of the Hart Mountain Antelope Refuge in general) presents vistas that are “stunning” to modern western perceptions. We reiterate, however, that the importance of “landscape” to rock art studies exists at a number of physical scales (e.g. the rock canvas as landscape in miniature), and not just at the level of the “stunning vista”. Furthermore, to minimize the effect of “western perceptions of landscape” on analysis, it is useful to place the rock art in the appropriate social context, at least as much as it is possible to do so.

Landscape and Social Context

Although description of the physical contexts of the landscape of a rock art site has intrinsic value, it is not sufficient by itself. It is also necessary to consider the social context in which the images were created. It is, of course, impossible to identify with certainty the initial meaning of the images or the intent of the precontact artists. Rather, the physical setting of the rock art can inform on the cultural conditions and social milieu of the image makers. An understanding of the social context in which hunter gatherers acquired imagery and produced and viewed or used rock art can, however, help us identify relevant landscapes that host rock art (Loubser 2006, Ouzman 1998). In North America recent research on the landscape and social context of rock art has focused on the connection between rock art and places of power (cf. Arsenault 2004a, 2004b, Loendorf 2004, Whitley et al. 2004). In Numic contexts the cultural connections between place, landscape and power have been well established (cf. Stoffle et al. 2000, Stoffle and Zedeño 2001a, 2001b, Zedeño et al. 1999). Central to this

discussion is the notion of *puha*³, or power. Stoffle et al. (2000, 2004) and Miller (1983) suggest that a good way to understand *puha* is through the concept of a “living universe,” which is the epistemological foundation for a Numic world view. *Puha* exists throughout the universe and is networked between different elements and individuals. *Puha*, however, varies in its intensity and is more concentrated in some areas than others. As a result

Powerful places tend to attract other powerful elements. So, for example, during studies of rock art sites, Indian people tend to look first at the rock on which the paintings and peckings occur, and then look around for medicine plants. The basic assumption of interpretation is that the place had to be powerful before the rock paintings or peckings were made there (Stoffle and Zedeño 2001a: 70).

Stoffle et al. (2000) note that *puha* has largely been overlooked by scholars who study the culture of American Indian people in the west, in part because it is so esoteric, but also due to issues of confidentiality. But the failure to consider the importance of *puha* ultimately leads to incomplete interpretations:

Attempts to understand why American Indian people in the western United States attach cultural significance to objects, places, and landscapes have failed to focus on the epistemological origins of those meanings and have instead asked the phenomena to explain themselves. Thus many anthropologists studying cultural interpretations of objects, places, and landscapes look for cultural meanings in the style of rock art, instead of where it was placed; the shape of arrowheads, instead of where they were ceremonially retired; the use of caves, instead of the mountain where they were located; and the meaning of rivers, instead of the power inherent in running water. When studies of meaning are focused on the object, place, or landscape itself, the research often fails to explore

relationships between these and systems of power that can better explain these phenomena (Stoffle et al. 2000: 41).

A principal concentration point for *puha* is water. Water is closely associated with life, especially in the Great Basin, and is therefore highly attractive to *puha*. Furthermore, waterways are conceptualized as webbing linked to mountain peaks, where “the web is centered at the summit of the mountain, with its radials moving out along slopes and valleys, all interlocking the master web of the central world peak” (Stoffle et al. 2000: 52).

An additional concentration point for *puha* lies in what Zedeño et al. (1999) have called “storied rocks” – or petroglyphs. In fact, Stoffle and Zedeño (2001a: 74) note that for the Western Shoshone the most sacred of all places are the locations of rock art. Whitley (2006) has also noted that ethnographic information from California, the Columbia Plateau, and the Great Basin suggests that hunter gatherers view rock art sites as places of concentrated supernatural potency, or interfaces with the spirit world. As centers of *puha*, rock art sites are places where shamans, initiates, or non-shamans seeking extra-ordinary experiences obtain supernatural assistance and/or portray their visions or dreams. We noted earlier in this work that the construction of “prayer seats” and rock cairns often accompanied vision questing activities and that individuals would often return to reuse and embellish these sites of *puha* (Haynal 2000:178). Within a social context where rock art sites are places of power, we would expect to find a strong spatial association between rock art sites, rock cairns and stone rings.

Landscape and Rock Art at Petroglyph Lake

Landscape, at both the micro and macro scales, is certainly a relevant component of the archaeological record at Petroglyph Lake. At the micro scale the rock art at this site illustrates the necessity of viewing the rockface as part of the art – a landscape in miniature

– not just as neutral canvas. Natural features of the rock face are often incorporated as design elements at Petroglyph Lake with cracks in the rock face as the most commonly incorporated natural feature. The use of cracks as part of the overall design is seen most clearly in the contexts of the representational petroglyphs. For instance, nearly all of the lizard petroglyphs are associated with cracks, usually with the head, foot, or tail resting against them. In Panel 9 (Figure 34) the right legs of a lizard petroglyph rest against a long crack that runs vertically along the rock face. Panel 16 (Figure 35) includes a lizard whose head rest against a horizontal crack. Occasionally other rock face features, such as spalls or chips, are incorporated into the design. In one panel (Panel 31)

the right upper leg of the lizard disappears into a chipped out portion of the rock face. This close association between lizards and natural features such as cracks is not, however, surprising. Ethnographies suggest that lizards were viewed as capable of traversing between worlds, demonstrated by their abilities to dart in and out of cracks. Furthermore, Whiting (1950) notes that lizards were commonly viewed as spirit helpers for the Northern Paiute. It must be noted, however, that most of the representational designs such as the “fantastic creatures” and the human figures (e.g. Panel 52), as well as sheep (e.g. Panel 59) are also associated either with cracks or the rock face edge.



Figure 34. Lizard resting on a crack, Panel 9a.



Figure 35. Lizard heading into a crack, Panel 16.

At a slightly larger landscape scale it is important to consider the relationship of panels to other panels. For instance, panels 6, 9 and 10 (Figure 36) are located within an alcove or niche with some of the panels facing each other. It is possible that these panels form a single image and are associated, rather than serving as unrelated designs. There is also a close spatial connection between many of the petroglyph panels and other features such as rock cairns and stone rings. For instance, Panel 7 is located just below rock cairn Feature E (Figure 37), and rock cairn Feature P is located directly above Panel 65 (Figure 38). It is impossible to determine the exact connection between these specific petroglyphs and rock cairns. In other words we cannot know if the same individual created both the petroglyphs and the cairns at these sites. Scholars have noted, however, the connection between rock cairns, stone rings and vision questing activities

(cf. Haynal 2000), and have also noted that these activities tended to occur at powerful places on the landscape such as rock art sites (cf. Zedeño et al. 1999).

A larger scale of landscape analysis at Petroglyph Lake must take into consideration the connections between the petroglyphs, the stone rings and rock cairns, the residential sites on the shoreline, the lake itself, and prominent features in the surrounding landscape. As previously noted, rock cairns and stone circles are often located in places that provide grand views of prominent mountains and water (Clark 2000:63, Haynal 2000:171-172, Paul-Mann 1994), as well as spots on east facing slopes that provide a view of the sunrise (Haynal 2000:177). Petroglyph Lake meets all of these criteria as Beatys Butte, a solitary peak and important source of obsidian, lies



Figure 36. Setting for petroglyph Panels 6, 9 and 10.

on the horizon to the southeast. Furthermore, in some cases the “prayer seats” recorded at Petroglyph Lake are clearly oriented toward the east and provide not only a view of Beatys Butte, but the sunrise as well. Stoffle et al. (2000) have noted that places where water is available were considered strong sources of *puha*, and Zedeño et al. (1999) have made the same connection between *puha* and rock art sites. Petroglyph Lake, with its ensemble of water, commanding vistas, petroglyphs, and subsistence resources likely served as an important and powerful landscape for communities engaged in subsistence, social, ritual and solidarity-creating activities.

Publics Past

Place, context and landscape are all integral to understanding rock art. There is another component,

however, that must be considered when looking at rock art — the audience or the public.

Unlike speech, song or even dance, rock art provides a method of communication that can be decidedly unilateral. That is to say, both parties to that interchange need not be present on the same occasion. The painted or carved surfaces can speak for them in their absence – provided the message is comprehensible. The vital element to consider is the intended audience: both the numbers of people to who these images are addressed and the occasions on which they will encounter them. If we are to examine that question at all, we must be able to say more about the character of the places that were chosen for this purpose. The ‘art’ cannot be treated as if it were sufficient in itself (Bradley 2000: 39).

Bradley's primary concern is the intended audience, and therefore the question of "who was the rock art made for" becomes paramount. While this question is important we believe that it is too narrow in scope and to some extent irrelevant. The point is that rock art is relatively permanent. Over the course of its life it will have many audiences, some intended and some unintended. Therefore, the question becomes not "who was it made for," but rather "who will ultimately become the viewing public." Our case at Petroglyph Lake illustrates the point.

As was noted earlier, some interpretations of North American rock art suggest that the art is representative of shamanistic activity. Implied in this interpretation is the view that the art was created in solitude, during or directly after a vision quest. It is also believed that

vision quests usually occur in rather isolated and inaccessible locales, where public viewing of the art is negligible. At present we can not determine whether the rock art at Petroglyph Lake is the result of shamanistic activity, was created in isolation, or was intended for a larger audience. What we do know, however, is that regardless of whether it was created in a solitary atmosphere and/or for the sole purpose of the supplicant, questor or shaman, it was made in a very public space. The art is located next to permanent water as well as important plant and animal resources. Large lithic scatters, containing both groundstone and fire cracked rock, directly to the north and south suggest that people were spending at least some amount of time living next to the petroglyphs. Additionally, the slope leading up to the rock face is gentle making the petroglyphs easily accessible. As a



Figure 37. Setting for Panel 7. Feature E, a rock cairn, can be seen resting above the panel.

result, it was likely viewed by anyone visiting the lake. Mary Ricks' (1996, 2000; see also Cannon and Ricks 2007) study of 117 rock art sites in the nearby Warner Valley suggests that Petroglyph Lake is not unique in this sense. She notes that rock art is often found in association with food processing tools and in places where foods necessary for survival are found. In fact, she proposes that some upland rock art sites were centers for day-to-day activities as well as congregation points, suggesting that they were not shamanistic sites, at least in the traditional sense.

One of the difficulties we face, however, is that we don't necessarily understand the scale of what is considered public and private for a small group of foragers. The residentially oriented lithic scatters at both the northern and southern shores of Petroglyph Lake, although very nearby, are still somewhat removed from the rock art. It could be that this type of geography provides sufficient privacy and enough

of a spatial separation between sacred activities and the more mundane activities occurring in the residential sites. Furthermore, we know little about the taboos associated with either rock art production or viewing, but do know that some shamanistic activities occurred within full view of the rest of society. Additionally, it may be entirely appropriate for adolescent boys and girls to embark on their first vision quests within sight of home. Temporal questions also come in to play when considering the public versus private nature of the production of rock art at this site. At the moment we cannot say with certainty that the rock art and the lithic scatters are coeval (although we believe them to be), nor can we determine whether there were seasonally distinct uses for the site. Therefore, while we acknowledge Rick's and Cannon's arguments that "public" rock art sites suggest non-shamanistic production of the art, we think that they perhaps overstate their point.



Figure 38. Setting for Panel 65. Feature P, a rock cairn, rests just above the panel.

What can be said with certainty, however, is that due to the permanence of rock art the publics at Petroglyph Lake would have changed over time as generations passed and new peoples arrived. Quinlan and Woody argue that the earliest rock art in the Great Basin was made by hunter-gatherers and their immediate ancestors in order to “socialize the new landscape they encountered, or to secure access to resources by appealing to whatever others or supernatural entities were perceived as present in the new territories” (Quinlan and Woody 2003:382). They also suggest that for later Numic peoples, however, “rock art production became sporadic and memory of it lost” (2003:385). The rock art that did occur was simply a modification of existing rock art in an attempt to re-socialize the landscape.

It is extremely difficult, however, to determine the ethnic affiliation of rock art makers. As Gilreath (1999:42) has noted, at least for the Coso rock art area, it is still unclear whether the art was made by pre-Numic speakers, Numic speakers, or both. In part this stems from the inherent difficulties in dating rock art, and in part it stems from inconsistencies in interpretations of the ethnographic record. For instance, some Northern Paiute oral histories say that petroglyphs in the region were made by “old-timers” (those people living there prior to themselves), or the mythological figure of Coyote (cf. Hedges 2001, Minor et al. 1979, Quinlan 2000, Zedeño et al. 1999), suggesting that Quinlan and Woody may be correct about Numic production of rock art (but see Whitley 2000 for a critique).

We face the same difficulties at Petroglyph Lake. The rock art has not been dated and therefore it is unknown which populations might have created it. Due to the abundant quantity of rock art at the lake, however, and the fact that there is evidence of superimposition at the site, it is clear that the petroglyphs were not all created at the same time. Furthermore, we again stress that to some extent the

question of who made the petroglyphs is not of primary importance, as rock art “is a durable class of archaeological remains that operates well beyond the lifetime of individuals” (McCall 2007: 231). Our main point is that the petroglyphs were seen, they were public. Furthermore, individuals would have arrived at that lake and discovered petroglyphs already incorporated in to the landscape. And it would have been up to them to socialize that landscape and to give it meaning—meanings very likely different from those given by others. As Bradley notes,

There are features of the landscape that have hardly changed over the centuries. The mountains remain undiminished, the rivers follow the same course and many of the caves still dominate the terrain. In one sense this is reassuring for archaeologists; in another, it is entirely deceptive. Although these features may retain the same form for long periods of time, the ways in which they are perceived are very likely to have altered (2000: 33).

Publics Present

The accessibility of this site, which was responsible for making it so public in the past, continues to make it public today. As noted in the introduction, the location of the lake is marked on numerous maps, a sign in the refuge points the way, and a rough gravel road continues to bring new audiences to the site. In fact, each time that we have conducted field work in the area there have been new audiences – some intentional, some unintentional – for the petroglyphs. This, of course, presents a challenge for protection and preservation of the site. Looting, site destruction and the illegal selling of artifacts is a prime concern in archaeology and heritage management. One solution would be to try and limit or remove access to the site – remove the sign pointing towards the lake and close off the road. In fact, this method of protection via cloister is widely used in practice and is also how

most site information is handled. For instance, State Historic Preservation Offices are not required to give the public access to site records, as information on archaeological sites are not subject to the Freedom of Information Act (FOIA). However, the belief that secrecy protects sites may, at best, be naive and may in fact hurt the field of archaeology:

In the United States and many other countries, site management programs traditionally have been built around the concept that adequate preservation can be achieved by simply keeping site locations secret and the public away. While there certainly is a positive correlation between site visitation levels and degradation, the issue is not as clear-cut as most archaeologists would like to believe. In fact, evidence suggests that the site secrecy strategy is not working very well. First, it is failing as a means of keeping the public away from sites, one of its major purposes...The second and most critical way that the site secrecy strategy is failing concerns its ultimate inability to prevent vandalism and site destruction, its most fundamental goal...The third and final way that the site secrecy strategy has failed us is slightly more complex but, for this reason, all the more serious. It results in financial strangulation, and it concerns the way that bureaucratic funding is allocated and resource importance established...Resources used by the public (such as campgrounds) receive funding (Whitley 2001: 27-28).

Whitley's third point may be the most important – Petroglyph Lake has been, and continues to be a public place. It is located on federal land, in the middle of a national wildlife refuge, and at least in one sense is owned by the public. Furthermore, many of the visitors at the lake arrive by accident. Their intent was not to come to the lake to view petroglyphs. Instead, they simply came across the lake while hiking through

the refuge. For these reasons, closing the area is neither feasible nor very politically wise.

Additionally, we think that it is important to remember the problem of “looting by ignorance.” A challenge that faces cultural resource managers is that many members of the public do not know that there are cultural resource laws. According to a study conducted by Harris Interactive on behalf of the Society for American Archaeology (Ramos and Duganne 2000) a clear majority of the public (96%) believes that there should be laws to protect archaeological resources. But while most people feel that there should be laws protecting archaeological resources less than 60% support laws prohibiting the removal of arrowheads found on public property for private use. Furthermore, while the public may support the enactment of laws protecting archaeological resources, few are aware of current laws already on the books. Slightly more than a quarter of respondents (28%) know of laws protecting archaeological sites, while less than a quarter (24%) are aware of laws protecting unmarked human burial sites, and laws regulating the buying and selling of artifacts (23%). In other words, while many looters are aware that their actions are illegal, many members of the public, on sticking an arrowhead in their pocket, are simply unaware that they are committing a crime. For example, during one of our trips to Petroglyph Lake we were greeted by a mother walking along the shoreline with her child. Upon hearing that we were conducting archaeological work she was very eager to ask us questions and innocently showed us some of the artifacts that her and her daughter had picked up. She, of course, had no idea that she was breaking the law. What this offered, however, was an opportunity to talk about archaeology and the importance of protecting sites. And ultimately, this education can have more benefit than just teaching one person about the problems of looting. There is a logistical problem in protecting many archaeological resources: large areas combined with small staffs.

Constant policing of sites is simply not feasible, and this is certainly the case at Petroglyph Lake. An informed public can serve as an additional set of eyes and ears. Finally, we should add that despite visitation to the site there is, to this point, little evidence of vandalism. Therefore, we argue that the best approach to preservation at Petroglyph Lake is not through site seclusion, but rather through site interpretation and public outreach.

Finally, we wish to stress the importance of discovery at the site. Just as those earlier peoples would have come upon this lake and discovered a landscape already imbued with petroglyphs and the signs of habitation, we want local visitors to have that same sense of discovery. As they walk down the road to the lake, around the shore, and then up to the rimrock we want them, as a public in the present, to come face to face with the publics of the past.

Endnotes

¹ We are aware that the use of the term “rock art” is somewhat problematic, as it implies that the images

were designed as pieces of art in a Western sense. Our use of the term is certainly not meant to reflect that we view the petroglyphs in this manner, but rather reflects the widespread use of this terminology in the discipline and the lack of a more satisfactory term.

² Taçon (1983) makes a distinction between “shamanic” rock art (rock art made directly by a shaman) and “shamanistic” rock art (rock art made by non-shamans but within the context of a shamanistic belief system). Whitley (2006) and Loubser (2006) further address this distinction. Both “shamanic” and “shamanistic” rock art, however, are considered to provide evidence that rock art is typically shaman-centric.

³ There are a number of different terms for the same concept. Mono and Northern Paiute use *puha*, Shoshone use *puha* and *poha*, Kawaiisu use *puhwa*, Southern Paiute use *pua*, and Ute use *puwavi* (Stoffle et al. 2000: 40). Since Petroglyph Lake lies in the aboriginal territory of the Northern Paiute we will use the term *puha*.

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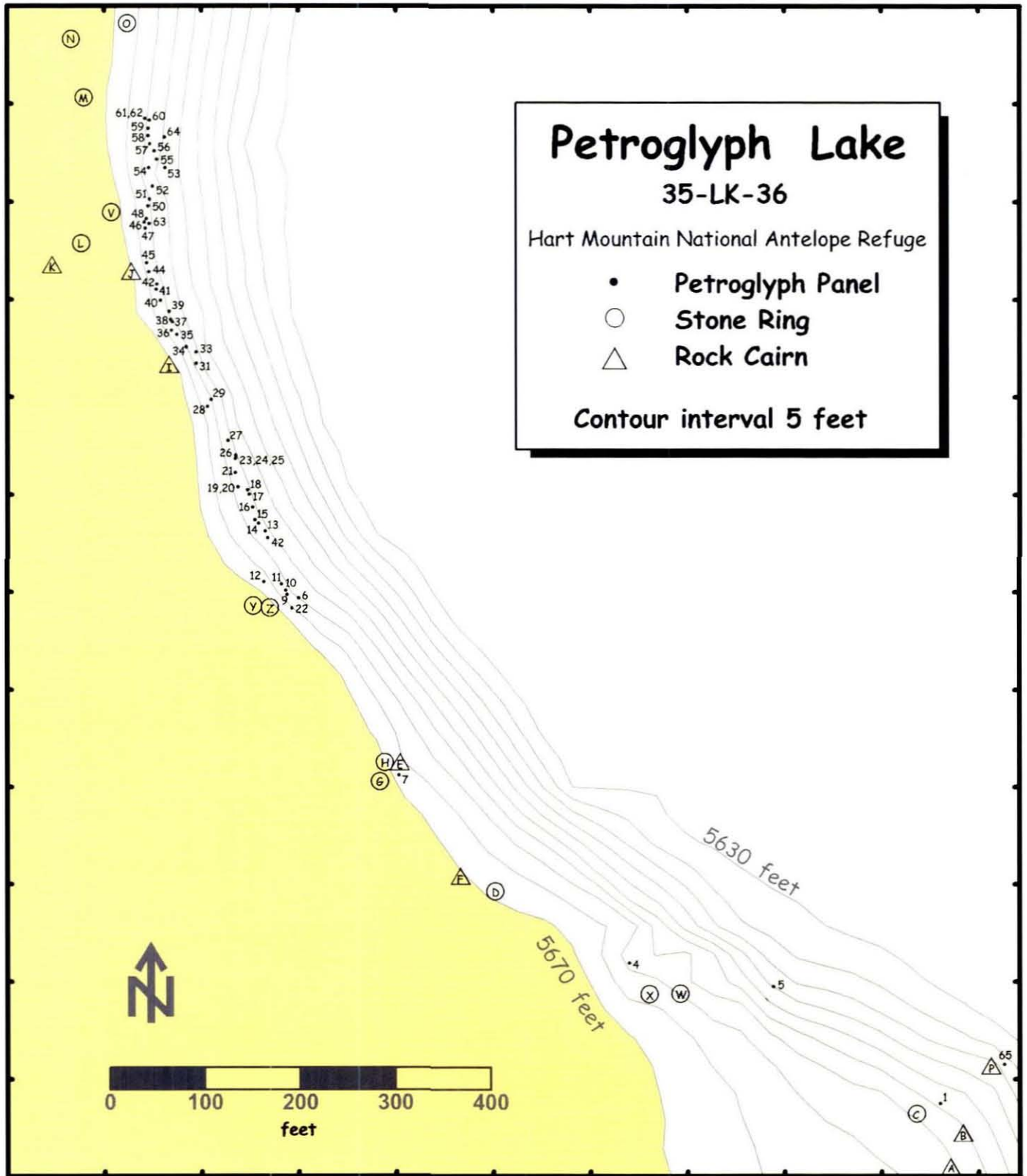
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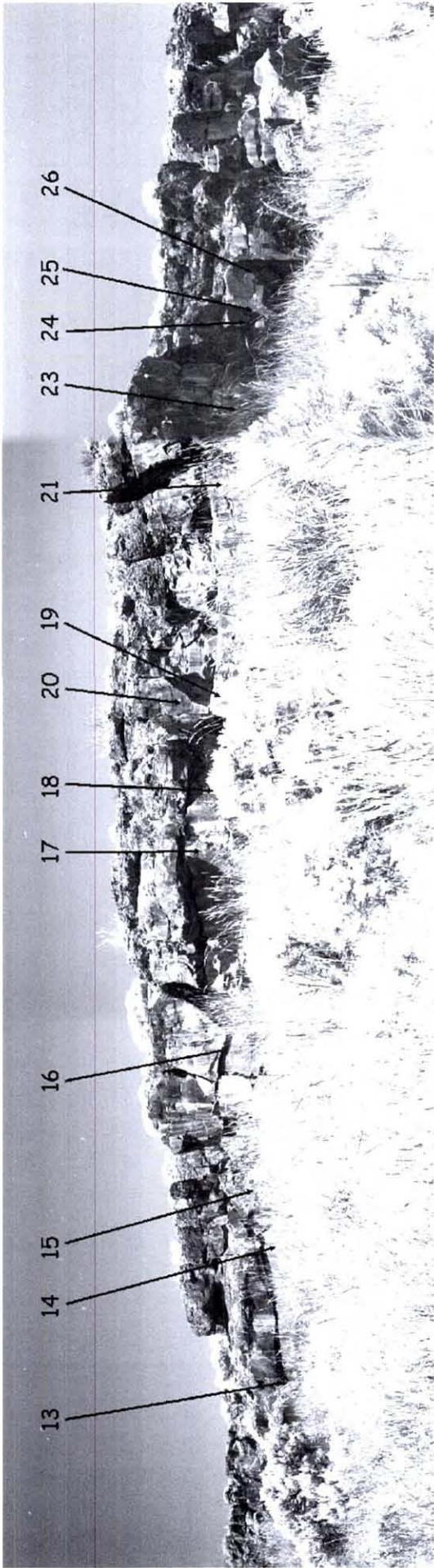
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Appendix A

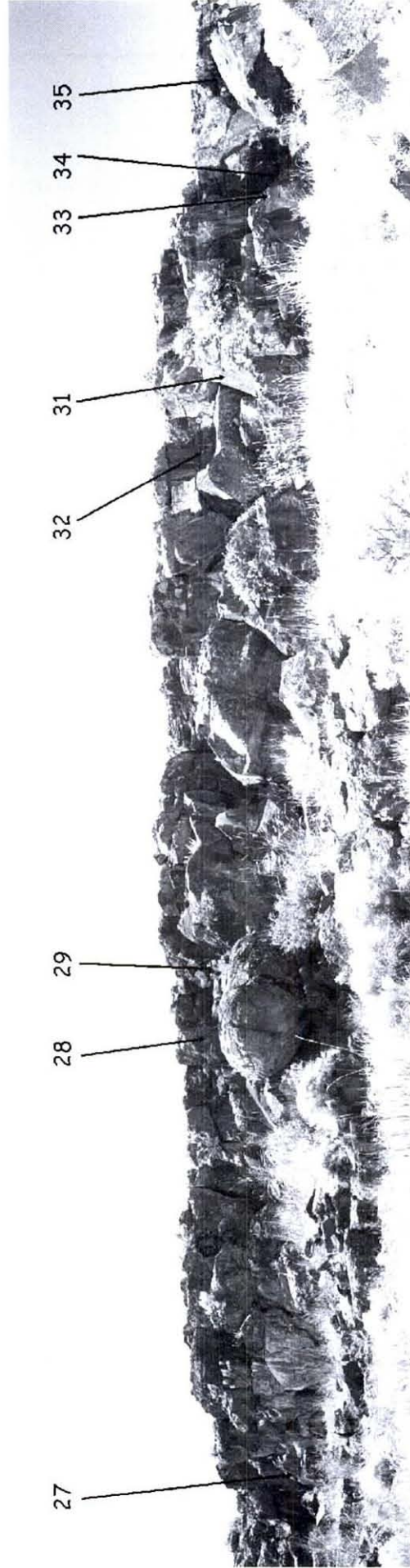
Petroglyph Panels: Digitized Representations



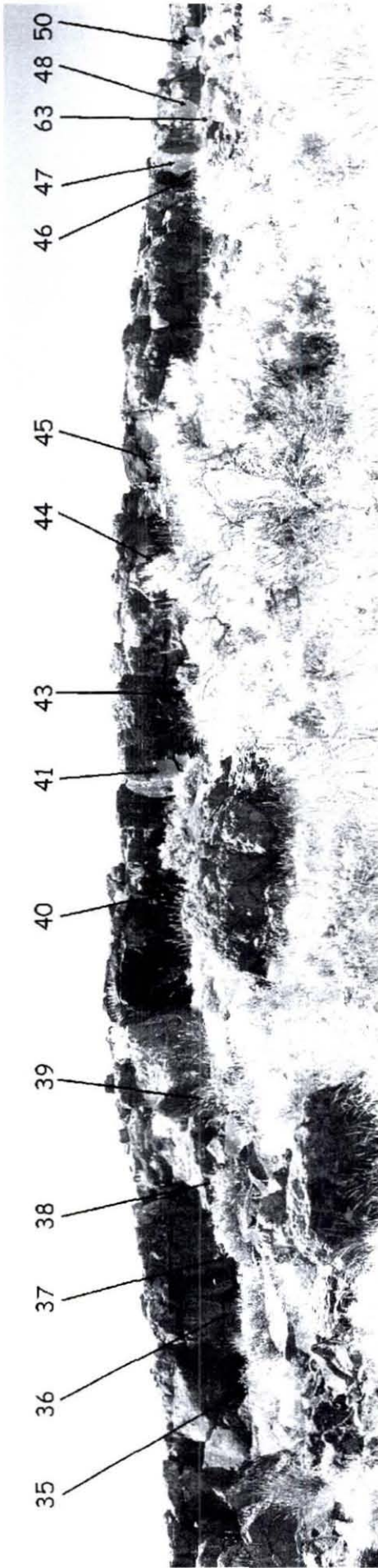
Map showing the location of petroglyph panels, stone rings and rock cairns.



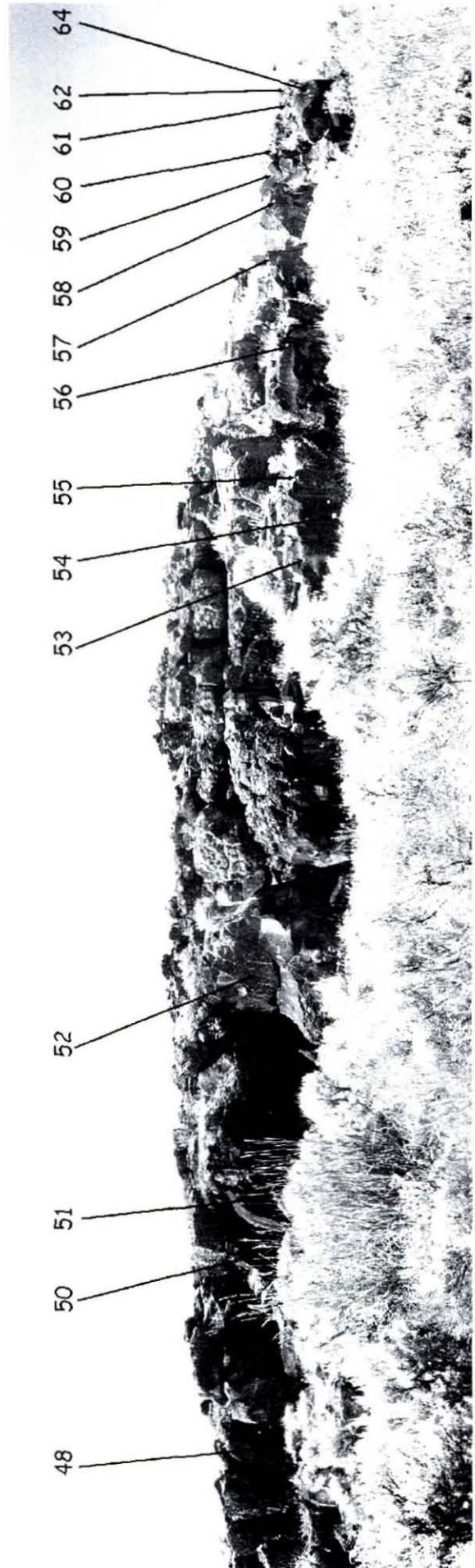
Petroglyph panels 13 - 26 (except panel 22) on the cliff band on the west shore of Petroglyph Lake, Oregon



Petroglyph panels 27 - 35 (a panel 30 was not assigned) on the cliff band on the west shore of Petroglyph Lake, Oregon



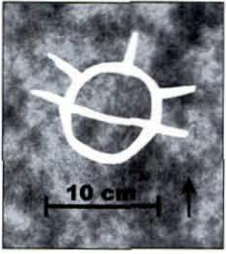
Petroglyph panels 35 - 50 and panel 63 (a panel 49 was not assigned) on the cliff band on the west shore of Petroglyph Lake, Oregon



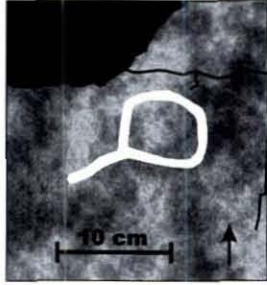
Petroglyph panels 48 - 64 (a panel 49 was not assigned) on the cliff band on the west shore of Petroglyph Lake, Oregon

*Digitized Images of the
Rock-Art Panels*

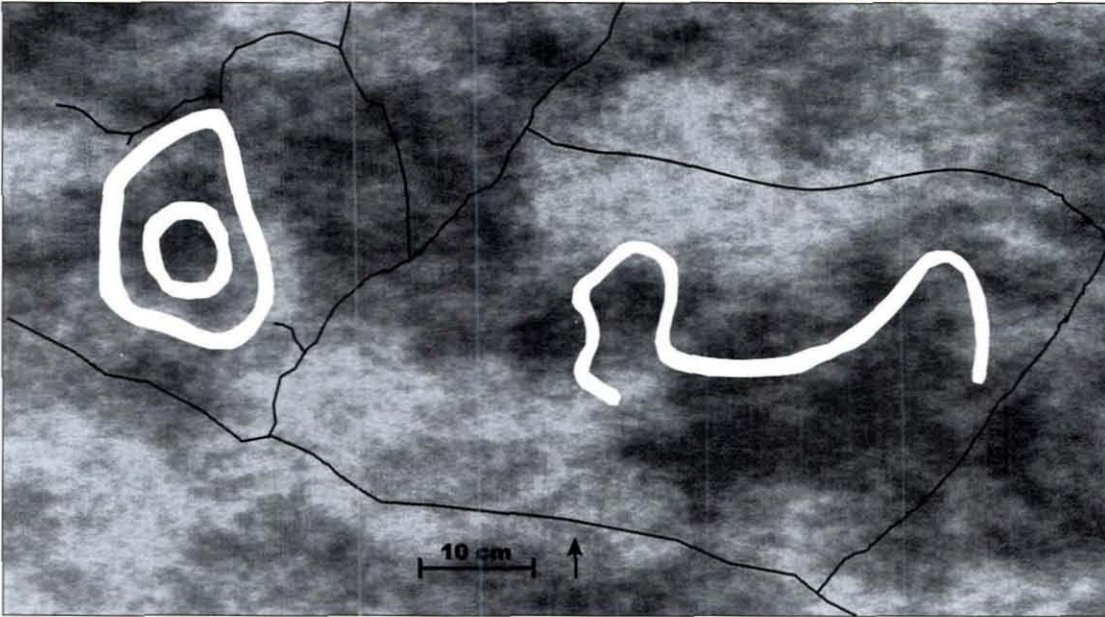
Panel 1



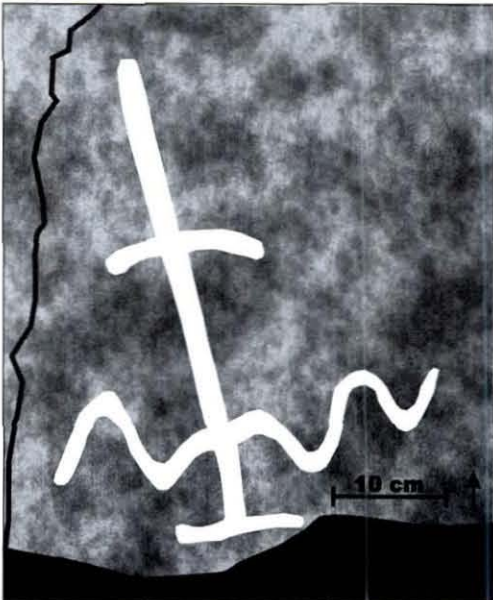
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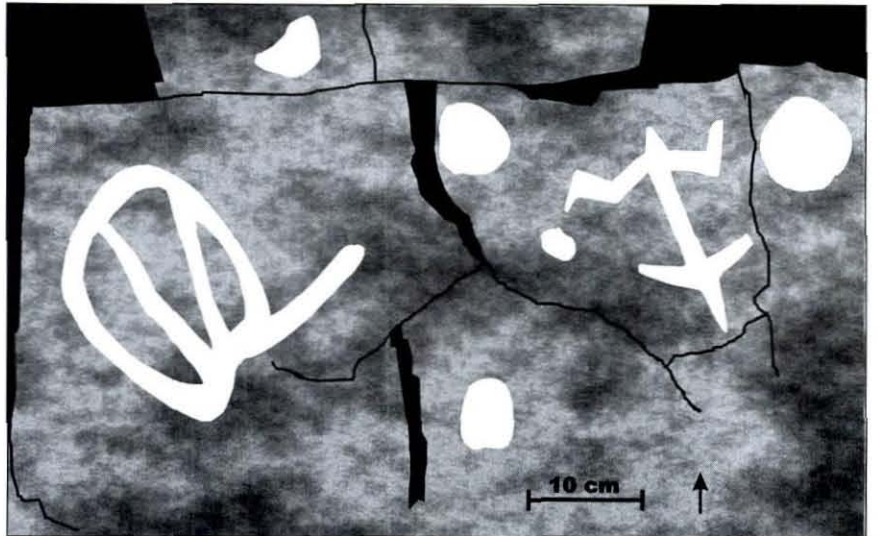
Panel 5



Panel 6



Panel 7



Panel 9b



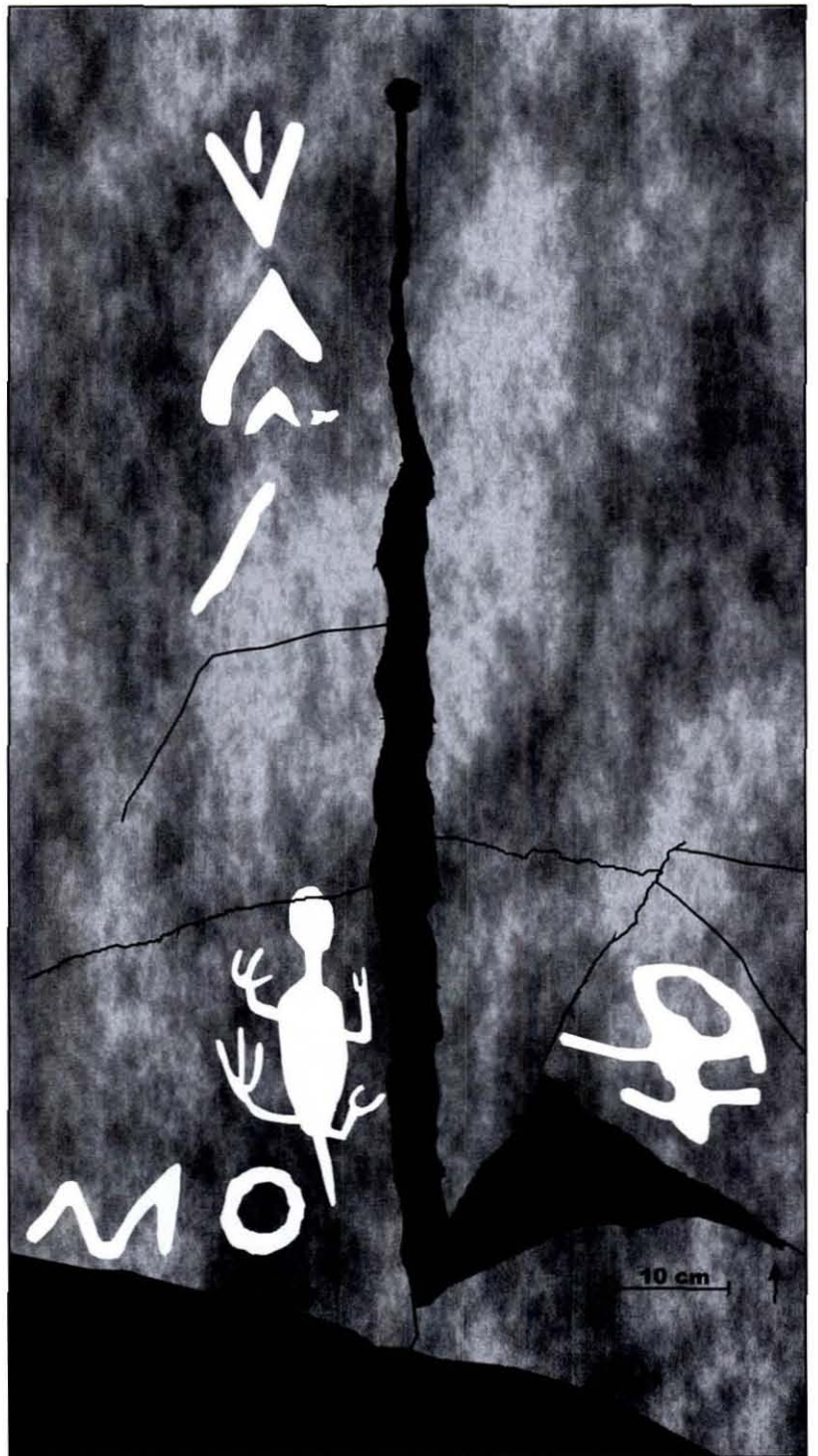
Panel 10a



Panel 10b



Panel 9a



Panel 12



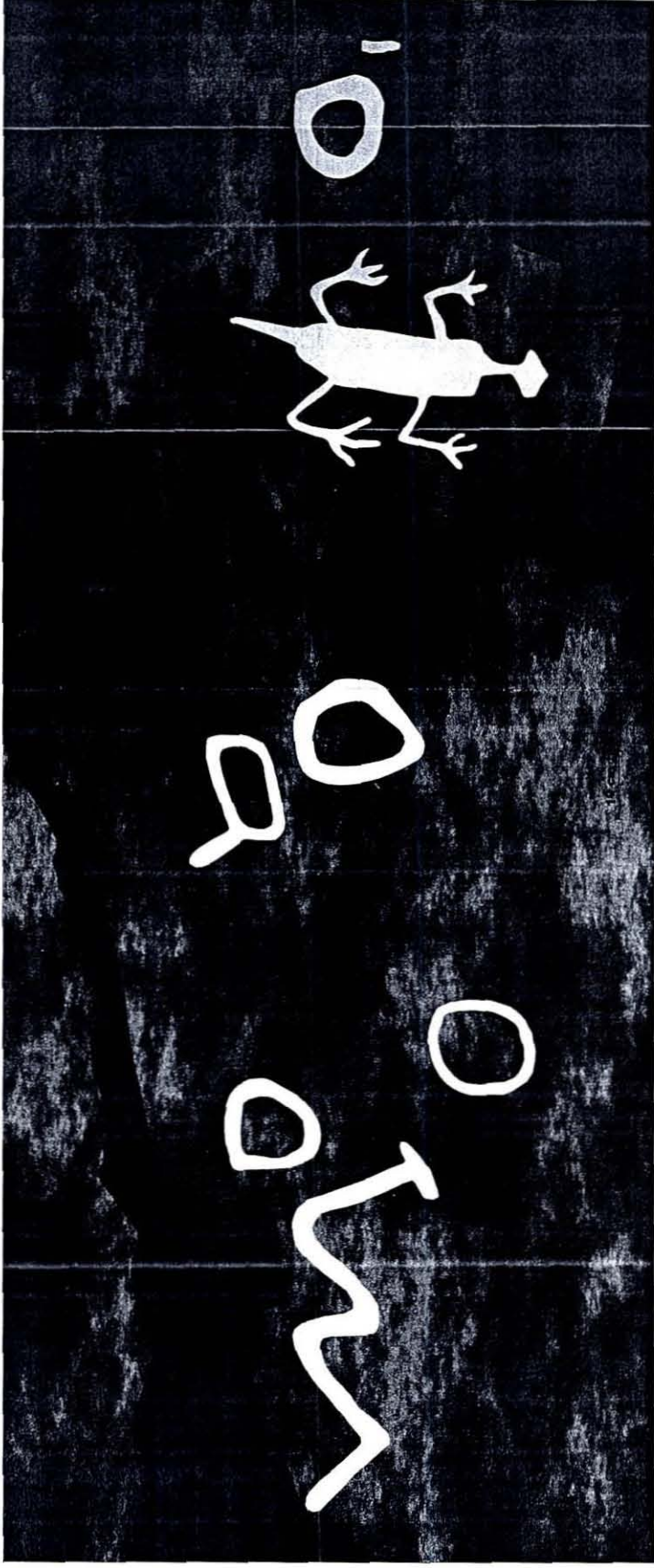
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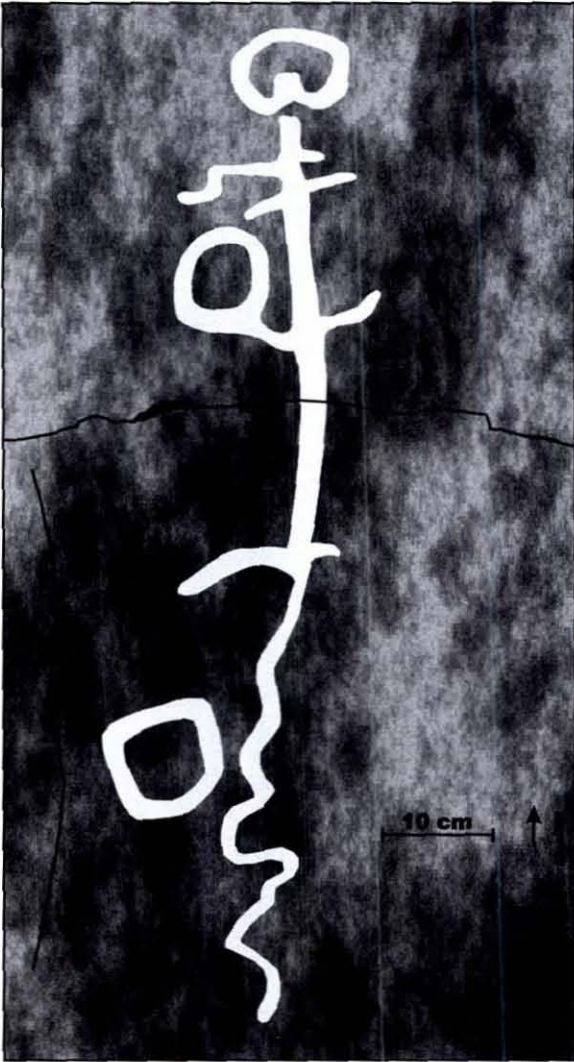
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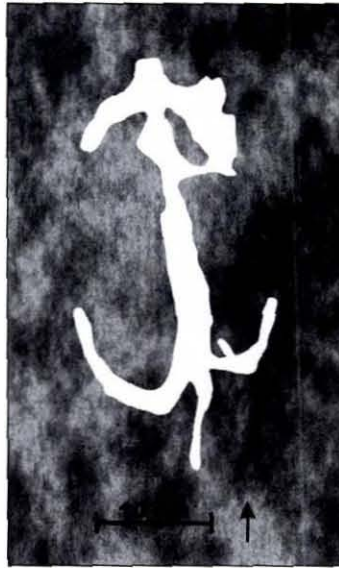
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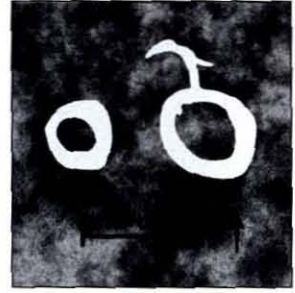
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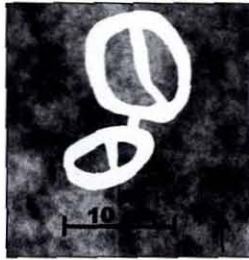
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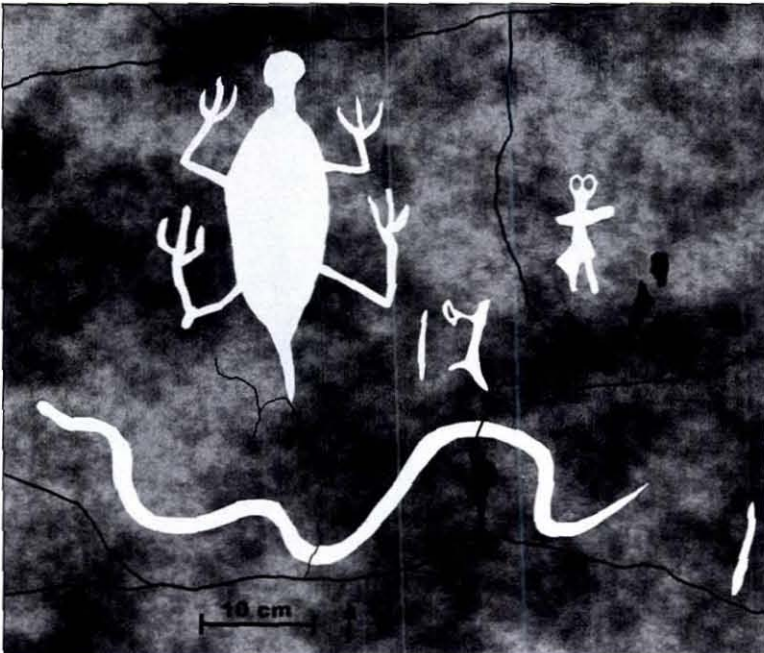
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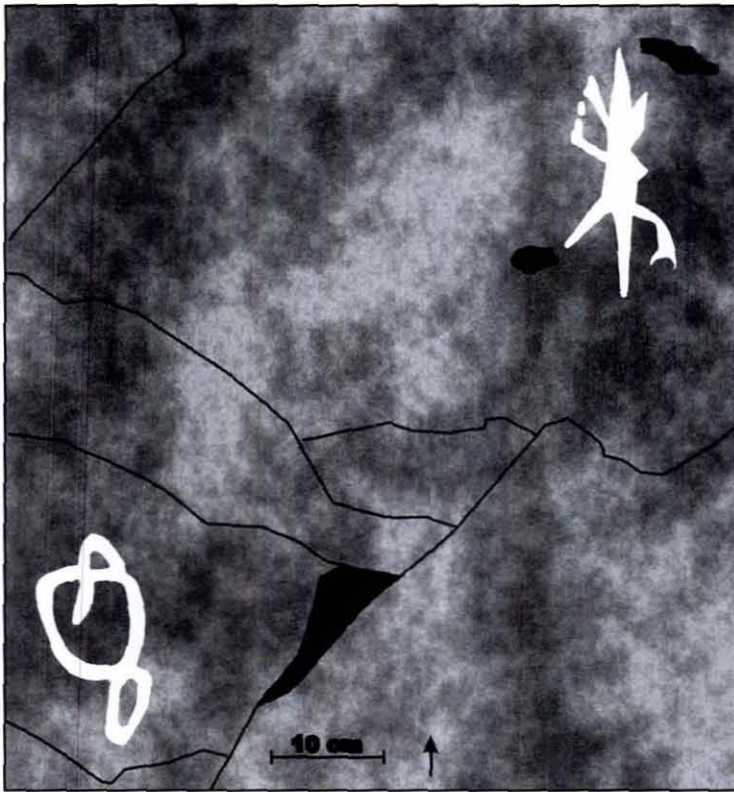
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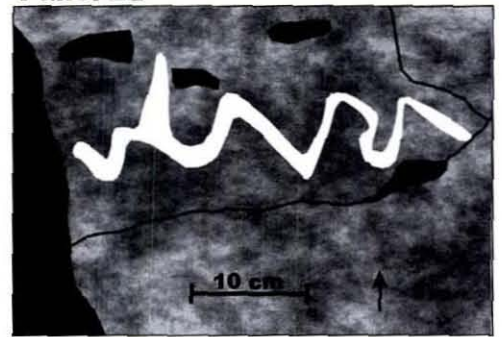
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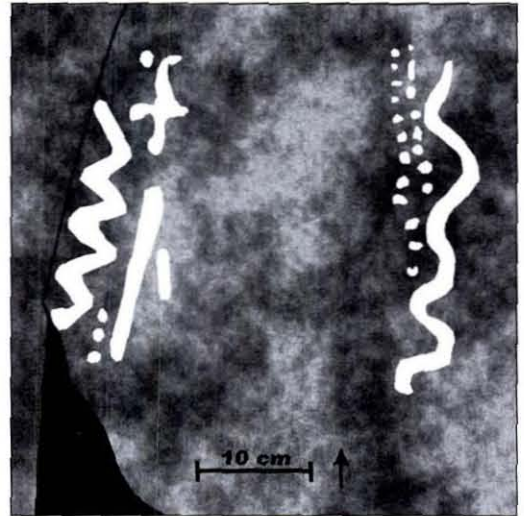
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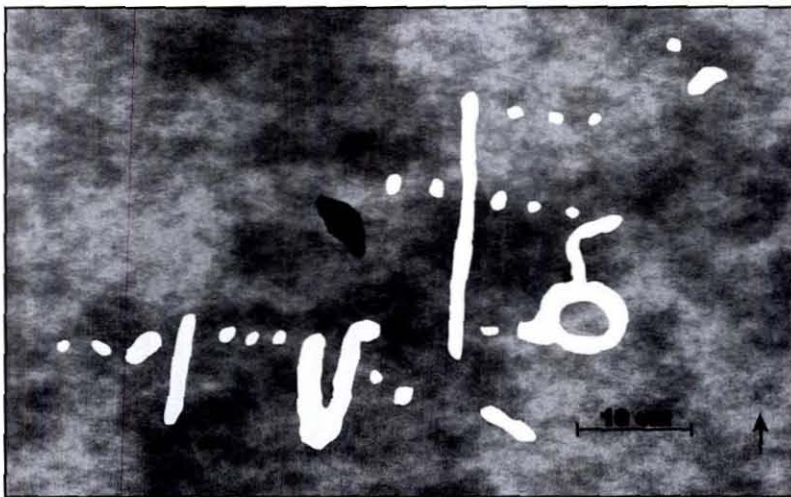
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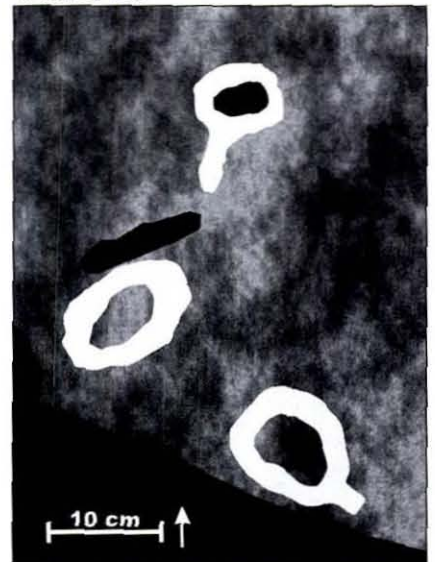
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Panel 24

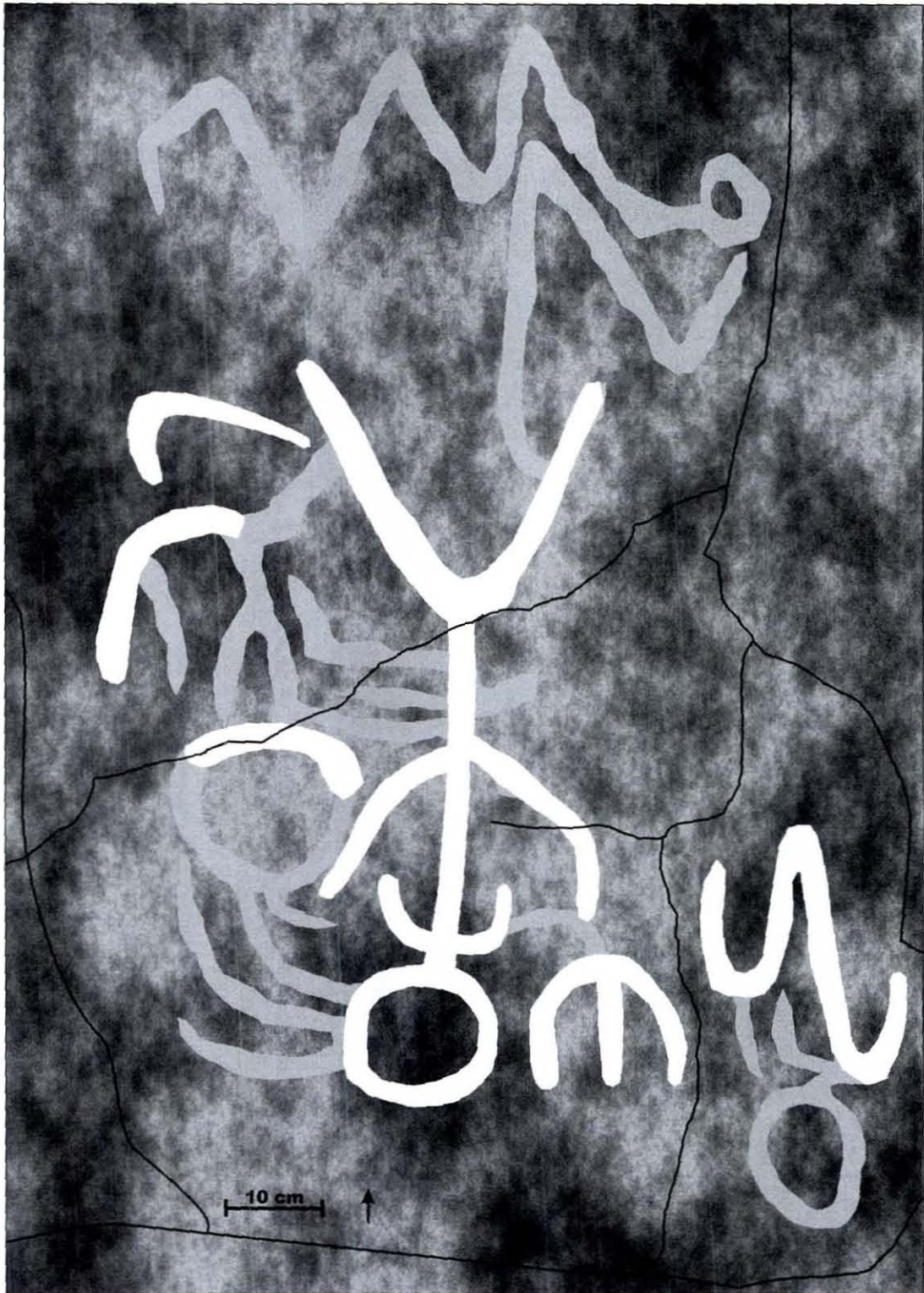


Panel 25

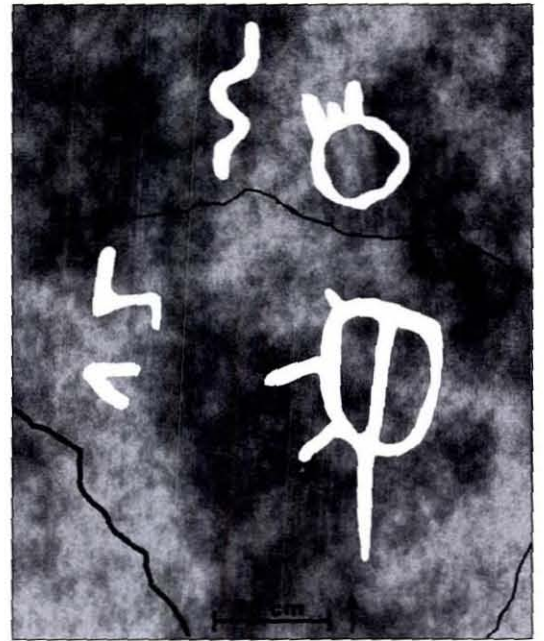


- Oldest Petroglyph
- Most Recent Petroglyph
- Crack

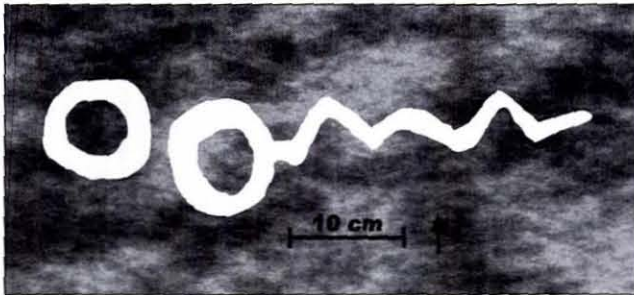
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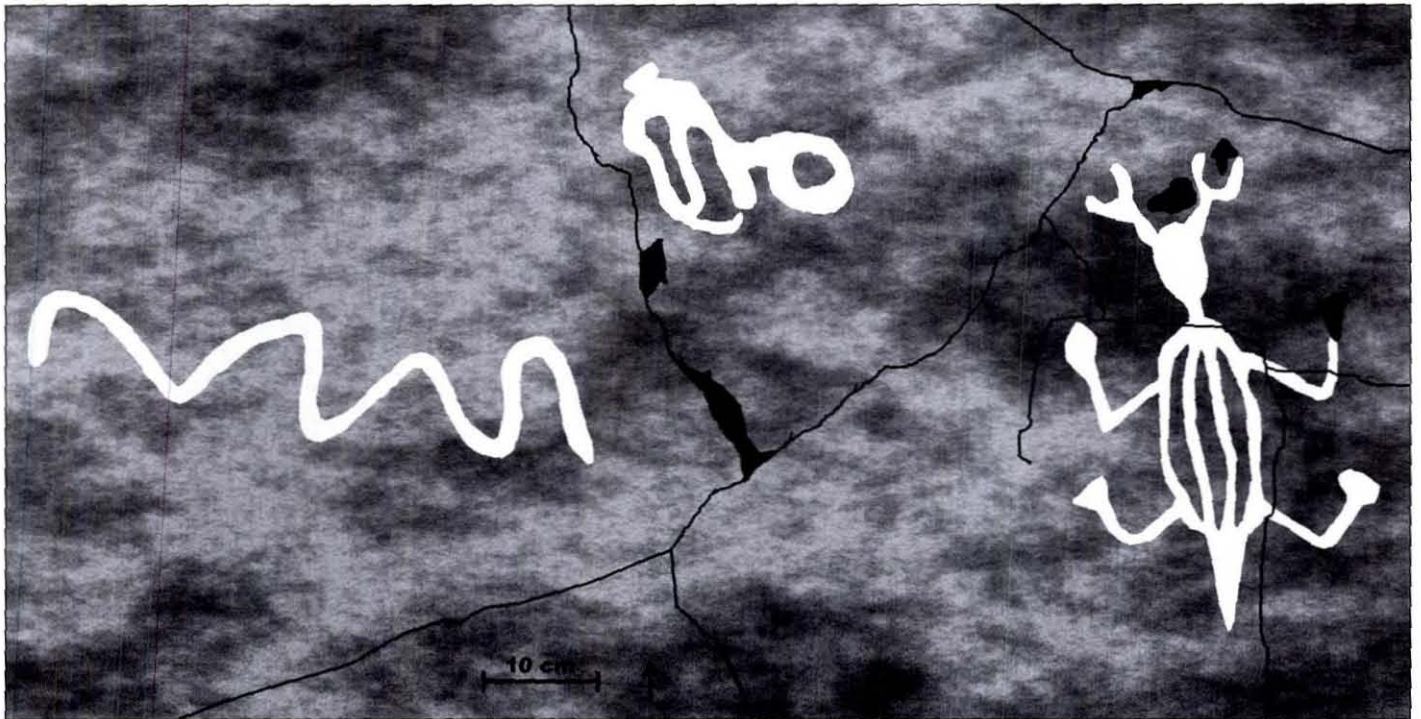
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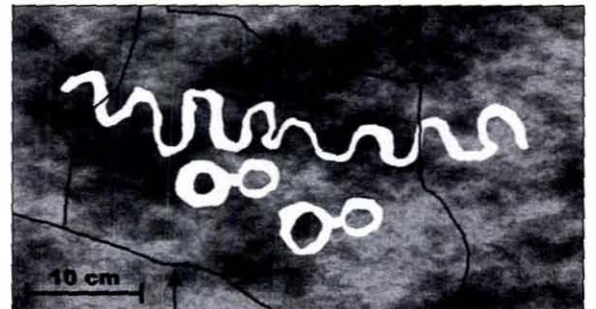
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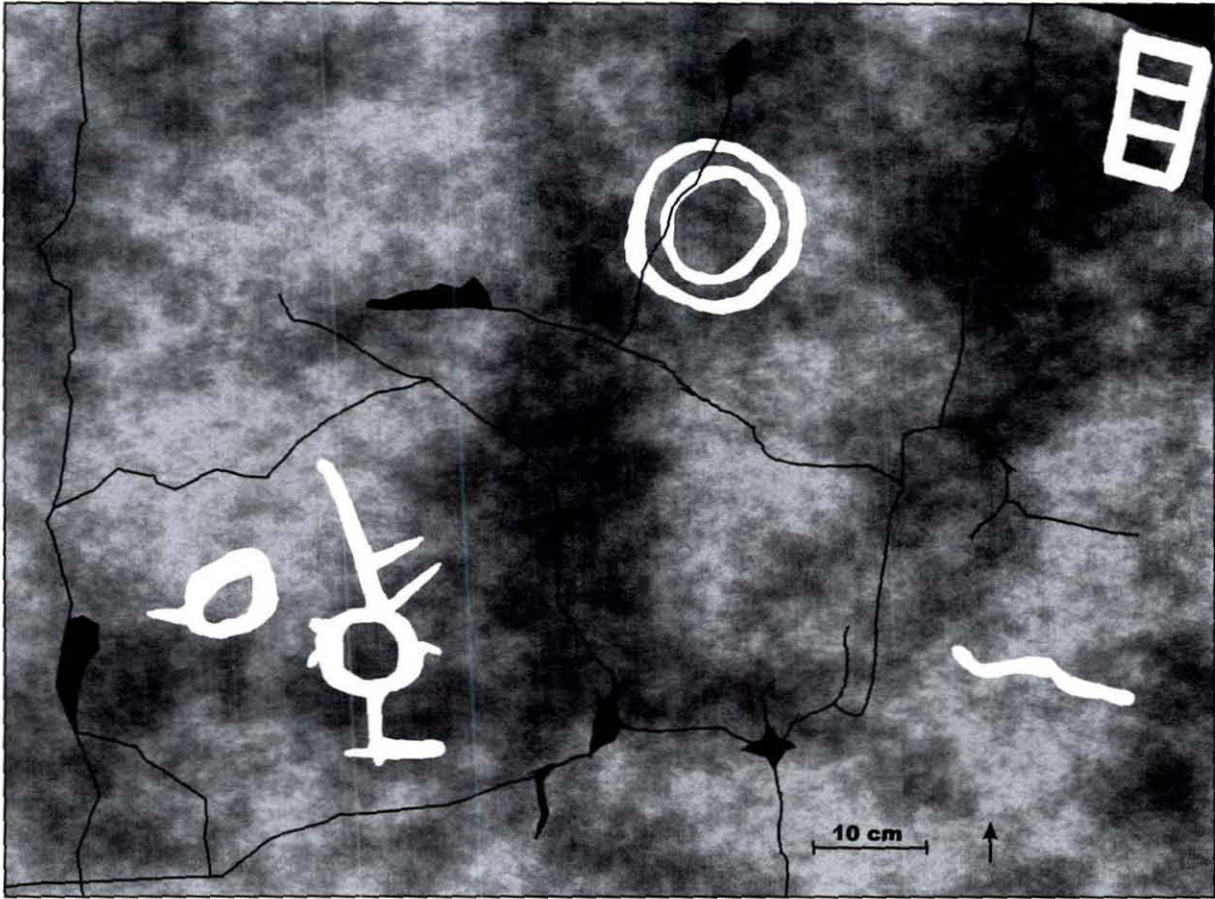
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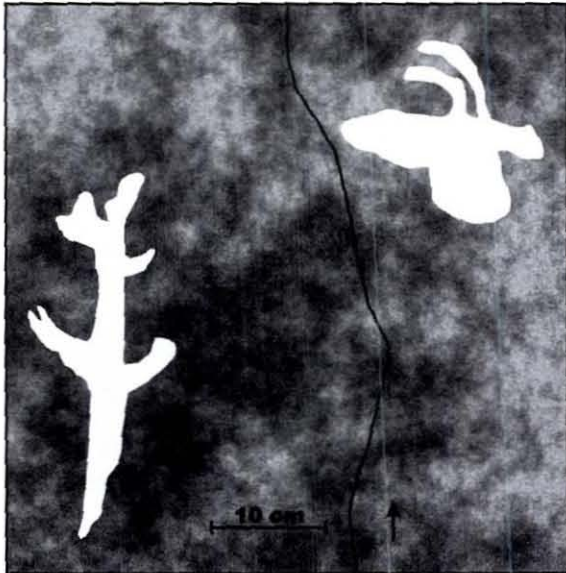
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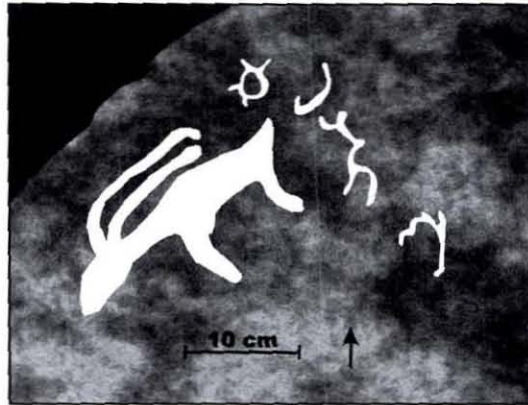
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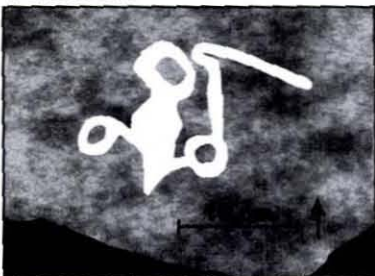
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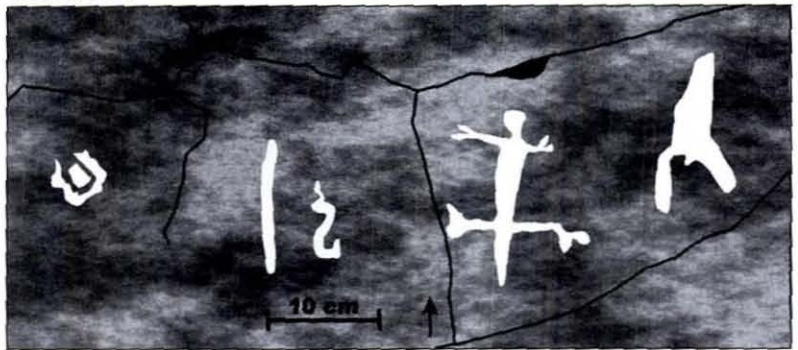
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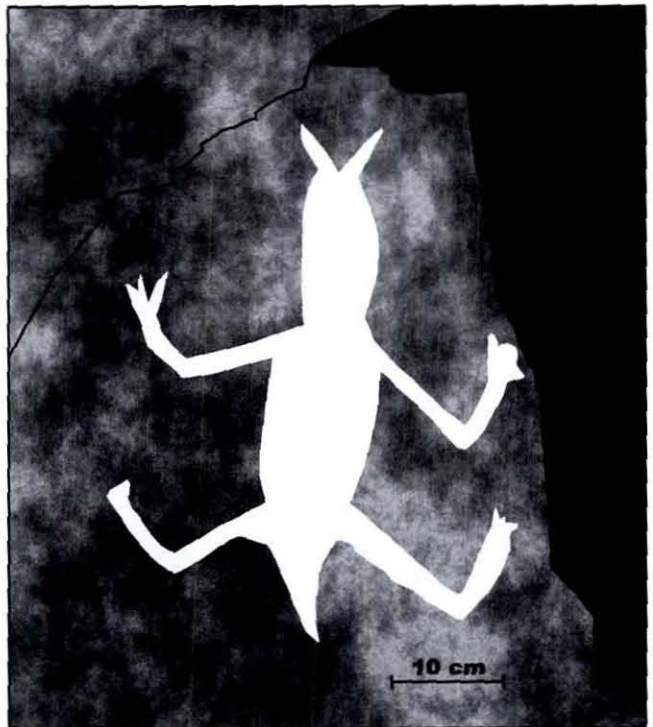
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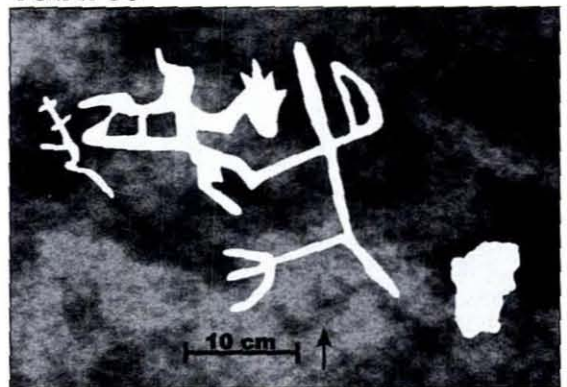
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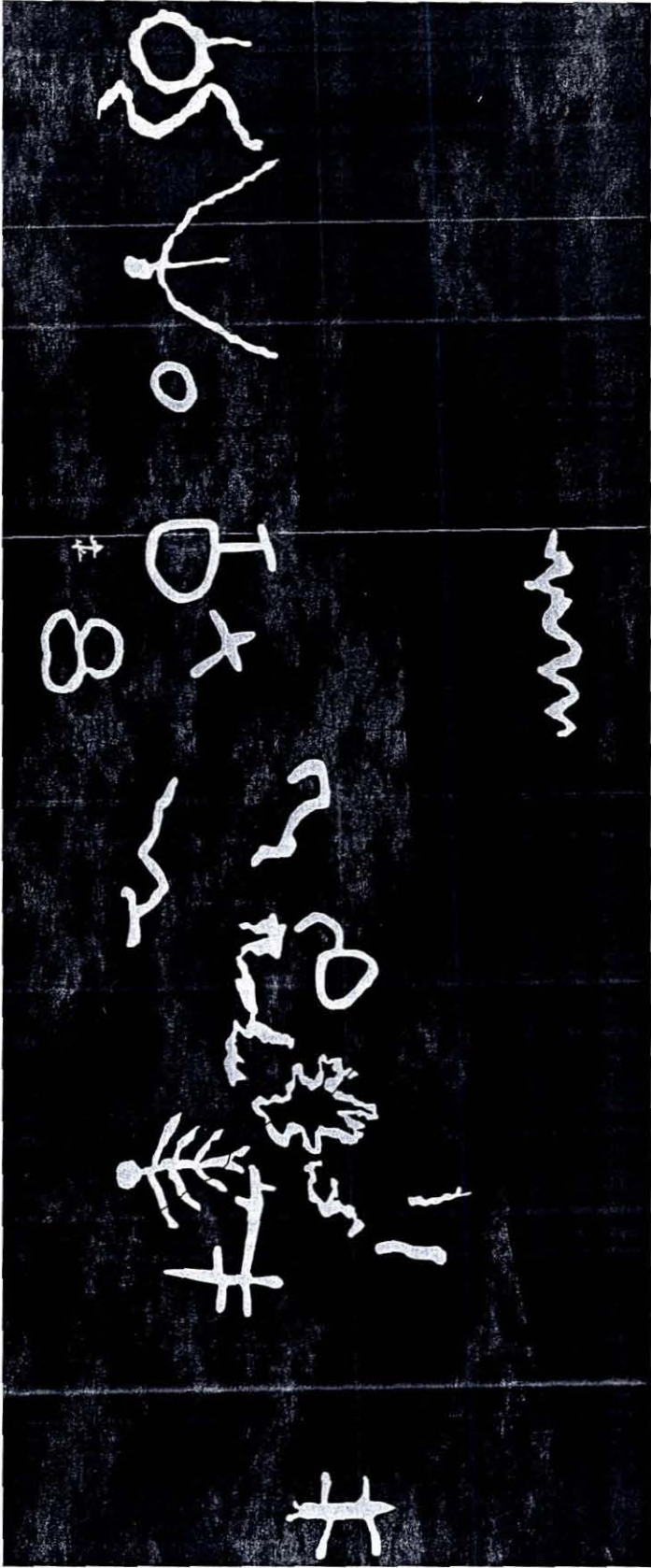


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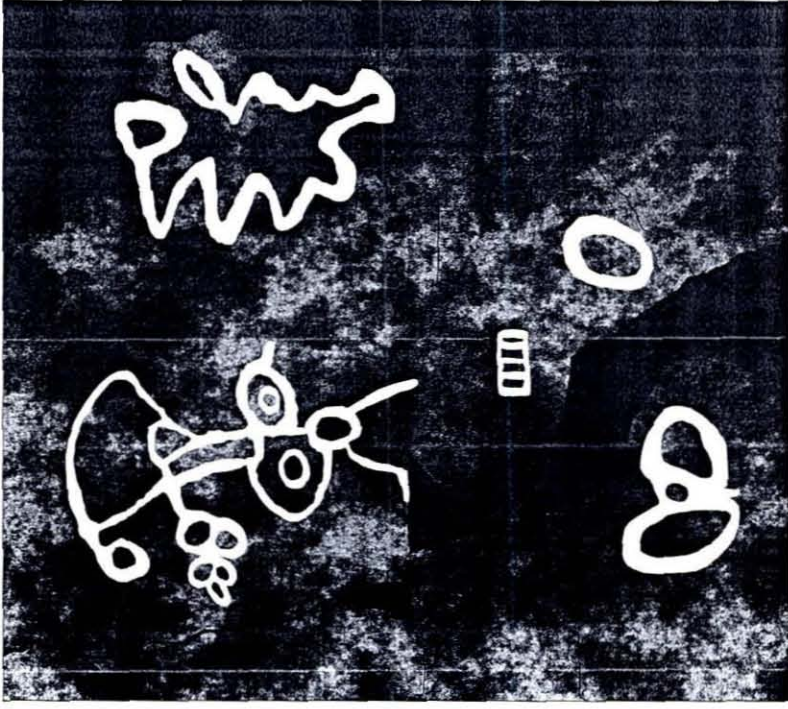


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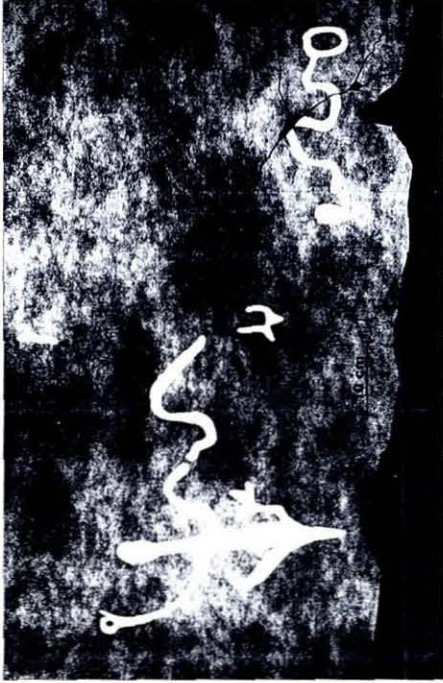




Panel 47



Panel 45



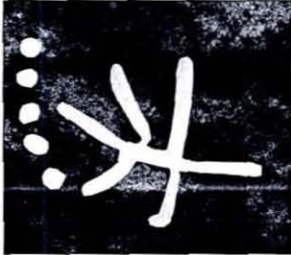
Panel 43



Panel 41a



Panel 41b



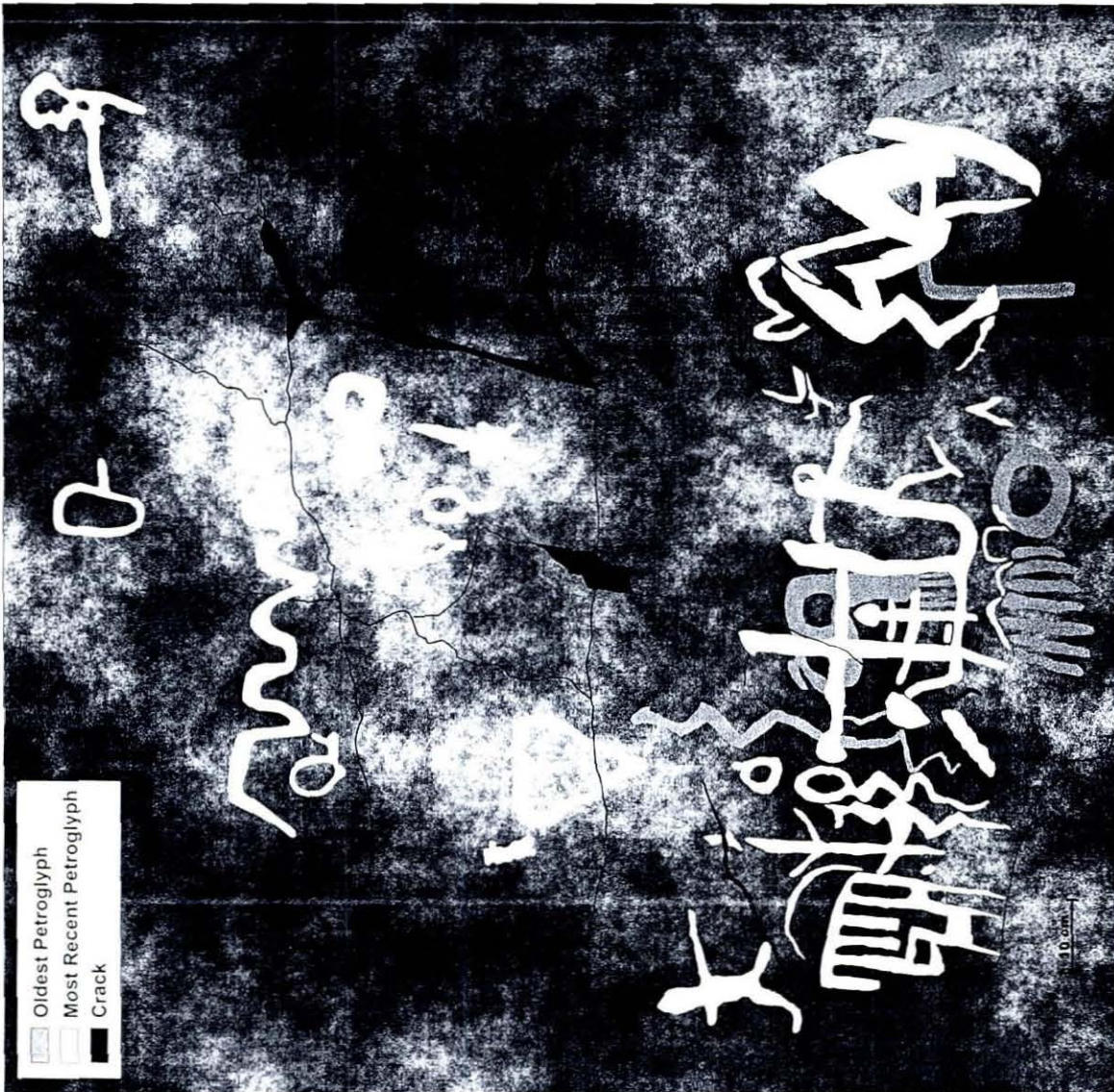
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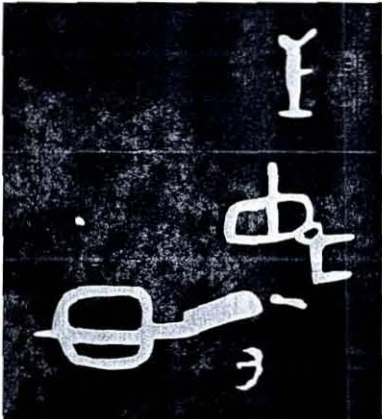
Panel 44



Panel 48

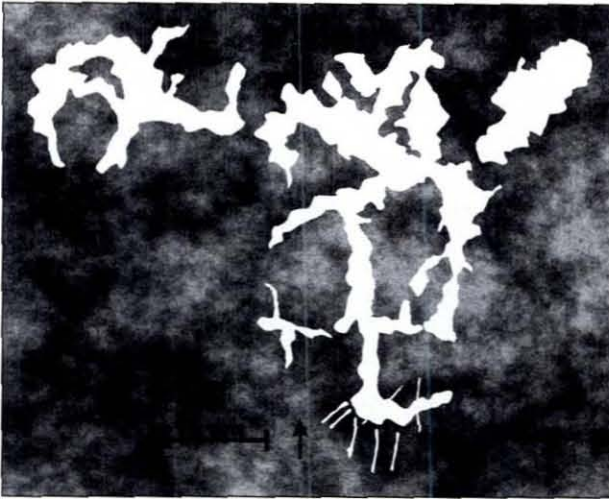


Panel 51





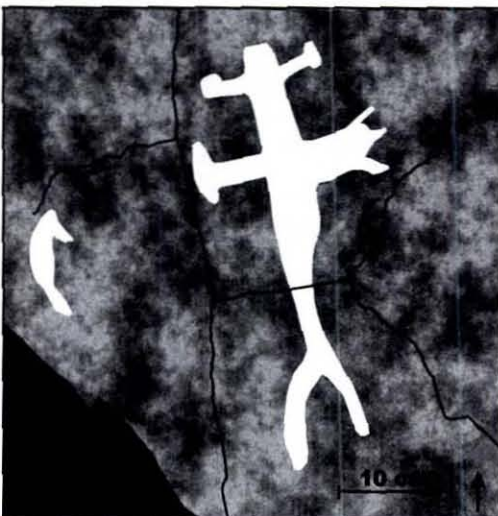
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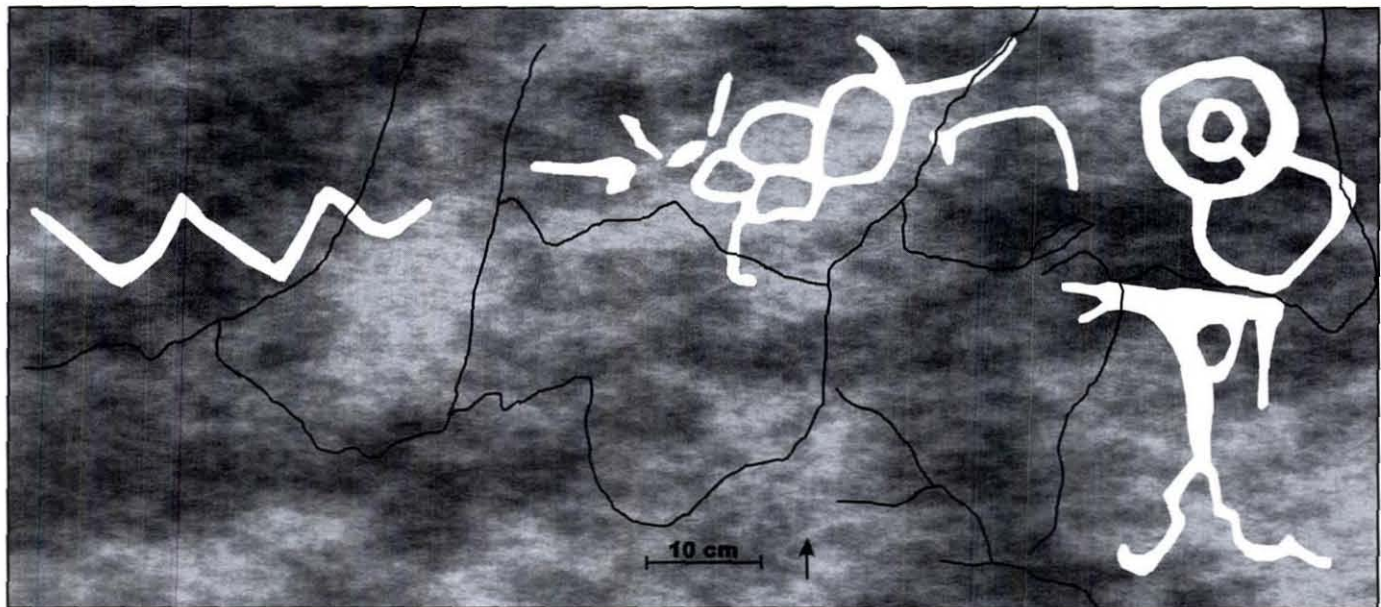
Panel 54



Panel 55



Panel 56



Panel 58



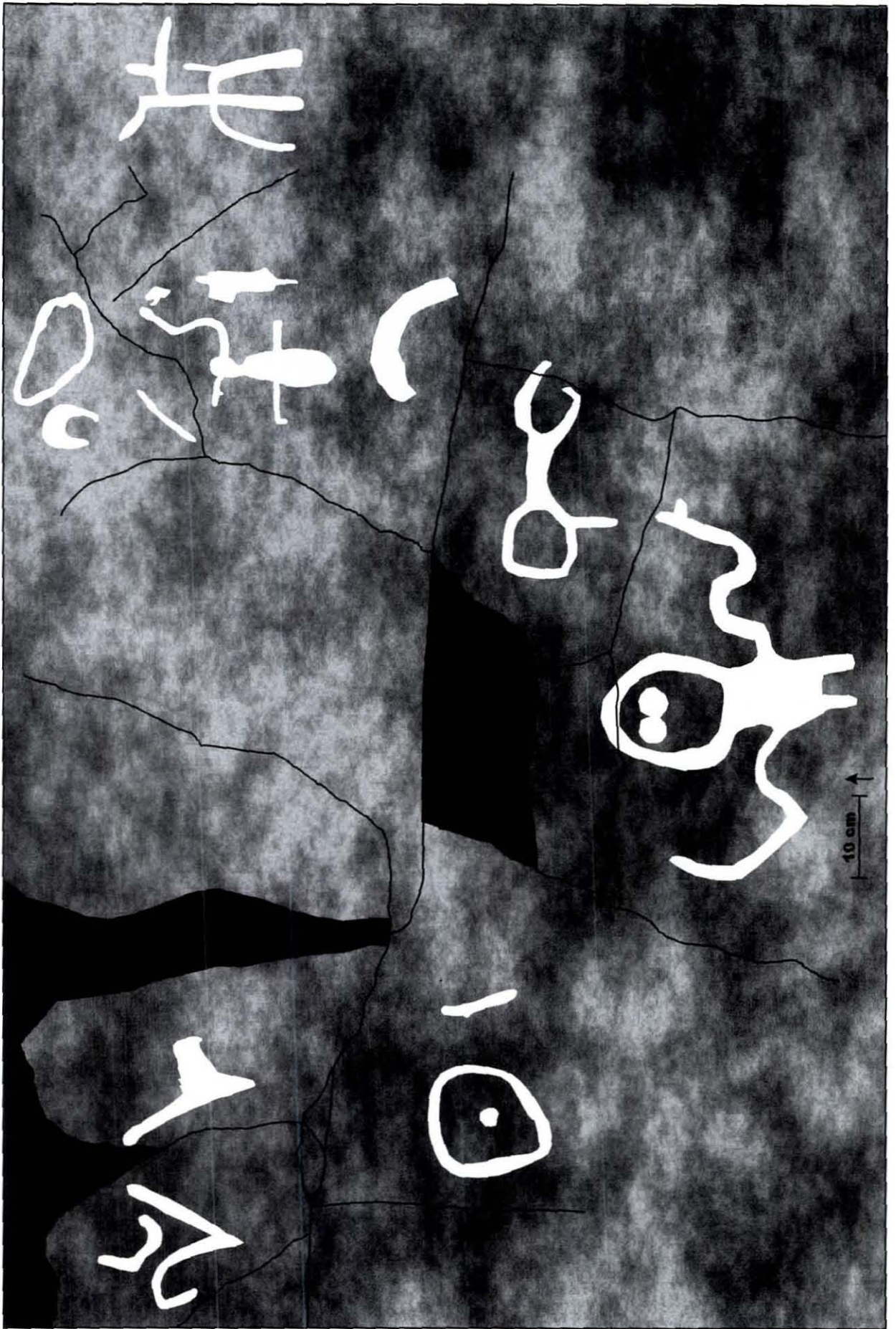
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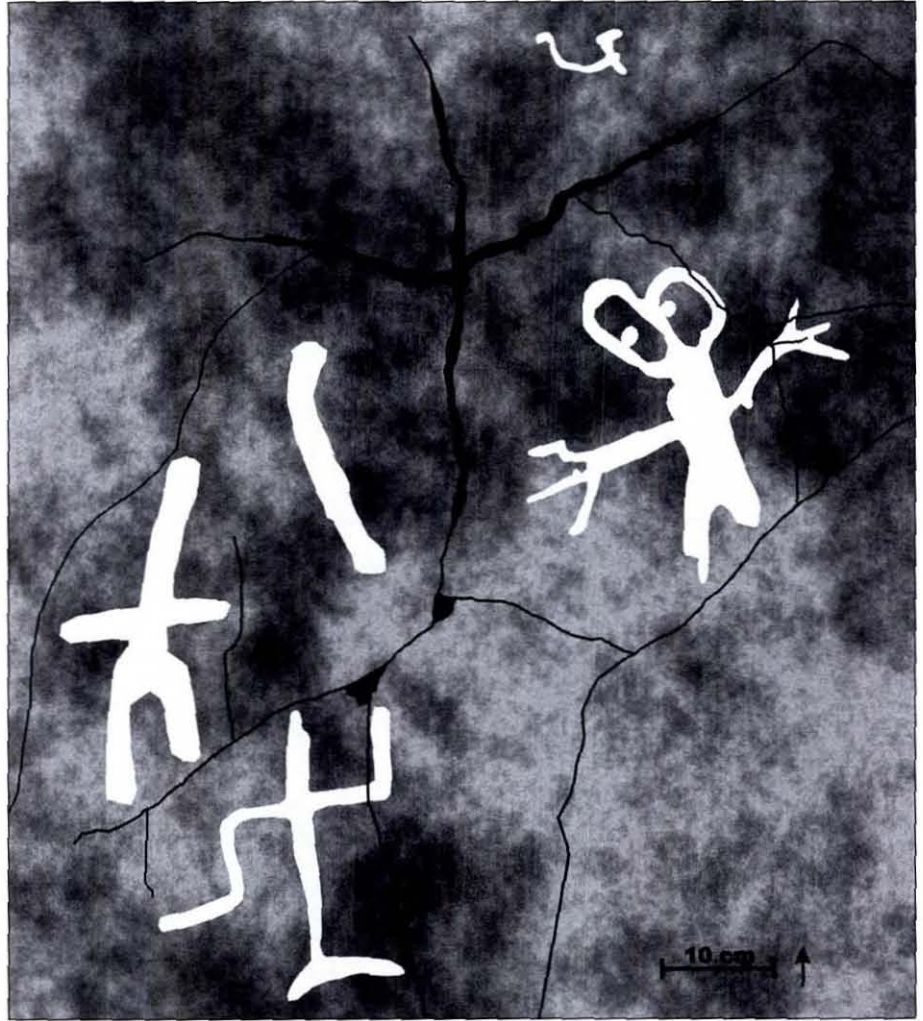
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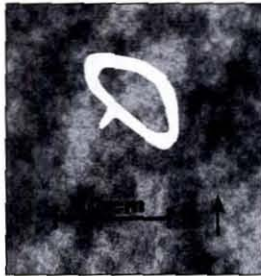
Panel 60



Panel 61



Panel 64



Panel 63



Panel 62

