



AN ENTRY POINT INTO THE

KOUROO CONTEXTURE

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“Stack of the Artist of Kouroo” Project

1677

CREDULITY

The Reverend [Cotton Mather](#), the Reverend [Ezra Stiles](#), and [George Berkeley](#) have all tried to decipher the messages chiseled into the 55-square-foot westward-facing flat surface of a 40-ton piece of feldspathic sandstone, a glacial erratic noticed at this timeperiod upside down at the tidewater line on the left bank of the Taunton River at Berkley, Massachusetts, that would become known as the [Dighton Rock](#). Although the sandstone chunk was above water only four hours per day, Stiles of Yale College would convince himself that the inscription on the seventy-degree sloping flat surface was made up of ancient Phoenician petroglyphs.



“Dighton Rock is like the rocks you see along the highways, filled with graffiti,” says Jim Whitall. “It’s where everyone wanted to leave a message, and it’s the first stone in America that anyone paid any attention to. It was a bulletin-board for ancients, Native Americans, and colonials alike.” The rock with the mysterious hieroglyphs was moved to dry land a few years ago by the Commonwealth of Massachusetts and a building was built around it to preserve the inscriptions. Winter ice and constant submergence at high tide under the Taunton River began obliterating some of the older markings. Also, in case one of the great scholars who deciphered the stone over the past 300 plus years is right, it’s best to preserve what may be a most important piece of history. Even if the hodgepodge of scratches and scribbles can’t ever be deciphered, Dighton Rock is a unique rock of ages. Sam Morison said, “if the history of the Dighton Rock is nothing else, it is a remarkable demonstration of human credulity.” Right on, Sam!

-Campbell Grant, ROCK ART OF THE AMERICAN INDIAN, 1967

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