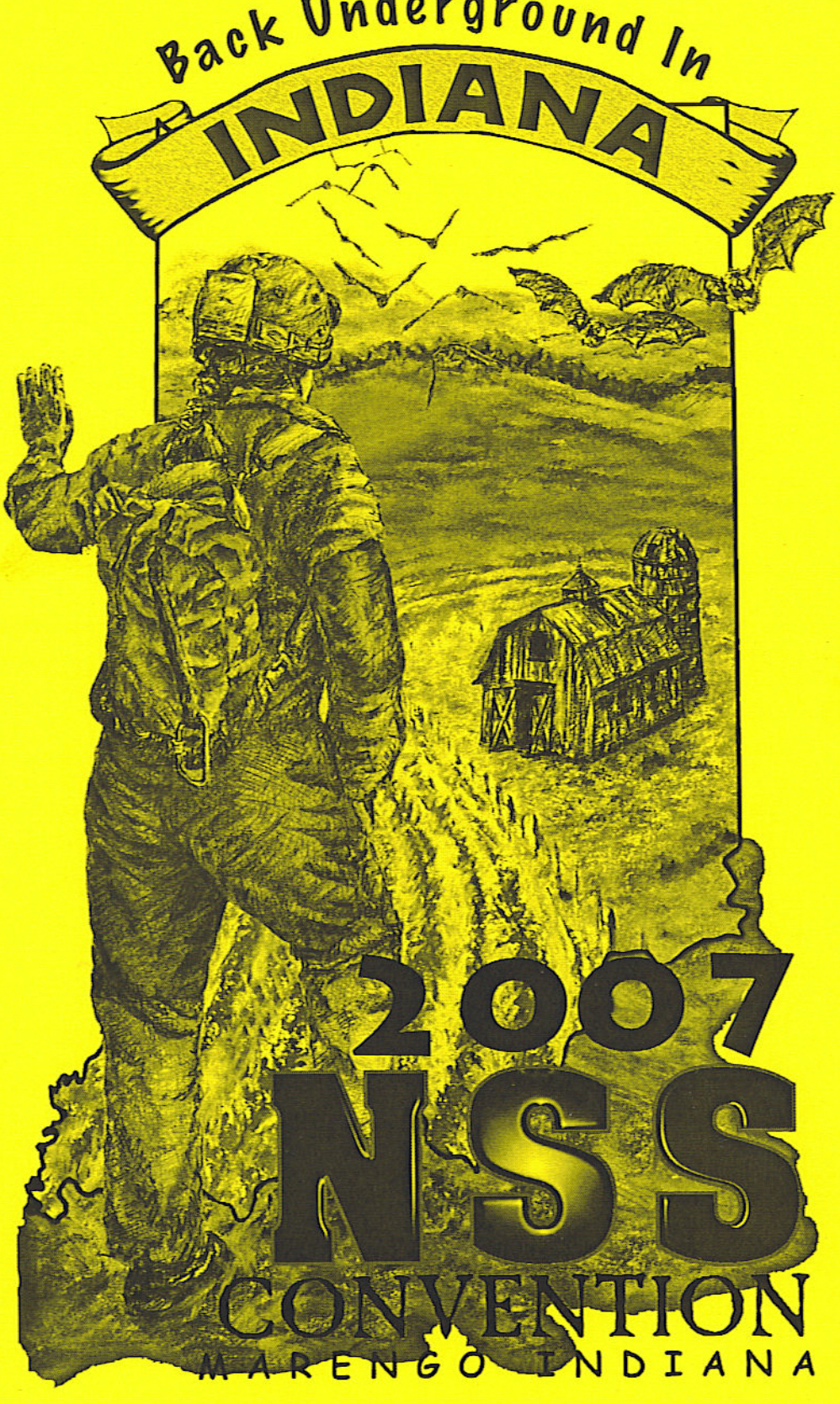
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Program

Spelean History Session

Tuesday, July 24
Room 142

Using Historical Archives to Discover Forgotten Caves

9:00 A.M. – 9:25 A.M.

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Cave entrances—and even entire caves—can be "lost" when knowledge of their location or existence fades from collective popular knowledge. Caves disappear as a result of natural processes or human activity that may disguise, cover, or even destroy these features. Frequently, however, significant karst features have been documented in some manner, and the task of the researcher interested in locating such features becomes that of discovering obscure references within the vast array of archival materials. In the past, human society has generally attached more significance to springs, as invaluable sources of water and power, than to caves, most often considered as curiosities with little use value other than a few folk usages. Accordingly, archival material tends to refer more to springs than to caves per se; but in karst terranes springs are often indicators for cave systems. This paper describes and evaluates some of the primary archival sources for locating information about forgotten caves, and provides illustrative case studies from the Inner Bluegrass karst region of Kentucky.

The Discovery of the First Cuban Blind Cave Fish: The Untold Story

9:25 A.M. – 9:50 A.M.

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The first two species of blind cave fishes described from outside the United States in the scientific literature were from Cuba and their description was published in 1858. They were the Cuban cusk-eel *Lucifuga* (*Lucifuga*) *subterranea* and the toothed Cuban cusk-eel, *Lucifuga* (*Stygicola*) *dentata*. The description of those species was published by Felipe Poey, a Cuban lawyer turned into naturalist. I have found the original documents that relate the discovery of these species. Those documents reveal a complicated saga of events but show that those fishes were actually seen for the first time in 1831, 11 years before the publication of the first scientific description of a blind cave fish: the northern cave fish *Amblyopsis spelaea*, from Mammoth Cave, Kentucky. Poey relied on others to collect the blind cave fishes in Cuba. His anatomical and taxonomic analyses of these

specimens were highly accurate, and these fishes helped to convince him to embrace the idea of evolution. He kept ample correspondence with contemporary colleagues from the U.S. and Europe and most likely sent the specimens he used for describing the two species of Cuban blind cave fishes to museums abroad, particularly the National Museum of Natural History in Washington, D.C. and the Museum of Comparative Anatomy at Harvard University.

The Cave Cure—Old and New Ideas on the Healing Properties of Caves

9:50 A.M. – 10:15 A.M.

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Caves have long been associated with mystery, fear, and ... good health. Crushed stalactites were used in ancient China and 17th century Europe as sedatives, cough medicine, and to heal broken bones. In the 19th century, visitors at Mammoth Cave thought the cave air enabled people to walk much farther without fatigue than they could above ground. In the 1840s, tuberculosis patients were even housed in Mammoth Cave to take advantage of the healing properties. Even today, caves and mines in eastern Europe and Montana are visited by sick and injured people hoping to be cured by the radon or salt ions. Are we, as cavers, healthier because of the radon and ions we soak up? The exercise we get caving is a health benefit, but don't expect to be cure of tuberculosis or any other illnesses on your cave trips.

Cave Art in Cave History—A Global Consideration

10:15 A.M. – 10:40 A.M.

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New interpretations of European cave art and new recognition of its North American counterparts open windows into the role of cave art in cave history worldwide. In my cave-oriented viewpoint, interfaces exist between cave art and rock art, and between cave art, historical inscriptions, political assertions, and graffiti, but artificial religious grottoes, recreational ("garden") grottos, meditation grottos and burial grottos are architectural features, not caves. On a global basis, cave art may be classified as cave paintings (including pictographs), cave sculpture (including petroglyphs and mud glyphs) and manuport art (including religious statues, ornate chandeliers, and the like). Age and motivations reflected in existing cave art vary widely but each type contributes to the history of individual caves and their regions. Examples are presented from the eastern and western United States, eastern and western Europe, mesoAmerica, Venezuela and the Caribbean, Africa, India and Ceylon, China and southeast Asia, Australia, and Hawai`i.