

NEWSLETTER

MAY 2017

DIXIE ARCHAEOLOGY SOCIETY

P.O. Box 611

Washington, Utah 84780

Jim King

Kay "Feather" Robinson

Chris Oravec

DAS June Meeting Presentation

Timothy Riley, Ph. D.

Curator of Archaeology at the Prehistoric Museum, Utah State University Eastern

Incised Stones and Unsecured Localities: Authenticating Private Collections

Wednesday June 14 at 7:00-8:30, Udvar-Hazy Building, Room 121 (Boeing Auditorium)

Dixie State University Campus

Come see how your family's box of strange-looking rocks might look to a museum curator. The USU Eastern (formerly CEU) Prehistoric Museum collection of sixty-three incised stones were gathered during the 1960s and 1970s and donated by private individuals in the early 90s. Many have very precise, uniform walking or "rocker" lines. This presentation focuses on problems analyzing human artifacts with limited knowledge of their past.

Tim Riley received his doctorate from Texas A&M University and has worked archaeology sites throughout the nation, including the ancient Promontory site in Utah.

For more information see The Raptor Review, April 2012

<file:///C:/Users/Chris/Pictures/incised%20stone%20from%20USU%20Eastern%20Raptor%20review%20Tim%20Riley%20article%202012.pdf>

Also, for a summary of Richard Jenkinson's May 10 presentation,
A Close Look at the Shaman's Gallery, see <http://www.dixierockart.com/technicalpresentations.htm>

REMINDER! No DAS Meetings or trips July and August 2017

Due to the blistering heat of our desert surroundings and the migration of members to cooler environments, we do not hold meetings in the summer months. See you Wednesday September 13 at our next meeting. Watch for the announcement through direct member e-mail, our Facebook page titled Dixie Archaeology Society or this website.

Field Trip Report

Jim King led the April field trip to the Ash Creek Panels, Leap Creek and the Toquerville Panels. See a summary with pictures at <http://www.dixierockart.com/fieldtripreports.htm>

There will be no formal field trip in June, July and August during the heat of the summer. Field trip planning resume September 13 on our standard meeting date and time, the second Wednesday of each month at 7:00 pm. You must be a member to join field trips.

Field Trip leaders are always needed. If you know about a location of interest or if you want to assist in learning about new places, contact Jim King, Field Trip Coordinator. He can use your help.

Board Membership

A member of the DAS Board, AJ Robinson, is no longer serving. That means the Board is once again reduced to three members. If you wish to contribute your time, skills and enthusiasm to DAS please contact one of the board members and we will be sure to follow up. We can't go on without you!

Dues are Due

Thanks to new members and returning members for your dues and waivers. If you have not already paid them, the 2017 dues are due. They are \$25 for an individual or \$30 for a couple. Please fill out the membership form below (on the last page) or download the one on this website under “Membership Information.” Each person must sign the form. Bring the form and your dues to a meeting or mail them to:

Dixie Archaeology Society, PO Box 611, Washington, UT 84780

Final Thoughts: Not Your Average Summer Reading

Book Review by Chris Oravec

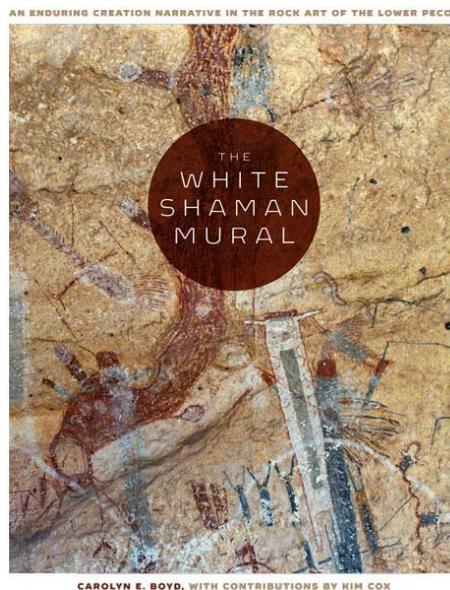
Carolyn E. Boyd, with contributions by Kim Cox. [The White Shaman Mural: An Enduring Creation Narrative in the Rock Art of the Lower Pecos](#). Austin: University of Texas Press, 2016.

Once in a great while a book changes things forever. They’re called paradigm shifters, and Carolyn Boyd has spent much of her professional life on this one. [The White Shaman Mural](#) sets the bar for the interpretation of rock art for the foreseeable future. It is the most complete, detailed and up-to-date examination of any rock art panel in the Americas. It also challenges scientific archaeology’s claims of superiority over carefully argued interpretive approaches to rock art.

Carolyn Boyd is an art historian. Her knowledge of not only what but how cultures represent their deeply-held beliefs is crucial to her attributing significance to the White Shaman Panel. Named after one of its central figures, it is a pictograph panel situated along the back of an alcove above the Pecos River in Texas near the Mexican border. The panel itself is heavily weathered and drawn in a non-representational style. Boyd analyzes it using the most recent scientific technology including a color enhancement technique similar to the D-Stretch program shown in Richard Jenkinson’s presentation on Shaman’s Gallery last month.

In addition to evidence based upon technical advances, oral and written accounts from as early as the Spanish conquest support Boyd's interpretation. Sites near the panel contain archaeological evidence of the influence of two cultures, the Mayan (Huichol) and the Aztec (Nahua). Very similar origin myths from each culture are found in written codices dating from the Spanish conquest and oral histories from Mexican sources. Boyd reveals that each existing detail corresponds to those two origin mythologies. For example people in the regions of the Southwest and Mexico influenced by Mayans and Aztecs associated colors with four directions; black (west), red (east), yellow (south) and white (north, or skyward to the zenith) Boyd's technical analysis shows the highly layered panel was painted first in black, then red, then yellow, then white. Moreover, the sequence of painting imitates the unfolding of the origin narrative which is portrayed as a journey by various creation deities from the west to the east, then south, then north or to the zenith. The act of painting itself was a ritualized recreation of the myths.

This correspondence between story and art is only one of Boyd's many surprises. The book is full of details and can be difficult to read, but each section is filled with repeated full-color excerpts of the panel for easy reference. It is not a basic book for understanding rock art but it will influence what is written for years to come. That is, if anyone questions how the interpretation of rock art is possible, one can simply refer to Carolyn Boyd's The White Shaman Mural and they can experience for themselves how a paradigm shift comes about.



<https://utpress.utexas.edu/books/boyd-white-shaman-mural>

Have a wonderful summer! See you in the fall! The DAS Board, Jim, Kay (Feather) and Chris



**Dixie Archaeology Society (DAS)
RELEASE OF LIABILITY 2017**



Send to: Dixie Archaeology Society PO Box 611 Washington, UT 84780
Include your dues

Name(s): Last First

Name(s): Last First

Address: Street Apartment #

City State Zip Code

Phone: email

I, the undersigned, participant(s) agree to abide by all rules and directions established by Dixie Archaeology Society (DAS), regarding all activities, tours, field trips, meetings etc. I do freely and voluntarily agree to release, save, hold harmless, and indemnify DAS from any and all claims of loss, injury or damage, suit action, demand, fine, judgment of decree and any expense thereof, including a reasonable attorney's fee, that may happen or occur to me as a result of or consequence of having attended and/or participated in any DAS meetings or activities. This release includes all representatives of said organization and/or sponsor(s), including the policy that only paid-up members who sign the Release of Liability form are allowed to participate in Field Trips and Activities. The undersigned named participant(s) agrees to bear the total cost of damages and fines resulting from his/her/their actions, thereby releasing Dixie Archaeology Society and its representatives from any liability whatsoever.

I understand that during my participation in the Dixie Archaeology Society outing, I may be exposed to a variety of hazards and risks, foreseen or unforeseen, which are inherent in each outing and cannot be eliminated without destroying the unique character of the outing. These inherent risks include, but are not limited to, the dangers of serious personal injury, property damage, and death (Injuries and Damages) from exposure to the hazards of travel: the Dixie Archaeology Society has not tried to contradict or minimize my understanding of these risks. I know that Injuries and Damages can occur by natural causes or activities of other persons, animals, trip members, trip leaders and assistants or third parties, either as a result of negligence because of other reasons. I understand those risks of such Injuries and Damages are involved in adventure travel such as Dixie Archaeology Society outings and I appreciate that I may have to exercise extra care for my own person and for others around me in the face of such hazards. I further understand that on this outing there may not be rescue or medical facilities or expertise necessary to deal with the Injuries and Damages to which I may be exposed.

I certify that I have read the Release of Liability and Assumption of Risk Agreement, fully understand its terms and sign it freely and voluntarily without any inducement. I freely and voluntarily assume all risk of such Injuries and Damage, notwithstanding such risks. I (we) certify that I am of legal age and competence to act in this manner. If any participant is a minor, the legal parent or guardian will certify that he/she is acting in behalf of each of them in this release.

Signed _____ Date _____

Signed _____ Date _____