



# NEWSLETTER

AUGUST 2011

## DIXIE ARCHAEOLOGY SOCIETY

P.O. Box 611

Washington, Utah 84780

John Mangels - President & Newsletter Editor	Dave Evans - Treasurer
Barbara Bergman - Secretary	Susannah & Mark Nilsson, Board Members
John Macumber, Board Member	Jon Gum - Board Member

### August Meeting

**When:** August 10th@ 7 PM

**Where:** DSC  
Udvar-Hazy Bldg.  
Room 219 \*\*\*\*\* Note the room change\*\*\*\*\*

**Why:** John Macumber will talk about the petroglyphs of Spain.

### Summer Party

The summer Pasta Party was a great success. A full house of 40+ people enjoyed a great evening of conversation, friendship and of course food. Thanks Dave for setting up this event.



## Web Site

The Dixie Archaeology Society web site ([www.dixierockart.webs.com](http://www.dixierockart.webs.com)) is up and running. Please consider signing up as a site member. Site members should receive email updates whenever anything on the site is updated.

Please post your comments on the blog that is part of the site. This site is for you, the members. We'd like to hear what you think.

## Meeting Report

Kay "Feather" Robinson presented "Tales from the Ridge".



"Feather" Robinson

Feather began her presentation with some comments about the belief system of the Native Americans. She said that

- The worlds operate in a continuous cycle – never ending
- “People are always moving – migratory. Without movement there is no life”.
- People are always exchanging things – ideas.
- The symbols used in rock art are used to tell a story at the level of the student. Therefore the same panel can mean different things to different people depending on your level of understanding.
- The ancestors used symbols rather than “writing” because they realized that the language would change over time. They wanted the glyphs to be understood by future peoples.
- The Hopi believe that the village around Anasazi Ridge was a “teaching village”.

She then went on to give an interpretation of one of the main panels (Figure 1) on Anasazi Ridge. This interpretation comes from a Hopi elder. This panel depicts the Hopi Creation Story.



Figure 1 - The “Creation Panel”

The story begins (Figure 2) with the thought process of the creator (spiral) and how he wanted to create the world. The large circle is the portal from the creator to the individual and back. The smaller portal is the individual. The vertical line is the “spirit line”.



Figure 2

The story continues in Figure 3. Here the creator instructs the “Nephew” to create seven universes (plus one for the creator and one for the Nephew) – the large image at the left of Figure 3. He also instructed the Nephew: to create solids, water, and air (the 3 concentric circles). He then instructed “Spider Woman” (top right of Figure 3) to create the twins. The circle at the bottom of the spider woman symbol is her “egg sack”.



Figure 3

The twins are shown in Figure 4. Note that they are joined by an umbilical cord. The twin on the left created the solids. The twin on the right gave vibration, sound, rhythm to all things. The twins were opposites and were sent to the north and south poles.



Figure 4

Then “spider woman” created the four races from the four colors of the earth (white, red, yellow and black). Then spider woman used her placenta as a “cape of wisdom” where she gave the people compassion, love and wisdom (Figure 5).



Figure 5

Figure 6 symbolizes the traits given to the people. The open circle (left) is the portal for the creator to enter the body – the open chakra at the top of the head. The circle with the dot is the chakra beginning to close and the next shows it beginning to open. The circle and dot above the larger symbol is the brain beginning to think. The two rectangular forms represent the two brain centers, one for the physical and one for the creative

processes. The next two rectangular forms represent the two types of hearts that humans have; kind and compassionate or hard and angry. The foot on the right represents the solar plexus – “gut feeling”. The horizontal line above the large image represents voice. All of the human chakras are represented – head, brain, throat, heart, solar plexus.



Figure 6

Figure 7 represents the seven worlds.

The first world was where the two legged “people” talked to the four legged “animals”. This world became out of balance and the creator decided to destroy it and “try again”. Here coyote lead the people to safety by following a cloud by day and a star by night (the circle and dot at the top left of Figure 7. The first world was destroyed by fire and the people survived by going into an ant hill (the A shaped image in Figure 4). The ant people showed the people how to survive.

The people climbed out of the ant hills into the second world. This too went out of balance because the people spent more time on worldly goods rather than the creator. The twins left their places at the north and south poles and sent the world askew hence destroying this world by cold (ice age???). The people survived as they did before, by going to live with the ant people.

The third world was dominated by technology which the people worshiped. This too went out of balance and was destroyed, this time by water (Atlantis???) (the great flood???). This time the people survived by using reeds to breathe. The vertical line on the fourth rung of the ladder in Figure 7 represents the reeds that saved the people.

The fourth world (the current world) is one of a balance between technology and spirituality. The fourth world is near an end (in 2012???) when we will enter into the fifth world.

The fifth world will be a world of choice.



Figure 7

The final image (Figure 8) represents the seven universes. Note that the universes are not ordered. We can remain in the current universe (where the human image is located) or we can go out to any one of the other universes. It becomes our choice.



Figure 8

Feather noted that there are many versions of the creation story (both in Hopi culture and Native American culture). A version of the Hopi creation story can be found in **“The Book of the Hopi”**, by Frank Waters, Penguin Books, 1963

# Field Trip Report

The July field trip was to the Lost City Museum in Overton NV. Dena Sader, archaeologist and curator, hosted the event. Eight DAS members participated.

The Lost City Museum is part of the Nevada Division of Museums and History within the Department of Cultural Affairs.

Some Internet sites relating to the Lost City Museum are:

[http://museums.nevadaculture.org/index.php?option=com\\_content&task=view&id=397&Itemid=125](http://museums.nevadaculture.org/index.php?option=com_content&task=view&id=397&Itemid=125) – The official Lost City Museum website.

<http://www.sunsetcities.com/lost-city-museum.html> - This site gives a general overview of the museum and also shows images of the pottery collection plus some other historic photos.

The following is the text from the site, <http://www.realtown.com/chrisshouse/blog/lost-city>.

*The Lost City Museum was built by the national Park Service to exhibit artifacts that were being excavated from the Pueblo Grande de Nevada. These Anasazi Indian sites were being threatened by the waters of Lake Mead as it backed up behind the newly built Hoover Dam. Eventually, when the lake was filled to capacity about five miles of sites had been inundated or undercut by the water.*

*The Civilian Conservation Corps assisted in the excavation of the sites and the construction of the museum building. The building was constructed of sun-dried adobe brick in a pueblo-revival style. The museum also served as the park headquarters for the Boulder Dam State Park that was established at Lake Mead.*

*The museum is currently owned and maintained by the State of Nevada as one of its six state museums. Programs include ongoing archaeological research on the remaining Lost City sites, school tours and outreach programs, changing exhibits and archival library and collections, research capabilities. Festival Americana, celebrating Native American and pioneer crafts, music and food, is held the first Saturday in November.*

## *Nevada's Lost City*

*Nevada's "Lost City", officially known as Pueblo Grande de Nevada is a series of Anasazi Indian ruins situated along the Muddy and Virgin River Valleys in southern Nevada. The site area is located at the northern end of man-made Lake Mead and continues up both valleys for a distance of approximately 30 miles. There are more than a 100 recorded sites along the Muddy River and over 50 recorded sites along the Virgin*

*River. The Lost City was occupied by the Virgin branch of the Anasazi, originally by the Basketmaker people sometime after the first century A.D. and later by the Puebloans from A.D. 700 to 1150. Some of the sites were reoccupied by the Paiute Indians who moved into the area after A.D. 1000. The Basketmakers lived in sub-terrain pit houses that were 10 to 15 feet in diameter and approximately 6 feet deep. They used spears for hunting and their name is derived from their use of baskets as storage vessels. The later Puebloans lived in above ground pueblos (houses made of sticks and adobe). They had the additional knowledge of the bow and arrow and manufactured ceramic vessels for storage and cooking.*

*The Anasazi farmed corn, beans, squash, and cotton on the marshy valley floor and built multi-roomed pueblos on the gravel benches along the valley margins. In addition to farming and hunting natural resources, the Lost City Anasazi mined salt and turquoise both for their own personal use and as a highly valued trade item. Remnants of all these activities were found during the excavations of the site ruins.*

*The Lost City ruins were first noted by explorer Jedidiah Smith when he traveled throughout the area in 1826-27. He reported finding stone tools in salt caves along the Virgin River where Lake Mead stands today. Smith's report later aroused the interest of Nevada's Governor James Scrugham. He inquired about the locality and two brothers from Overton, John and Fay Perkins announced their "discovery" in 1924. Scrugham arranged for M.R. Harrington, a New York archaeologist who was excavating in northern Nevada at the time, to investigate the sites.*

*Harrington immediately recognized the artifacts as belonging to a Puebloan culture. Until that time, it was believed that the Puebloan Indians had not settled west of the Colorado River in southern Nevada. Harrington named the complex Pueblo Grande de Nevada because of its large size, but the media picked up the term "Lost City" and that became its popular name.*

*Harrington, under the auspices of the Heye Foundation, Museum of the American Indian in New York City, began excavations of the Lost City in 1924 and continued work there even after his move to the Southwest Museum in Los Angeles in 1928. In addition to his work on the Anasazi sites, Harrington found time to excavate several caves in the area and an ancient salt mine. From 1933 to 1938, he supervised members of the Civilian Conservation Corps as they aided in the excavations and built the Boulder Dam Park Museum(now Lost City Museum of Archaeology) in Overton to house the artifacts.*

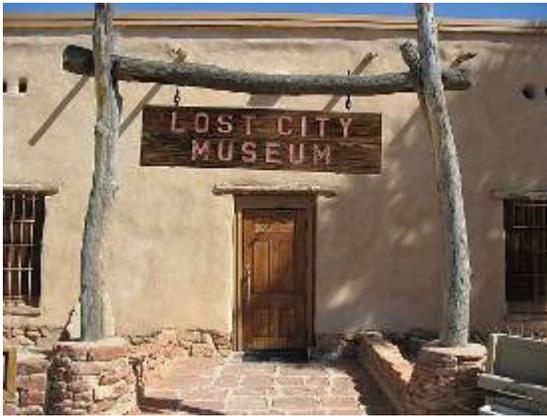
*The Park Service withdrew from the operations of the museum in 1952 and ownership was transferred to the State of Nevada in 1953. Today the museum stands as one of the most popular tourist attractions in southern Nevada. More than 50,000 visitors a year find their way off the beaten track to learn about the ancient cultures that once occupied this corner of Nevada.*

*Archaeological research continues to be an important aspect of the museum's operations. Museum staff members can often be found one step in front of bulldozers as the ancient*

*sites are removed to make way for modern housing tracts. The museum, through receipt of a grant from the Fleischmann Foundation, was able to purchase several sites in recent years in an effort to preserve them for future generations. Research, preservation and education remain the primary goals of the Lost City Museum of Archaeology.*

Dena discussed the history of the museum and showed us various exhibits including the reconstructed pueblo, pottery and other exhibits. She said that most of the artifacts in the museum were collected after Nevada took control of the museum in 1953.

For more information about the Lost City, go to <http://dixierockart.webs.com/Technical%20Presentations/The%20Lost%20City.pdf> which is a summary of Dena's October 2010 talk to the club.



Museum Entrance



Reconstructed Pueblo



Reconstructed Pueblo



Backside of the Pueblo



Pottery Collection



Pottery Collection

## Field Trip Info

There will be **NO FIELD TRIP** in August due to the heat. We are finalizing our field trip schedule for the 2011 / 2012 season. This will be published next month.

**Remember, you must be a member of DAS to participate in a field trip. You must be at the meeting in order to sign up for a field trip.**

**Thanks**

Thanks to Kay “Feather” Robinson for her presentation on the “Creation Panel” at Anasazi Ridge.

Thanks to Dena Sader for hosting the field trip to the Lost City Museum.

Thanks to Dave Evans for organizing the Pasta Party.

# ARARA 2012 Annual Meeting

The American Rock Art Research Association (ARARA, [www.arara.org](http://www.arara.org)) will be holding their 2012 annual meeting in St. Gorge from May 25-28, 2012 at the Lexington Hotel.

We will need volunteers to help at this event:

- Thurs May 24
  - Registration, 2-3 people
  - Set up for Public Lecture, 2-3 people
- Fri May 25
  - Field trips ~15 people
  - Registration, 2-3 people
- Sat & Sun May 26-27
  - Flute Players for AM & PM Breaks
  - Misc Assistance during the day, 1-2 people
  - Misc Assistance during the evening events, 1-2 people
- Mon May 28
  - Field trips ~15 people

This is a big deal for the community and DAS. Your help is appreciated.

## Final Thought

Summer is here – 100+ degrees. Be careful out there!

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