

Rock Art Of Utah

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Over many centuries, the prehistoric Fremont and Anasazi peoples of present-day Utah left an artistic record in which distinctive styles are readily identifiable. From the Uinta Mountains through the central canyonlands to the Virgin River, Utah's abundant prehistoric rock art offers glimpses of a lost world.

The Rock Art of Utah is a rich sample of the many varieties of rock art found in the state. Through nearly two hundred high-quality photographs and drawings from the Donald Scott Collection, all made during the 1920s and 1930s, rock art expert Polly Schaafsma provides a fascinating, comprehensive tour of this unique legacy.

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The Rock Art of Utah is a guide to the many varieties of rock art found in the state. Through dozens of high-quality photographs and drawings from the Donald Scott Collection, all made during the 1920s and 30s, author Polly Schaafsma provides a fascinating, comprehensive tour of this unique legacy. Now in an updated edition, it will engage anyone with an interest in the ancient peoples of the Colorado Plateau.

Polly Schaafsma is research associate at the Museum of Indian Arts and Culture and the Laboratory of Anthropology at the Museum of New Mexico in Santa Fe.

Other Books

Religion on the Rocks, Winner of the Don D. and Catherine S. Fowler Prize We are nearly all intrigued by the petroglyphs and pictographs of the American Southwest, and we commonly ask what they "mean." Religion on the Rocks redirects our attention to the equally important matter of what compelled ancient peoples to craft rock art in the first place. To examine this question, Aaron Wright presents a case study from Arizona's South Mountains, an area once flanked by several densely populated Hohokam villages. Synthesizing results from recent archaeological surveys, he explores how the mountains' petroglyphs were woven into the broader cultural landscape and argues that the petroglyphs are relics of a bygone ritual system in which people vied for prestige and power by controlling religious knowledge. The features and strategic placement of the rock art suggest this dimension of Hohokam ritual was participatory and prominent in village life. Around AD 1100, however, petroglyph creation and other ritual practices began to wane, denoting a broad transformation of the Hohokam social world. Wright's examination of the South Mountains petroglyphs offers a novel narrative of how Hohokam villagers negotiated a concentration of politico-religious authority around platform mounds. Readers will come away with a better understanding of the Hohokam legacy and a greater appreciation for rock art's value to anthropology.

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