

Anasazi Ridge

Anasazi Ridge is a about a 3-4 mile tract of land above the Santa Clara River. It is part of the Santa Clara River Reserve, a collaborative effort of the cities of Ivins and Santa Clara, Utah and the BLM. There are petroglyphs and habitation sites along the entire length of the ridge with concentrations of petroglyphs at each end and in the middle.

According to one archaeologist, the entire Santa Clara River Reserve (Anasazi Ridge and Santa Clara Canyon) were inhabited from about 600 AD to 1300 AD. The dating of the numerous sites indicate that the sites on Anasazi Ridge dated from 600 to 900 AD and the sites in Santa Clara Canyon dated from 900 to 1300 AD. Other archaeologists say that there were two large villages in the area that may be part of the Hopi stories and numerous smaller habitation sites.

Go to

<http://dixierockart.webs.com/Field%20Trip%20Reports/Field%20trip%20to%20Santa%20Clara%20Canyon%20-%20March%202013.pdf> to see a discussion of the petroglyphs in Santa Clara Canyon.

Habitation sites are visible on the trail leading from the West (Kayenta) End parking lot to the first petroglyph site on Anasazi Ridge. One site is marked and consists of a number of rooms, most likely storage rooms, and a large pit house (not marked).

The majority of the rock art on Anasazi Ridge are on horizontal surface rocks, generally near or overlooking the cliff into the Santa Clara Canyon. However there are a number of large panels on large boulders, also overlooking the canyon and in some cases on the cliff faces making them visible from the top (Anasazi Ridge) or the bottom (Santa Clara Canyon).

West (Kayenta) End

The petroglyphs begin after the marked habitation site, with numerous panels on horizontal surface rocks. These are generally curvilinear designs, spirals, and foot prints or bear clan symbols along with anthros. There are very few animal images and almost no sheep (with a couple of significant exceptions). There are also some “rug” or “song” glyphs all along the ridge.



Figure 1 – An anthro with a “datura” flower. The Datura flower was added after the anthro was drawn.



Figure 2- a Rug or Song glyph



Figure 3- Bear Paw prints – clan symbol

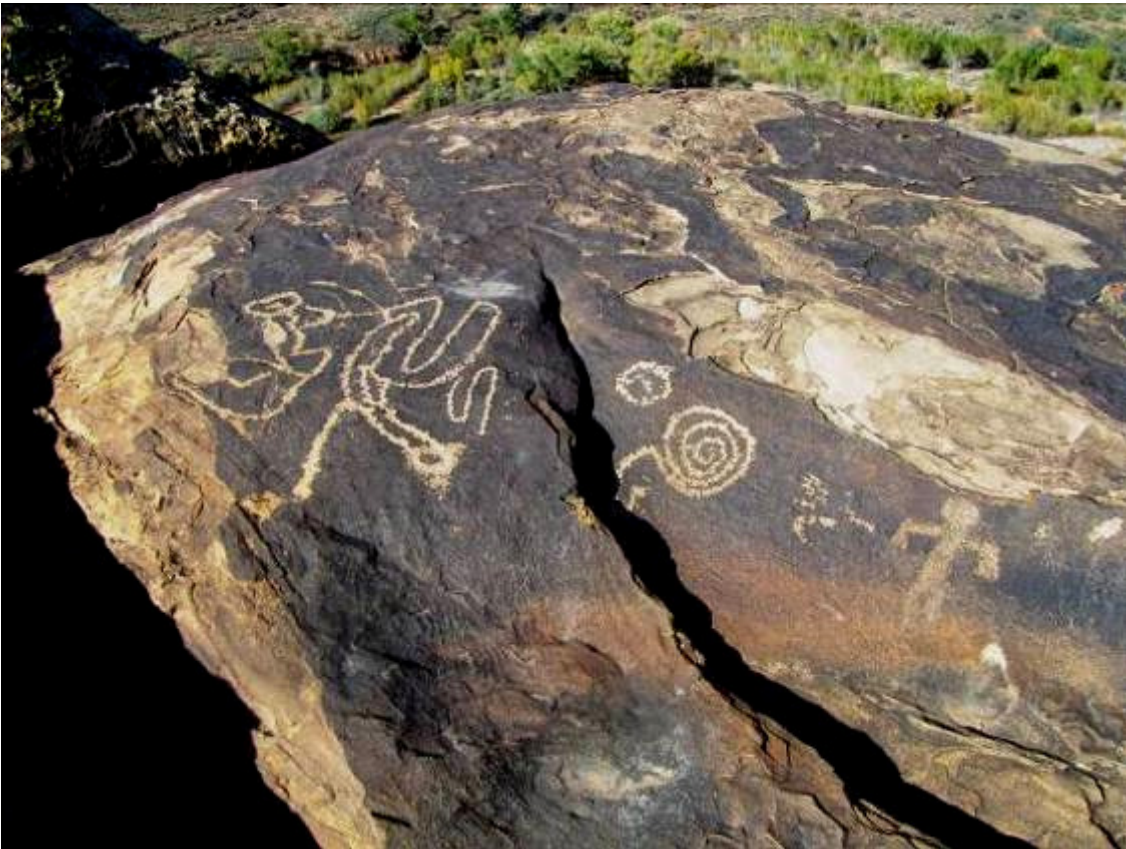


Figure 4 – Curvilinear pattern along with a spiral and an anthro



Figure 5 – Foot Prints or Bear Paw Prints, an Anthro (?) and a ladder symbol



Figure 6 – Foot prints, two spirals an other images



Figure 7 – Two anthros along with coyote, deer and sheep images



Figure 8 – Two anthros and a “J” image

The Creation Panel

The panel in Figure 9 is one of the best known panels in the St. George area. According to Hopi elders, it tells the Hopi creation story. The panel is attributed to Hopi ancestors. Go to <http://dixierockart.webs.com/Technical%20Presentations/Tales%20from%20the%20Ridge.pdf> to learn more about the creation panel.



Figure 9 – the Creation Panel



Figure 10 – the Creation Panel and the flat, horizontal panel below it

The Sheep Panel

The sheep panel (Figure 11) is another well know panel from Anasazi Ridge. It shows two large sheep with rectangular bodies, very straight legs and well defined hooves, a unique design. It also shows coyote, tow ancestor spirit figures and a wavy horizontal image.

It is though that the sheep represent two villages that were present, one on top of the ridge and one in the valley. The story also involves coyote and the ancestor spirits.

This panel also has some solar interactions on the winter solstice.



Figure 11 – the Sheep Panel

The Birdman Panel

The birdman panel consists of a number of glyphs but is known for the anthro at the bottom left of the panel. He is called the birdman because of his three fingers and three toes. He also has a horizontal line across his chest which thought to be his “life line”.

This panel is best known for the light show that is displays on the summer solstice. Beginning at about 8:35 AM, the light begins striking the birdman’s left hand (Figure 12) and continues for the next hour to travel throughout the panel touching many of the glyphs.

Go to

<http://dixierockart.webs.com/Technical%20Presentations/Observations%20of%20the%20Solstice%20and%20Equinox%20Events%20at%20Anasazi%20Ridge.pdf> to learn more about the solar interactions on the Birdman panel and other panels on Anasazi Ridge.



Figure 12 – the Birdman Panel



Figure 13 – The birdman panel on the summer solstice

Hero Shaman Panel

The Hero Shaman panel (Figure 14) is another story panel that appears to tell the birth (left) to death (right) story of a person's life. There is a very strong solar interaction on this panel that occurs on summer solstice. Here the light begins to focus on the anthro in the center right and then moves to the anthro on the center left and appears to be aided by the small spirit figure above the center left anthro.



Figure 14 – The Hero Shaman Panel

Again go to

<http://dixierockart.webs.com/Technical%20Presentations/Observations%20of%20the%20Solstice%20and%20Equinox%20Events%20at%20Anasazi%20Ridge.pdf> to learn more about the hero shaman panel.

The Bear Shaman

The bear shaman (also know as “the spaceman”) is called that because it is thought he is from the bear clan – bears walk “pigeon toed” as does the image in this glyph. He has a serpent for a head dress and large eyes. It is also though that he is a “rain” shaman because the Meso- American rain god, Talaloc, has large eyes. This glyph is also a main character in the various solar interactions, with main events happening on both the summer and winter solstices and the equinoxes. It is interesting that every mark on this panel (even the dots) will become part of the solar interactions that occur on the panel.



Figure 15 - The Bear Shaman Panel

The “Baby” Shaman

The glyph is often overlooked because it is on the top horizontal surface of a large rock. The shape of the glyph appears to be drawn in a strange manner. However during the summer and winter solstices the shadow pattern lines up perfectly with the body's shape.



Figure 16 – The Baby Shaman

Many of the major panels in this section of Anasazi Ridge have solar interactions associated with them. This is part of the fascination and allure of Anasazi Ridge.

Middle Section

The Middle Section is about a mile from the West End sites. Here the sites are mainly on the cliff face overlooking the canyon. There are a couple of panels on the horizontal surface rocks.



Figure 17 – Was this the start of a rug type glyph that was never finished?



Figure 18 – A rug / song glyph



Figure 19 – A sheep glyph – the only glyph on the panel



Figure 20 – Foot prints and a “Falling Man” type anthro at the cliff edge. (The green area is about 500 feet straight down)

East (Santa Clara) End

The glyphs in this section are concentrated at the Santa Clara end of the ridge with some interspersed between the middle and east end sections of the ridge. The glyphs are generally on the horizontal surface rocks with some on the cliff face overlooking the canyon. The glyphs in this section appear to be older than those at the east end, with more abstract geometric designs and fewer anthros and almost no animal images. The age of the glyphs could be affected by the relatively poor condition of the rock.



Figure 21 – Geometric design



Figure 22 – Foot prints or bear paw prints



Figure 23 – Abstract design in poor condition



Figure 24 – Rug / song glyph



Figure 25 – Foot print (4 toes) with an abstract geometric design



Figure 26 - Spiral



Figure 27 – Geometric Design – Ladder / Tree of Life / Corn Plant (?)



Figure 28 – Numerous images on the cliff overlooking the canyon – serpent and very large rectangular geometric designs



Figure 29 – Large, stick figure anthro and a large rectangular design – same area as Figure 28



Figure 30 – The Cat – this is a wonderful, modern looking, abstract image of a cat. In my opinion this would win awards in today's art world.



Figure 31 – Anthro with head dress, “earings”, and perhaps a skirt – three fingers. Unfortunately this glyph is badly eroded and is very difficult to photograph. There are other glyphs around this image but could not be photographed.



Figure 32 – This image is on the same rock as Figure 31. This is a pecked geometric design with what looks to be a “rubbed” anthro over top.



Figure 32 – Geometric design



Figure 33 – Geometric design



Figure 34 – A large geometric, possibly rug pattern on the cliff overlooking the canyon



Figure 35 – Rug / song design



Figure 36 – Geometric design – a scorpion (?)

Rug or Song Glyphs

There are numerous rug or song glyphs along Anasazi Ridge. These are interlocking geometric designs with both positive and negative space. These designs are unique to this area, with others located at sites along Gunlock Road, about 10-15 miles distant. The Gunlock Road sits overlook the Santa Clara River as well. It should be noted that there are none of these types of glyphs in Santa Clara Canyon which is right below the sites on Anasazi Ridge.

Go to

<http://dixierockart.webs.com/Field%20Trip%20Reports/Field%20trip%20to%20Gunlock%20Road%20-%20January%202013.pdf> for a discussion of “song” or “rug” glyphs.

The rug / song glyphs on Anasazi Ridge are organized in the following Figures, many of which are duplications from the prior discussion.



Figure 37 – West End



Figure 38 – West End



Figure 39 - Middle



Figure 40 – East End



Figure 41 – East End



a)



b)



c)



d)

Figure 42 – East End (a) – the entire glyph and b-d) – the component parts



Figure 43 – East End



Figure 44 – East End



Figure 45 – West End – included even though they are part of a large image

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