

## **“Observations of the Solstice and Equinox Events at Anasazi Ridge”**

By  
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Paul Taylor has studied the summer and winter solstice and the equinox events at Anasazi for a number of years. He showed photos of the “Birdman” shaman, the “Hero” shaman, the “Bear” shaman, the “Baby” shaman and the sheep panel, all of which exhibit solar events.

His photos show that not only are the location of the images important in the solar story, but details such as the angle of the sheep heads and the exact position of the hands, arms legs and feet of the shaman as well as what appear to be extraneous “markings” are also located in perfect alignment to the cast shadows. He has identified marker stones that indicate the timing and sequence of the events.

Paul’s theory is that these alignments are not accidents – but rather expertly planned designs that incorporate the light into the story of the panel. Paul feels that the story these images are trying to portray are much more than merely a calendar event identifying the time of the year. He also feels that the light must be a major part of any story involving these images.

### **Sheep Panel – Winter Solstice**

Notice how the shadow aligns perfectly with the first sheep’s head (Figure 1). The angle of the shadow then changes and aligns perfectly with the second sheep’s head (Figure 2). The shadow will then align with the outstretched arms of the “Y” shaped spirit person (Figure 3).



Figure 1



Figure 2



Figure 3

### **“Baby” Shaman – Summer Solstice**

The “Baby” shaman appears to be drawn with some rather unusual body positions. However, he positioned such that during the summer solstice, the sun first touches his right hand, Figure 4. The shadow then changes shape and follows the contours of his body – The his right side, Figure 5, The left side, Figure 6, The head and upper body of the left side, Figure 7.



Figure 4



Figure 5



Figure 6



Figure 7

### **“Baby” Shaman – Winter Solstice**

The “Baby” shaman still appears to be standing in an awkward position. However on the winter solstice, it appears that he is standing on the beam of light, Figure 8.



Figure 8

### **“Hero” Shaman – Summer Solstice**

Figure 9 shows an overhead photo of the “Hero” shaman panel. The panel is on the left. However in the center right is a rock with a “seat” worn into it. This and the rocks to the right are key players in the light story of this panel.





Figure 9

The event begins with the sun shining onto the rock behind the “seat” rock, Figure 10. The light point proceeds down the rock onto the “seat” rock, Figure 11 and will cover a person sitting on the rock, Figure 12. At that moment, the light will begin shining on the “Hero” shaman panel, with the light aligning perfectly with the shaman’s left hand, Figure 13. The light proceeds to cover the “Hero” shaman, Figure 14, ultimately covering his entire body, Figure 15.



Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15

### **“Birdman” Shaman – Summer Solstice**

Behind you as you face the “Birdman” shaman panel, Figure 16, is a marker stone, Figure 17. The light with hit the marker stone in various positions on the summer solstice, the equinox and the winter solstice. Figure 17 shows the summer solstice alignment.



Figure 16



Figure 17

The light on the summer solstice, first strikes the shamans right hand and the outside of his right foot, Figure 18. The light then proceeds to cover the left side of his body and the outside of his left foot, Figure 21. It then proceeds up the panel, touching the backside of the sheep and touching the side of the spiral, Figure 20. It then touches the Venus Star symbol at the top of the panel, Figure 21.



Figure 18



Figure 19



Figure 20



Figure 21

### **“Birdman” Shaman – Equinox**

During the equinox, the light hits the elbow of the figure above the birdman and runs parallel with the figure above and touches the spiral.





Figure 22

### **“Bear” Shaman – Summer Solstice**

The light begins by shining from the left and pointing to and finally touching the top  $\frac{3}{4}$  circle under the shaman, Figure 23. The light begins to come in from the right, illuminating the shaman's body and left leg, Figure 24. The light then points to the 3 dots and the leg of the spirit helper and touches the right elbow of the shaman and the left point the serpent on his head, Figure 25. Finally the shadow area surrounds the left hand of the spirit helper, touches his right hand, runs parallel with and touches the shaman's head and a portion of the serpent on his head, Figure 26.



Figure 23



Figure 24



Figure 25



Figure 26

### **“Bear” Shaman – Winter Solstice**

The winter solstice begins with the light pointing at the large dot at the top of the panel, Figure 27. Later the entire rock is in light except for the main characters, which are in shade – the winter cave where the bear will hibernate, Figure 28. Finally the shadow covers only the “Bear” shaman, Figure 29. Lastly the shadow touches his left hand and the left edge of his body, Figure 30.



Figure 27



Figure 28



Figure 29



Figure 30



## **“Bear” Shaman – Equinox**

The equinox begins with the light again coming from the left and this time pointing toward the spirit helper, Figure 31. Finally the light cover completely the body of the spirit helper, Figure 31. The light pointer continues and covers both eyes of the “Bear” shaman, Figure 33. At last the “Bear Shaman is completely in the light – emerged from his winter in the dark cave, standing on the dark shadow that form the floor of his cave, Figure 34.



Figure 31



Figure 32



Figure 33



Figure 34

## **Conclusion**

The evidence appears overwhelming the images on Anasazi Ridge were placed onto the rock with purpose, designed to interact with the light on the equinox and the solstices. The light at these times must be a major part of the stories told at this site.

Research will continue to determine if other relationships exist with these or other panels at this site.

John Mangels

