

Guide to the David Grant Noble Photographs of Southwestern Cultural Landscapes

WA Photos Folio 142



by Matthew Daniel Mason

2014

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
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CALL NUMBER: WA Photos Folio 142

CREATOR: Noble, David Grant

TITLE: David Grant Noble Photographs of Southwestern Cultural Landscapes

DATES: 1971-2002

PHYSICAL DESCRIPTION: 1.1 linear feet (4 boxes)

LANGUAGE: In English.

SUMMARY: Photographs created by David Grant Noble documenting cultural landscapes in the American Southwest, 1971-2002. The images document petroglyphs, structures, cliff dwellings, and other reminders of the ancestors of Southwestern Native American people and cultures. Many images appear in his book, *In the Places of the Spirits* (Santa Fe, New Mexico: School for Advanced Research Press, 2010).

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Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Purchased from David Grant Noble on the Walter McClintock Memorial Fund, 2009-2011.

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

The David Grant Noble Photographs of Southwestern Cultural Landscapes is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

David Grant Noble Photographs of Southwestern Cultural Landscapes. Yale Collection of Western Americana, Beinecke Rare Book and Manuscript Library.

Processing Information

Collections are processed to a variety of levels, depending on the work necessary to make them usable, their perceived research value, the availability of staff, competing priorities, and whether or not further accruals are expected. The library attempts to provide a basic level of preservation and access for all collections, and does more extensive processing of higher priority collections as time and resources permit.

Information included in the Collection Contents section is drawn from information supplied with the collection and from communication with David Grant Noble.

Former call numbers: Uncat Mss 1210, Uncat Mss 1242, Uncat Mss 1258, and Uncat Mss 1270

Related Materials

[David Grant Noble photographs and papers](#) (WA MSS S-4504), Beinecke Rare Book and Manuscript Library, Yale University.

[David Grant Noble, Photographs of Mohawk steelworkers, New York City](#) (WA Photos 318), Beinecke Rare Book and Manuscript Library, Yale University. [David Grant Noble, Photographs of Ojibwa wild rice harvests](#) (WA Photos 380), Beinecke Rare Book and Manuscript Library, Yale University. [David Grant Noble, Photographs of Ojibwa cemeteries and Ojibwa families](#) (WA Photos 401), Beinecke Rare Book and Manuscript Library, Yale University. [David Grant Noble, Portfolio of photographs of American Indians](#) (1988 Folio 79), Beinecke Rare Book and Manuscript Library, Yale University.

David Grant Noble (born 1939)

David Grant Noble (Yale 1961) was born and raised in rural Massachusetts. He majored in French at Yale University, and began photographing seriously in 1962 while serving in army counterintelligence in Vietnam. During the 1960s, he lived in New York City and wrote articles and photographed for the weekly newspaper, Manhattan East. In 1971, Noble moved to New Mexico. Initially, he worked as the record photographer for archaeological excavations by the School of American Research at Arroyo Hondo Pueblo near Santa Fe; he continued to work for the school until 1989. In 2003, Noble received the Victor Stoner Award from the Arizona Archaeological and Historical Society in recognition of his "outstanding efforts to bring historical and archaeological awareness of the Southwest to the general public." In 2011, he received the Emil Haury Award from the Western National Parks Association for "outstanding contributions in scientific research or other activities that advance the understanding and interpretation of the natural and cultural resources of western national parks."

Scope and Contents

Photographs created by David Grant Noble documenting cultural landscapes in the American Southwest, 1971-2002. The images document petroglyphs, structures, cliff dwellings, and other reminders of the ancestors of Southwestern Native American people and cultures. Many images appear in his book, *In the Places of the Spirits* (Santa Fe, New Mexico: School for Advanced Research Press, 2010).

Photographs of structures in Arizona include White House Ruin and Antelope House Ruin at Canyon de Chelly; Spanish Cavalcade and Mummy Cave at Canyon del Muerto; and Kiet Siel and Betatakin cliff dwellings at Navajo National Monument, as well as sites at Petrified Forest National Park and Wupatki National Monument.

Photographs of structures in Colorado include Spruce Tree House in Mesa Verde. There are also several images of sites at Hovenweep National Monument, which straddles the border between southwestern Colorado and southeastern Utah, including House Ruin and Holly Ruin.

Photographs of structures in New Mexico include Pueblo Bonito in Chaco Canyon; Kin Ya-a at Crownpoint; and Tyonyi Pueblo and Cavates at Frijoles Canyon; as well as sites at Bandelier National Monument and Gila Cliff Dwellings National Monument.

Photographs of structures in Utah include Monarch Cave and Moon House at Cedar Mesa and a cliff dwelling along the San Juan River.

There is also a photograph of a structure at the Casas Grandes Site in Chihuahua, Mexico.

Photographs of petroglyphs in Arizona include works in Canyon del Muerto.

Photographs of petroglyphs in Colorado include works at Mancos Valley and San Luis Valley.

Photographs of petroglyphs in New Mexico include works at Galisto Basin in Santa Fe County, Glorieta, El Guique, Pecos Pueblo Site, Petroglyph National Monument, Pony Hills in Luna County, Three Rivers, and Velarde, as well as near the Santa Fe River.

Photographs of petroglyphs in Utah include works at Bluff, Canyonlands National Park, Dry Fork Canyon in Uintah County, Grand Gulch Primitive Area, and San Rafael Swell, as well as near the San Juan River.

The collection also includes landscape photographs of sites in New Mexico including Bosque del Apache National Wildlife Refuge, Chama Valley, and Llano Estacado. There is also a view of a waterfall in Havasu Canyon (also known as Cataract Creek Canyon) in Arizona.

Arrangement

Arranged by David Grant Noble.

Collection Contents

Photographs, 1971-2002

80 Photographic Prints; circa 35.5 x 27.5 cm. in mats 50.8 x 40.7cm.

Titles of photographs and accompanying descriptions provided by David Grant Noble.

b. 1, f. 1	<i>Betatakin Ruins, Northwestern Arizona</i>	undated
	<p>Noble: "Ancestral Pueblo Indians, part of the Kayenta-Anasazi branch, began construction of Betatakin ("Ledge House" in Navajo) in the mid-1200s but lived in the village for less than a decade before moving on. A five-hundred foot-high natural rock amphitheater has protected the site so effectively that some roofs and ceilings remain intact. Richard Wetherill and Byron Cummings, who first recorded this cliff dwelling in 1907, found an abundance of artifacts untouched for centuries. Navajos, who moved into the region after the Pueblos had departed, stayed away from places like Betatakin believing them to be haunted."</p> <p>See also: <i>Betakin, Arizona</i>, Box 3, folder 58</p>	
b. 1, f. 2	<i>Jicarilla Apache Pictograph Panel, San Luis Valley, Colorado</i>	undated
	<p>Noble: "After their arrival in the American Southwest from the north, the Jicarilla band of Apaches claimed areas of what is now southern Colorado and northern New Mexico as their home territory. This pictograph panel appears on a rock surface in southern Colorado's San Luis Valley. Painted in reddish pigments, it depicts human and animal figures as well as wheel-like and abstract designs."</p>	
b. 1, f. 3	<i>White House and Rock Art Figures, Canyon de Chelly, Arizona</i>	undated
	<p>Noble: "This close-up view of White House in Canyon de Chelly shows its fine masonry. Some archaeologists believe the building to be an outlying Chacoan great house. The pictographs on the cliff are characteristically Puebloan in style and probably date to the late Pueblo II or early Pueblo III period. Beneath the cliff dwelling are the remains of a larger now-collapsed multistory pueblo. Setting ladders on its top-story roof, White House residents could access the ledge."</p>	
b. 1, f. 4	<i>Pictographs and Swallow Nests, Mancos River Valley, Colorado</i>	undated
	<p>Noble: "This painting of a woman, along the Mancos River, is of relatively recent origin. Some believe it to be a portrait of the wife of Chief Jack House, the last traditional chief of the Ute Mountain Ute Apaches. Chief House, who died in 1971, lived in a cabin located close by. The negative handprints probably date to a much earlier Pueblo time period. Above the pictographs the mud nests of cliff swallows are visible."</p>	
b. 1, f. 5	<i>Detail of the "Ghost Panel," Horseshoe Canyon, Utah</i>	undated
	<p>Noble: "Archaic-period Indians painted these near life-size ghostlike figures more than 1500 years ago on the west side of the Colorado River in southeastern Utah. The panel, which remains in remarkably good condition after centuries of exposure to the elements, is an outstanding example of ancient shamanic art."</p>	

b. 1, f. 6	<i>Pueblo Bonito Doorways, Chaco Canyon, New Mexico</i>	undated
	<p>Noble: "Many people think Pueblo Bonito represents the finest example of pre-Columbian American architecture. Its thick masonry walls, some reaching four and five stories in height, were faced with hand-hewn pieces of sandstone. Its ancestral Pueblo builders started construction on the structure around 850 CE, adding to it incrementally for three centuries. Most experts today think Pueblo Bonito had relatively few residents of an elite class but was visited periodically by pilgrims to attend religious ceremonies."</p> <p>See also: <i>Spruce Tree House in Snowstorm, Mesa Verde, Colorado</i>, Box 3, folder 60</p>	
b. 1, f. 7	<i>Spruce Tree House in Snowstorm, Mesa Verde, Colorado</i>	undated
	<p>Noble: "In the thirteenth century, ancestral Pueblo people built hundreds of granaries, houses, and even entire villages in the shelter of rock alcoves and clefts in the canyon cliffs of Mesa Verde. Spruce Tree House, one of the largest with 114 rooms and eight kivas is thought to have housed up to a hundred people. Its residents obtained their water from a spring up the canyon. Trails up the west and east sides provided access to the mesa top."</p>	
b. 1, f. 8	<i>Riders Chasing a Deer, Canyon del Muerto, Arizona</i>	undated
	<p>Noble: "Navajo rock art has a distinctly different style and character from that of the prehistoric Pueblo Indians. In Canyon de Chelly and Canyon del Muerto one can find numerous finely executed panels made in the eighteenth and nineteenth centuries which depict narrative scenes and show horses and riders in motion. Note the delicately drawn limbs, abstracted heads and necks, and fluid bodies of the animals."</p>	
b. 1, f. 9	<i>White House and Sheep, Canyon de Chelly, Arizona</i>	undated
	<p>Noble: "Navajo farmers and shepherders began living in and around Canyon de Chelly after its Pueblo inhabitants had left. In January, 1864, US troops led by Kit Carson captured the Canyon de Chelly Navajos and incarcerated them at Fort Sumner until 1865, when the survivors returned. Today, many still make their homes in the canyon and along its rims, raising sheep, serving as guides, and commuting to jobs in nearby Chinle."</p>	
b. 1, f. 10	<i>House Ruin, Hovenweep Area, Colorado</i>	undated
	<p>Noble: "This small structure, built and used in the 1200s, is part of the Holly site group in Hovenweep National Monument. The Puebloan people who built it belonged to the Mesa Verdean or Northern San Juan culture. An extended late thirteenth century drought caused conflicts and eventually emigration from the region."</p>	
b. 1, f. 11	<i>Archaic Pictographs, Horseshoe Canyon, Utah and Archaic Figures, The Maze, Utah</i>	undated
	<p>Noble: "Shamanic art flourished in the Archaic Period in the American Southwest. The Canyonlands area of southeastern Utah contains many examples pictographs of anthropomorphic figures in the Barrier Canyon Style which have a ghostlike or otherworldly appearance and appear to float between rock and air, between one world and another. They may have small heads, vestigial or no limbs, and torsos containing designs and animal figures. They can be life-size or smaller in scale and sometimes are accompanied by animal or bird figures, perhaps showing the shaman's spirit leaving his human body."</p> <p>See also: <i>Ute Petroglyph of a Horse, Bluff, Utah</i>, Box 3, folder 48</p> <p>See also: <i>Archaic Figures, the Maze, Canyonlands, Utah</i>, Box 4, folder 74</p>	

b. 1, f. 12	<i>Pecos Pueblo Mounds in Winter, New Mexico</i> Noble: "Pecos Pueblo, a major population center and trading center between around 1450 and 1700, holds a commanding view of the Pecos River valley east of Santa Fe. Excavations of the site by Alfred V. Kidder in the 1920s are considered a landmark in the history of American archaeology. In 1838, the last surviving Pecos Indians left and went to live with their fellow Tiwa speakers in Jemez Pueblo."	undated
b. 1, f. 13	<i>Petroglyphs and Clouds, Santa Fe River Canyon, New Mexico</i> Noble: "This small compact panel of figures pecked on a basalt boulder in the lower Santa Fe River Canyon contains a spiral, two anthropomorphic figures, masks, and abstract designs: all common Rio Grande Style imagery. Pueblo Indians lived in the vicinity between the early fourteenth and late seventeenth centuries."	undated
b. 1, f. 14	<i>Fremont Petroglyphs, Dry Fork Canyon, Utah</i> Noble: "The Fremont Culture is poorly understood by the archaeological community and even defining it has proven problematical. These anthropomorphic figures, thought to date to between 650 and 900 CE, are in the Classic Vernal Style found in northeastern Utah. The figures wear elaborate headgear and one appears to be holding a severed head."	undated
b. 1, f. 15	<i>Sixteen-Room House, Along the San Juan River, Utah</i> Noble: "This single-story cliff dwelling, situated in a high shallow cliff alcove along the San Juan River, is unusual both in that it faces north and was never completed. Had its ancestral Pueblo builders finished its construction, they probably would have lived in it only during the warm season or just used it for year-round food storage."	undated
b. 1, f. 16	<i>Petroglyph Panel, Comanche Gap, New Mexico</i> Noble: "Also in the Galisteo Basin, this dense concentration of petroglyphs includes horned serpents, anthropomorphs, birds, animals, and snakes along with a star (with headdress) and a mask. Contemporary interpretations of the meaning and significance of such a panel are speculative and the Puebloan descendants of the people who made the glyphs tend to keep their traditional knowledge private."	undated
b. 1, f. 17	<i>Cliff Dwelling, Gila Cliffs, New Mexico</i> Noble: "Cliff dwellings, which are so closely associated with Four Corners Puebloan culture, are only rarely found in Mogollon country, which lies far to the south. This example along the West Fork of the Gila River in southern New Mexico testifies to the widespread influence of the Puebloan or Anasazi culture. Since it dates to the late 1200s, a time when the Four Corners region was being depopulated, it may have been built by migrants. Early American miners and settlers stripped this site and others nearby of their artifacts."	undated
b. 1, f. 18	<i>Anthropomorphic Figures, Galisteo Basin, New Mexico</i> Noble: "After around 1300 CE and until the early historic period, the Galisteo Basin was dotted with pueblos, some containing multiple room blocks and plazas. The valley also has extensive collections of rock art. These petroglyph figures appear behind a Tanoan Pueblo village whose inhabitants joined the Pueblo Revolt of 1680 and occupied Santa Fe until the Spanish Reconquest when they went to live among the Hopis on First Mesa, Arizona."	undated

b. 1, f. 19	<p><i>Bighorn Sheep, Three Rivers, New Mexico</i></p> <p>Noble: "This depiction of a desert bighorn sheep impaled by spears is among thousands of petroglyphs pecked on boulders along a ridge near the western base of the Sacramento Mountains in south-central New Mexico. They were made by Jornada Mogollon people, closely related to the Mimbres, and are dated to between around 1050 and 1400 CE. Bighorn sheep were a food source and the image may have been made as part of a hunting-magic ritual."</p> <p>See also: <i>Stylized Lion Petroglyph, Three Rivers, New Mexico</i>, Box 4, folder 67</p>	undated
b. 1, f. 20	<p><i>A Cliff House, Cedar Mesa, Utah</i></p> <p>Noble: "This cliff dwelling in southeastern Utah has been so well sheltered and little visited over the centuries that its mud-and-stone walls, doorways, wood ceilings, and even paintings on plaster remain in fine condition. Cedar Mesa, which is transected by a series of canyons draining into the San Juan River, was a major area of habitation by Native Americans in the prehistoric period. It was depopulated in the late thirteenth century."</p> <p>See also: <i>Cliff Dwelling 1, Cedar Mesa, Utah</i>, Box 3, folder 50</p>	undated
b. 2, f. 21	<p><i>Antelope House, Canyon de Chelly, Arizona</i></p> <p>Noble: "Antelope House is an ancestral Pueblo village site located on the bank of Chinle Wash in northeastern Arizona and dating from about 1100 to 1300. Archaeological excavations in the 1920s and 1970s revealed that this once was a multistory pueblo with a resident population of between fifty and ninety people. Part of a Navajo farmer's field can be seen in the lower right portion of the photograph."</p>	undated
b. 2, f. 22	<p><i>Negative Handprints</i></p> <p>Noble: "Handprints are found ubiquitously in Southwestern rock art; indeed, in rock art throughout the world. These examples appear in a large alcove near the cliff dwelling known as Sixteen-Room House, along the San Juan River in southeastern Utah. They were made by placing a hand against the rock and blowing iron-oxide pigment against it to create a negative image."</p>	undated
b. 2, f. 23	<p><i>The Maze, Canyonlands, Utah</i></p> <p>Noble: "Unusual landmarks and outstanding topographic features inspire stories and legends, which lend sacred character to a landscape. These four pinnacles in the Maze district of Canyonlands jut up in a remote, arid, seemingly uninhabitable region of southeastern Utah. However, in prehistoric times hunter-gatherers knew the area well and left signs of their presence in the form of elaborate rock art. Later, ancestral Pueblo pioneers tried farming certain open spaces within the network of canyons."</p>	undated
b. 2, f. 24	<p><i>Footprint Trail Pony Hill Site, New Mexico</i></p> <p>Noble: "A concentration of petroglyphs around natural pools at Pony Hills in southwestern New Mexico includes this unusual series of pecked footprints. The images were created by people of the Mimbres culture, a branch of the Mogollon, which thrived between around 1000 and 1150. Mimbres artisans are especially known for their beautifully painted pottery."</p> <p>See also: <i>Tinaja, Pony Hill Site, New Mexico</i>, Box 4, folder 66</p>	undated

b. 2, f. 25	<i>Running Figure, Galisteo Basin, New Mexico</i> Noble: "This figure of a running man holding a stick is unusual in Rio Grande iconography. Not shown in the photograph are a turkey and a second running figure, possibly representing a hunting scene. It is part of a dense concentration of rock art near the ruins of San Cristobal Pueblo, a large village occupied by Tanoan Pueblo people prior to the 1680 Pueblo Revolt, when warriors from San Cristobal played a key role in defeating the Spanish colonists and occupying Santa Fe."	undated
b. 2, f. 26	<i>Awanyu, the Horned Serpent, Galisteo Basin, New Mexico</i> Noble: "The horned serpent or Awanyu is a deity or mythological being in certain Pueblo traditions. This detail of Awanyu, part of a larger petroglyph panel, shows in close-up the way it often appears in the Galisteo Basin, with an animal-like face, open mouth, and graceful forward-bending horn. Scholars think the horned serpent may be a northern expression of Quetzalcoatl, the Plumed Serpent, who was an important Mesoamerican deity."	undated
b. 2, f. 27	<i>Archaic Pictographs, San Rafael Swell, Utah</i> Noble: "This panel of elongated, reddish-painted anthropomorphic figures are part of the Buckhorn Wash Site located in a rugged area of eastern Utah known as the San Rafael Swell. The precise date of this and other nearby rock art sites has been hard to determine, but scholars estimate that they are between 1,500 and 3,000 years old. Fremont people inhabited the region after around 500 CE. The Buckhorn Wash pictographs closely resemble Archaic-period imagery found not far to the south in Barrier (Horseshoe) Canyon. In historic times, passers-by heavily vandalized this artwork; fortunately, in the 1990s local citizens raised funds to have it professionally restored."	undated
b. 2, f. 28	<i>Spiral Petroglyph, Velarde, New Mexico</i> Noble: "Spirals frequently occur in rock art. In the Southwest, some Native Americans see them as symbolic of water, others as representing migrations that their ancestors made after emerging into this world from a previous, world beneath. In the latter interpretation, the spirals represent the wanderings of the people as they searched for a permanent home in their new world."	undated
b. 2, f. 29	<i>Kiva, Pecos Pueblo, New Mexico</i> Noble: "Inhabited between circa 1200 and 1838 by Towa-speaking Pueblo Indians, Pecos Pueblo thrived as a trade center between the southern Great Plains and the Rio Grande Valley. This kiva and much of the pueblo ruins were excavated between 1915 and 1927 by the noted archaeologist Alfred Vincent Kidder, and later restored."	undated
b. 2, f. 30	<i>Kin Ya-a, Crownpoint, New Mexico</i> Noble: "The ruins of Kin Ya-a (which translates to "standing up house" in Navajo), an outlying Chacoan great house, lie in the southern San Juan Basin south of Chaco Canyon and near the present-day Navajo town of Crownpoint. Great houses such as Kin Ya-a bear testimony to the far-ranging influence of Chaco from around 1050 CE to the mid-12th century. The great house contained 26 ground-floor rooms as well as second and third stories and three enclosed kivas. It is especially noted for its tall tower kiva, a portion of which still stands."	undated

b. 2, f. 31	<i>Fremont Petroglyphs, Dry Fork Canyon, Utah</i>	undated
	Noble: "These impressive broad-shouldered and elaborately decorated anthropomorphic figures are typical of the Classic Vernal Style of Fremont rock art. They are believed to represent shamans or possibly the supernatural beings envisioned by shamans during trance states. Fremont people lived in the Dry Fork Canyon region after around 650 CE. Archaeologists have found clay figurines in caves that are similar in style to these petroglyphs."	
b. 2, f. 32	<i>Tyuonyi Pueblo and Cavates, Frijoles Canyon, New Mexico</i>	undated
	Noble: "Ancestors of present-day Tewa- and Keres-speaking Pueblo Indians inhabited Frijoles Canyon on the Pajarito Plateau between the late 1100s and mid 1500s. Tyuonyi, excavated in the early twentieth century, lies along Frijoles Creek, which flows out of the Jemez Mountains and into the Rio Grande. Many <i>cavates</i> were excavated into the volcanic tuff of the cliff above the pueblo. These rooms served as residences, kivas, and for storage. The area is under the protection of the National Park Service."	
b. 2, f. 33	<i>Moon House, Cedar Mesa, Utah</i>	undated
	Noble: "This cliff dwelling in southeastern Utah has been so well sheltered and little visited over the centuries that its mud and stone walls, wood-framed doorways, wood ceilings, and even paintings on plaster remain in fine condition. Cedar Mesa, which is transected by a series of canyons draining into the San Juan River, was a major area of habitation by Native Americans in the prehistoric period. It was abandoned in the late thirteenth century."	
b. 2, f. 34	<i>Paquimé, Chihuahua, Mexico</i>	undated
	Noble: "The prehistoric city known as Casas Grandes, or Paquimé, in northern Chihuahua, Mexico, became a major population and trade center between 1050 and 1450 with ties to the American Southwest. Charles C. Di Peso, who directed research at the site from 1958 to 1961, uncovered marketplaces with warehousing facilities, ceremonial mounds, ballcourts, plazas, and complexes of apartment buildings. Aviculture, especially the breeding of macaws, flourished here too. The city declined in the 1400s, and by the time Spaniards explored the valley, its once impressive buildings lay in ruins."	
b. 2, f. 35	<i>Basketmaker II Figures Along the San Juan River, Utah</i>	undated
	Noble: "These anthropomorphic petroglyph figures are characteristic of rock art made by early Basketmaker people prior to about 450, especially in southeastern Utah along the San Juan River. Typically, the bodies are large and broad-shouldered with seemingly ineffectual dangling appendages. The Basketmakers of this era depended heavily on hunting and gathering for their livelihood but also raised corn."	
b. 2, f. 36	<i>Holly Ruins, Hovenweep, Utah</i>	undated
	Noble: "The "Holly Unit" within Hovenweep National Monument is made up of residential architecture, towers, and the remains of a dam. Theories have abounded regarding the purpose and function of the towers, including from surveillance, signal towers, ritual, storage, and defense. They may have served all these uses at one time or another. Insights through archaeological research have been limited due to early looting and vandalism of the sites. Ancestral Pueblo culture flourished in the Hovenweep area between 1150 and the late 1200s."	
	See also: <i>Cajon Group, Hovenweep, Utah</i> , Box 3, folder 56	
	See also: <i>Holly Ruins, Hovenweep, Utah</i> , Box 4, folder 77	

b. 2, f. 37	<i>Spanish Cavalcade, Canyon del Muerto, Arizona</i> Noble: "A Navajo stronghold in the 18th and 19th centuries, Canyon de Chelly and Canyon del Muerto were periodically invaded by Spanish, Mexican and U.S. forces. A Navajo artist, it is believed, made this elaborate narrative painting above a high narrow ledge in the cliff above Standing Cow Ruin. It is thought to depict an historical event: a Spanish military expedition which entered the canyon in 1805. Note the soldiers' rifles and the cross on one rider's cape."	undated
b. 2, f. 38	<i>Monarch Cave, Butler Wash, Utah</i> Noble: "The Monarch Cave cliff dwelling is one of hundreds of prehistoric sites in and around Butler Wash, a tributary of the San Juan River in southeastern Utah. The site is tucked under a protective alcove on the east side of Comb Ridge near a source of water. This region saw human settlement from Basketmaker II through Pueblo III times."	undated
b. 2, f. 39	<i>Dancing Figures, La Cienega, New Mexico</i> Noble: "These petroglyphs of sprightly dancers are part of a larger panel located along an escarpment overlooking the lower Santa Fe River. Some researchers believe the panel relates a Pueblo myth. Executed in the Rio Grande Style, it probably dates to the same time period as nearby La Cienega Pueblo, which was inhabited until the Pueblo Revolt of 1680."	undated
b. 2, f. 40	<i>Katsina Being, Rinconada Canyon, New Mexico</i> Noble: "The Katsina religion, which anthropologists think appeared in the Southwest in the early or mid-1300s, is frequently reflected in the iconography of rock art and kiva murals. Most commonly depicted are faces or masks. This example is part of an extensive concentration of petroglyphs along the seventeen-mile escarpment of Albuquerque's West Mesa. In 1990, the area was made a national monument."	undated
b. 3, f. 41	<i>Horned Serpent Petroglyph, Pueblo Blanco, Galisteo Basin, New Mexico</i> Noble: "In the eastern Galisteo Basin of New Mexico, petroglyphs of the Horned Serpent often are depicted as a thick graceful snake form with forward-curving horn and dog-like snout. It is interpreted as representing the Pueblo deity Awanyu, guardian of springs and god of underworld water and has been traced in rock art far to the south. Polly Schaafsma, author of Rock Art of New Mexico, sees an analog in the Mexican Quetzalcoatl. This example is accompanied by a shield figure and face mask and dates to sometime between 1300 and 1700 CE."	1987
b. 3, f. 42	<i>Archaic Pictograph, Canyonlands, Utah</i> Noble: "This armless painted goggle-eyed figure from the Archaic Period is part of the Bird Site in the Maze section of Canyonlands. The cliff surface was smoothed prior to applying the paint. Note that it has antennae, a feather, and an evergreen branch."	1982
b. 3, f. 43	<i>Mummy Cave, Canyon del Muerto, Arizona</i> Noble: "Located about 12 miles up Canyon del Muerto from its junction with Canyon de Chelly, the Mummy Cave site has three components containing the remains of more than 80 ground-floor rooms in addition to numerous kivas and a well-preserved tower. Archaeological conclusions are that at least part of the pueblo was built in the 1280s by Anasazi immigrants from the Mesa Verde region. The presence of Basketmaker II pithouses indicates much earlier occupation, as well."	1991

b. 3, f. 44	<i>Petroglyph Panel, Petrified Forest, Arizona</i> Noble: "Antelope are a ubiquitous theme in Southwestern rock art, the style varying from region to region. This herd or family appears on a boulder along the Puerco River in northeastern Arizona. The petroglyph panel probably is in close proximity to the Puerco Ruin, a 125-room pueblo which was founded in the mid-1200s."	1990
b. 3, f. 45	<i>Chaco Wash and Fajada Butte, Chaco Canyon, New Mexico</i> Noble: "The intermittently flowing Chaco Wash flows west through Chaco Canyon, New Mexico, then turns north (becoming the Chaco River) finally to join the San Juan River. This view, looking east, also shows Fajada Butte, a prominent landmark in Chaco Canyon noted for the so-called Sun Dagger archaeoastronomical site on top."	1984
b. 3, f. 46	<i>Handprints and Human Figure, Grand Gulch, Utah</i> Noble: "Grand Gulch, a tributary of the San Juan River in Southeastern Utah, contains uncounted archaeological and rock art sites that date from the Archaic Period through Pueblo III times. This pictograph panel is probably from the latter time period. Its meaning is not known."	1985
b. 3, f. 47	<i>Cavate and Ladder, Frijoles Canyon, New Mexico</i> Noble: "Between around 1250 and 1550 CE, Pueblo people living in Frijoles Canyon and other canyons on the Pajarito Plateau in northern New Mexico carved rooms deep into the relatively soft volcanic tuff of the cliffs. These <i>cavates</i> , which were fronted by masonry architecture, were used for residential, storage, and ceremonial purposes. Frijoles Canyon alone contains more than a thousand cavate rooms."	1980
b. 3, f. 48	<i>Ute Petroglyph of a Horse, Bluff, Utah</i> Noble: "The Ute Indians once lived throughout what is now western Colorado and nearly all of Utah. By the mid-1600s, they had acquired captured horses from Spanish colonists in New Mexico and soon became expert horse breeders and riders. This petroglyph, pecked on a sandstone boulder, is one of numerous Ute rock art sites found along the San Juan River in southeastern Utah." See also: <i>Archaic Pictographs, Horseshoe Canyon, Utah and Archaic Figures, The Maze, Utah</i> , Box 1, folder 11 See also: <i>Archaic Figures, the Maze, Canyonlands, Utah</i> , Box 4, folder 74	1994
b. 3, f. 49	<i>Kokopelli and Sun Petroglyphs, Comanche Gap, New Mexico</i> Noble: "Comanche Gap, in the eastern Galiseo Basin of northern New Mexico, was a population center of Pueblo Indians between around 1300 and 1680. Many petroglyphs from this time period are concentrated along a volcanic dike that extends into the valley south of the present-day village of Galisteo. Depictions of flute players can be found throughout the Southwest and beyond."	1991
b. 3, f. 50	<i>Cliff Dwelling 1, Cedar Mesa, Utah</i> Noble: "Another part of the cliff house described in <i>A Cliff House, Cedar Mesa, Utah</i> ." See also: <i>A Cliff House, Cedar Mesa, Utah</i> , Box 1, folder 20	1991

b. 3, f. 51	<i>Petroglyph of Bird, Eastern Galisteo Basin, New Mexico</i>	1988
	Noble: "One of the most extensive collections of rock art in New Mexico is associated with the remains of San Cristobal Pueblo, located on a private ranch in New Mexico's eastern Galisteo Basin. San Cristobal Pueblo was inhabited by Tano Pueblo Indians until the outbreak of the Pueblo Revolt in 1680, when they occupied Santa Fe. Their descendants presently live on First Mesa, on the Hopi Reservation in Arizona. This bird form is one of thousands of examples of bird, animal, reptile, plant, and human figures."	
b. 3, f. 52	<i>Parrot and Cage, Boca Negra Canyon, New Mexico</i>	1991
	Noble: "West Mesa, on the west side of Albuquerque, New Mexico, contains another dense concentration of rock art, now under the protection of the National Park Service. This example, which shows a parrot and a cage, offers graphic evidence of the parrot trade that took place prehistorically between Mexico and the northern Southwest. The city of Paquimé, in Casas Grandes, Chihuahua was an important parrot raising and trading center."	
b. 3, f. 53	<i>Kiet Siel 1, Kiet Siel Canyon, Arizona</i>	1976
	Noble: "Kiet Siel is a well-preserved cliff dwelling in the Navajo Reservation (within the boundaries of Navajo National Monument) in northeastern Arizona. It consists of about 155 rooms and six kivas and was inhabited by Kayenta Anasazi people for a generation or two in the late 1200s. The site was first recorded by Richard Wetherill, a rancher from Mancos, Colorado, who took up exploring ancient Indian sites."	
b. 3, f. 54	<i>Archaic Rock Art Panel, Barrier Canyon, Utah</i>	1982
	Noble: "This photograph shows a portion of the extensive Great Gallery site in Horseshoe Canyon (aka Barrier Canyon), Utah. The large figures are approximately human size. It is the type site for Barrier Canyon Style rock art, which is dated to the Archaic Period, which began as early as 5500 BCE. Although exposed to direct sun and rain, it is well preserved and free of vandalism. Later, small numbers of Anasazi farmers lived in this arid canyon region."	
b. 3, f. 55	<i>Snow Geese, Bosque del Apache, New Mexico</i>	2002
	Noble: "For millennia, the Rio Grande Valley has been a source of sustenance for human beings as well as for animals and birds. Native Americans wove large nets with which to catch water fowl, especially during molting season. Today, many species of migratory birds – especially snow geese, sandhill cranes, and ducks – winter in the marshes of the Bosque del Apache, near present-day Socorro, New Mexico. Until soon after the arrival of Europeans in the region, Tiwa Pueblo Indians lived in the vicinity. Their economy included hunting, gathering plants, farming, and trading with their neighbors."	
b. 3, f. 56	<i>Cajon Group, Hovenweep, Utah</i>	1979
	Noble: "These architectural remains are part of the Cajon Unit within Hovenweep National Monument.	
	See also: <i>Holly Ruins, Hovenweep, Utah</i> , Box 2, folder 36	
	See also: <i>Holly Ruins, Hovenweep, Utah</i> , Box 4, folder 77	

b. 3, f. 57	<p><i>Star Petroglyph, Comanche Gap, Galisteo Basin, New Mexico</i></p> <p>Noble: "Through long observation, Southwestern Indians acquired detailed knowledge of the heavens and attached mythical significance to celestial bodies. The movements of the sun and moon in relation to the horizon helped set calendars and determine when to hold religious ceremonies. Petroglyphs of four-pointed stars are common in the Galisteo Basin, some examples having faces, talons, and feathered headdresses. Some scholars think they represent Venus – the brightest planet and the morning and evening star – which holds special importance in Pueblo mythology and religion"</p> <p>See also: <i>Star Petroglyph, Comanche Gap, Galisteo Basin, New Mexico</i>, Box 3, folder 59</p>	1987
b. 3, f. 58	<p><i>Betatakin, Arizona</i></p> <p>See also: <i>Betatakin Ruins, Northwestern Arizona</i>, Box 1, folder 1</p>	1976
b. 3, f. 59	<p><i>Star Petroglyph, Comanche Gap, Galisteo Basin, New Mexico</i></p> <p>See also: <i>Star Petroglyph, Comanche Gap, Galisteo Basin, New Mexico</i>, Box 3, folder 57</p>	1991
b. 3, f. 60	<p><i>Spruce Tree House, Mesa Verde, Colorado</i></p> <p>See also: <i>Spruce Tree House in Snowstorm, Mesa Verde, Colorado</i>, Box 1, folder 7</p>	1991
b. 4, f. 61	<p><i>Crack-in-Rock Pueblo, Arizona</i></p> <p>Noble: "Crack-in-Rock Pueblo lies northwest of Flagstaff in Wupatki National Monument. Its inhabitants were northern Sinagua Indians whose culture first appeared in the late seventh century on the eastern slopes of the San Francisco Mountains. Sometime around 1150, the Sinagua increased in population – immigration from the Kayenta region probably contributed to the growth – and they began building stonemasonry pueblos like Crack-in-Rock in and around the Wupatki Basin. The architecture of these monumental structures may well have been inspired by that of the ancestral Pueblo Indians (Anasazi) to the north and east."</p> <p>See also: <i>Crack-in-Rock Pueblo, Arizona</i>, Box 4, folder 68</p>	undated
b. 4, f. 62	<p><i>Gathering Storm, El Guique, New Mexico</i></p> <p>Noble: "An extensive collection of petroglyphs appears on basalt boulders on the west side of the Rio Grande along the base of Black Mesa. Today, descendants of the glyph makers live in the nearby Tewa pueblo of Ohkay Owingeh (formerly known as San Juan Pueblo) and Santa Clara Pueblo. This rock art probably dates to the late prehistoric period and into early historic times. The human-like figures are in Rio Grande Style of rock art, which is also reflected in pottery designs of the period."</p>	undated
b. 4, f. 63	<p><i>Petroglyph of a Horned Serpent, Galisteo Basin, New Mexico</i></p> <p>Noble: "The horned serpent or Awanyu is a deity or mythological being in certain Pueblo traditions. In the Galisteo Basin it is often shown in large scale with an animal-like face, teeth, and a forward-bending horn. This example has a checkered neckband and dots on its body, which some researchers believe stand for corn kernels and raindrops. They also think the horned serpent may be a northern expression of Quetzalcoatl, the Plumed Serpent, who was an important Mesoamerican deity."</p>	undated

b. 4, f. 64	<i>The Llano Estacado, New Mexico</i> Noble: "The Llano Estacado, or Staked Plains, of eastern New Mexico are a vast, dry region of the Southwest once the home of nomadic tribes including the Comanches and Pawnees. These peoples hunted bison and traded with (or raided) settlements and pueblos in Texas and New Mexico. Francisco Vásquez de Coronado's expedition crossed the Llano Estacado in 1541, while searching for fabled Quivira in what is now Kansas. Charles Goodnight and Oliver Loving drove cattle herds across the Llano during and after the Civil War. Today, much of the region remains empty or sparsely populated."	undated
b. 4, f. 65	<i>Wukoki Pueblo, Arizona</i> Noble: "Beginning in 1064, a series of eruptions on the east side of the San Francisco Peaks formed Sunset Crater and spread an estimated half-billion tons of volcanic cinders and ash over a wide region. A century later and continuing well into the 1200s, Sinagua Indians built Pueblo-style villages, including Wukoki, Wupatki, and Crack-in-Rock, in this harsh desert region. Their inhabitants stayed until the late 1200s and early 1300s, when they migrated south to found new settlements."	undated
b. 4, f. 66	<i>Tinaja, Pony Hill Site, New Mexico</i> See also: <i>Footprint Trail Pony Hill Site, New Mexico</i> , Box 2, folder 24	undated
b. 4, f. 67	<i>Stylized Lion Petroglyph. Three Rivers, New Mexico</i> See also: <i>Bighorn Sheep, Three Rivers, New Mexico</i> , Box 1, folder 19	undated
b. 4, f. 68	<i>Crack-in-Rock Pueblo, Arizona</i> See also: <i>Crack-in-Rock Pueblo, Arizona</i> , Box 4, folder 61	undated
b. 4, f. 69	<i>The Ghost Panel, Horseshoe Canyon, Utah</i> Archaic-period Indians painted these near life-size, ghostlike figures more than 1,500 years ago on the west side of the Colorado River in southeastern Utah. The panel, which remains in remarkably good condition after centuries of exposure to the elements, is an outstanding example of ancient shamanic art. It is part of a more extensive rock art collection known as the Great Gallery."	undated
b. 4, f. 70	<i>Painting of an Animal Face, Grand Gulch, Utah</i> Noble: "Images such as this painted visage of an animal, possibly a cougar, reflect a dark and fearful aspect of human consciousness. This one appears on a cliff in southeastern Utah's Grand Gulch, a tributary of the San Juan River and an area inhabited from Archaic through ancestral Pueblo times. The artist used reddish and white pigments – probably made from iron oxide and gypsum – to communicate a vision or dream, or perhaps a real-life experience."	undated
b. 4, f. 71	<i>Petroglyphs, Eastern Galisteo Basin, New Mexico</i> Noble: "The flute players, masks, and wavy lines shown here are common motifs in ancestral Pueblo rock art. Also faintly visible is an anthropomorphic figure with a diamond-shaped body and elaborate headdress. These examples are just a few among thousands found along the edge of a mesa on the privately owned San Cristobal ranch."	undated

b. 4, f. 72	<i>Cave Dwelling, Tsankawi, New Mexico</i> Noble: "Ancient eruptions in northern New Mexico's Jemez Mountains deposited layers of volcanic ash that compressed under its own weight to form tuff, a softer and more friable rock than the underlying basalt. Ancestral Tewa Pueblo people inhabited the cavates and pueblo on Tsankawi Mesa in the 15th and early 16th centuries. These sites today lie within the borders of Bandelier National Monument."	undated
b. 4, f. 73	<i>Kiet Siel Cliff Dwelling, Kiet Siel Canyon, Arizona</i> Noble: "This village, with its 155 rooms and six kivas, perches on a ledge in a wide, deep cliff alcove in northeastern Arizona. The village overlooks a valley with a stream running through it. Ancestral Pueblo Indians lived here for a short time during the initial stages of their exodus from the Four Corners region. Dendrochronological studies of preserved roof timbers have dated the site to the 1260s and 1270s CE. Richard Wetherill, a rancher from Mancos, Colorado, first recorded Kiet Siel."	undated
b. 4, f. 74	<i>Archaic Figures, the Maze, Canyonlands, Utah</i> See also: <i>Archaic Pictographs, Horseshoe Canyon, Utah and Archaic Figures, the Maze, Utah</i> , Box 1, folder 11 See also: <i>Ute Petroglyph of a Horse, Bluff, Utah</i> , Box 3, folder 48	undated
b. 4, f. 75	<i>Sunlit Mesa, Chama River Valley, New Mexico</i> Noble: "In the 1300s and 1400s thousands of ancestral Pueblo people lived in the southern Chama River Valley and along its tributaries in northern New Mexico. Farmers planted fields on the old river terraces, hunted in the nearby game-rich Jemez Mountains, and obtained high-quality chert from local stone quarries. By the early 1500s, however, they had left these villages and moved farther south to join Tewa Pueblo communities in the Rio Grande Valley."	undated
b. 4, f. 76	<i>Abstract Petroglyphs, Glorieta Mesa, New Mexico</i> Noble: "Much Archaic-period Southwestern rock art consists of abstract markings. These petroglyphs appear on a horizontal rock surface that was buried until uncovered by archaeologists. Dateable pieces of charcoal found in the overlying layers of soil allowed archaeologists to determine the art's early date."	undated
b. 4, f. 77	<i>Holly Ruins, Colorado</i> See also: <i>Holly Ruins, Hovenweep, Utah</i> , Box 2, folder 36 See also: <i>Cajon Group, Hovenweep, Utah</i> , Box 3, folder 56	undated
b. 4, f. 78	<i>Detail of Petroglyph Panel, Sand Island, Utah</i> Noble: "One of the largest and most complex concentrations of petroglyphs in the Southwest is the Sand Island Site along the San Juan River in southeastern Utah. The panel includes figurative and abstract images dating from late Archaic times through the historic era. At the center of this photograph is a depiction of a flute player with long antennae, a slightly humped back, and an enlarged phallus. This iconic figure, also known as Kokopelli, appears in Southwestern rock art from the earliest Puebloan centuries."	undated

b. 4, f. 79 *White House and Chinle Wash, Canyon de Chelly, Arizona* undated

Noble: "Well protected in a deep cliff crevice 35 feet above the floor of Canyon de Chelly, White House was the domicile of several ancestral Pueblo families from the late 1000s to late 1200s. The upper ruin visible in this photograph contains about 20 rooms. The mounds from a larger, multistory pueblo below it date to the same period. The architecture of White House suggests that it was an outlying Chacoan great house. Hopi Indians consider the site ancestral to their people and visit it periodically."

b. 4, f. 80 *Waterfall, Cataract Creek Canyon, Arizona* undated

Noble: "This watery landscape is on the Havasupai Indian reservation downstream of the village of Supai in the Grand Canyon. It is accessible only by foot or helicopter. Archaeologists think the Havasupais have lived in and farmed the canyon floor since between 1050 and 1200 CE."

Cataract Creek Canyon is also known as Havasu Canyon.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Landscape photography -- Southwest, New
Natural history -- Southwest, New -- Pictorial works
Petroglyphs -- Southwest, New -- Pictorial works
Pueblos -- Southwest, New -- Pictorial works
Sacred space -- Southwest, New -- Pictorial works

Geographic Names

Arizona -- Pictorial works
Bandelier National Monument (N.M.) -- Antiquities -- Pictorial works
Bluff (Utah) -- Antiquities -- Pictorial works
Bosque del Apache National Wildlife Refuge (N.M.) -- Pictorial works
Canyon de Chelly National Monument (Ariz.) -- Antiquities -- Pictorial works
Canyonlands National Park (Utah) -- Antiquities -- Pictorial works
Casas Grandes Site (Mexico) -- Antiquities -- Pictorial works
Cedar Mesa (San Juan County, Utah) -- Antiquities -- Pictorial works
Chaco Canyon (N.M.) -- Antiquities -- Pictorial works
Chama Valley (Colo. and N.M.) -- Pictorial works
Chelly, Canyon de (Ariz.) -- Antiquities -- Pictorial works
Colorado -- Pictorial works
Crownpoint (N.M.) -- Antiquities -- Pictorial works
Dry Fork Canyon (Uintah County, Utah) -- Antiquities -- Pictorial works
El Guique (N.M.) -- Antiquities -- Pictorial works
Frijoles Canyon (N.M.) -- Antiquities -- Pictorial works
Gila Cliff Dwellings National Monument (N.M.) -- Antiquities -- Pictorial works
Glorieta (N.M.) -- Pictorial works
Grand Gulch Primitive Area (Utah) -- Antiquities -- Pictorial works
Havasas Canyon (Ariz.) -- Pictorial works

Horseshoe Canyon (Utah) -- Antiquities -- Pictorial works
Hovenweep National Monument (Utah and Colo.) -- Antiquities -- Pictorial works
Llano Estacado -- Pictorial works
Mancos Valley (Colo.) -- Antiquities -- Pictorial works
Mesa Verde National Park (Colo.) -- Antiquities -- Pictorial works
Muerto, Canyon del (Apache County, Ariz.) -- Antiquities -- Pictorial works
Navajo National Monument (Ariz.) -- Antiquities -- Pictorial works
New Mexico -- Pictorial works
Pecos Pueblo Site (N.M.) -- Antiquities -- Pictorial works
Petroglyph National Monument (N.M.) -- Antiquities -- Pictorial works
Pony Hills (Luna County, N.M.) -- Antiquities -- Pictorial works
Pueblo Bonito Site (N.M.) -- Antiquities -- Pictorial works
San Juan River (Colo.-Utah) -- Antiquities -- Pictorial works
San Luis Valley (Colo. and N.M.) -- Antiquities -- Pictorial works
San Rafael Swell (Utah) -- Antiquities -- Pictorial works
Santa Fe County (N.M.) -- Antiquities -- Pictorial works
Santa Fe River (New Mexico) -- Antiquities -- Pictorial works
Southwest, New -- Pictorial works
Southwest, New -- Social life and customs -- Pictorial works
Three Rivers (N.M.) -- Antiquities -- Pictorial works
Utah -- Pictorial works
Velarde (N.M.) -- Antiquities -- Pictorial works
Wupatki National Monument (Ariz.) -- Antiquities -- Pictorial works

Genres / Formats

Photographic prints

Names

Noble, David Grant