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The final chapter—one of the most interesting and enjoyable—is an interview with Sue Thompson, an elderly Navajo woman, written by Irene Silentman, another tribal member. Thompson reveals much about an individual Navajo's knowledge and understanding of both her life and related events in Navajo history. It was rewarding to read her comments and regrettable that the interview was not several times longer. It left a strong feeling that only the tip of the iceberg was being addressed and that Sue Thompson had much more to say of importance.

Overall, *Houses Beneath the Rock* provides excellent background material for gaining insight into this magnificent region and for making a visit to the Southwest a rewarding and enjoyable experience.

Charles C. Case

Indian Rock Art of the Columbia Plateau. By James D. Keyser. Seattle: University of Washington Press; Vancouver: Douglas and McIntyre, 1992. 139 pages. \$17.50 paper.

In *Indian Rock Art of the Columbia Plateau*, James D. Keyser has provided an understandable text that describes the characteristics of the various rock art styles on the Columbia Plateau. However, his book stays well within the narrow limits that assure acceptability by the professional community.

Keyser's pejorative comments about epigraphers and diffusionists discredit the quality of his research. His charges are nothing more than a recital of tired criticisms. He begins his tirade on page 13, continues intermittently throughout the book, and ends in a section titled "Of Irish Monks and Ancient Astronomers." Originally, I debunked each of Keyser's disparagements in a brief commentary, giving references; my review totaled thirteen pages. Suffice it to say that bad examples exist in every field, and Keyser uses them in an attempt to ennoble his own work, but his assault only shows that he did not examine all the evidence or the methods and techniques these scholars used. Interestingly, Keyser states on page 21 that some of his own deductions are not statistically significant but were based on "the best available scientific information and thousands of hours of analysis, study, and thought." He does not, however, allow others this same liberty.

The author cites work by others but never says that he worked with the local Indians himself. Contemporary American Indians are the closest link we have to those who made the glyphs. It is astounding how much knowledge Indian "keepers" have about rock art but wisely keep from the world because it leads to confusion and ridicule and works not for enlightenment, but for evil. Future researchers should learn the lifestyles, traditions, religion, history, and legends of the local Native Americans first-hand, then apply this knowledge to deciphering the glyphs.

Keyser does an excellent job of describing the styles that characterize the rock art in each area of the Columbia Plateau. One omission was his failure to mention the "weeping eye" motif that, according to Campbell Grant (*Rock Art of the North American Indians*, 1983), is a characteristic of the Long Narrows style. In Grant's earlier book (*Rock Art of the American Indian*, 1967), he states that this motif is associated with the middle Columbia River. Beth and Ray Hill (*Indian Petroglyphs of the Pacific Northwest*, 1979) include a distribution map of the weeping eye, with an example from the Dalles. Another eye motif found in the Northwest is the "blind eye," although this motif may be outside Keyser's study area. A future project could focus on these two eye themes to see if they are associated.

The methods of dating rock art that are described on pages 17 to 20 rely on subjective guesses using lichen growth, effects of weathering, repatination, or the depiction of objects whose date of introduction is known. The cation ratio and radiocarbon methods of dating rock art developed by Dr. Ronald I. Dorn at Arizona State University are not mentioned. These are scientific methods that determine the minimum age of a rock surface under a patina. Researchers should check for correlation of rock art dates arrived at using the subjective methods versus the scientific methods developed by Dorn.

On page 68, Keyser states that depiction of fish is scarce. The infrequency of the fish motif in this region was also noted in the Hills's book, which I cited earlier, and has also been observed in other areas (Heizer and Baumhoff, *Prehistoric Rock Art*, 1962, and Castleton, *Petroglyphs and Pictographs of Utah, Volume I*, 1978). Since fish were widely used for food, one would expect to see panels with many fish for "fishing magic" similar to the animal panels for "hunting magic." Is it possible that hunting magic is an erroneous interpretation for panels that show large clusters of animals and armed humans? Were fish so easy to catch that "magic" was not

necessary? Is it possible that fish were an entity whose image was not to be depicted? A study could focus on these questions.

Keyser addresses some of the dangers rock art faces. Not stated, however, is the fact that rock art and other archeological resources have been protected since the Antiquities Act of 1906. Recently, a new federal law, the Archaeological Resources Protection Act of 1979, was passed that imposes criminal penalties from \$5,000 and two years in jail for a first offense to \$100,000 and five years in jail for subsequent convictions. In addition, there are civil penalties that assess and recover the cost of the damage. Several states also have laws, as does Canada.

Indian Rock Art of the Columbia Plateau is organized so the reader is led in a logical progression through the text. The information is presented with a minimum of technical terms, and the glossary at the end of the book gives a person who is new to the study of rock art sufficient information to understand the text.

Despite the omissions I noted and the objections I have expressed, I would recommend this book to anyone interested in rock art on the Columbia Plateau, because, as the author states, very little has been done on this subject. The authors I cited provide only superficial information, mostly descriptive, about the rock art in this area. I also believe this book would be a valuable addition to a private or public library.

Phil G. Garn

National Pictographic Society

Indian Roots of Democracy. By Jose Barreiro. Ithaca, New York: AKWE:KON Press, Cornell University, 1992. 209 pages. \$12.00 paper.

Currently, there is a resurgence of Indian activism, designed to promote and celebrate traditional freedoms emanating from Native American traditions going back to Hiawatha. The clarion call comes from the Indian voices of Tom Porter, John Mohawk, Oren Lyons, Audrey Shenandoah, Paul Williams, Richard Hill, Roberta Hill Whiteman, and Donald Grinde, all calling for Native American sovereignty and recognition of Indian democratic legacies.

In editing *Indian Roots of American Democracy*, Jose Barreiro has provided all students of American Indian studies with an invaluable gift. Like a rock in a sock, this collection of essays, mostly by