

UC Merced

Journal of California and Great Basin Anthropology

Title

Hedges, ed.: *Rock Art Papers Volume I*

Permalink

<https://escholarship.org/uc/item/5sr0x1dt>

Journal

Journal of California and Great Basin Anthropology, 5(2)

ISSN

0191-3557

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Publication Date

1983-07-01

Peer reviewed

tunately, for complex problems, and the origin and meaning of Coso rock art is a very complex problem. The point to be underscored is that the film presents one view, and there are others.

The intaglios of the Colorado River lowland would not be considered rock art *per se* by many scholars, but the film provides some excellent aerial views of giant human forms, snakes, quadrupeds, and the Topock Maze. Here an interpretation is provided drawn from Mohave myth (by a Tarahumara narrator!), and the criticisms offered above for the Coso region also apply. The only real difference is that we know far less of the prehistory of the Colorado River lowland because of the paucity of quality archaeological data from that region. The quadruped figures seem to portray horses, however, and this would suggest that at least part of the complex of ground figures dates to the sixteenth century or later. Cultural continuity is seemingly established for that time depth, but connections with myth are still difficult or impossible to present in a convincing manner. There is, for example, no compelling reason to believe that ground figures of humans must portray the character Mastamho in Mohave myth.

The film presents outstanding photographic documentation of the rock drawings and ground figures, and one investigator's (David Whitley, writer of the text of the film) interpretation of the symbolic meaning of the art, but I had trouble relating the two. I also have trouble with the notion that all rock art must have a symbolic meaning. Be that as it may, those departments and institutions that can afford to acquire the film should no doubt find that it will generate a great deal of inquiry and discussion among beginning students, and therein may lie its main value. The film is available in three videotape formats: $\frac{3}{4}$ in., $\frac{1}{2}$ in. BETA, and $\frac{1}{2}$ in. VHS. Order from Dave Caldwell Productions, Inc., 26934 Halifax Place, Hayward, CA 94542.

REFERENCE

- Whitley, D. S.
1982 Notes on the Coso Petroglyphs, the Etiological Mythology of the Western Shoshoni, and the Interpretations of Rock Art. *Journal of California and Great Basin Anthropology* 4(2): 262-272.



Rock Art Papers Volume I. Ken Hedges, editor. San Diego: San Diego Museum Papers No. 16, 1983, 104 pp., 94 illustrations, \$10.95 (paper).

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There is an increasing flow of literature devoted to the study of prehistoric art in its various forms. Studies of petroglyphs and pictographs are a major focus in this regard. Numerous reasons are evident for this trend in rock art studies, including visibility and accessibility, relatively low expenditures of the funding and labor necessary for study, the expanding awareness of the art's informational potential, and public interest. San Diego Museum of Man's initial volume of rock art papers is a result of the growth in rock art research and interest.

Within this volume are 14 short articles on current rock art research and study based on papers presented at the Museum's 1982 annual rock art symposium. Many represent the outcome of preliminary studies; others are brief notes regarding particular details of interpretation or summarize results of ongoing projects. The papers are organized areally: Baja California, Arizona, southern California, northern California, and northern Mexico.

The first article, by James Workman, is

titled "A Painted Rock Shelter at Arroyo Catavincita, Baja California." This brief article lacks quantification and descriptive detail. The author is apparently unaware of the data recorded from this site on file with the Rock Art Archives at the University of California, Los Angeles. The interpretations and comparative data do not do justice to this small but elaborate site. The illustrations, while adequate in and of themselves, insufficiently express the site's content. The principal conclusion that the site was a place of great religious and cosmological significance needs considerable amplification.

The second article, by Eve Ewing, concerns "Two Rock Art Sites from the Sierra de San Juan, Central Baja California." This article, too, suffers from a lack of quantification and provides conclusions and statements not well-supported by facts. For instance, the data do not support the conclusion that the Santa Agueda location "provides an interesting example of a once densely populated central Baja California Indian site, used apparently in both pre-Hispanic and Hispanic times," nor is the question warranted regarding whether a seafood gathering culture was present before a big-game hunting culture, or vice versa. Based on existing knowledge from the peninsula, these and other statements seem tenuous.

Christopher Lafferty presents a straightforward note regarding "The Correct Identification of Two Cave Paintings in Baja California." His basic conclusion that two large "Great Mural" paintings designated by previous authors as whales are in fact pinnipeds (probably sea lions) is well-supported.

A somewhat enigmatic article in the volume is Ron Smith's "Color Encoding Sequences and the Pursuit of Meaning in the Great Mural Art of Baja California." Smith contends that "there appears to be a definite use of colors in a lexical encoding system that lends understanding to the cultural dynamics of the

cognitive abilities of the painters." This may be so but his arguments are obscure and not well-founded based on his preliminary analysis. No doubt color choice and use were important and relate to behavior and culture. But an unfounded assumption, that of the contemporaneity of the various figures and sites, is used. Furthermore, Smith's conclusion that "the art of San Borjitas is significantly different from that of the Sierra de San Francisco" because of language (dialectal) differences is simply speculative and probably unprovable. How is the difference measured and what is the level of difference? Smith may be on the right track regarding furthering our understanding of the peoples responsible for the art, but his case requires further study.

Hans Bertsch presents a well-illustrated summary article on "Petroglyphs of the Petrified Forest" of Arizona. This article clearly is written for a general audience capsulating highlights of the regional art. As such there is no quantification of data. The brief conclusions and few interpretations, therefore, cannot be critically examined in light of the data provided.

"The Unexplored Canyons of Lake Mead: Possible Western Extension of Pueblo Rock Art" by Frank and A. J. Bock is a well-illustrated brief overview of the region's rock art. The article centers on Petroglyph Wash, Arizona, south of the Virgin Basin. The hypotheses and interpretations presented by the authors, primarily with respect to Puebloan influences in some of the art, as in clan symbols, while not new in light of other areal studies, appear quite plausible for these sites. It would have been helpful to see more discussion on Paiute influences in the region's art as it is difficult to conceive that these people failed to leave some rock art behind as they did in nearby areas.

A brief note by James Benton on "Reading Rock Art—A Special Case" is a plain-dealing discussion of frequently unrecognized

or unrecorded marks left on rocks by government surveyors at elevation points and at section corners to note the location within the township and range.

"Black Canyon: A Treasure of Ancient Petroglyphs" by Wilson Turner is a brief discussion of a large rock art complex in southern California under long-term study by the author. Turner claims to have identified at least five artists' glyphs, ranges of execution, and possibly design subjects. While this may be true, more supporting data than presented in this volume are necessary. The author's speculation on how many individuals were involved in making the 10,000 or so figures in the complex is not verifiable as he, himself, acknowledges. Turner's contention "that a large concentration of rock art need not necessarily indicate either large population or intensive ritual activity" is good advice.

Daniel Foster's "A Note on CA-Men-1912: The Spyrock Road Site, Mendocino County, California" is a short but adequate and nicely illustrated treatment of this interesting petroglyph site. His conclusions that the site is "a complex petroglyph assemblage which sharply contrasts with the tentative identification of a North Coast petroglyph style," and that, furthermore, it "is not likely to be an aberrant example" seem sound. The style is presented as similar to the Sierra Nevada style identified by Payen (1966:62-64), an interesting but inconclusive comparison.

Ken Hedges' "The Cloverdale Petroglyphs" also emphasizes the complexity of the rock art situation in northwest California. His brief, well-composed, and well-illustrated article presents some very good points such as the absurdity of a universal pit-and-groove style, the errors in interpretation previously written with regard to the so-called Pomo baby rocks, and the fact that various incised lines are not random but patterned in the

regional art. Hedges concludes—with good support—that "Certainly this site, the known baby rocks, and several other sites in the area are manifestations of a regional stylistic development which has not yet been well defined, but which includes assemblages of incised lines and cupules."

"Sand Dollars, Sea Urchins, and Chumash Rock Art" by Charles Hoskinson is an interesting and compelling analysis of certain elements in Chumash and Baja California rock art that the author believes can be related to Baja Echini. The author takes the visual connection much further, however, tying the Chumash art into their mythology and cosmology. The similarities of design between the Chumash and Baja California groups, however, could be coincidental and the similarity of a Chumash design to a Baja California sand dollar implies a connection or ecological change in animal distribution that appears tenuous based on current data. The author is properly cautious in noting that proposed connections between Echini and Chumash rock art "do not appear to generalize to whole classes of rock art motifs."

John Rafter's paper on "Mockingbird Canyon's Milky Way" is an example of the popular archaeoastronomy-rock art connection for given sites. Design elements from this southern California pictograph site are tied in with Luiseño myths and ritual. Also, various shelters are thought to have solar alignments. While a certain degree of speculation is present in the paper, the interpretations have been well-conceived and researched.

Richard Carrico's "A Preliminary Report on the Petroglyphs of Cerro Calera, Caborca, Sonora" is a competent summary article with nice graphics of a fairly large site in a relatively little known area. Among the paper's strong points are the archival searches and comparative analyses. While quantification and distributional studies remain incomplete and some statements are equivocal,

the connection of a majority of the art with the Trincheras peoples and the later art with Amargosa-Papago peoples appears justifiable. Carrico presents a number of possible interpretations of rock art in his preliminary study ranging from hunting magic to use as territorial markers.

The final paper, by René Opperman, is titled "Design Analysis of Some Rock Art in Chihuahua, Mexico." This paper deals with five sites featuring both petroglyphs and pictographs. The author has plenty to say regarding interpreting the art but very little attention is devoted to accurately describing site contents. Thus, right or wrong, the author's inferences that the art "may embody socioeconomic symbolism dealing with food resources," may represent celestial symbolism, could have served to implement social cohesiveness, and so forth, cannot be rightly evaluated without proper analyses, or at least a fuller presentation. Similarly, the ethnic affinity (e.g., Tarahumara) and age (late prehistoric) ascribed to the art need to be better documented.

The volume has an uneven quality. It is nicely printed and well-illustrated with 63 black-and-white photographs and 48 line drawings. However, only five maps and two tables are present. Typographic errors are few and inconsequential.

Generally, the treatment of the various sites has not been rigid; data necessary for evaluation and comparison are often lacking. It is evident the volume is geared toward both the rock art scholar as well as the general public and, considering the economics of printing reams of data, the lack of fuller data presentations is understandable.

Shortcomings aside, the volume is a meaningful contribution to both anthropology and the humanities. The rock art scholar and interested non-professional alike will want to examine the works. The volume is a welcome avenue for disseminating rock art information

and both the editor and San Diego Museum of Man deserve credit for initiating what will hopefully become a continuing series.

REFERENCE

Payen, Louis A.

1966 Prehistoric Rock Art in the Northern Sierra Nevada, California. M. A. thesis, California State University, Sacramento.



Messages from the Past: Studies in California Rock Art. Clement W. Meighan, editor. Los Angeles: University of California Institute of Archaeology Monograph No. 20, 1981, 185 pp., includes 63 pp. of black-and-white and color illustrations and photographs, \$9.50 (paper).

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In this volume of rock art studies not only are six individual site or site complexes analyzed and interpreted, but there is also an exposé on current theory and practice in the study of rock art. In *Messages from the Past*, the editor has pulled together an assorted array of papers completed under his tutelage concerning petroglyph and pictograph sites scattered throughout California. The differences in site content and environment have yielded a range of approaches, and considerable independence in thought is expressed despite some obvious influences from the editor.

The lead article by Meighan, "Theory and Practice in the Study of Rock Art," is, by his account, directed at developing new statements on methods and procedures in rock art studies. This is an important and revealing article. The paper presents useful narratives