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linguistic theory more generally. The material in this exemplary monograph is of interest for a broad range of scholarly concerns in anthropology, history, language and literature, and multicultural education; it could be used with profit in upper-division and graduate classes in anthropology and Native American studies. Unfortunately, no paperback edition is available. However, those who decide to acquire the volume will find that their money is well spent. *Language, History, and Identity* is an enduring contribution that should serve for many years as a model and inspiration for the holistic study of language.

Jane H. Hill
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Look to the Mountain: An Ecology of Indigenous Education. By Gregory Cajete. Durango, Colorado: Kiviaki Press, 1994. 243 pages, $16.95 paper.

Look To The Mountain draws from a wide range of tribal traditions to describe commonalities, integrate concepts, and create a model for teaching from an eclectic indigenous foundation. This book explores the need to implement traditional teaching and learning methods into modern-day education curriculums for teaching.

Cajete's "foundations of tribal education" center around a "spiritual ecology" common to all tribal groups in Native America. Emanating from this center are two interconnected triads or foundations of tribal education. The first triad consists of the mythic, visionary, and artistic foundations. A second triad is formed by the environmental, affective, and communal foundations of indigenous education.

In defining the metaphorical nature of indigenous teaching and learning, the author provides numerous examples. One, in particular, comes from the Tewa word for learning, *ha o̱'*, which, in the context of this Tanoan Pueblo language, means "to learn," yet the literal translation is "to breathe in" (p. 34). According to Cajete, breathing is a metaphor for learning, in the following way: "The interrelationship of water, thought (wind), and breath personifies the elemental relationships emanating from 'the place that Indians talk about,' that place of the Center where all things are Created" (p. 42).

Metaphors and myths intertwine with facets of traditional Indian life, resulting in methods of teaching. For example, the Navajo Hunting Way story is considered a metaphor for the spiritual hunt. Cajete writes, "The metaphors and processes of tracking, hunting, questing, pilgrimage, visioning, orienting and pathway are used in the mythic stories of all cultures" (p. 68). He adds, "Humans are one and all storytelling animals."

Storytelling and mythology are abstractly and concretely conveyed to the reader in the discussion on tribal myths as a body of knowledge. Cajete tells the Pueblo story of Water Jar Boy and the Lakota Sioux story of Stone Boy, concluding, "Traditional people, through their use of mythopoetic communication, applied strategies and orientation to learning that are important to revive and nourish in today's education" (p. 130).

In the discussion of the visionary and artistic foundations of tribal education, Cajete sees visioning as therapeutic. The author considers dreaming and visioning as purposeful in setting life goals and also as a basis for the artistic tradition. He asks, "Will Indian people, Tribal leaders, Indian professionals, and Indian educators heed such a call" (p. 148)? This is the call to recognize and teach the traditional practices of dreaming and visioning. Using an illustration entitled "A Tree of Life and Indigenous Artistic Expression" (p. 163), Cajete graphically illustrates his intimate understanding of the Indian artistic tradition, which stems from a unified world view based on spiritual ecology and the theology of place.

The curriculum model that Cajete proposes is fashioned after the six cardinal directions conceptualized in Tewa Pueblo societies and a center that is thought of as the individual and communal spiritual balance. A complex arrangement of various areas of teaching and learning is assigned to each of the directions. In this creative assignment of learning and teaching areas, the author visualizes the model in concentric circles emanating form the middle. He uses the curriculum model as a metaphor based on the Chaco Canyon sun dagger.

Cajete offers a twenty-four step process for teaching and learning the content and model developed throughout the book. These are practical suggestions such as teaching with heart as well as mind and teaching with humility. He also presents the idea that teaching and learning develop from sacrifice and "a deep wound," meaning that learning is often a traumatic process.

This book is difficult reading, because the initial chapters provide abstract ideas without concrete examples to clarify the

writer's thinking. The content often seems redundant until the author begins to integrate abstract ideas with models that illustrate and integrate concepts into meaningful paradigms. The middle chapters on myths and the visionary and artistic tradition serve to integrate the content that precedes and follows these sections. *Look to the Mountain* is a book that is necessary to read once for introductory purposes and a second time to reflect on the creative thoughts offered by the writer. Cajete attempts to integrate knowledge from two worlds, and this seems an impossible task. A commitment to read and finish the book is necessary the first time around. The reader then begins to appreciate what Cajete refers to as the Center, or the spiritual nature of indigenous teaching and learning.

Tito Naranjo

The Rock Art of Utah. By Polly Schaafsma. Salt Lake City: University of Utah Press, 1971. 179 pages. $32.50 paper.

The Rock Art of Utah, Polly Schaafsma's descriptive review of research on the rock art of Utah, focuses mainly on formal aspects of elements and style.

In 1968, while looking for available material for a book on rock paintings and petroglyphs, she discovered, at the Peabody Museum, Donald Scott's unusual collection, begun in 1928 and finished only a few days before his death in 1967. The large body of Scott's material came from Utah.

In the 1960s, collections of photos and drawings of petroglyphs and paintings from remote sites in Utah were rare. Only some sites had been surveyed by scholars like Reagan and Nusbaum. Most of the material was accumulated by members of the Claflin-Emerson Expedition, Frank Beckwith, Louis Schellbach, and others.

The rock art appeared to be Anasazi and connected with prehistoric sites in northern Arizona and New Mexico. Although the large, anthropomorphic figures of the San Juan Basketmakers in Barrier Canyon and Fremont styles are important for Utah rock art, Schaafsma eliminates later data from the San Juan region in southeastern Utah. Finding them insufficient, she devotes only a brief section (pp. 139–41) to this area, going into more detailed description elsewhere (Schaafsma, *Indian Rock Art of the Southwest,* 1980).