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Reviewed by:

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This report is a discussion of the rock art component of CA-SHA-39, the "Church Rock" petroglyph site. Church Rock is part of a prehistoric site complex located approximately 12 km. northeast of Redding, in north-central California. The site is situated within ethnographic Wintu territory, and it is associated with the former Wintu village of *Tsarau Heril*.

Church Rock was deeded to the City of Redding in the late 1970s. Since that time, the Redding Museum has helped guide the city in its stewardship of this significant cultural resource. In 1982, the city arranged to have Van Tilburg, Bock, and Bock record the rock art component of CA-SHA-39. As the title indicates, the report is a discussion of field recording techniques and a preliminary analysis of field findings.

In preparing their report, the authors sought to accomplish three major objectives:

. . . to present a representative sampling of the type and variety of data collected; to provide the community agencies responsible for the petroglyph site with enough background to make intelligent decisions for its continued protection and possible utilization; and last, to make enough of a preliminary analysis of the data to facilitate further research [p. 9].

It would appear that the authors have successfully accomplished their objectives.

The Church Rock report is prefaced with a statement by Frank LaPeña, Wintu artist and scholar. LaPeña provides the reader

with insight into contemporary Native American perspectives regarding rock art. The authors divided the text of the report into three parts. The first is concerned with the authors' fieldwork at CA-SHA-39, and includes a discussion of their field methods and preliminary findings. The second part is a general discussion of rock art conservation, including the types of deterioration and destruction that might affect rock art, and methods for protecting sites. The final part of the report addresses the dating and interpretation of rock art designs, and includes suggestions for future research at the Church Rock site.

During their fieldwork at Church Rock, the authors encountered and recorded hundreds of petroglyph elements. These include possible human and animal symbols, such as "bear paws," "bird tracks," "deer prints," and vulva-like designs, as well as cupules, grooves, incised lines, and curvilinear and rectilinear elements. Based on their analysis, the authors believe the Church Rock petroglyphs do not fit into any of the recognized rock art styles of California. They point out that additional stylistic analysis is needed for the Shasta County/northern Sacramento Valley study areas.

Van Tilburg, Bock, and Bock note virtually no superimposition of petroglyph elements at Church Rock. Consequently, and because no subsurface investigation has been conducted at the site, the authors are unable to say much about the chronology of the Church Rock petroglyphs. They do note, however, that some of the petroglyphs were better preserved than were others. Additionally, certain symbols found at Church

Rock suggest to the authors that at least some of the petroglyphs may have been produced in the historic period.

At Church Rock, there are several rayed elements and a flower-like design, reminiscent of traditional elements associated with the dream dancing that characterized Wintu territory from 1871 until about 1900. Dream dancing was inspired by both the Earth Lodge Cult and the *Bole-Marú*, native revitalization movements that swept through much of northern California following the Ghost Dance of 1870. Women participating in the dream dances carried handkerchiefs and flowers in their hands, while in the *Bole-Marú*, participants wore headdresses made of vertical wands arranged in fan-shaped crowns (similar to the rayed petroglyph elements).

The remains of a large dance house are present at Church Rock, and *Tsarau Heril* is known to have been a major Wintu village. Given the good state of preservation of many of the Church Rock petroglyphs, and the possible association of the rock art with the dream dancing of the late 1800s, it does seem conceivable that some of the rock art may have been produced during the historic period. As the authors point out, however, other aspects of the rock art, such as the cupule petroglyphs, may be quite older.

Church Rock is a significant rock art site, and Van Tilburg, Bock, and Bock have done a very commendable job of recording it. Their report is readable, well edited, lavishly illustrated, and quite affordable. It represents a significant contribution to the study of California rock art.

