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REVIEWS

Signs from the Ancestors: Zuni Cultural Symbolism and Perceptions of Rock Art. By Jane M. Young. Foreword by Dell Hymes. Albuquerque: University of New Mexico Press, 1990 (1988). 308 pages. \$24.95 cloth. \$13.95 paper.

Rock art is a fascinating topic of interest and study for thousands of Americans. Each year, substantial effort is expended recording and interpreting these images, a predominantly non-Indian endeavor. In her innovative study, Jane Young not only provides us with the results of her rock art recording on and near the Zuni Indian Reservation in New Mexico but, more importantly, the interpretations of this rock art by the Zuni as expressed in interviews with the author. These interpretations are influenced by the varied positions of the tribal members in Zuni society, their societal roles, and the varied contexts in which they viewed the rock art. Variability in Zuni interpretation provides a valuable framework for relating Zuni explanations of rock art to Zuni concepts of cosmology, cultural symbolism, narrative, place, and time.

The author places the rock art of the region into four periods: pre-A. D. 400; A. D. 400-1325; A. D. 1325-present; and contemporary (within the past one hundred years). She uses style, technique, and content as the most effective methods of dating the art, deemphasizing Anglo linear chronology of the rock art as a framework for study, and to considerable advantage. In this study, cultural resources produced in the past are linked with

contemporary Zuni society so that the past and present are constantly related, just as "Zunis are constantly aware of the presentness of the past" (p. 153). Young also stresses how rock art location within the natural environment can have a great impact on its meaning to contemporary Zuni interpreters.

Religion is a part of everyday Zuni experience. The author emphasizes the fact that, because it is difficult to separate Zuni religious and secular life, there is much fluidity and ambiguity in the perceptions and interpretations of rock art. Such fluidity and ambiguity do not present problems; they simply reflect the range of individual and group perceptions of rock art in contemporary Zuni society. Influences on Zuni perceptions are also discussed, with a directness often missing from many anthropological works. The reinterpretation of rock art by some Zunis, in an Anglo framework for an Anglo audience (pp. 219–30), is often a topic of discussion at anthropological dinner parties rather than in the black and white of print. This is certainly something long recognized but often ignored by anthropologists who wish to state with certainty what they have learned from their Zuni informants. To read about Anglos being told what the Zuni think the Anglos want to hear is a refreshing dose of reality.

The book is well illustrated with a wealth of photographs and drawings, giving the reader a grasp of the range of rock art in the Zuni area. For those interested in rock art and, in particular, those interested in more holistic rock art interpretations linking a contemporary Indian perspective with Western scholarship, I highly recommend this book.

Roger Anyon

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Points of Contact. By Norman Simms. New York: Pace University Press, 1991. 219 pages. \$43.25 cloth.

Norman Simms, an American who has taught in a New Zealand university for over twenty years, is in an advantageous position for understanding the complexities of the encounter between European culture and the traditions of colonial peoples who have emerged to nationhood in the South and Southwest Pacific. *Points of Contact* develops ideas that he first expressed in *Invisibility and Silence* (1986).