depictions of some of the recovered artifactual material. There are also good illustrations of some of the burials. The burial data are summarized in tabular form and might be used for reference or comparison. These data should be used with caution, however, since their validity cannot be assessed within the context of this document. For example, the criteria used to determine age and sex of individual skeletons are not presented or discussed. Bennyhoff (1994b: 88) has referred to confusing terminology relating to burial posture in which Wiberg identifies semi-extended burials as flexed. I would not recommend this volume to scholars concerned with utilizing mortuary evidence for reconstructing social organization, except as an example of how not to do it.

Bennyhoff's (1994b:81) hypothesis that the Meganos culture was produced by intermarriage between Windmiller and Berkeley Pattern peoples is an intriguing and testable proposition. Genetic links between these populations might be distinguishable using nonmetric skeletal traits and mitochondrial or other DNA comparisons. The Santa Rita Village site archaeological project serves as a lesson in the potential loss of valuable data through incomplete analyses and contemporary reburial practices in the context of an opportunity to address meaningful anthropological problems. After all, the origins of California's native peoples remain as perhaps the single most important contribution that California archaeologists can make. If Bennyhoff and Wiberg are correct, the most likely descendants of the individuals buried at CA-ALA-413 will be found among the remaining Yokuts in the northern San Joaquin Valley.

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Backtracking: Ancient Art of Southern Idaho. Max G. Pavesic and William Studebaker. Idaho Museum of Natural History, 69 pp., 1 map, 57 figs. (42 in color); with a foreword by Catherine S. Fowler, $21.95 (paper).

Reviewed by:

DONALD R. TUOHY

Dept. of Anthropology, Nevada State Museum, Carson City, NV 89710.

This all-too-short book was derived from an exhibit presented by the Herrett Museum in Twin Falls, designed by Bill West, under Museum Director, James C. Woods. The book, which has the same name as the exhibit and the museum catalog, has 69 pages, a map of southern Idaho, a poem in the Preface, and four chapters. The poem "Backtracking" was written by William Studebaker, as were chapters 3 and 4. The first two chapters were authored by

Max G. Pavesic, a Boise State University anthropology professor, who starts the book conventionally by presenting the salient points of "Southern Idaho Archaeology" in Chapter 1, followed by the "Ancient Art of Southern Idaho: An Archaeological Perspective" in Chapter 2. Chapters 3 and 4, "Mythical Musing," and "Ancient Art in Southern Idaho: A Mythological Perspective," were written by William Studebaker, whom we learn from the Preface is "a poet and mythologist," and "has written numerous poems and short stories which use Idaho images as inspiration." This reviewer agrees with Catherine S. Fowler's assessment of the book that ". . . what has been assembled is more of an outsider's view of the arts of ancient southern Idaho than an insider's view."

The book has 57 illustrations; 38 of them are of artifacts found in southern Idaho (and also in the rest of the Great Basin); 16 of them are of rock art panels and rock art sites, and three of them are of figurines. Pavesic tries to convince the reader in the first two chapters that what was assembled for the exhibit was "archaeological art." In view of the reburial practices of those with Shoshonean ancestry who have the right to claim late Paleoindian and early Archaic burials (Green 1992), it is a good thing that the book was assembled with largely color photographs. Shown for the first time in color are two photographs of the Clovis cache of artifacts from the Simon Site (Figs. 1, 12, and 44). All in all, Pavesic does a creditable job of placing 10,000 years of prehistoric objects from southern Idaho into these first two chapters.

Studebaker's introductory poem and his two chapters are rather hard for this reviewer to assess, and his view of archaeologists is rather naive, as is his knowledge of Shoshonean mythology. I got the feeling he was learning about Shoshonean mythology at the same time he pretended to be a "savant" on the topic. As one who studied under Dr. Sven S. Liljeblad, however, this reviewer might be prejudiced. Now, let us examine his poem.

His interpretive poem "Backtracking" is written in "free verse" of seven lines apiece in four stanzas followed by a single line "where the name of the nameless is tebiwa." This line by Studebaker, I think, was predicated on outmoded archaeological thinking by Earl Swanson, Jr., who died in 1975. Swanson named his journal at Idaho State College (now a university) *Tebiwa*, after a conversation with Sven Liljeblad, who told Swanson the Northern Shoshone word for homeland is "tebiwa." After the excavation of the Birch Creek caves, Swanson (1972:187-195) interpreted the "Bitterroot Pattern" as indicative of the ancestors of the Northern Shoshone whom, he says, were in the region by 8,500 to 8,000 years ago. For years, anthropologists have thought of the Northern Shoshone as late migrants into the Northern Rocky Mountains, and current linguistic and other anthropological evidence support this conclusion. So Swanson was wrong in his conclusion that the "Bitterroot Pattern" presaged the entry of the Northern Shoshone into the Northern Rocky Mountains. Swanson knew that linguistic evidence cannot be dug up with a spade.

In regard to Studebaker's interpretive poem, the image he portrays ". . . of a fourwheel drive machine's stopping at Indianhead Canyon" (p. xiii) turns the reader off completely. I should think a slower vehicle, "A horse or a dog used by an Indian woman moving camp" or an Indian man "running to tire himself out, only to spend an entire night out staring at the stars," would be a preferable image.

As to the two chapters (3 and 4) under Studebaker's "musings," I would recommend reading all of it to get the mythologists' "squirmings." Additionally, Figure 46 shows two artifacts, a stemmed point and a needle, that were recently reinterred by descendants with Shoshonean ancestry. The third object is a badger baculum (penis bone). If one takes a closer look at the obsidian stemmed point illustrated, one can see

a characteristic straight cutting edge where the tip of the point should be. This point is matched in the western Great Basin by comparable ones as described by Tuohy (1974:114, Fig. 5).

Also in Chapter 4, Studebaker discusses the "Proto-historic" (approximately A.D. 1805 to 1,500 B.P.) and the Shoshonean period (after A.D. 1805) burial practices, and the differences between them and the earlier cultures. He says that since the "Proto-historic" times, the Shoshonean peoples abandoned the dead, as opposed to the earlier cultures who deposited the dead with ". . . obvious exotic and distinctly select objects." This difference alone should point out Swanson's (1972) linguistic mistake. He continues by discussing what anthropologists (Liljeblad, Lowie, Walker, Kroeber, Boas, Radir, Schoolcraft, Steward) had to say about Shoshonean animism (puha) and its manifestation in various spirits.

In summary, the book is a rarity, discussing the ancient art of southern Idaho by a combination of scientific and "mythic" viewpoints. It belongs on most Great Basin bookshelves. Certainly, one wonders why such a combination of two authors was put together in the first place. Could it be a way of putting down archaeologists for their presumed lack of knowledge about anthropology and mythology in general? This reviewer thinks not. By the time of the first revision, I hope *two* anthropologists are chosen as authors; or one author, like Pavesic, could have handled it by himself. An "insider's view" of the arts of ancient southern Idaho has yet to be written, but this volume could be considered a starting point.

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Reviewed by:

JAN TIMBROOK
Santa Barbara Museum of Natural History, 2559 Puesta del Sol Rd., Santa Barbara, CA 93105.

Many Californians interested in ethnobotany have been frustrated for the last 20 years because George Mead (1972) never published the second volume containing plant genera N through Z and all the references. At last, we have been provided with something far better: a new, two volume *Ethnobotany of the California Indians*, which combines an excellent bibliography with a good summary of plants used by various California native peoples.