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They Write Their Dreams on the Rock Forever: Rock Writings in the Stein River Valley of British Columbia. By Annie York, Richard Daly, and Chris Arnett.

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this parameter reveals significant information about underlying aesthetic values, musical thought, and musical processes. Each song transcribed and analyzed may be heard on the accompanying cassette. An important feature of the transcriptions and analyses is Giglio's inclusion of variant versions of several songs, which sheds new light on questions of personal style and creativity in American Indian music as well as on processes of change in oral tradition.

Giglio's treatment of the song texts is exemplary. She worked with translator Lenora Hart, who serves as education director for the Cheyenne and Arapaho tribes of Oklahoma, to present each song text in four ways. The text is first transcribed in ordinary, spoken Cheyenne. Then the text is transcribed in sung form, to show how the Cheyenne language is modified when set to music. Next, the song text is translated word-for-word into English, and, finally, a free translation is provided in order to clarify the song's meaning. This method of handling the texts generates valuable new information on the relationship between spoken and sung language as well as on the use, origin, and meaning of vocables in Native American music.

Southern Cheyenne Women's Songs reflects Giglio's background in music in general studies; it is directed at a wide audience and is appropriate for use in a variety of undergraduate courses. The book adheres to an ethnic studies model and is thus rich in description and specific information on Cheyenne music and culture, while avoiding any particular theoretical posture or analytical mold. It is of interest to people involved in all aspects of Native American studies, ethnic studies, women's studies, and ethnomusicology.

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They Write Their Dreams on the Rock Forever: Rock Writings in the Stein River Valley of British Columbia. By Annie York, Richard Daly, and Chris Arnett. Vancouver, British Columbia: Talonbooks, 1993. 300 pages. \$34.95 cloth.

Admittedly, I knew nothing about the "rock art" located in the Stein River Valley of British Columbia. Therefore, I looked forward to reading this book with the hope of expanding my knowl-

edge. The title intrigued me because it implied an interpretive endeavor instead of the usual approach describing a particular element or style. I was not disappointed on either count, and I was further delighted to discover that the interpretations were those of a Native American woman named Annie York.

Annie York is an aged woman—now deceased—who, as a child, listened to the stories her elders taught her about the customs and history of her people. These lessons were repeated until Annie could mentally visualize the individuals and places involved. Annie learned the esoteric language used by the chiefs of different tribes to communicate among themselves, and she acted as an interpreter. She knew the rigors and self-denial required to undertake a vision quest, and she understood the meaning of the rock writings that aspirants made during those quests.

The Stein River Valley was a sacred spot to Annie's people, and, because of its spiritual power, neophytes went there to seek their dream visions. This book is a collection of Annie's interpretations of the pictographs that were painted during those vision quests.

Richard Daly recorded Annie's interpretations of those "rock writings"—Annie called them that—and organized them into a readable text that delivers the message she wanted our culture to receive. Daly reveals Annie not only as an informant, but as a humanitarian, a teacher, and a friend. The colorful style of Annie's native rhetoric, retained throughout, shows her sincerity and humor.

Chris Arnett made excellent drawings of the Stein River Valley pictographs to illustrate this book. A drawing of each figure is positioned near the passage that describes it. This format minimizes the necessity to shuffle pages between text and illustrations. In several cases, more than one vision quest experience was recorded at the same site. I would like to have seen an illustration showing all of the vision quests recorded at the site, so the position of each narrative relative to the others could be determined.

The book states that the pigment of the pictographs was, in many cases, so faded that Chris Arnett's careful drawings are the best existing representations of those panels. The faded pigment limited the usefulness of photography, but some black-and-white photographs are included, showing the pictographs, the site, some people, and cultural objects of a historical nature. Many of those photographs were obtained from archives or other sources and are not of the best quality. Sixteen excellent, full-page color plates show the more photogenic pictographs and sites.

A key to pronunciation of native words is included in the introductory pages. The first time a native word is used, its definition follows in parentheses; the word also appears in the index, using both the native spelling and its English equivalent. However, there are a few omissions; in those cases, a glossary of words, English to 'Nlaka'pamux (Annie's language) and 'Nlaka'pamux to English, would have made it easier to locate the meaning of a word without having to refer to the text or search the entire index.

Earlier translations of the Stein River Valley pictographs differ from Annie's interpretations. In one instance, Annie gives two different explanations for a single figure. This is noted by Daly, who explains that the decipherment Annie preferred was given after "[s]he had experienced a little epiphany of her own." This suggests to me that the spirits that the Indians believe animate the glyphs are dynamic rather than quiescent entities. The message they send may vary with the individual and the needs of the time.

Over the years, Annie had several students, including linguists, archaeologists, anthropologists, ethnobotanists, railway workers, and historians. A valuable piece of ethnological research would be to collect the various translations Annie may have given to her other students and compare them to translations that earlier researchers received from their informants. If the events of the time, the occupation of the investigator, and his/her purpose for seeking that knowledge were factored into this research, the results could be very enlightening.

Anyone reading this book should pay close attention to what Annie says, the context in which it is told, the implications, and the omissions. During several of her translations, Annie indicates that she should not speak about a particular topic. When Annie agreed to share her expertise with the outside world, it was predicated on the condition that certain knowledge pertaining to her family would not be published. Therefore, secrets were retained, and this book should not be considered a complete or final interpretation of the pictographs in the Stein River Valley.

Annie tells us there were two levels of verbal communication: one for the common people and an esoteric language that belonged to the chiefs. Several researchers have discovered that rock art also has more than one level of meaning, opening yet another avenue of research dealing with multiple interpretations of the same panel.

If you are not concerned about peer review and you are willing to explore and color outside the lines that define the academic limits of nonsense, this book provides several opportunities for that diversion. The author justifies such research when, in the preface, he states, "Nonsense is that which does not fit into the prearranged patterns which we have superimposed on reality Nonsense is nonsense only when we have not yet found that point of view from which it makes sense."

In the last chapter of the book, Daly presents some interesting viewpoints on the evolution of culture and the development of rock writing, which I found to be thought-provoking and worthy of further consideration.

The focus of this book is Annie York's interpretation of the pictographs in the Stein River Valley. It also offers insights into the lifestyle, beliefs, and hopes of the 'Nlaka'pamux, whose ancestors painted the pictographs. Because of these insights, people other than students of rock art would enjoy the book and benefit by reading it.

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Views from the Apache Frontier: Report on the Northern Provinces of New Spain by José Cortès, Lieutenant in the Royal Corps of Engineers, 1799. Edited by Elizabeth A.H. John; translated by John Wheat. Norman: University of Oklahoma Press, 1989. 163 pages. \$25.95 cloth.

Relationships between the Spanish state and indigenous peoples on the northern frontier of New Spain have engaged scholars for many generations. Elizabeth A.H. John has made a significant contribution to these studies by finding and translating the memoirs of José Cortès and presenting them in a well-annotated, accessible form. Cortès, a young Spanish lieutenant of engineers posted in this relatively remote area of the Spanish empire a few decades before Mexican independence, offers an intriguing and sometimes impassioned view of the social and political landscape of the times.

As John points out in her introductory sections, the manuscript had been relatively unknown. Earlier brief references to it and short excerpts had failed to reveal its importance as a primary