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Author

Grant, Campbell

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people who owned them. Certainly the spell which the Trickster motif casts over different societies around the world points to something universal in the human experience. Nevertheless, the impossibility of knowing what it was like to belong to any of the cultures from which these tales come, coupled with the obvious and well-known problems of translation, forces us to perceive these various symbolic aspects of Coyote through a dark and distorted glass. Indeed, in many cases we probably cannot perceive them at all.

In spite of this, many of the texts are so well presented that much subtlety and insight is brought into play. Among the most interesting in terms of the cultural context are Sally McLendon's Eastern Pomo "Coyote and the Ground Squirrels" and Dennis Tedlock's Zuni "Coyote and Junco."

McLendon's contribution is one of several elegantly conceived studies that she has made of Eastern Pomo (and other) myths in their cultural, ceremonial, and ecological contexts. She has put to excellent use S. A. Barrett's earlier work with the Pomo as an extension of direct contact between the storyteller and the investigator back in time to include one Pomo source—Dave Thompson—who was born perhaps as early as 1840.

Tedlock illuminates the nature of the myth as *oral* literature by means of a clear and revealing technique for representing some of the paralinguistic phenomena involved in the actual narration process. This represents, in my view, an innovation of major importance leading to a methodology for recording on a printed page the all-important (though generally neglected) *spoken* aspects of these stories. (McLendon also has dealt with this problem creatively in another context.)

This volume is excellently conceived and a major contribution to the general corpus of texts from North American Indian languages.

Seven Rock Art Sites in Baja California.

Edited by *Clement W. Meighan* and *V. L. Pontoni*. Socorro, New Mexico: Ballena Press Publications in North American Rock Art No. 2, 1979, 236 pp., illustrations, \$8.95 (paper).

Reviewed by CAMPBELL GRANT
Santa Barbara Museum of Natural History

The discovery of the spectacular polychrome paintings in the Sierra de San Francisco by the late Erle Stanley Gardner in 1962 triggered a great interest in the rock paintings of Baja. Numbers of Americans began exploring the sierra by horse, mule, and burro, guided by local mountain villagers, and many new discoveries were made which were described in articles and a few books. Few writers, however, reported on the petroglyphs of Baja California, as the latter were usually quite crudely done and by no means spectacular. During the 1960's and 1970's, the main source of information on the petroglyphs was the Pacific Coast Archaeological Society *Quarterly*.

With this book on seven petroglyph sites in the central part of the peninsula, an area once held by the Cochimí, the study of Baja California rock art takes a large step forward. The book is the end result of what could be called the Pontoni Project. Intrigued by the Gardner accounts, Velma Pontoni of Portland, Oregon, began in 1965 to take long trips into the Viscaíno Desert and the central highlands. Some of the paintings and petroglyphs she saw in the rough and remote back country were photographed, but soon Mrs. Pontoni began to make careful records on film and sketch pads of every detail of each site. Aided by Michael Shard, the trips have continued—when weather and road conditions allowed—to the present time. Later, others accompanied them to aid in the tedious work of recording the rock designs.

All the records were turned over to Dr.



Clement W. Meighan of the Department of Anthropology, University of California, Los Angeles, where, through an unusual cooperation between amateurs and professional anthropologists, the idea for the present book took shape. Pontoni and her field workers had done the painstaking work of recording every design motif at each site—usually consisting of a hillside strewn with medium-sized basaltic boulders in a dwarfed forest of the curious plants of the Viscaíno Desert. The petroglyphs are found on the top and sides of these boulders. As some sites included more than a thousand design elements, the field records were voluminous. At the suggestion of Meighan, the problem of putting the raw data on seven sites into a coherent form was given to a group of graduate students and this book is the result of their work.

Up to this time, most writers on Baja rock art have described their work as an adventure for armchair travelers or have simply given short descriptions of a site or a number of sites, with a minimal attempt at interpretation and chronology. The present work is very thorough, taking into account every element in graphs, comparative diagrams, and charts of all kinds—it brings to the study of rock art the slide rule—computer techniques that are tools of the modern anthropologist. The average reader may be a little baffled by dating with the obsidian hydration technique or the three pole seriation triangles. Radiocarbon dating has been well understood for many years, but little known techniques should perhaps be described a bit more fully for the reader.

To put the problem in perspective, Meighan has written a concise analysis of the present status of Baja rock art studies. He describes recording methods and the two basic techniques of execution of rock art—painting and petroglyph. In a discussion of chronology, Meighan admits that although some relative dating can be arrived at through comparative weathering of the rock, there is

no way to establish absolute dating. As these were all open sites, no perishable material was available for radiocarbon dating and even if such material had been found, there was no way of knowing if an associated artifact was contemporaneous with the petroglyphs. Some obsidian hydration dating at several sites produced a possible age of 600 to 1100 years ago.

Each writer (or writers) describes a particular site, giving a highly generalized location to assure that the public cannot relocate it. There is a site description, classification of elements with percentages of abstract and naturalistic, comparison with other areas, and interpretation. The latter varies but little from article to article and agrees that hunting magic, fertility rites, weather control, tribal initiation, and the depiction of mythological and supernatural beings for unknown reasons are the most plausible.

One of the most interesting sites described is Los Pozos. Here 2420 designs are tallied on nearly 2000 basaltic boulders. The subjects are naturalistic and abstract, with the most abundant motif being the pecked foot. There are many sites in North America where the handprint is a dominant element, but this foot concentration is highly unusual—the only other example I can recall is in the Canyon de Chelly where many footprints are printed on the cliff with paint-smear feet.

The Los Pozos illustrations are excellent and one could wish for the same quality in all the articles. The line drawings for the Tinaja de Refugio, for instance, are poor and bear little resemblance to photos from the same site. I have a particular interest in the atlatl in rock art and some are mentioned in one article but not illustrated.

In the Las Pintas and Rincon Grande articles, the writers state that naturalistic art tends to develop from abstract—this attributed to Grant, Baird, and Pringle (1968:58). There is no such statement on page 58 of that

book and I have always believed that the reverse is true.

Some of the writers have been concerned with placing their sites in the Great Basin Abstract category rather than Cochimi Abstract (Grant 1974). The business of style areas has gotten a bit out-of-hand and is now quite confusing to investigators as so many people have been working on their own and devising their own stylistic names. Wellmann (1979) lists 148 style designations in North America! They vary from Mississippi Stylized to Riverside Maze Style. Doubtless many of these could be combined, but it would be an Herculean job.

When Heizer and Baumhoff (1962) established their Great Basin categories, they had a formula that is difficult to improve on. 1. Location; 2. Style; 3. Technique—Great Basin/Abstract/Painted. However, they only applied this formula to the Great Basin and immediately adjacent areas. But in areas far removed from the Great Basin, it seems proper and reasonable to use a regional heading. That is why the term Cochimi Abstract was coined. It is undeniable that many Great Basin design elements were shared by the Great Basin people and those living in the central desert region of Baja California, but it seems appropriate that the name "Great Basin" should only apply to the Basin and some contiguous regions and not be stretched beyond its already gigantic scope.

The Meighan and Pontoni book is a must for anyone interested in rock art of Baja California. The lack of such studies has made it most difficult to piece together relationships between stylistic areas. The work in that rough country is grueling and often boring, but it will be done bit by bit. I understand that preparations are under way for a second such book and look forward to it.

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The Levee Site and the Knoll Site. Gary F. Fry and Gardiner F. Dalley. University of Utah *Anthropological Papers* No. 100, 1979, x + 113 pp., 68 figs., 4 tables, 3 appendices. \$8.00.

Reviewed by JOHN P. MARWITT
University of Akron

This monograph is a product of a University of Utah research program conducted during the 1960's and early 1970's which was designed to gather data on the poorly understood Fremont culture of the eastern Great Basin and the western Colorado Plateau. Fremont culture is so variable in subsistence orientation, settlement pattern, artifacts, and architecture over its geographic range that archeologists still disagree over the definition of Fremont regional cultural variants and their relationships with each other and externally with the Southwest and Plains areas. There is even a reasonable doubt that a unitary Fremont culture can be distinguished at all. Complicating the problem of Fremont is the fact that beginning and ending dates for the "culture," its derivation, and its ultimate fate