

gradual shift in relationships from the Four Corners area to the north, then to areas further south, and finally westward to the Cibola/Mogollon area. A high percentage of materials came from the Chuska area, either through exchange or direct acquisition at the source. Pueblo Bonito residents specialized in and produced a wide variety of artifacts, including ceramics, chipped stone tools, ground stone tools, and ornaments. There is evidence that all artifact classes recovered from the excavations of Pueblo Bonito's rooms and kivas are also present in the mounds. These include items less frequently recovered, such as cylinder jars and macaw remains. Project results also suggest that feasts took place at Pueblo Bonito and that two distinct groups composed of numerous households may have discarded their refuse separately, thereby creating the East and West Mounds, respectively.

After a century of archaeological investigations, numerous questions remain about the residents of Pueblo Bonito. The CSP has advanced our understanding considerably by collecting and analyzing thousands of artifacts to provide modern-day interpretations of issues significant to anthropology. This well-written and well-organized volume is a must-read for any scholar working in the U.S. Southwest and for any archaeologist who is conducting research on a previously excavated (professionally or otherwise) site. *The Pueblo Bonito Mounds of Chaco Canyon* demonstrates the research potential of disturbed contexts, and it highlights what can be learned by reexamining the archaeological record with modern perspectives and techniques. The authors invite further research to broaden our knowledge of Pueblo Bonito's residents and their relationship to other great and small houses throughout the regional system. CSP data from Pueblo Bonito would be valuable for further efforts in examining the mounds as part of the built environment, determining if residents were full-time or seasonal occupants, reconstructing population estimates based on artifact accumulation rates, and reconstructing environmental conditions based on pollen, archaeobotanical, and faunal data.

Standing on the Walls of Time: Ancient Art of Utah's Cliffs and Canyons. KEVIN T. JONES. Photography by LAYNE MILLER. 2019. University of Utah Press, Salt Lake City. vi + 153 pp. \$19.95 (paperback), ISBN 978-1-60781-674-4.

Reviewed by Polly Schaafsma, Museum of Indian Arts and Culture, Santa Fe

Standing on the Walls of Time by Kevin Jones, former Utah State Archaeologist, is a personal plea in defense

of the rock art of Utah. The book includes 14 short chapters, a map, a glossary, and 152 color photographs by Layne Miller (and one by Jones). A list of references at the end is a guide to further reading. The book is written in a colloquial style to appeal to the general public. The chapters are brief, averaging around two pages or shorter, and are generally accompanied by 10 to 12 photographs. Scenic landscapes and photos of archaeological habitation sites and features are included with the presumed aim of contextualizing the rock art. The rock painting and petroglyph examples range from ancient Archaic hunter-gatherer to historic Ute. Featured are the awe-inspiring Archaic Barrier Canyon style and Fremont anthropomorphs, and some less well-known sites are also included among the photographs.

Bolstered by a plethora of imagery, the volume makes a heartfelt appeal to the reader to engage with the ancient people who created these paintings and carvings on stone "canvases" across the stunning landscapes of Utah's Colorado Plateau. Jones rightfully asserts that the ancient creators of the rock art held the same human complexities as we, the observers, have. Further, he takes the position that these images are really art, and similar to art produced today, it had many functions. This point is important. While this reviewer generally concurs with Jones in maintaining that the medium is not the criteria, there is considerable debate within the rock art research community about whether rock art should be considered art as opposed to something else. In Utah, however, its status as art is commonly undeniable.

Beyond offering a simple and brief guide-book framework of chronology and cultural sequences, there is little regard here for scholarly research. Jones beseeches his reader to emotionally engage with rock art and, through the images, reach out to the humanity of the past. He claims that knowing rock art's meaning is impossible, proposing that a person unfamiliar with the Judeo-Christian tradition would not associate a painting portraying a serpent, an apple, a man, and a woman with the concept of "original sin." This would be impossible, and Jones makes an excellent point. Admittedly, much in the interpretive realm remains inaccessible to archaeologists, but useful approaches to understanding the diverse functions and meaning of rock art in Utah and elsewhere do exist in the archaeological literature.

While the text harbors a few gems of commentary as Jones pleads his case, unfortunately, there are significant problems. Some are factual. Too much credibility is assigned to the possible existence of Paleoindian art in Utah, especially in the case of the Bluff "mammoth," an alleged petroglyph site that has been debunked through geological analysis. In more than a dozen

instances, erroneous information is given in the text and captions. A particularly egregious case involves one petroglyph that is assigned to two different locations (figures 2.11 and 11.4), both of which are incorrect.

Wording is sometimes repetitive, and punctuation problems exist. Organization throughout is a major issue. Worst of all, the placement of the photographs is random, confusing, and chaotic throughout the book, and the pictures selected commonly lack any connection to the topic being discussed. Overall, this volume has the appearance of a hastily assembled first draft that should have received much more editorial attention and organizational revision prior to publication.

At a time when the general public is increasingly aware of and intrigued by rock art and when site visitation is rising, Jones's humanistic appeal was written for a worthy cause. When conceived of and appreciated as art, these rock paintings and petroglyphs are perhaps a little less likely to attract graffiti. Although this potential outcome and the intent of the book are positive, it is disappointing that greater care and editorial oversight were not given to its preparation and production.

Pecos River Style Rock Art: A Prehistoric Iconography. JAMES BURR HARRISON MACRAE. 2018. Texas A&M University Press, College Station. xiv + 98 pp. \$35.00 (hardcover), ISBN 978-162349-640-1.

Reviewed by Julie Francis, University of Wyoming

The rock paintings of the Lower Pecos region of west Texas and northern Mexico comprise some of the most spectacular and complex rock art in North America, if not the world. The distinctive, mural-sized, polychrome paintings are incredibly detailed. They exhibit multiple episodes of overpainting, and they have long been recognized for their otherworldly qualities. Several have been dated by AMS to portions of the Texas Middle and Late Archaic periods (4000-1500 BP).

In *Pecos River Style Rock Art*, an outgrowth of his master's thesis research in anthropology at Texas A&M University, Macrae takes a formal approach to the analysis of 43 Lower Pecos-style rock art sites. He outlines an iconography of religious and spiritual core motifs (scenes or compositions) and enigmatic characters within individual murals to argue that these represent a series of canonical narratives of an ancient Lower Pecos spiritual belief system. He proposes that this iconography and its underlying belief system developed as a crisis response to increasing aridity and nucleation of human populations in the canyons of the Lower Pecos. Macrae furthermore

suggests that the emergence of this iconography reflects the development of a nonegalitarian political system for the indigenous hunter-fisher-gatherers of the Lower Pecos.

This beautifully illustrated volume is filled with color photographs and detailed drawings. It is organized into five chapters. Chapter 1 provides a brief overview of the Lower Pecos region and its culture history. Chapter 2 outlines the general theoretical perspective. Macrae differentiates his "structural iconographic" approach somewhat from classic anthropological structural analysis, and he utilizes Linda Schele's methods to identify specific symbols and patterns of associated symbols. These reflect a syntax or grammar-like structure to give meaning to scenes. He also considers the Lower Pecos style to be religious, ceremonial, spiritual, and mythological in character rather than solely shamanic. Chapter 3 presents Macrae's basic analytical units, including the typical anthropomorphic and zoomorphic categories used by rock art researchers, along with items of material culture (often weaponry), geometric designs, and enigmatic characters. These iconographic elements are then organized into 19 core motifs or thematic compositions. Chapter 4 presents the resulting typology and outlines a richly illustrated catalog of the core motifs, more detailed attributes, and enigmatic characters with accompanying references to earlier research and identification, along with interpretations of general meanings. Many of the enigmatic characters—for example, the mountain lion, centipede, and gar—are interpreted as supernatural beings with associations to diverse supernatural realms, and they often reflect the "shamanic" aspects of transformations of the human spiritual leaders into these beings. Chapter 5 provides a general discussion and conclusions. Among the important observations made by Macrae are the metaphorical relationships between natural features of the rock and human beings, the conveyance of social power through access to supernatural power, the expression of religious concepts by the core motifs, and the role of the murals as "public art" to express differential supernatural and political power in a nonegalitarian social structure.

This volume condenses extremely complex concepts, data, and inferences in a readable manner, and it will appeal to a general audience. Many rock art researchers may also wish to learn more about Macrae's analytical techniques. *Pecos River Style Rock Art* makes an important point for those of us involved in heritage management and the consulting industries: hunter-gatherer rock art reflects aspects of religious and spiritual beliefs of ancient Americans, holds special religious significance for Native peoples, and should be treated