

Some may find the focus overly broad and the interpretations of cultural connections too bold, or alternatively, lacking in terms of cultural connections to peoples west of Maine. These are valid issues, but the authors acknowledge and advocate for the need for further research on sociocultural relationships over time and space.

With regard to the book's format, Ingram's illustrations are excellent and exceptionally detailed; likewise, the maps are clear and visually pleasing. The photographs are satisfactory, but some lost clarity in production and reproduction. The book is well written as an archaeological text and an essential reference for anyone interested in Northeast archaeology. I applaud the authors for their commitment to inclusivity and their contribution to the discipline. This book is much-needed synthesis and a springboard for future research on the archaeology of the Northeast.

Rock Art in an Indigenous Landscape: From Atlantic Canada to Chesapeake Bay. EDWARD J. LENIK with NANCY L. GIBBS. 2021. University of Alabama Press, Tuscaloosa. xvi + 176 pp. \$49.95 (hardcover), ISBN 978-0-8173-2096-6. \$49.95 (e-book), ISBN 978-0-8173-9362-5.

Reviewed by Jay I. Levy, Mohegan Tribal Historic Preservation Office, Archaeology Department

Edward J. Lenik is president and principal investigator of Sheffield Archaeological Consultants, based in Wayne, New Jersey. Nancy L. Gibbs, a longtime collaborator with Lenik, is an artist and researcher on cultural resource investigations. *Rock Art in an Indigenous Landscape* picks up where Lenik's last book (*Amulets, Effigies, Fetishes, and Charms: Native American Artifacts and Spirit Stones from the Northeast*, 2016) left off. The new book covers portable and nonportable petroglyphs across four different landscapes—coastal, riverine, lakeside, and upland sites from Nova Scotia to Virginia. Lenik defines portable petroglyphs as pecked, sculpted, or incised figures or symbols on stone artifacts such as pebbles, pendants, gorgets, pipes, axes, or atlatl weights. Nonportable petroglyphs are immovable images on glacial erratics, fixed boulders, rock shelters, and ledges. The authors offer interpretations of these forms of rock art, made by Algonkian peoples of northeastern North America. They bring a few Indigenous voices to help with these interpretations, which is a key strength of the book. Although the authors cover a wide range of sites, they do not always go into great depth with

each one. The book has many black-and-white photographs and drawings, which aid the reader in visualizing the rock art images.

Chapter 1 explores sites along the Atlantic coastline. The chapter is organized by states—from north to south—covering Maine, Massachusetts, Rhode Island, New York, and New Jersey. The authors offer interpretations of cup marks and motifs such as crosses, thunderbirds, H shapes, and bear and turtle effigies. They also bring in the Native voices of Passamaquoddy's THPO Donald Soctomah and Ramapough Lenape and Penobscot elder Cindy Fountain. The Indigenous voices represented throughout the book are refreshing, adding crucial knowledge that is historically underused and even ignored in archaeology. One of the three better-known sites that Lenik and Gibbs introduce is the Tiverton site in Narragansett Bay, Rhode Island. They also draw on primary documents such as the papers of Ezra Stiles. Stiles was president of Yale College from 1777 to 1795, and he recorded pecked images on boulders in Rhode Island. Lenik visited the site in 1978 and relocated one boulder, but he also noted how many of the boulders with imagery had been destroyed or had gone missing by that time. Lenik again mentions Stiles later in the chapter, stating that Stiles documented large stone effigies all throughout New England. One large rock, Siwanoy Bird, in Westchester County, New York, appeared to resemble a bird. Lenik traces the history and relocation of this rock to its current place at the Thomas Paine Cottage Museum in the town of New Rochelle.

Each chapter begins with petroglyph sites that may be more familiar to nonarchaeologists. In Chapter 2, the authors examine rock art near rivers and streams. They begin with brief examples of sites located on the Kennebec, Connecticut, and Hudson Rivers. They also cover sites from Lenik's investigations and data collected from the Penobscot River in Maine and the Nemasket River in Massachusetts. Lenik and Gibbs then follow the Susquehanna River through New York, Pennsylvania, and Maryland, mentioning sites such as "Indian Steps," Little Indian Rock, and Standing Stone. The rock art at these sites is unprotected from dams and vandalism.

The next two chapters cover lakeside and upland sites. Here, Lenik and Gibbs bring in oral histories and stories of cultural beings such as Gluskap from Maine and the horned serpent and Crane from Nova Scotia. These stories give a deeper insight into what the rock art images may depict.

Rock Art in an Indigenous Landscape shows how complicated deciphering the meaning of rock art can be. To understand rock art, one must have an understanding of the landscape from Indigenous

perspectives. Indigenous voices and collaboration can help guide researchers toward better and more complete understandings of rock art within its landscape. The authors have significant experience and a passion for this subject, and readers get a sense of that energy and interest throughout this book. When looking for answers about rock art, it is easy to assume that certain images have a universal relationship, which is often an illusory correlation. For example, researchers often assume that entoptic images were drawn by shamans in trance states. I think Lenik and Gibbs associate geometric rock art with shamanistic practices too frequently. There is relatively scant evidence of this and no definitive proof, so this interpretation is premature. The authors do, however, admit that they do not have all the answers and that there is much more to understand about these interesting and important images.

The authors' research and devotion to rediscovering and contextualizing these images gives the reader a sense of curiosity and adventure. This volume is straightforward and would appeal to a general audience. It left me looking more closely at rocks in my area.

The Mound Builders: Ancient Societies of Eastern North America. 2nd ed. GEORGE R. MILNER. 2021. Thames & Hudson, New York. 224 pp. \$29.95 (paperback), ISBN 978-0-500-29511-3.

Reviewed by Edward R. Henry, Colorado State University

Anthropological archaeologists often consider their research with reference to current social and environmental situations. This effort helps to legitimize and contextualize the importance of our work to scholars outside the discipline. It offers the public consumer of archaeological knowledge a window into why what we do is important. Here, we might see some correlation with increases in the archaeology of climate change, migration, or social movements. However, in this second edition of *The Mound Builders: Ancient Societies of Eastern North America* (the first was published in 2004), George Milner chooses a different approach to making archaeology relevant. This approach does not rely on the complex jargon and minutiae of contemporary social, environmental, or political theories. It legitimizes itself among readers who are generally interested in the archaeological past for making deliberately accessible the last 10,000+ years of Native American history in North America east of the Great Plains.

Milner's second-edition synthesis of archaeological perspectives on mound-building societies of

the Eastern Woodlands expands on the first. Revised sections include those on the peopling of North America, the complex Middle and Late Archaic mound centers, the story of food production, and new research on Mississippian iconography that has emerged in the last 15 years. Updates to the postcontact Indigenous presence—and interactions with European settlers in the Eastern Woodlands—are also included here.

This edition retains the chronological organization of its predecessor: a brief preface and chronological table precedes an opening chapter aimed to situate the reader in the rich archaeological history of eastern North America. Subsequent chapters cover Paleoindian and Early Archaic hunter-gatherers, complex mound-building hunter-gatherers in the Middle and Late Archaic, mound and enclosure builders in the Early and Middle Woodland periods, the rise of separated villages in the Late Woodland, the Mississippian florescence, late precontact villagers of the northern United States and Canada, and the interface with European colonization and forced removal.

Among the revisions that I found the easiest to recognize were the updated discussions of Middle and Late Archaic hunter-gatherer sites, Mississippian belief systems as derived from iconographic analyses, the expansion of food production during the Woodland period, and the nature of European-Indigenous relationships. The latter is most evident in the coverage of the Berry site, the principal town in the province of Joara and the location of Juan Pardo's Fort San Juan in western North Carolina. Another important change in this edition of *The Mound Builders* includes the removal of images of human remains. I also enjoyed seeing coverage of methodological advances that are becoming prominent in the archaeology of eastern North America, such as geophysical surveys related to Middle Woodland monuments and Mississippian towns.

This second edition of Milner's *The Mound Builders* offers a broad and compelling account of eastern North America's deep Indigenous history in a way that is comprehensible to the public in the eastern United States, including those who might live among or near a mounded landscape (as so many do) and find a connection to archaeology in that space. By taking this approach, Milner brings a degree of relevancy to archaeology by offering a generalized and thorough account of what we know about the deep histories of the land the modern American lives on. The book gives the interested public information to form personal reasons to care about the history of the land on which they dwell.

If I have any critique of this updated edition, it is the absence of Indigenous voices in it. Part of me was left wondering, What would the members of tribal nations