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Coyote Stories. Edited by William Bright. *International Journal of American Linguistics—Native American Texts Series, Monograph No. 1*, 1978.

Reviewed by WILLIAM SHIPLEY
University of California, Santa Cruz

This is a collection of twenty Coyote stories from a wide range of culture areas—the Pacific Northwest, the Plateau, Central California, the Yuman area of Western Arizona, the Southwestern Pueblo area, Northern Mexico, and Mayan Guatemala. Although there is considerable variety in the technique of presentation from tale to tale, a basic format is adhered to throughout. Each text is given in some phonological version of the original language with interlinear translation, followed by a free translation into English. Phonological and grammatical information is supplied for some texts in considerable detail by means of introductory remarks, interlinear tags, and footnotes. In other cases, where published information is available elsewhere, such information is minimal or absent. Most, though not all, of the stories are placed by their contributors in the appropriate cultural setting. Bright's general introduction is apposite, witty, and sensitive to the literary and cultural aspects of the Coyote genre.

There are at least five salient points of view from which texts such as these may be examined: the linguistic, the cultural, the folkloristic, the literary, and, *faute de mieux*, what might be called the "psychoanalytic." I should like to comment on these points in relation to the present collection.

A text presentation that would give satisfaction in all these categories—particularly the "psychoanalytic"—would be difficult or impossible, perhaps in any cultural context, certainly in those cases where the cultural matrix is moribund or extinct. We simply cannot know what symbolic connections to the unconscious these stories had for the

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.

