Part two, called "descriptive comment," is interpretative. Symmetrical turtles are drawn assymetrically to show an ambiguity reflecting the ambivalence of an amphibious turtle's role as messenger between a world of spirits and the world of man. A sun-man is shapeless lifeline below a border and clear above it, arms forming a halo of self-spirit.

In discussing normal and abnormal, as well as changes and non-changes in state or being, Lanoue sees visual puns needing elaborated code to interpret some sexual symbols and images suggesting fertility. Perspectives showing what is near or far and what is high or low in art are seen reflecting reality acted out in life and expressed in ideology, thus revealing the "social structural configuration of art in territorial tribal societies" (p. 98).

Yet meaning is veiled in—"There is no widespread scientific idiom to provide a contrasting dimension calls the pre-scientific (or non-scientific) explanation into question" (*sic*, p. 22). Such non-sentences confuse; moreover, stilted phrasing, which replaces good clear words with somewhat esoteric jargon, may leave the uninitiated wishing for more clarity. The photographs could also have been clearer if fieldworkers had used sidelighting. Finding fault with other recording methods, Lanoue favours one described vaguely as bleaching inked photos on resin-coated paper, used in 1973 in Australia by Toronto mentor David Turner. Still, images lack scale so their sizes are a mystery.

Figure 6 just enlarges Figure 5, and such needless repetitions are climaxed with nine versions of the same petroglyph on Tranquil Lake, one of the few sites cited. Comparisons of rubbings with photo-based drawings should adjoin, and some do (e.g., 6, 7) but many do not (e.g., 3, 10; 4,8). Inconsistent orientations make comparisons difficult. Readers may wonder which side was up, since three different orientations are given for just one figure in three reproductions (42 photo-based, 44 photo upside-down, and 45 sideways).

No "List of Illustrations" identifies the 84 cited figures, no "Introduction" is listed in the table of contents, and no maps of the region appear, though Algonkian territoriality is deemed crucial. The book mentions, but the bibliography omits, authors such as Ernst Cassirer, Julie Cruikshank, Richard Doble, "Paddy" Reid and Beth Stanger.

Despite such shortcomings, the book is welcome for adding to the interpretation of rock art. No matter how faltering, such steps are necessary in any quest for meaning.

Mourning Dove: A Salishan Autobiography
Jay Miller, ed.
Lincoln, Nebraska: University of Nebraska Press. 1990. xxxiv + 265 pp. N.p.
Coyote Stories
Mourning Dove
Lincoln, Nebraska: University of Nebraska Press. 1990. xvii + 246 pp. N.p.

Reviewer: M.E. Stephens
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The subtitle of *Mourning Dove: A Salishan Autobiography* implies that the book is truly an autobiography of Christine Quintasket from the Colville Confederated Tribes of Eastern Washington State. Christine Quintasket used the pen name Mourning Dove and was the first Native American woman to publish a novel. But the work is not so much an autobiography as memories from childhood and a personal discussion of aspects of Interior Salishan life.

The manuscript had an interesting history. The pieces were originally composed for L.V. McWhorter who encouraged Mourning Dove in her writing and wrote the original notes for the book, *Coyote Stories*. Mourning Dove turned the manuscript over to Heister Dean Guie, the editor and illustrator of *Coyote Stories*. Guie intended to edit the manuscript after his retirement, but after his death the documents were recovered from his attic by his wife and turned over to Erna Gunther. Gunther began to organize the material but eventually gave it to Gerry Guie after sending excerpts to the University of Washington Press. The Press contacted Jay Miller who began putting together the book from 20 folders of manuscript. Both Mourning Dove and Erna Gunther had added notes and reorganized the material.

But despite valiant attempts by three people to organize the material, there is still an element of incoherence in it. Mourning Dove tends to digress from a topic and meander into personal asides about such things as the dress of a passing individual. Jay Miller calls the work a sustained discussion of Interior Salish life by an insider. It is not a basic reference text on Interior Salish, though it could serve as a supplement to a more basic book, and the 13-page bibliography would be a good guide to that book.

The 184 pages of Mourning Dove's text are loosely organized into three sections and a total of 16 chapters. The text is supplemented by a glossary and 41 pages of notes by Jay Miller, and the only way to read the book is with a book mark in the appropriate section of the notes.

One of Mourning Dove's aims was to improve the European view of Native Americans. Although some of her descriptions are quite candid, the influence of her Catholic convent education can also be discerned. The book is interesting in that it portrays the Interior Salish in a manner that a woman writing in the early 20th century thought would be positive.

The companion book, *Coyote Stories*, also reflects the few years of convent education. This is not the ribald and earthy book that a reading of McIlwraith's Bella Coola tales would lead one to expect. The stories of the Coyote, trickster figure and his animal friends have been sanitized to the point that they resemble a Walt Disney version. Polite expressions for bodily functions are almost Victorian. The skunk figure "breaks wind" and Coyote "goes potty." The stories are totally appropriate for young children. The notes by McWhorter and Miller are helpful, and Guie's line drawings are attractive.