

In spite of not working out the scientific and English equivalents for the native plants and animals, Mr. Stimson did accomplish a great amount of field work that would have been lost to posterity had not Col. Marshall performed the Herculean task of rescuing the notes from destruction and putting them in proper form for the benefit of scholars. Because the edition is limited to 500 copies, we fear the price per volume may be almost prohibitive; but because various individuals and institutions aide financially in its production, we hope it will come within the range of the student of Polynesian tongues. The Dictionary does deserve wide distribution.

Drs. OTTO and ISA DEGENER,  
Waialua, Oahu, Hawaii.

Robert K. McKnight. *Orachl's Drawings*. Saipan, Mariana Islands, Literature Production Center, 1964 Micronesian Research Working Papers, Number 1, 28 pp., text and figures.

The appearance of documentary material concerning the graphic expression of the people who have inhabited the islands of the Trust Territory of the Pacific Islands is very welcome to one interested in the backgrounds of the people he teaches. For this reason and because of a professional curiosity concerning art forms I appreciate the decision to sponsor publications of this sort.

Mr. John de Young in the editorial "Foreword" calls the readers' attention to the absence of "references permitting comparisons with similar paintings or art styles elsewhere." While this publication, if viewed as an introduction of the Palauan Rock Paintings to the general public, is of serious interest and has value, the absence of material which could provide a student with the opportunity to construct hypotheses is to be regretted.

The text figures contribute to an attractive graphic layout, but as specimens employable in the study of styles, technic and the present state of preservation their value is not great. Dr. McKnight records (p. 22) that in the case of the reproductions at *Ulong*, color slides were available for comparison, and these apparently were used to check the accuracy of those illustrations which were made by "free drawing." There may be financial and technical reasons which limit the possibilities of publication on Saipan or the Trust Territory Administration may have been motivated by humanitarian or educational rather than scholarly goals in their decision to include the collection of black and white illustrations which are the products of four copyists. If color slides were available why were they not used in a document purported to be the only comprehensive presentation of the Palauan rock paintings and the accompanying folk tale? This observation leads me to suggest the formation of a research library containing photographic documentation and evidence of every site containing monuments of this nature lying within the jurisdiction of the Trust Territory Administration. The contents of such a collection should dove-tail, as closely as theoretical research in the field would allow, with the appropriate information from other sites outside the Trust Territory. Such a collection should also allow for references to other related disciplines.

The scholarship of the present writer does not allow for as detailed a review of the present publication as would be expected under ideal circumstances. It

appears that a greater body of material evidence needs to be collected and more theoretical speculation based on this material needs to appear in print. At that time questions as to authorship, and those related to style, to say nothing of cultural significance, can be approached by an answer. There are, however, some observations I am urged to make. The author interestingly points out that "ancient craftsmen are said to have frequented the rock island paintings for inspirations such as illustrated here, but there is no immediate correspondence between paintings commonly found on community houses and those occurring as rock paintings." It would have been possible for an interested reader to attempt an analysis based on style if the drawings under discussion had been reproduced photographically. In Plate 1, for example, it is admitted that the reproduction shows the only portion of the red daubings that can be clearly copied, but this cannot give us a clear idea of the scale, or any other important quality such as texture, variation in the application of pigment and the like, since no reference is made to the size, extent or scale of the detail reproduced. In another instance, in in Plate 3, we are shown two "bugs" which, it is stated, are on a rounded surface. A drawing on a rounded surface which is traced onto a sheet of paper which is later flattened and again reproduced on a flat surface can have its visual effect seriously altered. One is tempted to ask if the rounded surface were convex or concave and could these parts of the rock have been chosen specifically to stimulate the sense of three-dimensional form. It is regrettable that the illustrations are not of the quality or type necessary in order to give the author the theoretical and intellectual support he should be receiving from his readers.

The conclusion of the author that the paintings are "more 'Melanesian' than 'Palauan'" and the associated suggestion that "...the paintings may represent an art style that was characteristic of Palau for a certain period and the ancestry of many Palauan clans in the Philippines and Melanesia.....would suggest the chronic input of Melanesian influence"\* is not altogether convincing. It would probably be found more acceptable if the author had established that the parallels which he recognizes existing between the styles of the Sepik River, Solomon Islands and the Palauan drawings were either a coincidence explainable by the observation that groups widely separated both in time and space have independently arrived at similar graphic styles or that these parallels were the result of migration. The author goes on to suggest that migrating groups coming into Palau first resided on the rock islands and only later when civil or military activity encouraged it did they move to locations more suitable for habitation. This suggestion also needs to explain why an art form thought important enough to carry across the seas was not thought valuable enough to bring into those more suitable locations, for as we are told "...there is no immediate correspondence between paintings commonly found on community houses and those occurring as rock paintings."

The observation is that the drawings discussed make their appearance on rock ledges or cliffs closely associated with the sea. In some cases they are also associated with caves where the red pigment used in the execution of these

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\* This reviewer does not find it possible to extract a meaningful connection between the phrase "for a certain period" which suggests a beginning and an end, and the word "chronic."

drawings was mixed in depressions in the cave floor. These ideas need closer scrutiny. Since the Palauans tell of Orachl as having arrived and attempted to teach the islanders (presumably earlier inhabitants) but left disappointed, could we not entertain the hypothesis that the creators of these drawings were early explorers, missionaries, or emissaries? Could these drawings represent some sort of record of their activities or intentions; and if so, where did these people come from, who were they, and where did they go? There is also the possibility that any discrepancy in drawing style may be explained not by the existence of different groups but by the different functions which these drawings were designed to serve.

It is relatively facile to point out discrepancies and areas needing improvement in immature endeavors. The greatest difficulty lies in beginning something new and it is in this respect that the Administration of the Trust Territory of the Pacific Islands deserves our admiration. The efforts of those who worked on this publication are to be applauded for, inspite of the comments recorded here, the publication is promising.

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