

After reading this scattershot assault on regional parochialism, one emerges from the text with a different line of questioning, though: What is truly local? If nearly everything can be traced back to extra-regional origins, what makes any particular place distinct? And what makes the foreign uniquely foreign, and not the byproduct of some other migration or connection? Are all places therefore a matter of historical definition? These questions fall beyond the scope of this book, but Hoganson's re-situating of the Midwest—away from the musty pages of prairie yore and toward a dynamic region with a complex past—has the potential to guide the way to a new synthesis. The myth may yet survive, but it is staggering.

Petroglyphs of the Kansas Smoky Hills, by Rex C. Buchanan, Burke W. Griggs, and Joshua L. Svaty. Lawrence: University Press of Kansas, 2019. x, 209 pp. Map, color illustrations, glossary, references, index. \$29.95 hardcover.

Reviewer David W. Benn is an archeologist affiliated with Bear Creek Archeology, Inc., who lives in Chattanooga, Tennessee.

Petroglyphs of the Kansas Smoky Hills is a photographic record of 12 prehistoric rock art sites and one intaglio site in the Smoky Hills region of central Kansas. The authors—a geologist, a lawyer, and a local resident—must have expended considerable energy and resources to publish this beautiful volume in large format (11" x 11") with the goal of preserving a detailed record of relatively obscure rock art sites. They did not attempt to document all of the rock art sites even in the Smoky Hills region, although that region seems to contain large amounts of rock art. The authors do not provide site locations, because nearly all of the sites are situated on private property where concerns about trespassing and vandalism are paramount.

The book's first chapter offers an overview of the sites, including their histories of discovery and background about prehistoric tribes who occupied the region. The concluding chapter ("Challenges") predicts that weathering will gradually but inevitably dissolve the soft sandstone and its rock art images. Between these two chapters are 13 chapters with basic descriptions of each rock art site (and the "serpent" intaglio) with headings like "Horses and People," "Anthropomorphs," "Bluff above the Smoky Hill River," "Bison and People," "Shield at Spring," "Birds, Lines on Bluff," etc. The descriptive and, at times, lyrical text in each chapter is formed around one or more spectacular color photographs of site context and the most visible petroglyph images achieved under natural lighting. Close-up photos display petroglyph

figures or images that captured the authors' attention. The authors give the rock art images descriptive names, but they do not go beyond description into serious anthropological analysis, extensive typologies, or a thorough study of the rock walls under different lighting conditions. They compare a few of the sites with nineteenth-century drawings of similar rock art figures or early twentieth-century photographs of the same sites to demonstrate how time is destroying these cultural resources. The authors did not intend to do any in-depth analysis of the images or their potential ages.

My initial impression of this volume was that it looks like a coffee-table book with about 100 stunning color images of sandstone outcrops, spirit-beings, and Europeans (soldiers) as well as some creative (and much more not-so-creative) graffiti. I did recognize familiar petroglyph figures seen elsewhere, and the authors also draw some parallels with similar images at other sites. Scholars may not use all of these pictures for analysis or to draw comparisons with other carefully studied rock art sites, such as many recorded rock art images in northeastern Iowa. (See Lori A. Stanley "A Century of Iowa Rock Art Research," *Journal of the Iowa Archeological Society* 49 [2002], 65–85.) However, after considering the volume more closely, I came to appreciate that these magnificent photographs will stand the test of time as thorough, reliable historical records of prehistoric sites that will inevitably erode into dust.

Authorized Agents: Publication and Diplomacy in the Era of Indian Removal, by Frank Kelderman. Native Traces Series. Albany: State University of New York Press, 2019. xi, 274 pp. Illustrations, notes, index. \$95 hardcover.

Reviewer John P. Bowes is professor of history at Eastern Kentucky University. He is the author of *Land Too Good for Indians: Northern Indian Removal* (2016).

The diplomatic record of the nineteenth-century United States is replete with Native American voices. The nature of federal Indian policy and the drive to expand the American empire from the late 1700s forward meant that indigenous leaders frequently sat down and negotiated with American officials over land, annuities, and policies. As with any primary source material, however, the central question is how these records can and should be used. To what extent can treaty council journals, memorials, and more public literature prove representative of Native positions and concerns? What power did those voices have to influence the encounters between Native leaders and federal officials?

In *Authorized Agents*, Frank Kelderman addresses those questions and more through an introduction and four case-study chapters. At the