

pelago. Other Arctic explorers listed include Hubert Darrell (died 1910) and David Theophilus Hanbury (died 1910), although Henry Youle Hind (died 1908) should perhaps also be added for his travels in Labrador.

The entry for Hubert Darrell is particularly illuminating. He is a neglected figure today, but, had he not died so young (at the age of 35), he would surely have become one of the better-known explorers of Canada. Like so many others, Darrell first experienced the north in the Klondike Gold Rush. Relying on maps that he drew himself, he was widely believed to know the interior of Canada, between Hudson Bay and Alaska, better than any other white man, but even this did not prevent him from becoming lost somewhere in the Anderson River region of the Northwest Territories in November 1910. Roald Amundsen had wanted Darrell to accompany him to the South Pole, saying that with men such as him, 'I could go to the moon....'

Hanbury is best remembered for *Sport and travel in the northland of Canada* (London: Edward Arnold, 1904), which described the expedition he undertook in 1901 — coincidentally with Darrell — from Chesterfield Inlet to the mouth of the Coppermine River, returning via Great Slave Lake. The journals of both Darrell and Hanbury are to be found in the archives of the Scott Polar Research Institute, and biographers are still awaited....

Volume XIII also contains an entry for Meliki (died 1908–1910?), a member of the Aivilik tribe of hunters from the Repulse Bay area, who assisted many Arctic whaling expeditions from at least as early as 1878. Dorothy Eber's claim that Meliki's sketches and maps make him 'probably the first Inuit artist whose name is known' seems doubtful against the claims of John Sackhouse, who accompanied John Ross' expedition of 1818. Sackhouse, however, was a Greenlander, which perhaps disqualifies him from Eber's viewpoint. (William Mills, Scott Polar Research Institute, University of Cambridge, Lensfield Road, Cambridge CB2 1ER.)

PAINTING IN THE NORTH: ALASKAN ART IN THE ANCHORAGE MUSEUM OF HISTORY AND ART. Kesler E. Woodward. 1994. Seattle: University of Washington Press. 160 p, illustrated, soft cover. ISBN 0-295-97320-X. US\$24.95.

On the occasion of the Anchorage Museum of History and Art's twenty-fifth anniversary, the director, Patricia B. Wolf, has published the museum's first catalogue, mining the rich veins of Alaskan art in this splendid collection, founded by Elmer and Mary Louise Rasmussen. Rather than focusing upon its art in historical isolation, Wolf and the author chose instead to give Alaskan art a circumpolar context, displaying Alaskan works alongside those from Greenland, Scandinavia, and Siberia. Although the catalogue considers the entire range of Alaskan art since 1741, when Europeans first made contact with Alaska, it is the early works that fascinate the most, not only for their quality but also for their sheer quantity. From Vitus Bering onward, a veritable retinue of European explorers, from

Russia in the north to Spain in the south, made more than 100 voyages there in the eighteenth and nineteenth centuries, most of which included in their crews documentary artists, who generally laboured under an injunction to depict the reality of what they saw, with no added embellishments. Of course, this is exactly what they did not do, and, indeed, on good historical precedent. From the early sixteenth century, the Inuit of Greenland were depicted, for example in Olaus Magnus' *Carta marina*, with European characteristics and numerous fantastic embellishments, a characteristic typical also of many eighteenth- and nineteenth-century images from Alaska, which was then, of course, a Russian colony.

Although the works of John Weber (1751–1793), the official artist on Captain James Cook's third voyage of discovery, are the most famous shown (there are 39 engravings and aquatints included in the collection), it is the early Russian elements of some depictions that are most alluring. Indeed, works from Russian voyages, such as the Kashevarov expedition of 1838, are included. Moreover, although the United States purchased Alaska from Russia in 1867, it is the old Russian Orthodox church in the background of Richard Peter Smith's *View of Sitka* (1880) that is the principal and most striking feature in the landscape.

Other works of note include the topographical and ethnological depictions of the artist Henry Wood Elliott (1846–1930), a native of Ohio who first visited Alaska in conjunction with an aborted attempt to establish a telegraphic link across the Bering Strait. Perhaps his most important contribution was to lobby the US Congress against the massive exploitation of seals, which even then were declining rapidly in numbers. His watercolour *The fur seal millions* (1872) should best be seen in this context, along with its aesthetic appeal.

As for native peoples, Europeans in the late nineteenth century considered them less and less as uncivilised curiosities (as was previously the case), and more and more as unspoilt children of nature. Increasingly the native artistic expression was appreciated, not least their view of the newcomers. In the early twentieth century, native artists represented Americans and Europeans in an entire range of materials, from ivory carvings to argillite pipes to totem poles. As Dorothy Jean Rya, a specialist on Inuit art has written: 'The first two decades of the twentieth century were probably the most bizarre in the history of Eskimo art in the transfer of subject matter from one medium to another.' Two of the most famous artists of that time, and the first who signed their own works, were Angokwazhuk, known as Happy Jack, and Guy Kakarook, who worked with walrus ivory and brass. The exhibition includes cribbage boards embellished with European faces and other decorative forms by these two artists.

Many other examples of more modern art were included in this exhibition and book, the vast majority of which evince the strong influence of contemporary European artistic styles and traditions. Yet, in some of the best,

it is the European symbiosis with native art that gives the works their individuality and spiritual richness, demonstrating that Alaska is an important point on the world art-historical map. (Neil Kent, Scott Polar Research Institute, University of Cambridge, Lensfield Road, Cambridge CB2 1ER.)

BRIEF REVIEWS

GLACIERS. Michael Hambrey and Jürg Alean. 1994. Cambridge: Cambridge University Press. 208 p, illustrated, soft cover. ISBN 0-521-46787-X. £12.95; US\$15.95.

This is a paperback edition of the authoritative yet understandable ode to glaciers that was first published in hard cover in 1992. Stunningly illustrated and vividly written, it will educate those who have had little experience of glaciers, and will excite even those who know them well. The original edition was reviewed in this journal in 1993 (*Polar Record* 29 (169): 152).

THE OXFORD BOOK OF EXPLORATION. Robin Hanbury-Tenison (Editor). 1993. Oxford and New York: Oxford University Press. xii + 530 p, hard cover. ISBN 0-19-214208-9. £17.95.

This is an anthology of travel writings, taken from the accounts of many of the great explorers of recorded history — as well as of some others who can only at best be classified as travellers. Divided geographically, it has extensive sections on Asia, Africa, the Americas, and the Pacific. At first glance, it appears that the polar regions, and the Arctic in particular, have not received their due, but a great part of the exploration of the Canadian Arctic, particularly the Royal Navy voyages of the first half of the nineteenth century, is listed under North America, rather than the Arctic.

One goal of the extracts selected is 'to reveal something about the explorer' (page xi), and 'to give a flavour of the emotions and motives of those who took part in the major events of exploration.' While it is questionable whether, what with taking the extracts out of context, this book fulfils these objectives — or, indeed, whether any such anthology could expect to do so — the editor *has* carefully selected a broad range of sources and explorers, who definitely encountered widely different experiences on their individual trips.

Although the book makes enjoyable reading in general, there is one significant complaint on which comment must be passed. In the acknowledgements the editor comments: 'It is thanks to the initiative of the Royal Geographical Society that most of the greatest expeditions of the last 163 years have taken place' (page vii). This statement is grossly false and seriously misleading. The great Scandinavian explorers of the nineteenth and early twentieth centuries — Adolf Erik Nordenskiöld, Fridtjof Nansen, Otto Sverdrup, and Roald Amundsen — initiated their own expeditions (and particularly their early expeditions) without depending on the RGS. Henry Morton Stanley's expedition to find David Livingstone was initiated and

sponsored by James Gordon Bennett of *The New York Herald*, and Stanley's great trans-Africa expedition was co-sponsored by Bennett and *The Daily Telegraph*. Indeed, he was subsequently viciously attacked in print by members of the Royal Geographical Society, including the president, Sir Henry Rawlinson. And a host of Americans who made assaults on one or the other pole (or, in some cases, both) — including Walter Wellman, Robert E. Peary, Frederick Cook, Richard E. Byrd, and Lincoln Ellsworth — certainly did not need the RGS to initiate their polar obsessions.

HISTORICAL ATLAS OF CANADA. VOLUME II: THE LAND TRANSFORMED, 1800–1891. R. Lewis Gentilcore (Editor). 1993. Toronto, Buffalo, and London: University of Toronto Press. 184 p, illustrated, hard cover. ISBN 0-8020-3447-0. £62.00; Can\$95.00.

With volumes I and III appearing in 1987 and 1990, respectively, publication of volume II marks the completion of this prestigious project. As in previous volumes, space is allocated to northern Canada more in proportion to population than to geographical extent, with most maps and tabulated information focused firmly on the south. A polar readership is likely to find most interest in the two contributions of Richard I. Ruggles, depicting exploration to mid-century (plate 2) and exploration and assessment to 1891 (plate 3), although plates 17 and 19, representing the fur trade, should also be noted. The volume is handsomely presented and lists sources in some detail, making it a useful rather than essential addition to any polar library. However, collectors of Canadiana will rightly regard it as essential.

DIRECTORY OF CIRCUMPOLAR RESEARCH STATIONS. Peter Adams, Charles Slaughter, and Steven Bigras. 1994. Ottawa: Department of Indian and Northern Affairs Canada. vi + 183 p, soft cover.

As the most comprehensive listing to date of Arctic research stations — although described as a 'working document' designed to be expanded, revised, and refined as further information becomes available — this directory already appears sufficiently comprehensive to offer a much-needed resource of significant utility. To qualify for inclusion a field station is defined as 'a base for field research which has accommodations for visiting researchers and/or students.' Entries are arranged by country/region. Five stations are recorded for Alaska, 37 for Canada (plus 14 other facilities), 16 for Finland, 8 for Greenland/Denmark, 4 for Iceland, 9 for Norway/Svalbard, 51 for Russia (plus 18 other facilities), and 3 for Sweden. Each entry records station name, location, affiliation, contact, mandate, station information, habitat/environmental setting, publications, recent projects/current research, and availability/restrictions. The directory will be particularly welcomed for its inclusion of many Russian stations about which little or nothing has previously been published.