

the section with an examination of gateway ports for tourism to Antarctica.

Developments specific to tourism in Antarctica make up the third section of the book. Bertram draws attention to the diversification of ship-borne tourism to the continent in recent years and, in particular, provides an excellent overview of flight-cruise activities and large-liner cruising to the Antarctic Peninsula. Lamers and others focus on the lesser-known activities of adventure tourists and private expeditions to Antarctica, noting that this small sector of the polar tourism market may be on the eve of rapid growth. Drawing on some empirical work, Bauer provides a useful overview of overflights of the Australian sector of Antarctica. Stonehouse and Crosbie conclude this section with a review of tourism research in the Antarctic. Good companion readings to this chapter are the articles by Mason and Legg (1999) and Stewart et al. (2005) on the nature, scale, and scope of polar tourism research.

The management challenges prompted by the growth and diversification of polar tourism are the focus of the final chapter. A number of case studies are introduced throughout this section. Snyder and Stonehouse adopt a systems approach to multiple resource management on South Georgia and illustrate the cause and effect relationships between tourism and the environment. A similar model is adopted in Bertram and Stonehouse's later chapter on tourism management in Antarctica. Tracey provides a useful comparative case study of tourism management across the southern oceanic islands. Unfortunately there is no concluding chapter to draw together all the themes of the text.

The main strength of the text is that it provides a long-awaited yet timely update on polar tourism to Hall and Johnston's (1995) seminal text. The short introductory sections are helpful. The black-and-white illustrations mainly do a good job of supporting key points, but some of the maps and photographs are of poor image quality, and there are places where more maps would have been welcome. The main weakness of the book is that there are many more chapters focused on the Antarctic or Sub-Antarctic than on their northerly counterparts, which will disappoint those readers who are interested in the Arctic. Also, 10 of the 17 chapters are authored by one or both of the editors of the book, which does not help with their ambition to provide multiple perspectives, and presumably multiple viewpoints, on polar tourism. But saying this, the editors have done well to include chapters from some of the key authors writing on this emerging field, or co-author chapters with them.

Some repetition in content can be a little annoying if the book is read cover to cover, but since edited books are rarely read in this manner, this is only a minor comment. A more substantial concern, which likely reflects the current nature of polar tourism research, is that the work presented in this book is mainly descriptive. Only occasional chapters (e.g., those by Bauer and Landau & Spletstoesser) are based on empirical analysis, and chapters are rarely tethered to theoretical frameworks. These issues aside, this readable and accessible text will be

highly valuable to senior undergraduates or other more established researchers (and decision makers) who are seeking up-to-date baseline information on polar tourism. But those readers who require more in-depth analysis based on empirical research will not find it here. A number of special journal issues currently in press (*Polar Geography* and *Tourism in Marine Environments*) showcase empirically based work, with the intention of advancing research on tourism in the polar world beyond description. As the editors of *Prospects for Polar Tourism* themselves point out, there is much work to be done by researchers as the polar tourism industry continues to grow and diversify.

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ON SITE WITH MAURICE HAYCOCK, ARTIST OF THE ARCTIC: PAINTINGS AND DRAWINGS OF HISTORICAL SITES IN THE CANADIAN ARCTIC. By MAURICE HAYCOCK. Compiled by KATHY HAYCOCK. Edited by PAULA CHABANAIS. Campbellville, Ontario: Edgar Kent, Inc., Publishers. ISBN 978-0-88866-655-0. 112 p., map, b&w and colour illus., list of paintings, bib., index. Hardbound. Cdn\$39.95.

Maurice Hall Haycock (1900–88) is frequently referred to as “Canada’s Arctic Artist.” It is a title he richly deserved, but he was a remarkable man in many other respects as

well. He had a long and productive career as a mineralogist with Natural Resources Canada, pioneering the use of mass spectrometry in mineral analysis and doing important uranium research after World War II. He was an accomplished musician, playing French horn in the Ottawa Philharmonic Orchestra, and his home was a gathering place for important musicians and artists. He was an avid historian of the Arctic and collector of documents, photographs, audio and video recordings, and other material about the North.

This handsome monograph concentrates on Haycock's substantial artistic output, but it makes clear just how much his other skills and interests suffused and animated his paintings. The images reproduced and discussed in the volume are as much historical documentation, geological insight, and personal testimony to the interests of a peripatetic Arctic traveler as they are art.

The organization of the book's central content is the first clue in that regard. Haycock's paintings and commentary are ordered not in terms of geographic region or personal chronology, but as a history of human occupation and exploration of the Arctic. It begins with Haycock's exploration and interpretation of significant sites in which indigenous Arctic peoples lived and then moves on to European exploration, beginning with Martin Frobisher's earliest European expedition to the far North and continuing through the ill-fated expedition of Sir John Franklin.

The sites in the next set are those made famous by the many expeditions sent in search of Franklin, the mid-19th century voyages that largely filled in the map of the central Arctic and which much of Europe and America followed with fascination. Finally, Haycock turns to exploration of the High Arctic and the race for the Pole that supplanted the dream of a practical Northwest Passage in the late 19th and very early 20th centuries.

This narrative history is told by Haycock himself, in words and pictures. The text alone could be read and enjoyed as a brief, lively survey of Arctic prehistory, exploration, national pride and competition, and search for knowledge. But Haycock's paintings are more than illustrations for that text, or for the condensed journal of a lifetime spent in Arctic travel that his words become as well. The paintings in this volume, all done on location, are modest, mostly small, oil-on-board responses to the sites he visited. They feature lively brushwork of an expressive manner much influenced by the great Canadian painter A.Y. Jackson, whom Haycock knew well and with whom he traveled and painted extensively, and by Frederick Varley, whom he also knew and admired.

Because that is the way he learned to paint, and wanted to paint, the works are short on detail, but they are full of insight. The bones of the land stick out in ways only a geologist would so emphasize. Human impacts and evidence are not only accepted as part of the scene, as they seldom are in the work of other painters of the Arctic, but celebrated for their significance. For Haycock, the Arctic was a place as much about the people who inhabited and

explored it as about landscape and geography. Its beauty is recognized, but not romanticized: it is not sublime, but stark and hard. And yet, as the late 19th and early 20th century explorers Haycock admired eventually learned from the Inuit who had inhabited it for millennia, it is in its own way welcoming to those who know how to travel, work, and live in it.

As Haycock succinctly summarizes in his own introduction, he fell in love with the Arctic as a young man, on a year-long geological expedition that took him to Baffin and Ellesmere islands in 1926 and introduced him to life in the North. When the *Beothic*, the ship that took him and other members of the Canadian Arctic Expedition north, returned to take them out in 1927, Group of Seven painter A.Y. Jackson and Sir Frederick Banting were on board, returning from a painting trip. As Haycock notes, the year in the Arctic and the chance meeting with Jackson changed the direction of his life, even though it would be 22 years before he went North again, and some years before he began painting seriously himself.

The story of his growing love of the Arctic, his increasingly fervent devotion to exploring and painting it himself, the accommodation of his family to those dreams, his working methods as a plein-air painter, and more are told by his daughter Kathy Haycock, who compiled the volume, in the moving introductory tribute to her father that opens the book. Her personal recollection also tells simply and poignantly how she began work on his manuscript for it after her father's death, only to have the manuscript, along with those of his paintings, diaries, photos, letters, and artifacts in her possession, lost in a fire that destroyed her home five years later. It tells how she survived that loss, and how she—by now a painter of Arctic scenes herself—was encouraged by a friend and fellow painter to make use of a less complete but surviving manuscript provided by her sister Karole to resume the preparation of this volume.

The monograph begins with her personal tribute and ends with two more, by Dr. E.F. Roots and Dr. Joe MacInnis. All three testify to what is clear in Maurice Haycock's own words—his love of the Arctic and its people, his sensitivity and insight, and his remarkable combination of talent, energy, and modesty.

The book itself is a tribute and a small triumph. Just 112 pages, it is packed with a remarkable amount of information, but is so well designed and organized that it does not appear cluttered. The reproductions of the paintings are crisp, clear, and not over-bright. Full-page images are felicitously interspersed with smaller painting reproductions, photos of places, people, and the artist at work, drawings, maps, and more. Particularly effective in conveying the breadth of Haycock's experience is a small travel map of Canada with red dots indicating the scores of places he painted on site. A list of the paintings reproduced is a very welcome documentation of the medium, dimensions, and subjects of the works.

Someone could, and perhaps should, write a book that takes on the question of how artists like Haycock who want

to paint the Canadian North deal with working in the shadow of towering figures like A.Y. Jackson. This is not that book. *On Site with Maurice Haycock, Artist of the Arctic* is much like Haycock himself—not grand, not showy, not over-ambitious or pretending to be anything more than it is, but perceptive, insightful, and full of the sense that it is a privilege to get to work in the Arctic and be a part of its history.

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BOOKS RECEIVED

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