

became lame. In other words, a serious attempt was made to provide Anderson with an interpreter, and there was nothing incredible about the fact that the attempt failed.

These minor slips do not seriously detract from Eber's book, however. One is left with the thought that she has probably not exhausted the fund of stories still current among Inuit elders, and that there is probably potential for further research in the area.

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TRACING THE CONNECTED NARRATIVE: ARCTIC EXPLORATION IN BRITISH PRINT CULTURE, 1818–1860. By JANICE CAVELL. Toronto: University of Toronto Press, 2008. ISBN 978-0-8020-9280-9. xii + 329 p., maps, b&w illus., notes, bib., index. Hardbound. Cdn\$60.00; £40.00.

This print-cultural history analyzes the role that 19th-century Arctic explorers and exploration played in British culture through more than four decades (in fact, chiefly only in two: the 1820s and 1850s). Uninterested in the Arctic itself, the author proceeds from an initial dismissal of scholarship based on books of exploration to study, chiefly in chapters 7 and 8, the burgeoning British periodical press's representation of the search for a northwest passage and for Franklin's missing expedition. Moreover, the attention given is uneven: several book-length narratives receive detailed discussion, while many others, even ones relating to the same expeditions as those discussed in detail, receive no mention and are not to be found in the bibliography. In contrast, the bibliography lists titles of many secondary sources not mentioned in either the text or the endnotes.

Especially as the author contextualizes each periodical's political stripe and purpose, she engagingly enlightens readers by analyzing, among other topics, the periodicals' class-based criticism of the way Parliament and the Admiralty handled two simultaneous events: the search for Franklin's missing expedition of 1845 and the Crimean War. Generally, this approach introduces a more nuanced account than was

available to date, but it does not take historical understanding in directions not covered in other recent work, such as *Finding Franklin*, Peter Bate's documentary for Crossing the Line Films. One notable exception, the profile of explorer Sherard Osborn as a strong journalist and editor, does suggest that he must hereafter be regarded as more central.

Basing her interpretation on a highly positive, uncritical acceptance of the role played by John Barrow, second secretary of the Admiralty through most of the period under discussion and one of Britain's first career civil servants, Cavell provides clear evidence that Britain refashioned its identity into that of a selfless, disinterested chivalric knight sallying forth in the face of mortal danger to conquer evil (that is, geographical ignorance). This romantic cast, understandably heavy in Christian virtue, pervades the articles and reviews that monitored that era's activity as newsreels and radio did in the 20th century and as blogs and twitter do today. Its signatures include the narration of heroic deeds through modest firsthand observations (the greater the achievement, the more humble the narration of it). This humility/modesty topos is effected by *atechnos* or *diminutio*, two names, neither mentioned by Cavell, for a rhetorical device by which plain-speaking, firsthand observers modestly and unnecessarily apologize for the quality of their writing. Cavell does not note that this signature was no innovation: the well educated in 19th-century Britain would have known this rhetorical device well (and if she knew her Mackenzie, so would Cavell in an Arctic context). Like the 19th-century periodical writers, the author does not discriminate between the explorer and his literary persona—that is, the Franklin who ate his boots and the Franklin presented to the public by John Murray's books are one and the same—so her analyses remain basic. There is no room in this orientation for the Franklin who, according to George Back, on 13 August 1820 north of Great Slave Lake, vowed to blow out the brains of any voyageur who threatened to desert him; there is only room for the Franklin who would not smack a mosquito.

Much of this book's argument for a connected narrative comprises both quotations from the book reviews published in periodicals, which deserve again to see the light of day, and the author's rehearsals of exploration history and of the book-length publications, most of which are well known and several of which appear to be better known to the scholars dismissed in the opening pages than to the author herself (more of which below).

The author faults 20th-century authors for concluding that only naval heroes satisfied the British public, so that the likes of John Rae were, ultimately, denounced or all but ignored (p. 179), but she fails to notice that in his *Chronological History of Voyages in the Arctic Regions* (1818), Barrow had initiated this trend, casting aspersions on several 16th-, 17th-, and 18th-century explorers who failed him by concluding that no passage existed, or whose books failed to anticipate the model of English seamanship that the popular imagination's portrait of James Cook would introduce. Good examples of this Barrovan tactic are his remarks about the

accounts published under the names of Thomas James (“a book of ‘Lamentation and weeping and great mourning’; it is one continued strain of difficulties and dangers and complainings” [p. 250]) and Samuel Hearne (“The correctness of Mr. Hearne’s narrative may be questioned in many respects” [p. 303]), both of whom have received more than a little scholarly attention recently, none of it included in Cavell’s bibliography. Barrow’s judgements were influential because, as noted in detail, his articles in the *Quarterly Review* were often read and subsequently paraphrased by other writers, including Dickens (p. 213). Cavell identifies his precedent as setting in motion the Arctic story that the periodical press would make available to Britons of every class.

Concentrating particularly on the periodical publications with the widest readership in order to show just how prominently Arctic events interested Britons when George IV, William IV, and the young Victoria sat on the throne, Cavell does not note that the myth of concern to 19th-century Britons erased mention of early fiascos such as the scandal of fool’s gold that drowned Martin Frobisher’s hopes, the mutiny that befell Henry Hudson, or the verbal attack on James by Luke Foxe. The book does not leave the reader confident that the author knows Arctic exploration before 1818 except in Barrow’s version of it (unnoted by Barrow, it was Thomas James in the 1630s, not John Franklin nearly 200 years later [p. 106], who exhorted his crew “to put our entire trust in God.” Adopting the words of Thomas More’s *Utopia* (1516), he apparently told his crew that “[i]f it be our fate to end our days here [Charlton Island, James Bay], we are as close to heaven as we would be in England”).

Tracing the Connected Narrative is insufficiently grounded in the scholarship of the author’s immediate predecessors. One example, a glaring one, will have to suffice. In showing—again—that Barrow had an intimate involvement in the publication of Franklin’s *Narrative of a Journey to the Shores of the Polar Sea* (1823), Cavell supplies an incomplete and incorrectly dated transcription (p. 266, n. 66) of the letter that Barrow wrote to John Murray 14 November 1822 regarding the ample hand-coloured engravings that Edward Finden was to prepare for the book, a book whose luxury would go far in masking the expedition’s failure to do more than return its commander home. Offering no analysis of the system that Barrow and publisher Murray developed to promote explorers’ publications through Barrow’s reviews in Murray’s *Quarterly Review*, Cavell also ignores published discussions of the very archival sources that she regards as significant enough to transcribe and quote; thereby, a book tracing print culture’s connected narrative of Arctic exploration fails its readers by not tracing its connection to preceding scholarship.

In a similar vein, one must ask how one discusses Barrow without even mentioning or listing Fleming’s *Barrow’s Boys* (2000), which appeared three years before the author defended the dissertation that gave rise to this book. How does one write of Richard King without referring to Hugh Wallace’s book, yet include it in the bibliography; or of the voyageurs on Franklin’s first expedition without referring

to Houston’s detailed sketches of them in his edition of Robert Hood’s field notes, yet include it in the bibliography; or of John Douglas’s editing of the persona of Cook into a model of gentlemanly propriety without referring to a previous analysis of it, yet include it in the bibliography? How does one claim that “the vehement press criticism of the Admiralty [in 1854] is rarely even mentioned, and it is never examined in detail” (p. 206), and then include Berton’s *Arctic Grail* in the bibliography? It is one matter for a scholar to assess the work of predecessors negatively, quite another not to read it. Meanwhile, long sections summarizing the “plot” of expeditions are too familiar, breaking no new ground. Even discussion of the exchange in *Household Words* between Charles Dickens and John Rae offers few new insights before descending, worryingly, to speculation (p. 217). Another concern is that the book’s apparent thesis—that careful reading of Arctic events between 1818 and 1859 in periodicals catering to different classes provides a new understanding of the regard in which explorers were held in their day—is often left unadvanced or, except in chapters 7 and 8, so mixed in with the quotation or citation (or both) of letters that were *not* published as to prompt concerns that the author could not decide what in fact the book’s thesis is. The history of print culture as it bears on Arctic exploration would seem to be the chosen skein being traced, but the wandering subject matter gives one pause: literary history (the rise of the Christian chivalric romance à la Sir Walter Scott’s *Waverley* [1814] as the model of the English explorer), biography, and correspondence receive as much attention. Indeed, the book inadvertently shows that the connected narrative, which by one point mushrooms into the “evolving Arctic metanarrative” (p. 90), has been ably traced, and that it is the author’s lot to supplement it, not, as she vaguely but intemperately insists, to correct and displace, it. Given her severe and sweeping dismissals of others’ work, such an uneven display of scholarship proves difficult to countenance; this is rather a retracing than a tracing, even if some of the periodical sources are being brought to light for the first time since their publication.

Meanwhile, the book’s discussion of the times neglects any mention of nationalism, surely the most prevalent movement in 19th-century western Europe, which posited that humanity was divided ethnically into nations, in which citizens were exhorted to a patriotic embrace of a coherent social and economic, not just political, loyalty. The United Kingdom of Great Britain and Ireland was only one such example, lasting, if only in name, from 1801 to 1927. Had the author analyzed this widespread movement, she might have taken pause before advancing the very basic literary historical argument that romance was the singular genre in which the British periodical press discussed the heroes of Arctic exploration. One would be hard-pressed to identify *any* nationalist movement in the 19th century that did not appeal to its citizens by means of romance, if not always of the chivalric stripe.

When it comes to analyzing popular articulations of Arctic exploration, this book again covers the ground unevenly.

The discussion of penny periodicals is very helpful, but no discussion occurs of the Arctic panoramas that attracted sizable crowds to London's Leicester Square and elsewhere. Only bare mention is made of juvenile literature, which abounded in rehearsals of explorers' exploits, for example, John Harris's publication of *Northern Regions; or, A Relation of Uncle Richard's Voyages for the Discovery of a North-west Passage* (1825), which centred on Parry. The famous anonymous dream-vision song known by turns as "Lord Franklin" and "Concerning Franklin and his Gallant Crew," and with various sets of lyrics, receives no discussion, and of theatrical renderings, only *The Frozen Deep* by Wilkie Collins and Charles Dickens makes an appearance.

This book is at its most promising when directing its attention to the hitherto seldom-considered representations of the North American Arctic in the 19th-century British periodical press, but it falls short of fulfilling its promise because it does not sustain all its claims, covers only part of the territory across which it promises to range, and fails to locate itself in existing scholarship even as it dismisses or ignores it.

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FACE TO FACE: POLAR PORTRAITS. By HUW LEWIS-JONES. Photography by Martin Hartley. Cambridge: The Scott Polar Research Institute, 2008. ISBN 987-0-901021-08-3. 288 p., b&w and colour illus., further reading, index. Hardbound. £25.

In addition to the vast library collections of polar books and related literature, the Scott Polar Research Institute (SPRI) also has a collection of some 20 000 photographic negatives dating from 1845 to the 1980s, representing visual records of British and international polar exploration. Project Freeze Frame began in 2007 to capture and preserve this archive of historical images in digital form. Sir John Franklin is honored with the oldest image in this book, a daguerreotype taken by photographer Richard Beard in 1845, the only photo of Franklin ever taken, and also the last, since he and his men and two ships were lost in their search for the Northwest Passage. Dr. Huw Lewis-Jones is historian and curator of art at SPRI. In producing this impressive work, he was assisted by many others, including Kari Herbert, daughter of Sir Wally Herbert, who is featured on p. 90–91. The names of Herbert Ponting from Scott's expedition of 1910–13 and of Frank Hurley from Shackleton's 1914–16 expedition come immediately to mind as photographers whose names are as famous as the works that came from their cameras. On a modern scale, expedition photographer Martin Hartley was engaged in filling out the selections

illustrated in this book, drawing from men and women from many nations who are exploring, working, and living in polar regions today. Of the 100 individuals pictured in the book it would appear that about half are from early expeditions and half from a contemporary age. Many are rightly included because of their 'firsts,' such as Amundsen, Fuchs, Herbert, Fiennes, Steger, Messner (mountaineering and other feats), and Swithinbank, who has probably seen more of Antarctica than any other person, living or dead. Others are there simply because of their importance in polar exploration. Some names have the knighthood 'Sir' attached to them because of their polar accomplishments, and perhaps others are yet to receive the honor. The modern or contemporary photos and images are a different matter, and unless one follows relatively recent expeditions to the north and south poles, faces and names are vague at best.

A preview of all 100 is illustrated in miniature scale on p. 46, and an interesting challenge for anyone knowledgeable in polar literature, expeditions, and photographs is to attach a name to each. Many faces are familiar, having been exhibited many times in a variety of books and magazines, but others are not. Some unpublished images, rediscovered within private albums and personal collections, have never been seen by the public eye and are a genuine treat.

One of the most striking photographs is the excellent portrayal on the book's cover of Cecil Meares from Scott's expedition, taken by Ponting in 1912. Some photos in the past, it is admitted, were faked, embellished, or manipulated (p. 29–30). For example, Dr. Frederick Cook claimed to have climbed Mt. McKinley in 1906 but fraudulently described the photo, and his claim to have reached the North Pole first stands out as another fraud (p. 169).

A foreword by Sir Ranulph Fiennes introduces the book, followed by an essay by Huw Lewis-Jones entitled "Photography Then," a historical account of the subject, which states that the first known photograph was taken in 1826 using primitive methods.

The "Polar Portraits" of the 100 individuals, featured on pages 47 to 247, starts with Herbert Ponting and ends with Hugh Brody. There is no attempt to sort the portraits alphabetically or chronologically, and some names to be expected in the content are not there. Each entry consists of two pages, one a photo in either color or black-and-white (depending on the antiquity of the event), and a page of brief text to provide the background for the individual. The location where the photo was taken is specified, as well as the year of birth, and when appropriate, the year of passing. The reader might be puzzled by the entry of Jane Nedzhipova (London, 2008; birth year 1982–) on p. 186–187; the accompanying text only hints at why she is included.

A section entitled "Photography Now," a discussion between Lewis-Jones and Martin Hartley, contrasts the modernity of the current profession to the trials and tribulations faced by photographers in early expeditions. A visit to Scott's hut at Cape Evans and the darkroom inside that was used by Ponting provided the author a good indication of what Ponting faced attempting to produce an accurate