over a millennium, although this picture is not repeated further south in the Sisimiut district, where more diversity in raw material preferences is shown through time, suggesting an interesting research topic" (p. 31). Koch et al. follow with a description of some human skeletal material from a midden at the same site, which represent the only known human Paleo-Eskimo remains from Greenland to that date and appear to date to the earliest period of the Saqqaq culture. An interesting find was the presence of haematite on one of the bones, tempting the reviewers to compare this with the contemporaneous use of the same material in Maritime Archaic burials across the strait at Nulliak Cove in northern Labrador (Fitzhugh, 1981).

Kramer begins his report, entitled "The Paleo-Eskimo Cultures in Sisimiut District, West Greenland: Aspects of Chronology," with this statement: "It is of fundamental importance for the arctic archaeologist to be able to provisionally date Paleo-Eskimo finds in the field" (p. 39). While this sentiment is aimed at the need to be able to immediately fit surface finds into a chronology and thus, if necessary, shift a survey focus, we wish that such a chronology had been available for readers, both those who skim the surface and those who wish to dig more deeply.

Studies of East and North East Greenland are represented by five papers. These include three surveys covering the northern tip of the continent, the Scoresby Sund fiord complex, and most southerly, the Skjoldungen Fiord region. Jensen's argument on the importance of accurate location recording and painstaking collection of retouch flakes for "establishing behavioral organization within the dwelling" (p. 158) should be noted and appreciated by aspiring and practicing field archaeologists. Conversely, a rather sloppy map (p. 162) that omits a number of the sites mentioned in the text detracts from Sandell and Sandell's otherwise interesting limited survey of sites in the huge Scoresby Sund area. Three very handy appendices complete this report. The enormous potential of northern East Greenland is evident from Claus Andreasen's survey of this region, although a lack of artifact photos and patchy translating and editing compromise the value of his paper. Andreasen raises several intriguing local problems, such as the failure to associate access to the beach with settlement location and the resulting impossibility of correlating site dates with height above sea level. He does not, however, speculate on what factors other than proximity to the sea might have determined settlement location. The final two papers in this section discuss cultural and biological factors in the area's prehistory. Henrik Elling effectively argues for elimination of the distinctions between the earliest Paleo-Eskimo cultures of the region. Anders Koch addresses the biological evidence for the interesting question of whether Dorset admixture can account for cultural and linguistic differences between the Ammassalik Inuit and those occupying the West Coast.

The Tunit section, consisting of two papers, represents an interesting attempt to synthesize some of the existing ethnological evidence with archaeological remains to solve the great mystery that, according to Gulløv, "still obsesses archaeologists" (p. 201): namely, what happened to the Dorset culture? Although Gullov and Kleivan are, like those who have gone before, unable to arrive at the final answer to the question, they offer new evidence of contact between Dorset and Thule people.

"The Paleo-environment" offers four papers on scientific analysis of site materials, including C14 dating, climatic change, fossil insects, and ice cover and sea level changes, that will be of interest to those conducting studies in other Arctic areas. Finally, two papers on Canadian sites on Ellesmere and Little Cornwallis Islands, and comments by Canadian archaeologists, discuss regional Paleo-Eskimo problems relating to Greenland, and the opportunities for sharing research and results.

In summary, this compilation of papers represents a huge contribution to Arctic prehistory, and the authors and editors must be commended for their commitment to achieving its publication. If you don't have it already, we recommend it highly.

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INUKSUIT: SILENT MESSENGERS OF THE ARCTIC. By NORMAN HALLENDY. Vancouver: Douglas & McIntyre Ltd., and Seattle: University of Washington Press, 2000. ISBN 0-295-97983-6. 128 p., 2 maps, 52 colour photographs, b&w illus., bib., index. Hardbound. Cdn$45.00. US$35.00.

From where I stand, it seems that wide-format "coffee-table" books filled with sumptuous Arctic photography must sell passing fair, given the great number of them in the mass-market bookstores. Whether the publishers of Norman Hallendy's new volume think of it as one more example I can't say, but my guess is you'll find it displayed

in that department. The photography is stunning: the author is an artist with Arctic light and texture, the printers have served him well, and in that sense this is an admirable representative of the species. Students of Arctic photography and "Arctic fever" sufferers will be well satisfied.

While I wouldn't argue to deny them those customers, I hope that the publishers are also marketing the volume's important text, for Norman Hallendy is a highly regarded scholar with an impressive list of academic affiliations to his credit. Accolades lay to the future, however, when Department of Northern Affairs officials first dispatched the author to Cape Dorset in 1958, and they did not send him as an academic. This is an important point, as his long and close association with the Inuit elders of southwest Baffin Island is genuine and unfiltered by ivy-covered preconceptions. Now, wise in years and revered as an elder in our academic circles, he bids us gather round to savour the fruits of 40 northern summers.

Hallendy first corrects the common misconception that *inuksuit* are the rock figures beloved of Arctic advertising; these are properly called *innunguaq*, 'in the likeness of a human.' He defines *inuksuit* (singular *inuksuk*) as stone assemblages "acting in the capacity of a human." Among other things, *inuksuit* are the Inuit counter to the stress of living in an unpopulated landscape. They are the North's shadow population, guides and companions on a landscape that might otherwise be beyond human management. They mark trails, delineate spiritual precincts, herd caribou, and locate good hunting and fishing.

I've never met the author, but I did sit in on a brief presentation he made on one of the Russian icebreaker cruises several years ago. I'd quite forgotten this until a friend mentioned it, but as I read this book I did recall another incident from that voyage. I was traveling alone and often took the odd chair at table. One evening, one of my fellow travellers began the dinner conversation with the observation that the Antarctic was superior in virtually every aspect and that, as the Arctic was everywhere a relative disappointment, she greatly regretted taking the cruise. As I also regretted her taking the cruise, I let this comment pass. But when she continued, complaining about the presence of "untidy" little Arctic communities, I had to interrupt.

I pointed out that we who insulate ourselves from the North with the latest techno-goodies and thus never truly find a home there have much to learn from the Inuit. Their magical transformation of the environment effected by the carefully placed stones of the *inuksuit* is just one example.

> [T]he inuksuk…is a metaphor. It reminds [the elders] of the time when people were attached to the land by an unbroken thread of reverence, when they created great dancing circles, built fish weirs, placed huge inuksuit on hilltops, made traps to catch the most cunning animals, and communicated by rearranging or shaping fragments of the landscape. (p. 63)

Once the elders are gone, will the *inuksuit* remind anyone of anything? Their spiritual value has been undermined as animism retreats before Christianity and both give ground before satellite-fed southern commercialism; their geographic function is rapidly surrendering to ubiquitous GPS receivers and ATV tracks. Hallendy chooses not to harp on this, but he does mention that some of these once-revered symbols have been vandalized, a sure indication that, for at least some Inuit, *inuksuit* have become meaningless rock piles or, worse, reminders of their uncertain role in a southern world. One of the most disturbing images in the book is the final one, in which Hallendy relates the story of his entry in a snow sculpture contest:

> Lacking the talent to render a polar bear, raven or sea goddess, I decided to construct in snow a replica of a traditional spiritual centre….The next day I spied the judges inspecting my *aglirnaqtuq*. They appeared puzzled…. Other Inuit visitors looked equally puzzled. (p. 98)

Nevertheless, he won first prize and went to bed well satisfied. When he awoke the following morning, he found his sacred site had been destroyed; only his memory and his prize, a great yellow flashlight, remained.

Since that dinner, I have spent more than one idle moment thinking about that woman's perceptions and about how the Inuit, who once made a home in the Arctic on their own terms, are being obligated to build anew as refugees in their own land. This book is about their past. How they will choose to redefine themselves, for equilibrium has not yet been regained, remains to be seen.

In the fast-approaching day when, I fear, the *inuksuit* will be studied only from library shelves, it is safe to say that this volume will be often reached for. In it, Hallendy dispatches the yeoman's task of describing the shape and placement of *inuksuit* with more than typical care, but this cataloguing is superficial and is perhaps the book's weakest element. Ultimately, this is a book about beliefs, not rock sculpture. Its success or failure in the reader's mind will stand or fall upon that reader's own willingness to suspend disbelief long enough to participate in the author's struggle to enter the world of the Baffin elders before it disappears forever.

Finally, the publishers have a third market opportunity, for this is a deeply spiritual work that should interest those for whom the pervasive and relentless march of Western rationalism has lost its appeal. Before ending, I have some very minor quibbles. The polar map on pages 10–11 confuses Kangiqsualujjuaq (the old George River on the Labrador Peninsula) with Kangiqsujuaq (the old Wakeham Bay on Hudson Strait). The photographs are uniformly free of scaled objects, and while I can understand the aesthetic and spiritual reasons for this, the true size of some objects is very difficult to judge. More serious in a volume with only 52 colour photographs, at least one *inuksuk* is shown twice, which might trouble those with a

tight grip on their wallets. On balance, though, this book is well worth its 40 years in the writing.

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DISTANT SHORES: THE ODYSSEY OF ROCKWELL KENT. By CONSTANCE MARTIN, with essays by RICHARD V. WEST. Berkeley: The University of California Press, 2000. Exhibition catalogue. ISBN 0-520-22711-5. 128 p., 60 color illus., 20 b&w illus., exhibition list, index, chronology, bib. Hardbound, US$45.00; Softbound, US$24.95.

Constance Martin's *Distant Shores: The Odyssey of Rockwell Kent* is a fine addition to the growing critical literature on the art and life of Rockwell Kent (1882–1971), the American artist and illustrator who gave us some of the 20th century's most enduring images of the seas, lands, and people of the far North. The volume accompanies a travelling exhibition of Kent's works organized by the author for the Norman Rockwell Museum in Stockbridge, Massachusetts.

As Martin notes, Kent's conservative, representational style of painting, combined with his controversial, often outspoken socialist sympathies, contrived to move the artist outside the mainstream of critical approbation among both art historians and the public at large during much of the mid 20th century. In 1960, angry at his rejection by public and critics alike, Kent gave more than 80 paintings and many of his manuscripts and illustrations to the people of the Soviet Union.

Kent has never fallen out of the public eye, however, and his written, painted, and graphic images of the far reaches of the earth have been continuously in print and avidly sought after by collectors. *Distant Shores* brings before the public some of the treasure trove of paintings unseen outside Russia for more than 40 years. But that is not the only goal of this important exhibition and publication. Martin focuses her attention on Kent's dramatic paintings of some of the earth's harshest, most unpeopled regions. Images from Monhegan Island, Newfoundland, Alaska, Greenland, and Tierra del Fuego are discussed in the context of what the author terms Kent's "Odyssey," a journey in search of adventure and spirit that she sees as the seekings of a modern Ulysses. It is a striking and illuminating metaphor, which serves to unify the exhibition and the publication.

Significantly, Martin extends her analysis of Kent's far northern (and far southern) paintings to include what are perhaps the artist's best known and most universally admired products, his landmark illustrations for a 1930 edition of Herman Melville's *Moby Dick*. Concentrating on Kent's dramatic representation of light, and discussing it in the framework of his indefatigable search for a very personal, idiosyncratic spiritual fulfillment, she links Kent's accomplishments in the arenas of fine art and illustration in a more satisfactory, useful way than has heretofore been done in the critical literature on the artist. Martin's likening of Kent's paradisiacal images of Greenland and Greenlanders to Gauguin's idealized South Sea Islanders is also noteworthy, and it is the kind of analysis of Kent's work that could usefully be extended by other historians.

Martin's central essay is flanked by two brief essays written by noted Kent authority Richard V. West, director of the Frye Art Museum in Seattle, Washington, and organizer of the 1985 Kent catalog and exhibition at the Santa Barbara Museum of Art, *An Enkindled Eye: The Paintings of Rockwell Kent*. In the first essay, West provides basic early biographical context and a clear, concise outline of Kent's artistic influences and training. In the second, he discusses the artist's life in the wake of his adventures, including his political activism and fall from political and artistic favor, as well as his ongoing popularity as a writer and illustrator and the beginnings of the eventual rediscovery and re-appreciation of his art.

West puts Kent's illustrations, paintings, and prints into the context of the artist's changing desires, developing career, and legacy. Particularly insightful is his discussion of the relationship of Kent's printmaking to his painting: West asserts that the wood engravings produced between 1919 and 1949 became a vehicle through which the artist could resolve the "uneasy relationship between realism and symbolism that appeared in his Newfoundland and Alaska paintings" (p. 114). This, too, is a theme that could be developed at greater length, by West or other critics.

Both authors acknowledge and credit several of the excellent sources on the life and work of Kent, including the recent publication by Scott Ferris and Ellen Pearce of *Rockwell Kent's Forgotten Landscapes* (Camden, Maine: Down East Books, 1998), a comprehensive visual compilation and historical analysis of the works given by Kent to the people of the Soviet Union.

The more than 50 color illustrations in *Distant Shores* are, with a few exceptions, of good quality. However, the practice of reproducing major works and quick sketches as equal-sized, full-page illustrations—often on adjacent pages—places too great a burden on the latter for many of the minor, preparatory works to bear. This is especially true because information on size and medium is not available on the pages with the reproductions, but only in the exhibition list near the end of the volume. Likewise, the carryover of some individual reproductions across the gutter between facing pages seems unnecessary in terms of scale of reproduction, and makes those paintings harder to appreciate as unified images.

Both the selection and the reproduction of the black-and-white images are striking, and it is especially useful to see multiple versions of similar images and some of Kent's photographs. A thorough analysis of Kent's use of