IMAGING THE ARCTIC. Edited by J.C.H. KING and HENRIETTA LIDCHI. Vancouver and Seattle: UBC Press and University of Washington Press, 1998. ISBN 0-7748-0672-9. 256 p., maps, b&w illus., bib., index. Softbound. Cdn$49.95.

Imaging the Arctic, a collection of 25 articles, tackles the immense topic of historical photographs of the Arctic and its inhabitants. It is, its editors assert, the first book-length publication to do so. The bulk of the volume's contents are papers from a 1996 conference, *Imagining the Arctic: The Native Photograph in Alaska, Canada and Greenland*, held at the British Museum in London. Conference participants included individuals from a wide range of professions with a common interest in the photographic image and the Arctic. Several of the conference participants were Natives, and three of their papers are included in this volume.

Imaging the Arctic sweeps from Greenland to Alaska (the Russian Arctic is not included). The photographic images range in time from the 1845 daguerreotype of Sir John Franklin, taken before his departure to the Arctic, to Bill Hess's joyful image of the 1991 Junior Prom at Point Hope, Alaska, and they come from private as well as public collections. Each paper is illustrated by several well-reproduced black-and-white images ranging in size from one-sixth of a page to a full page. The captions inform about subject and date, though unfortunately not about the photographer or source; sources are given at the end of the volume, in the Photographic Acknowledgments section.

Introductions to edited volumes labour to give structure and purpose to the potpourri of contents, and anthropologist J.C.H. King's introduction to this collection is no exception. One can make only the most general statements in introducing this diverse collection of photo essays, such as: they address "many of the more recent ways in which a region and its inhabitants have been visually constructed…," and they consider how the visual image "has utilised and contributed to the way in which the Arctic as a social, cultural, and geographical space has been collectively and subjectively *imagined*" (p.11). The links between image and imagination, photography and memory, King asserts, are themes running through many of the essays.

The essays themselves are grouped into four untitled sections, mirroring the original conference sessions in which they were placed. Perhaps because the conference cast a wide net and included participants with eclectic interests in Arctic photography, the underlying organization of the four parts is difficult to discern. Photography by 19th-century exploring expeditions seems to be concentrated in Part 1, and papers on the photographic collections of individual explorers or ethnographers in Part 2, but beyond these the rationale for the groupings of articles eluded me, and it is not explained in the volume.

The conference keynote address by George Quviq Qulaut prefaces the four sections of papers. Qulaut focuses on Native community use of photography and generational differences in how the Inuit use photography. Anthropologist Hugh Brody's "The Power of the Image" provides, if not a conclusion to the collection of papers themselves, a thoughtful and reflective ending to the volume. Brody's essay is followed by an edited version of the discussions that accompanied each session of the original conference, a bibliography, a list of photographic acknowledgments, and an index.

The contributed papers range widely in content, approach to subject matter, theoretical perspective, the authors' familiarity with visual documents, and the extent to which the visual materials are the focus of the discussion. Zebedee Nungak and Stephen Hendrie's piece on "Contemporary Inuit Photography in Nunavik," for example, addresses corporate photography with the founding of Makivik Corporation in northern Quebec, but it is more about the corporation and the politics than the photographs. The variation in the length of the papers is somewhat perplexing, if only because the briefer papers shortchange the images. For example, Wamsley and Barr's "Early Photographers of the Canadian Arctic and Greenland" and Burant's "Using Photography to Assert Canadian Sovereignty in the Arctic" focus on the details of the expeditions at the expense of the images that resulted from them.

At the same time, there is plenty to feast upon in this diverse collection of essays. As an anthropologist, I was particularly drawn to papers like Willliam Fitzhugh's "The Alaskan Photographs of Edward W. Nelson," which deals with the photographic oeuvre of an early ethnographer; Nelson Graburn's "The Present as History: Photographs and the Canadian Inuit," which reflects on the author's own ethnographic photography; and J.C.H. King's analysis of "The Photographic Album of C.M. Cato…," which looks at a private, personal photo album in conjunction with a journal covering the same events.

Overall, I find that, as a volume whose focus is the historical photography of a major geographical region, *Imaging the Arctic* is disappointing. It is the potluck supper with too many appetizers and desserts, not enough entrees, and no one in charge to organize the meal effectively. The volume does little to help the reader interested in the general topic of the history of Arctic photography. Who were the explorers who photographed different regions of the Arctic? How did the different church missions capture the Arctic in photographs? What is the history of Native picture taking throughout the Arctic? Where are the major archival holdings of historical photographs from the Arctic? What major research questions need to be addressed, and what are some of the directions future research into Arctic photography might take? Granted, the editors never intended these papers to be the definitive work on Arctic photography. But the unevenness of the contributed papers, their loose organization, the lack of an overall focus, and the tacked-on discussion session excerpts make this well laid out, handsome volume look just

like what it is—a heterogeneous collection of conference proceedings. This said, for those interested in pursuing the study of historical photography in the Arctic, *Imaging the Arctic* lays some of the groundwork and invites further research.

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ECHOING SILENCE: ESSAYS ON ARCTIC NARRATIVE. Edited by JOHN MOSS. Ottawa: University of Ottawa Press, 1997. ISBN 0-7766-0441-4. vii + 232 p. Softbound. Cdn$27.00.

One of the great delights of northern scholarship is its diversity. Northern specialists actually speak to each other across disciplinary and cultural boundaries, in ways that are unique to the region. *Arctic* is an excellent example of this pattern, in that it draws together work by natural scientists and contributions from the humanities and social sciences. This fascinating collection of essays assembled by John Moss similarly illustrates the complexity and richness of northern research, for it draws together work by literary critics and writers, Inuit storytellers, and historians. The book includes carefully footnoted scholarly contributions, theory-laden analyses, reminiscences, and culturally eloquent stories.

In 1995, a group of northern commentators ranging from Nellie Cournoyea to Rudy Wiebe, David Woodman, and Aritha van Herk assembled at the University of Ottawa for a Symposium on Arctic Narrative. John Moss has collected a large number of the diverse presentations given at the conference and, in so doing, has provided us with rich insights. As he notes in the preface: "There is much going on in this text: different generations of writers representing diverse aesthetics, different visions, sharing the rhetorical stage; a mixing of academic and non-academic voices; scholarly discourse in a context of enthusiasm and actual experience; intellectual rigour reinforcing and sometimes contradicting expressions of personal conviction; matters of difference addressed, matters of race, of cultural perspective, and especially of gender" (p. 3). The symposium, by all accounts a remarkable intellectual, social, and cultural event, is now available, in part, in textual form.

The various contributions—22 papers in all, plus an engaging preface by the editor—offer unique "explorations" of the North. While several of the essays examine aspects of the physical exploration of the region by outsiders, others play with the philosophical and literary meanings of the Arctic. A number of the contributions examine specific texts about the North (including writings by John Steffler, Harold Horwood, Rudy Wiebe, Aritha van Herk, and John Moss) while several others consider such themes as the role of gender in representations of the North. It is an eclectic mix. Alootook Ipellie remembers John Moss's comment that it is hard to make love on the tundra and observes: "Without pretending macho, I have had similar experiences over the years. I am not saying that I am an expert in such predicaments, but perhaps we can at least compare some notes and learn from one another" (p. 96). Contrast Ipellie's good humour with Sherrill Grace's scholarly and complex analysis: "In *Gender Trouble*, Judith Butler analyses the ways in which gender identity works/is used to instate an hegemony of normative, hierarchical, asymmetric binaries that validate and enforce a phallogocentric heterosexuality" (p. 166). Also included is an edited transcript of a forum session in which Farley Mowat presented himself as his alter-ego, "Hardly-Knowit" (p. 108). The shifting styles and insights make the collection uneven and quirky, but add to both the book's charm and its accessibility.

This book will elicit a variety of reactions. Those looking for contemporary literary analysis will find some very good papers, interspersed among traditional narratives and indigenous stories. Those preferring Inuit narratives will find those, but will also encounter some heavy, jargon-laden essays. Some will be annoyed by the complexity and diversity of literary styles, while others will find it captivating. The Preface provides a very good overview of the collection, hinting at its eclecticism and, appropriately, arguing that this is a strength, not a weakness, of the book. This volume would be very useful in senior undergraduate and graduate classes on northern images and literature and is particularly valuable for those readers interested in the multifaceted and multicultural ways of understanding Arctic experiences. It is standard, when reviewing collections of essays, to observe that there are inevitably stronger and weaker papers. Offering such a judgement in this instance is made more difficult by the diverse approaches that have been taken. While it is true that some papers are more original and insightful than others, the gap between the various contributions is not very large. Moreover, the real value of the book lies in the fact that each of the papers is a very good illustration of a particular approach to understanding Arctic narratives. I do not wish to avoid the reviewer's responsibility entirely. I was quite taken by the contributions by Carpenter, Parkinson, Senkpiel, and van Herk. There were no essays that I did not find engaging and useful, but I was perplexed by Wayne Grady's comment under "Works Cited": "Wayne Grady would prefer not to supply notes. All references within his text may readily be discovered by the reader, should the reader wish to discover them" (p. 78).

Echoing Silence endeavours, through a variety of storytelling and story-analyzing techniques, to explain how different cultures understand and explain their northern experiences. It is a book laden with insights, often found in unexpected places. It is virtually impossible for an edited collection to capture the spirit and dialogue of a sympo-