

among "Northern Mongoloids" indicated ritualized ablation (non-curative extraction) of these teeth, Merbs's reanalysis of the same data, complemented by his literature review finding that there is no ethnographic evidence for ritualized tooth ablation among the Eskimo, leads him to conclude that tooth loss in these populations is "accidental" and is related to the multiple "third hand" usages of their teeth and jaws as tools.

Merbs's examination of the patterning of these selected traumatic and degenerative skeletal changes reveals some significant sex differentials. In general, males manifest greater prevalence and severity of osteoarthritis, vertebral osteophytosis and spondylolysis, while females more frequently exhibit anterior tooth loss and vertebral compression. Within these broad categories, Merbs reveals many finer-grained differentials (e.g., male vs. female tendencies for greater osteoarthritic change at the elbow occurring on the capitulum and trochlea respectively), some of which are interpretable in motor behavioural terms, while other patterns elude ready interpretation.

Among the males, two habitual activities that appear to have left their "imprints" most clearly on the skeleton are harpoon throwing and kayak paddling. For example, the arthritic patterning of greater (and right side) involvement at the shoulder and elbow, with especially elevated involvement at the acromioclavicular joint and at the olecranon fossa, correlates with sites of mechanical stress when the arm is at full extension at the end of a harpoon throw. While such a demonstration of the correlation between empirically known motor behaviour and observed degenerative change is innovative (i.e., for analysis of a skeletal population), another set of findings seems to truly reveal something about their specific technique in kayak paddling heretofore unknown: in males, the high frequency and site and side of patterning differentials of osteoarthritic change at the wrist joint — together with the side patterning of "battered" and fractured ulnar styloid processes — strongly suggests that the Sadlermiut used the left hand and wrist as a pivot in kayak paddling.

Among the females, the activities with the most unambiguous osseous change responses appear to be the making of clothing (e.g., heavy right-side arthritic change on the trochlear surface of the elbow joint correlate well with known flexion-extension movements used in scraping skins), the softening ("biting") of skins (females have a 2:1 edge over males in arthritic change at the temporomandibular joint), the carrying of heavy objects on the back (females have a distinctive patterning of lower thoracic osteoarthritis, osteophytosis, and compression fracturing), and the carrying of unborn children (their distinctive patterning of costovertebral arthritis appears related to their rib elevation response to fetal growth).

Merbs's study is an important contribution to the fields of arctic anthropology and human osteology. It demonstrates that bones have more to "say" about past lives than what is usually coaxed from them. Whether such rare "osteobiographical" approaches (Saul, 1976) to behavioural reconstruction become commonplace depends on whether other workers will see fit to conduct parallel studies on skeletal series from other geographic realms. Synchronic studies using other ethnographically "known" groups should be conducted first. Only after such a baseline of known behavioural-osteological change patterning is laid down can we confidently proceed with attempts at such behavioural reconstruction for groups from the more distant past.

This monograph could be used to good advantage in a graduate seminar course on human osteology. Sadly, it will reveal to advanced students an avenue of approach to human osteological analysis that is just as "new" today as it was nearly twenty years ago, when Merbs penned the initial version! I will qualify that by mentioning that were Merbs to now redo the data-producing phase of the study, he would likely design it differently to take advantage of current techniques and methods. For example, if microscopic intra-cortical remodeling and bone mineral content determinations were made on the Sadlermiut skeletons, control could be exercised over the important influencing factors of adult age cohort membership and both inter-sex and inter-individual bone mineral variation.

Typographical errors are minimal, the illustrations are mostly excel-

lent (one exception is Figure 79, a line drawing that does not clearly show how a bow drill was used, in spite of its stated intention), and tabularized data are effectively presented. This book deserves a prominent place on the bookshelves of many Eskimologists and all students of the anthropological and functional aspects of the human skeleton. Staff at the Archaeological Survey of Canada deserve thanks for encouraging Merbs to bring to light this previously buried gem.

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SCULPTURE OF THE ESKIMO. By GEORGE SWINTON. Toronto: McClelland and Stewart Ltd., 1972. Paperback edition 1987. 255 p., 825 photos, index, bib. Softbound. Cdn\$24.95.

The quiet authority of George Swinton's text in *Sculpture of the Eskimo* is perfectly complemented by 825 extraordinary photographs, 37 of which are colour plates. As an art historian and an artist, Swinton understands the complexities of the revelation of art. Here, he allows the photographs to give the reader the non-verbal, sensory experience intrinsic to this revelation — it is only our sense of touch that is not satisfied — and he also uses the photographs to illustrate and support his discussion of Eskimo sculpture.

Initially, Swinton's concern is to dispel the notion that art is a collective activity of Eskimos. The idea that all Eskimos carve or, worse, that all those who carve are artists is, he assures us, "simply absurd." What began as a small cottage industry in 1948/49 and was designed to provide economic solutions for the Canadian Eskimo has allowed the development of individual artists who create their own personal styles, who give their carvings content and, from the point of view of Western aesthetics, form. Unlike the Eskimo sculpture of Alaska and Greenland, which has become sterile and commercialized, partly because traditions there have been perpetuated, Canadian Eskimo, or Inuit, sculpture, which is not part of a continuing tradition, is new. And, according to Swinton, one of the most important characteristics of this contemporary Inuit art "is the compelling individuality of the artists."

Swinton's knowledgeable and sensitive comparisons of Eskimo and Western concepts of art are fascinating. For example, he explains how the Eskimo artist's responses to his materials are much more sophisticated and complex than those of Western artists. First of all, overcoming the limitations of their materials has required from the Eskimo extraordinary ingenuity. Swinton believes that:

... the Inuit, like all peoples close to nature and her mysteries, have deeper insights into and more highly developed intuitions about materi-

als that to us are essentially inanimate. Their approach is more spiritual and organic — intrinsically animistic — whereas our approach is largely aesthetic, pragmatic, or functional. It is hard to imagine a Western sculptor listening to his stone to hear the image within *speak* its shape.

For readers who have studied art and art history, one of the great pleasures of Swinton's book lies in his discussions of such concepts as aesthetics, meaning, content and form as they relate to the art of the Eskimo. The title of the main body of Swinton's text is "The Sananguao-Art Concept." Because there is no Eskimo word for art and, according to Swinton, the Eskimo concept of art is directed toward "process-and-meaning" rather than, as in our society, to the product or to a concept of beauty, the word that is used for carving is *sananguaq* or *sananguagaq*. Etymologically, *sana* refers to "making" and *-nguaq* to the idea of "model, imitation or likeness." For the Eskimo then, the essential judgement is that the work of art is an object that is well made. While the concept of aesthetics, as we think of it, is nonexistent for the Eskimo, nevertheless, as Swinton explains, the contemporary Eskimo aesthetic is contained in the word *sananguaq*. "The emphasis is on making and the achieving of a likeness that becomes its own reality." A point of great importance in *sananguaq*-art is that "the conscious emphasis is always on subject matter." But Swinton's conception of the completed work of art embraces, as he believes it must for the Westerner, and certainly the formalist in art, the concept of form.

Form . . . is the most essential ingredient in a work of art because only through the appropriateness of form does an image become art. And it is with regard to this very point that some of the contemporary developments of Eskimo sculpture have become so unequivocally valid as art.

Swinton discusses the environment of the Eskimo; the two principles of Eskimo survival: adaptation and change; cultural patterns; the development of prehistoric Eskimo art; the development of Eskimo art in historic times; the development of Eskimo art since 1948/49; differences in culture and motivation; the new art form; and the place of Eskimo art today.

There is an optimistic realism in Swinton's predictions for the future of the Inuit. He is impatient with and frankly critical of Edmund Carpenter and Farley Mowat and similar "bearers of the glories-of-the-past" who have given to the world a distorted picture of the destruction of the Eskimo by romanticizing the past and refusing to face the facts of the present. Swinton does not diminish the savage disruption of the Eskimo existence by the on-going process of acculturation. Indeed, he sees as most insidious of all the "seediness" of our cultural values, which along with our "overwhelming technological persuasiveness" upset all aspects of Eskimo life, especially relationships between the old and the young. But he believes adamantly that the process of acculturation cannot be stopped and that despite this adversity Eskimo art will continue and that the history of the Eskimo bears this out. Swinton believes that non-natives have changed Eskimo art, but they have not and will not corrupt it.

Swinton's integrity as an artist makes his study come alive. He speaks of the "fugue-like structure of roundness" to describe the repetition of round forms in Johnnie Inukpuk's overwhelmingly powerful carving of a mother nursing her child. He reminds us that "most works of art always remain a mystery and their creation miracles; not all works of art need to be conspicuous, not all works of art need to be great." But most important, Swinton's study is assured and scholarly.

This new paper-covered edition of *Sculpture of the Eskimo* is beautifully designed and much less expensive than the earlier cloth-bound edition. There is no sensitive person to whom it will not give some pleasure; there is no student of anthropology, archaeology or the arts to whom it will not give new knowledge, new questions, new excitement. *Sculpture of the Eskimo* is a celebration of art.

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