

body of the work and the list of record groups given on pages 256 through 258. Personally, this reviewer would have preferred the work to be arranged by record group rather than its present topical format. These observations, however, might be categorized as "nit-picking" when the overall scope of the volume is contemplated, and one realizes that the amount of work that must have gone into its production is reflective of the grandeur of Alaska itself. Both the state and the book are one of a kind.

The appendices on pages 256 to 265 which list the record groups consulted, the American governors of Alaska, selected motion picture films in the Archives, maps relating to Alaska in this depository, and selected government publications are useful.

I recommend that persons interested in the development of Alaska purchase this volume for historical edification and as a useful, as well as sometimes pertinent, research guide.

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**GREENLAND VOYAGER.** By TOM and CORDELIA STAMP. Whitby: Caedmon of Whitby (9 John Street, Whitby, Yorkshire, England YO21 3ET), 1982. ISBN 0-905355-28-8. vi + 191 p. £14.95.

Captain William Scoresby junior, F.R.S., is well known through his *Arctic Regions* (1820, re-published 1969), his biography of his father who taught him the whaling trade, his account of his 1822 voyage to East Greenland, and scientific papers. Some years ago Tom and Cordelia Stamp wrote a biography of him as whaling master, scientist, and Minister of Religion.

Now they have prepared a fuller account of his years in the Greenland trade. The Whitby Literary and Philosophical Society have for over a century held his manuscript journals and log books and one of them was published in facsimile in 1981. The present book has been compiled from excerpts from those journals, illustrating the year of the whaling master, from fitting out towards the end of the winter to returning in the summer or autumn, depending on his fortunes at the fishery.

The book also describes how the day was spent on the fishing grounds. It deals with the difficulties at times of finding a crew and the troubles created by a dissident minority — a test of the master's leadership as he had no Naval Discipline Act to fall back on — the anxiety of navigating through the pack ice in addition to the ordinary dangers of the sea, low temperatures even in summer, icing up, fog and the difficulty of navigating in poor weather, the taking of fish and making off, and the dangers of besetment and wreck.

Appropriately there is a chapter on the social and religious life of whaling men and the influence that Scoresby had on men inured to the hardest of lives.

This work is another step towards a comprehensive study of the Arctic whale fisheries. It will be of interest to the general reader as well as the specialist who is seeking precise facts. The illustrations show William Scoresby's meticulousness not only in keeping a journal but in his drawings of whales and other mammals, snow crystals, and the surveys he made from time to time.

The great merit of this book is that the excerpts are authentic, from the experience of the best-known of the whaling masters in the first part of the nineteenth century, who was also probably the most prosperous.

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**PEOPLE OF THE WILLOW: THE PADLIRMIUT TRIBE OF THE CARIBOU ESKIMO.** By WINIFRED PETCHEY MARSH. Toronto: Anglican Book Centre, 1983. 63 p. No price indicated.

Though far from pretending to be ethnology, this book has some ethnographic interest, insofar as it portrays very evocatively some almost-lost aspects of a distinctive Inuit subculture and habitat. Essentially the book is a well-produced collection of watercolours by a trained and perceptive artist, concerning the people who traded into Eskimo Point, N.W.T. (on SW Hudson's Bay) — in the early decades of the fur-trade and missionary era. Fondly remembered as the kindly wife of a tough-minded Anglican cleric, Bishop Marsh's widow is now receiving recognition in her own right for her exacting and sensitive portrayal of the Padlirmiut 50 years and more ago. Her 1976 exhibition at the McMichael Canadian Collection in Kleinberg was a palpable artistic success, and her book will be an abiding and valued record of a group and lifestyle now much reduced in cultural distinctiveness. Winifred Petchey (as she signed herself) was certainly a delicately skilled artist, but moreover she has left a meticulous and refined set of visual insights into the activities and designs and techniques whereby these people related with their tundra-and-coast environment. As one who found them 30 years ago much as this artist depicts them, this writer can attest to the accuracy and sensitivity of her perceptions.

There are 33 paintings, plus ten very faithfully executed colour-drawings of Padlirmiut clothing and beadwork decorations which should please any student of folk design. The brief and domestically chatty introduction is anecdotal, a not-discernibly-organized succession of observations providing vignettes of the privations and demands of the early missionary life, and illustrating the satisfactions of contact with the Inuit and their harshly beautiful environment. For the student of acculturation, the perceptions from the missionary point of view may be useful, but particularly valuable here is the woman's perspective (this lady should long ago have been interviewed in depth by a good woman ethnologist), something inevitably predominant in the subject matter of her paintings.

Writing about her techniques, she tightens up her style with professional competence. On the Inuit she is predictably rather maternal, though with an underlying respect for these gently-spoken and enduring people. In her passages on the seasons, the plants and wildlife, and the great skies of the tundra, she approaches the poetic. Quite incidentally, the term "tribe" is here an archaism inappropriate to the Padlirmiut, in modern anthropological jargon, but the subcultural distinctiveness of these Keewatin southern plain sojourners near the "little sticks" does have some special interest. Others have written — some largely with wisdom — of the Padlei folk, but few have left the visual memory so evocatively enriched. Of course, there was ethnographic material there enough for a collection ten times the size, and someone should soon enquire into the extent, character, and accessibility of the rest of Winifred Petchey's work. The Marsh team spent more than two decades in the country, and clearly this artist was an indefatigable recorder. One has visions of piles of well-filled sketchbooks and portfolios of paintings which would represent a Canadian treasure trove of Arctic art and ethnographic worth.

Certainly the pictures in this little book have value from both the artistic and culture-study points of view. From technically difficult iglu interiors which bring back poignant memories, to the summer camp scenes of busy people, many traditional activities are carefully depicted by a disciplined painter who generally succeeds in neither dramatizing nor romanticizing too much — even the ever-present and inevitably engaging children. Indeed the whole work is one of extraordinary integrity. The book thus has an obviously modest but gemlike value in its own right. At the same time it is worth repeating that whatever follow-up is yet possible should certainly be undertaken — to further explore the environmental, artistic, and cultural record left by Winifred Petchey Marsh. Her contribution to understanding of the Canadian north, and particularly the Padlirmiut, may well not yet be fully appreciated.

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