

ARTISTS OF THE TUNDRA AND THE SEA. By DOROTHY JEAN RAY. *Seattle: University of Washington Press. 1961. 9 x 6¾ inches. xii + 179 pages, map, 112 figures. \$5.75.*

In comparison with the government-sponsored art of the Canadian Eskimos, the art of Alaskan Eskimos has received relatively little attention in recent years, either from the popular press or from artists and anthropologists. Soapstone carvings from the Canadian north are widely exhibited and sold in all the urban centres of southern Canada and have been the subject of numerous articles in newspapers, art magazines, and government publications. In Alaska, a distinctive ivory carving style has developed over the past 60 years which, with an increasing market and improved merchandising methods, is now economically important to the Eskimos, particularly those resident on St. Lawrence and Little Diomedede islands. It is the development of this art style, its relation to traditional Eskimo art, and its place in the life of Eskimos today that is the subject of this excellent book by Dorothy Jean Ray.

The first chapter sets the stage by telling the story of Happy Jack, an Eskimo from Little Diomedede Island, whose skill at ivory carving impressed a visiting whaling captain in 1892 and who was apparently one of the first Eskimos to realize the profit that could be made by applying traditional carving skills to the creation of new designs that were pleasing to the white man. The gold rush at Nome brought the first customers for these carvings and the demand, though it has fluctuated, has never ceased. The second chapter presents a brief survey of prehistoric art styles in Alaska as revealed through archaeological materials. A special and successful attempt is made to contrast true prehistoric art with that of the nineteenth century and to differentiate between the art of northwest and southwest Alaska during the latter period. An important distinction is drawn between early-nineteenth-century graphic art, which appears to be uninfluenced by European contact, and the late-nine-

teenth-century scrimshaw-influenced graphic art styles.

Chapter three is entitled "The Modern Carvers" and we learn something of the place of art in modern Eskimo culture and the role of the carver in Eskimo society. Further emphasis is placed on the fact that modern ivory carving emerged after the whalers came north and was already fully developed at the turn of the century. The next three chapters provide information on the obtaining and working of ivory, a follow-through on the process of making various animal and other kinds of carvings, and the many and varied factors that influence what the carver makes. We learn that the carvers are "bounded on one side by the size and quality of their ivory and on the other by the whims of the market" (p. 113). Prices and attitudes about selling are also discussed.

Of particular interest is the seventh chapter, entitled "Innovations and their History". The author discusses the origin and evolution of such familiar subject matter as the billiken, cribbage board, bracelets, and bird and animal figurines. We learn that the billiken and cribbage boards were the earliest items carved with the others coming into popularity about 20 years ago. Innovations in bracelet manufacture are particularly stressed and we are shown the Eskimo as being keenly responsive to the demands of his market.

The three final chapters deal with the artist's standards, his concept of realism and an assessment of the future of Alaskan Eskimo ivory carving. The 107 photographs, always adequate and sometimes excellent, show carvers at work as well as examples of the different kinds of carving. In addition to the photographs there are five figures showing design elements used throughout the history of Alaskan Eskimo art, and a chart indicating the periods of art chronologically.

This reviewer believes that Mrs. Ray's book sets a very high standard in the area of the author's particular interest; that is, Alaskan Eskimo carving in its modern form as influenced

first by European contact during the middle and late nineteenth century and later by the demands of the commercial market. The sections on prehistoric art styles, although adequate, add very little to the information available in a variety of archaeological reports. What

had been badly needed, and what the author has so admirably provided, is a careful, detailed anthropological analysis of modern Eskimo art. Her book is certain to be a basic source for many years to come.

JAMES W. VANSTONE

A BIBLIOGRAPHY OF CANADIAN CLIMATE, 1763-1957. Meteorological Branch, Department of Transport and Division of Building Research, National Research Council. Compiled by MORLEY K. THOMAS. *Ottawa: Queen's Printer, 1961. 114 pages. \$1.00.*

Once again Mr. Thomas of the Climatology Division of the Canadian Meteorological Service has given us a very useful work. This compilation of Canadian meteorological literature follows his earlier fine publication, "Climatological Atlas of Canada" which was produced under the same sponsorship in 1953 and has found wide use.

This new publication will be a good reference book for everyone with a need to know about the climate of Canada. The book contains nearly 1400 items and is useful both as a reference to modern works on Canadian climatology and as a historical reference to works written as long ago as the second half of the eighteenth century.

The items of the bibliography are list-

ed chronologically and then alphabetically by author. Each item is identified by a serial number, which consists of the calendar year of publication and the alphabetical ranking of the author's surname in that year. An appendix contains an index of all periodicals listed, and a subject index is also included. A very useful annotated list shows the routine publications containing climatological data.

The publication forms an impressive documentation of meteorological and climatological research and writing in Canada. To meet the need for current information, supplemental bibliographies will appear every two years for the next decade, at which time a revision of the present work is planned. These supplementary issues will also contain earlier references that may have been overlooked or that were unknown to the writer. Mr. Thomas should be congratulated on this publication and wished good luck in the future work.

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A SELECT BIBLIOGRAPHY OF THE POLAR REGIONS.

By JOHN HANESSIAN, JR. *New York: American Universities Field Staff, Inc. 1962. 11 x 8½ inches. 30 pages. \$1.00.*

American Universities Field Staff, Inc., 366 Madison Ave., New York, is a non-profit organization that assembles and evaluates information on foreign areas and problems for its member colleges and universities. Its published reports, of which this bibliography is Polar Area Series Vol. II, No. 1 (General), are available also to subscribers. Mr. Hanessian presents about 400 references considered by him basic on internation-

al affairs in north and south polar areas, with emphasis on English-language publications readily available in the United States. The literature of scientific investigations and exploration is excluded except for a few, very few basic works and some recent books and articles for general readers. A list of polar periodicals is appended to which *Arctic Circular*, Ottawa and Norsk Polarinstituttets *Årbok*, Oslo, should be added among others. The references are grouped to cover the two polar regions generally and individually; certain subjects: polar international law, internationalization, the East Greenland con-