

make up this vast region. I am reasonably convinced that all examinations of the Arctic should follow this template. Only good things can happen when the natural scientist considers the Indigenous understandings of place, the artist considers the unique views offered by science and technology, and the anthropologist becomes educated by both. This is the true spirit and success of Arcticness.

So, back to my love of adding *-ness* to words: I hereby dub *Arcticness* a work of “awesomeness” and highly recommend it to anyone—professional researcher or not—who is seeking a well-rounded and diverse view of the state of being Arctic.

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A SYMPHONY OF SCENIC BEAUTY – AVANNAARSUA: GREENLAND’S FARTHEST NORTH. By PETER R. DAWES and JAKOB LAUTRUP. Copenhagen, Denmark: De Nationale Geologiske Undersøgelser for Danmark og Grønland (GEUS), 2017. ISBN 978-87-7871-473-2. 390 p., colour illus. Hardbound. 300 Danish kroner incl. VAT, excl. postage.

Peter Dawes and Jakob Laurup have produced a visually stunning book of photographic images from northern Greenland, or *Avannaarsua*, as the land north of 78° is known in Greenlandic. Fieldwork with the Geological Survey of Denmark and Greenland brought them to this uninhabited region on bedrock-mapping expeditions during the latter half of the 20th century. (Disclosure: I participated in five expeditions to East and North-East Greenland with Laurup and am a huge fan of his photography.) Laurup was a staff photographer for the Survey, and many of his photos have been published in support of geological research (e.g., Henriksen, 2008), but this is the first major collection of his work focusing on the artistic elements of the Greenland landscape. Although photographs by others are included in the book (demonstrating that even amateurs can take great pictures in Greenland), the majority of the images are Laurup’s. Dawes composed the text for the volume; as a retired geologist who spent his career with the Survey, including 22 summers in Greenland, he knows the place well.

Rock, ice, and water naturally figure prominently in the book, which is organized around five themes: solid rock, weathered rock, glaciers, rivers and lakes, and the sea. The authors overlay a symphonic structure on these themes, which they call movements. The first movement, Rondo, is dedicated to “Bedrock and its bold landscapes,” the second movement, Pastorale, covers “Surficial deposits and subdued landscapes,” and so on. The musical metaphor is a bit too contrived for my taste, but may appeal to others.

At the very least, the symphonic structure does not detract from the images or the underlying organization of the five main themes. As in a symphony, words are superfluous; it is the music—and here, the images—that imprint on the mind. This is not to say that the book is quiet. Many of the photographs evoke the sounds of the Arctic: the howling wind, rushing water, drip of melting ice, creaking glaciers, exploding icebergs, and the rumble of a rock fall, to name a few.

Readers will find much to enjoy in this book, where rock, ice, and water are arranged in endless geometric patterns and true color. Lines, planes, polygons, and 3-D shapes form single geometric elements that dominate some of the images, such as the linear gullies accented by snow (p. 32), parallel rock planes reminiscent of a layer cake (p. 94), regular polygons of patterned ground (p. 199), and irregular, amoeboid shapes on the surface of melting ice (p. 375). Repetition of patterns, such as the zigzag folds (p. 130), form delightful designs, while combinations of geometric elements—for example, planes, triangles, and polygons in the vista of stratified rock, dissected hills, and patterned ground (p. 158)—are visually stimulating. The images give the reader a tangible sense of the Arctic color palette with all its various hues, lighting, reflections, and shadows. White, blue, brown, and gray are the dominant shades, with splashes that surprise the eye of yellow, orange, pink, and purple from flowers and lichen. Contrast achieved by the juxtaposition of light, material, geometry, and color lends boundless interest to the images. One of my favorites, a ribbon of golden sand next to a still inlet, with a background of bright, white icebergs against dark rock, is perfectly composed (p. 350). Other readers will choose their own favorite photos, for their own reasons, but the experience should bring pleasure to all. From sunlight caught on the wisp of a cloud matched by the heads of cotton grass (p. 204) to something as mundane as shadows cast by a mud-covered boulder (p. 351), the pictures capture the essence of Avannaarsua and carry the reader into the sublime beauty of this place.

The book contains more than 300 large, color images, including 15 spectacular panoramic views that spread over two pages. The photos pull the reader in, simultaneously magnifying the landscape and shrinking the viewer. The few shots with people (e.g., p. 131–132) really emphasize the vastness of the land. Details of native plants and animals come to life in the vignettes, smaller photographs augmenting the larger views. The quality of the reproduction is adequate; however, the more homogenous parts of some images, particularly sky and snow, are pixelated. The publishers have successfully achieved a balance between resolution and price that works. The figure captions are consistently informative; my only quibble is that not all of them provide the location. A useful place name map conveniently occupies the back cover, and maps of the physiography and geology are also included. Explanatory text has been kept to a minimum, with a glossary and just enough information to help the reader

navigate the terrain. *A Symphony of Scenic Beauty* belongs on the coffee table of anyone with Arctic dreams. It will grace the bookshelf alongside my other favorite Greenland picture books by Hoffer (1957) and Roy (2004), but it stands alone in its coverage of Avannaarsua.

#### REFERENCES

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WHITE FOX AND ICY SEAS IN THE WESTERN ARCTIC: THE FUR TRADE, TRANSPORTATION, AND CHANGE IN THE EARLY TWENTIETH CENTURY. By JOHN R. BOCKSTOCE. New Haven, Connecticut: Yale University Press, 2018. ISBN 978-0-300-22179-4. xv + 327 p., maps, b&w illus., chronology, glossary, notes, bib., index. Hardbound. US\$40.00.

John Bockstoce's *White Fox and Icy Seas* is a well-illustrated historical economic geography of a vast coastal area extending from eastern Siberia to King William Sound in the central Canadian Arctic. This vast Arctic area is the homeland of the Chukchi, Yupik, Inupiat, Inuvialuit, Inuinait, and Natsilingmiut. Bockstoce surveys the impact that external economic forces, local environmental settings, and political changes had on these Indigenous peoples from the late 19th to the mid-20th century. The author did not intend to address major theoretical issues in economic, social, or Indigenous history, but rather to provide an engaging narrative history that demonstrates how shifting global markets for local products and local socio-political developments influenced the lives of Western Arctic coast Indigenous people.

To tell this ambitious and complex story, the author interviewed numerous Indigenous and non-Indigenous hunters, trappers, and traders and undertook extensive archival research. Bockstoce also drew on his own extensive, firsthand knowledge of much of the area, acquired during his widespread travels there beginning in 1969 and while serving on an Eskimo whaling crew in the Chukchi Sea near Point Hope, Alaska. This familiarity with

the people and the lands and oceans enabled him to write an engaging story that is chock-full of fascinating anecdotes, although it is not deflected by them.

*White Fox and Icy Seas* deviates from a typical historical study in that it does not proceed chronologically from the outset. Rather, Bockstoce opens his monograph with a section of chapters that recounts the brief rise and fall of the Hudson's Bay Company's Fort Ross on Somerset Island in Canada's central Arctic in 1937–48, during the last phase of the Arctic fox fur trade. The author's purpose in this section is twofold: first, to introduce the major themes of the book, and second, to provide the reader with an understanding of the specific characteristics of the Arctic fox trade. Bockstoce regards Fort Ross's brief, 12-year history as a paradigm for the history of the Arctic fox trade itself. The section's closing chapter, on all aspects of the Arctic fox business, gives the reader an appreciation of the depth of knowledge and skill a trapper needed to pursue these animals and prepare their skins for market. The remaining chapters of the book proceed chronologically.

For those acquainted with the history of the fur trade, *White Fox and Icy Seas* tells a familiar story. The exchange dimensions of local Inuit economies were affected massively by changing global fashions in dress. One of the most important of these changes took place during the first decade of the 20th century, when wearing corsets became unfashionable. Because the primary use of whalebone was in the manufacture of corset stays, this fashion change led to the collapse of the whaling industry in the Bering and Chukchi Seas area. Indigenous people in the area had been heavily involved in this lucrative commerce for several decades as whalers. Also, some had become very successful traders, recalling the roles that First Nations and Métis trading captains had played in earlier fur trades in the Subarctic and plains regions of Canada. As the market for whalebone collapsed, the demand for white Arctic fox soared with the growing popularity of long-haired furs used to trim garments and make muffs. Throughout the Arctic, Indigenous groups quickly turned to the trapping and trading of Arctic fox, an animal that most of them had largely ignored previously. The trade boomed during the 1920s, but the widespread economic depression of the 1930s and new fashion trends away from long-haired furs once World War II broke out in 1939 caused Arctic fox pelt prices to plummet, spelling the end of this once-lucrative trade. The region thus suffered a major economic depression in the 1940s. After the war, short-haired furs came into vogue, and many of these, especially mink, were produced on fur farms located in southern regions. Thus, the Arctic fox trade did not rebound.

Although *White Fox and Icy Seas* emphasizes the fur trade and whaling economies, the author also explores other important topics relevant to life in the various sub-regions of the Arctic. These topics include the Alaskan-Yukon gold rushes beginning in 1897, the four-decade-long decline of Arctic caribou herds in northern Alaska beginning in the 1870s and their subsequent recovery, and the establishment