

natory provisions in favour of all state parties to the Svalbard Treaty will apply to both the fisheries management in the EEZ and the exploitation of resources of the continental shelf. This stands contrary to the official Norwegian position that 'the Svalbard Treaty does not provide any rights to other Treaty parties beyond the territorial sea' (page 479). In 1970, Norway established a four-nautical-mile territorial sea around the islands and claimed, and continues to do so, that the Treaty's provisions only apply to the territorial sea and not to the maritime zones beyond that. By implication, Norway alone is entitled to uncontested sovereignty over the Svalbard continental shelf and the EEZ, a position strongly contested by Russia (and previously by the Soviet Union), the United States, and the United Kingdom. In short, this dispute remains unresolved and, in Ulfstein's assessment, 'there is no sign that other state parties will accept that their rights under the Treaty and the Mining Code do not apply to these maritime areas' (page 484). The author also recommends that 'Norway should continue to accept that the 200-mile zone around Svalbard is a *de facto* non-discrimination zone regarding fisheries management' (page 484).

To conclude, *The Svalbard Treaty* is well researched, coherently structured, and, by and large, well written (notwithstanding that it suffers occasionally from awkward expressions); it is highly recommended as essential reading for all those interested in Arctic studies in general and the legal regime of Svalbard in particular. (Sanjay Chaturvedi, Department of Political Science, Panjab University, Chandigarh 160 014, India.)

A LEGACY OF ARCTIC ART. Dorothy Jean Ray. 1996. Seattle: University of Washington Press. xix + 196 p, illustrated, soft cover. ISBN 0-295-97507-5. \$US24.95.

Dorothy Jean Ray, the undisputed authority on Alaskan native art in all its decorative and sculptural forms, uses the long-established term 'Eskimo' to include both the Inupiat people of the north and the Yup'ik from the south. In Canada, the term Inuit suffices, as all speak the same language. The word 'art' is used in its broadest sense: the product of creativity, ingenuity, and good craftsmanship.

Ray was one of the few scholars who recognised from the first the artistic merit and intrinsic interest of market art, objects made for sale. Such artifacts first emerged in historic times (since western contact, around 1750) and became a flood in contemporary times (since 1890 and the Nome gold rush). Her research began before the subject became acceptable for serious academic study and before any of the artifacts were accepted as fine art.

Before western contact, Eskimo art was a vital activity intimately connected with all aspects of physical and spiritual life and done for specific purposes, whether utilitarian or religious. This aesthetic drive has continued unbroken, but the forms and styles have changed in response to historical and cultural events. Much of the vast body of Ray's research has concerned these changes. It is

grounded on an encyclopaedic knowledge of museum and private collections and extended by exhaustive fieldwork, observation of artists at work, and conversations with them, their friends and families, and anyone with memories or knowledge of the historic past.

This latest book by Ray is a welcome addition to her scholarly output. It was published as a catalogue to accompany an exhibition of nearly 100 examples of contemporary Eskimo art in a wide range of materials and dating from around 1866 to the present. These were generously donated by the author to the University of Alaska Museum, Fairbanks, and exhibited there from June to November 1996. The artifacts are beautifully photographed (some in colour) by Barry McWayne and meticulously documented, but the book is as much a memoir as a catalogue. Through the story of her search to find out as much as possible about Alaskan natives and their art, we learn much about her own life, her friendships with these remarkable people, how she came to be given or buy the pieces, and what makes them so special. We are given an insight into a culture that few are lucky enough to experience. Her wide knowledge of and empathy with the people have enabled her to appreciate the effects of a rapidly changing environment on the Eskimo's perceptions of the world and its manifestation in their art. In this way, *A legacy of Arctic art* complements with a personal dimension the wealth of information painstakingly gleaned through some 50 years of research and already published in numerous books and articles.

The first section, on contemporary graphics, discusses the lives and works of early professional artists. They include George Ahgupuk and Kivatoruk Moses with drawings and paintings of folk tales, as well as depicting the realities of Eskimo life, and Robert Mayokok, a fine illustrator. Bernard Katexac of King Island began as an ivory carver (for which King Islanders are famous) but turned to print making, as did Peter Seeganna. Picture writing and its interpretation was a speciality of Ruth Ekak, Katherine Toots, and Lily Ekak Savok, who also features in the appendix.

'Mainly women's work' (although there are women carvers now) includes coiled grass basketry and an extraordinary example of the ability to adapt a technique to a non-native form: a paraffin lamp! There are examples of sewing techniques and the variety of skins used to make parkas, applique work, and dolls, including the popular 'activity' dolls. The design and execution of an Athabaskan chief's coat is illustrated in a later chapter.

Whilst wood is not immediately thought of as an Eskimo medium, it was 'manna from upriver' for those living on the coast, where fallen trees were deposited from rivers. Many wooden objects were carved and some decorated with graphics, probably by people who had never seen a living tree. Bentwood containers are illustrated along with dolls, masks, and animal figures.

The origins of pictorial engraving or Eskimo scrimshaw were possibly in Siberia, but linear and geometric decorations incised into ivory or bone with a metal point were

made some 2000 years ago on St Lawrence Island and persisted through succeeding cultures of Okvik, Old Bering Sea, and Punuk. Except for a brief period around AD 1000, it was not found on the mainland of western Alaska. Some 500 years later this style of decoration became much reduced or absent, but eventually realistic engravings emerged that became widely distributed in Alaska by the early nineteenth century. Decorated bow drill handles (drill bows) were the most common.

After Russia sold Alaska to the United States in 1867, American trading posts were established and walrus ivory was introduced to new areas. Drill-bow art declined, but there was a big expansion in walrus-ivory art with cribbage boards, pipes, and carved or engraved whole tusks. Several examples of the innovative work of Angokwazhuk (Happy Jack) are illustrated and the source of some of his pictures is identified. As walrus-ivory supplies declined, the type of carving changed; several such examples are illustrated.

The differences between the development of contemporary Alaskan and Canadian art are discussed and several early Canadian soapstone carvings illustrated. The final chapter explores at length the nature of authenticity and the ambivalence of native forms and motifs used by non-natives, and the less controversial work of native artists who are no longer resident in Alaska.

Fakes are exposed in the form of elephant and other non-indigenous materials mass-produced into curios for sale in Alaska. There are reproductions and deceptions, too. Ancient Alaskan ivories have been decorated in recent times by copies of early pictographs, and plastic scrimshaw of Arctic scenes is widespread.

The book contains new material and the benefit of the author's willingness to re-evaluate and occasionally correct earlier statements as new information was acquired. It is beautifully written and presented with an index, references, and illustrations conveniently near the relevant text. The thoughtful provision of a chapter heading on each double page greatly facilitates the use of the notes. (Janet West, Scott Polar Research Institute, University of Cambridge, Lensfield Road, Cambridge CB2 1ER.)

ANCIENT PEOPLE OF THE ARCTIC. Robert McGhee. 1996. Vancouver: UBC Press. xii + 244 p, illustrated, hard cover. ISBN 0-7748-0553-6. \$Can35.95.

Robert McGhee has established an international reputation not only as a foremost Arctic archaeologist in a strictly academic sense, but also as an author of popular books and articles in this field. *Ancient people of the Arctic* is meant for a popular audience, and it is certainly one of his finest efforts to date. It is an extremely comprehensible text for the non-specialist, avoiding overly technical or jargonistic terms or phrases.

The book focuses specifically upon various Paleoeskimo cultures of the Canadian Arctic and Greenland. The first three chapters provide a historical summary of Paleoeskimo research, and stress the fact that, because there are no Paleoeskimo cultural descendants, recon-

structing their lifeways is, of necessity, 'imagining history' (page 10). Chapters 4 and 5 deal with High Arctic Independence I and low Arctic Pre-Dorset and Saqqaa cultures, respectively, while chapters 6 and 7 deal with climatic change and the transition to Dorset and Independence II cultures. The remaining four chapters deal with Dorset culture, including technology (primarily chapter 8), ritual and symbolism (chapter 9), contact with neighbouring groups (chapter 10), and eventual disappearance, beginning approximately 1000 years ago, following the arrival of Thule Inuit from Alaska (chapter 11).

While meant for a popular audience, the book will also be of interest to northern (and other) archaeologists. Specifically, it represents a current statement on McGhee's view of Paleoeskimo technology, social structure, and ideology; while some may disagree with certain interpretations (for example, Independence I groups spending the winter in a state of semi-hibernation), it nevertheless represents the most readable, and ambitious, non-technical summary of Paleoeskimo cultures to date.

The book is liberally illustrated, but whereas the colour photographs are excellent, almost all of the black-and-white photographs have been poorly reproduced. Otherwise, it is finely produced, with clear, sharp print, very few typographical errors, and a useful index. (James M. Savelle, Department of Anthropology, McGill University, 855 Sherbrooke Street West, Montreal, Quebec H3A 2T7, Canada.)

ECOLOGY OF ARCTIC ENVIRONMENTS. Sarah J. Woodin and Mick Marquiss (Editors). 1997. Oxford: Blackwell Science. vi + 286 p, illustrated, hard cover. ISBN 0-632-04218-4. £35.00.

Environmental change in Arctic ecosystems has been subject to much attention in recent years. Examples of important issues relating to environmental change include: the large amounts of dead organic carbon stored in tundra ecosystems and its potential loss to the atmosphere as CO₂; the potential for sequestration of atmospheric CO₂ caused by an expanding vegetation in the high Arctic; and the significant emissions of the greenhouse gas methane from wet tundra. All are examples of issues associated with potential feedback effects from Arctic environments in a changing climate, which are frequently dealt with in recent literature. *Ecology of Arctic environments*, edited by Sarah Woodin and Mick Marquiss, is no exception. However, this book will also tell us there are many other important current issues within the area of Arctic ecology, and the fact that the book does not concentrate on a single issue but looks at a wide range of them is an important justification for it.

The book is based on contributions from a March 1995 workshop in Aberdeen marking the end of the first phase of the NERC Arctic terrestrial ecosystems research programme. One might argue that, although UK authors form the majority in the book, it is somewhat surprising that only two of the 12 contributions seem to have been associated with this particular NERC programme.