

community of Colville Lake in the Northwest Territories of Canada has been modified in many small ways from the first edition of 1974. Just as the subtitle of the book has been changed from the original 'life and stress in an Arctic community,' so has Savishinsky's choice of words in the text become more precise and reflective of local concerns. In the second edition, one finds many more Hare words illustrating differences in the local world-view and some of the western words, such as 'mercy' and 'individual,' have been dropped. The most substantive changes are in the expanded preface (now entitled 'Introduction'), where the author gives a very good description of how the anthropologist finds his feet through trial and error in a new community. Illustrating these passages are added evocative recreations of dialogues that occurred almost 25 years ago. The first edition interwove ethnographic observation with the classic texts in Dene ethnography current in the early 1970s. In footnotes and in long in-text citations, these have been updated for the convenience of the reader — although the implications of Ridington's or Sharp's notions of power for the argument of the book are not explored.

The book remains a text of the first encounter of an urban, southern anthropologist with a mobile and tightly integrated hunting community on the eve of great social transformations. The language still reflects the drama of the encounter, with constant references to the isolation and harsh environment and to the tension that this creates for them (and the anthropologist). Although the author has not returned to Colville Lake since his encounters in 1968–1969 and 1971, one cannot help but feel disappointed with the quick touch-ups in the text. How were local collective identifiers, such as *mola* (whiteman), used before the start of land rights activism? Upon 25 years of reflection and with a large literature on indigenous knowledge, how does the author view his original identification of stress and anxiety in his field hosts?

The text is well written and at certain points still revives in the reader 'the freedom and openness' of the trail. Both factually and prosaically, the work is a good summary of one man's journey far from home, giving keen insights into the technology and lifestyle of the Hare people at a significant historical juncture. (David Anderson, Department of Social Anthropology, University of Cambridge, New Museums Site, Free School Lane, Cambridge CB2 3RF.)

ANCIENT LAND: SACRED WHALE: THE INUIT HUNT AND ITS RITUALS. Tom Lowenstein. 1993. London: Bloomsbury Publishing. xxvi + 189 p, hard cover. ISBN 0-7475-1341-4. £20.00.

Jutting out into the Chukchi Sea just north of the Bering Strait, Point Hope, Alaska, has been continuously inhabited for longer than virtually anywhere else on the North American continent. For much of this time, whaling has formed the backbone of Tikigagmiut (Point Hope people) social life — economic, political, and religious. Not surprisingly, *unipkaat* (legendary stories) about relations

between whales and humans have formed a narrative core that has enlivened, enriched, and informed Iñupiaq social interactions for many years.

Lowenstein's own poetic vision of some of these stories forms the core of his book. 'Never tell one story. Always add a second,' Lowenstein was told by some of the Iñupiaq elders with whom he worked in Point Hope. 'That way the first one won't fall over.'

'It takes two people to tell a story,' a young Barrow man told me, 'one to tell it, and one to confirm it.' Although he makes no claim to replicate authentic Iñupiaq *unipkaat* — and indeed explicitly states he is using the stories to produce his own poetry — Lowenstein achieves the balance of narration and narrator described above. His stories do indeed prop each other up, providing a sound ethnography that not only conveys the importance of stories and story-telling to specific Point Hoppers, but also evokes the continuing centrality of human/non-human interaction to Tikigagmiut social life. The book itself is organised around repeating and overlapping paired themes. Two origin stories — the land-whale story and the Sun-Moon story — provide the background for two parts of the book — the first telling of Tikigagmiut sacred landscapes and the second detailing the dualistic division of ritual time, autumn and spring. The voice and rhythm of his poetry catch as well the dialogic nature of story-telling — drawing attention to shifts in the narrative voice — giving force and music to repetition:

Samaruna

The animal surfaced
The whale came up dry
It rose in the water

Asatchaq

Dry land! *Nuna!*
It was dry land
It was Tikigagmiut

Samaruna

Dry land from the whale
Tulunigraq harpooned it... (page 8)

Prose is balanced against poetry; the narrators balance each other; the stories never fall over. The translation of 'high Iñupiaq' — performed as powerful, evocative formal speech — into the prose of daily English usage has often seemed problematic to me — much of the strength and rhythm getting lost in the process. It takes a poet of English to do justice to the poetry of Iñupiaq. But equally it demands the sensitivity of one who listens carefully to what others are saying. Lowenstein's teachers took him seriously, and he has listened very carefully, indeed. The book is a delight. (Barbara Bodenhorn, Pembroke College, Trumpington Street, Cambridge CB2 1RF.)

BRIEF REVIEWS

ALASKA 1899: ESSAYS FROM THE HARRIMAN EXPEDITION. George Bird Grinnell. 1995. Seattle and London: University of Washington Press. liii + 68 p, illustrated, soft cover. ISBN 0-295-97377-3. \$US16.95.

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