

and blurred the boundaries of community. Chapter 6 depicts how, throughout the years, members of Fienup-Riordan's own [Anchorage-based] family have been integrated or 'made real people' in Nelson Island through their incorporation by Yup'ik into the web of reciprocal social relations associated with the Yup'ik naming system. Chapters 7 and 8 trace Yup'ik efforts to communicate cultural knowledge beyond the borders of Nelson Island and Alaska. The author tracks the movement and varied reception of Yup'ik masks in different urban and metropolitan art galleries and museums. The final chapter describes travels and fieldwork engaged in by Yup'ik elders during their 1991 trip to a national museum setting in Germany. Issues of representation, collaboration, authorship, ownership, and cultural pride emerge in these concluding chapters, as prominent features of these new intercultural dialogues. The accounts vividly describe how traditional knowledge becomes cultural capital outside Alaska, as exhibits of material culture and the elders themselves are made to represent cultural integrity.

Hunting tradition in a changing world has a number of strengths. Considerable care is taken to describe Yup'ik efforts to translate and promote their values in local, national, and international settings. The author, like her Yup'ik contemporaries, expertly navigates between different ideological terrains, from traditional sites (such as Toksook Bay or Alakanuk) to international settings (such as Seattle, New York City, or Berlin) where Yup'ik cultural productions are subject to exhibition and scrutiny. As the book progresses, core and periphery become increasingly a matter of perspective as the 'westernization' of the Yup'ik is depicted as running parallel to the powerful and prevalent 'Yupification' of the west. The effect is a broadly situated, discursive ethnography of parallel and overlapping processes of historical consciousness that invites readers to reconceptualize notions of bounded cultures, the anthropological field, and fieldwork. For Yup'ik and western scholars of Arctic colonialism, of cultural and symbolic anthropology, of ethnohistory, of rural societies, and of anthropological methods, *Hunting tradition in a changing world* offers unique and seasoned insights into a complicated series of cross-cultural encounters and exchanges that characterize communities across the north. (Nancy Wachowich, Department of Sociology and Anthropology, University of Aberdeen, Aberdeen AB24 3QY.)

References

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PESCA: A HISTORY OF THE PIONEER MODERN WHALING COMPANY IN THE ANTARCTIC. Ian B. Hart. 2001. Salcombe, Devon: Aidan Ellis Publishing. 548 p, illustrated, hard cover. ISBN 0-85628-299-5. £45.00.

The whaling station of the Compañía Argentina de Pesca

Sociedad Anónima de Buenos Aires — Pesca for short — at Grytviken on South Georgia came into being through the vision of one man, Carl Anton Larsen. Its huge initial success led to a spate of land-based stations and floating factories working at South Georgia, and later throughout the Southern Ocean. Larsen had already made his name as a successful sealer and whaler in Arctic waters when he led two exploratory sealing and whaling expeditions to the Antarctic (1892–94). He noted the large populations of rorqual whales and the possibilities of setting up a whaling base on South Georgia. In 1902, as skipper of Otto Nordenskjöld's *Antarctic* expedition, Larsen visited a small bay that had been discovered two weeks earlier by a shore party and named Grytviken (The Pot Cove) after the nineteenth-century sealers' trypots found there. He realised that this deep, sheltered 'bay within a bay' with a stretch of flat ground at its head and plentiful fresh water would make an ideal place for a whaling station. When the members of the ill-fated *Antarctic* expedition were later landed and fêted at Buenos Aires, Larsen was able to persuade local financiers to back his proposed company, so Pesca came into being and whaling operations started at Grytviken in December 1904.

Ian Hart considers that the impetus for Antarctic whaling came from an increased demand for baleen (rising to £3000 per ton in 1900) rather than for oil, the market for which was being met by whaling in the north. However, Larsen's early expeditions had failed to find baleen-rich right whales. They did find plenty of the faster-swimming rorquals, but the market for whale oil was uncertain at this time, particularly with increasing competition from petroleum. Larsen's gamble eventually paid off, as within a few years the hydrogenation process enabled liquid oil to be 'hardened' into solid fat that could be used in the expanding manufacture of soap and margarine. This saved the whaling industry but sealed the fate of the whales.

The history of Pesca is the history of Antarctic whaling and follows the same course as other branches of the whaling industry throughout the world: 'initial success, high hopes, and vast profits...and final collapse.' The numbers of whales in South Georgia waters at the beginning were phenomenal: a catcher once drifted close to a pod of humpbacks in fog and harpooned three without use of the engine. In the 1911/12 season investors complained that the dividend was only 26.5%. The 'greed of whalers' has become something a cliché, but the directors and shareholders of Pesca do not seem to have been different from those in any other business. The workers were well-paid for an arduous and often dangerous job. Yet it is amazing how people harvesting the sea often blame anything for decreased catches except their own over-exploitation of the resource. In fact, within a few years of whaling starting at South Georgia, Larsen, other whalers, and outside observers were voicing concerns over the decrease in whale numbers. There was a continuous struggle to offset ever-decreasing whale stocks and retain profitability by replacing obsolete equipment and improving techniques of catching and processing whales. The whaling

companies were running just to keep up and shore stations were further hit by the development of the pelagic whale factories that were independent of land. Pesca's profitability was boosted by an annual harvest of elephant seals, but, in 1960, Grytviken was sold to a British company Albion Star Ltd. In 1962, the station closed but was then leased to the Japanese. Even their efficient operation, in which the main product was meat for human consumption, became unprofitable and whaling finally ceased at Grytviken in December 1964. Records show that 53,973 whales had been brought in since 1904.

However, the progress of Antarctic whaling over seven decades is only the backdrop to the story of Pesca. This book is more of a company history with an emphasis on the machinations of the board, the financial background, and upgrading of plant and vessels. The two main strands running through the book are management of the whaling operations at South Georgia and the financial manoeuvres in Buenos Aires. Larsen was the link between the two. He was often at loggerheads with the office in Buenos Aires because they did not understand conditions at South Georgia; for instance, whaling stations belonging to rival concerns had to help each other by lending equipment or by shipping personnel in each other's vessels. He worried that the company was being asset-stripped, that a heavy industry was being run by a merchant bank and profits were not reinvested, a situation not without parallels in present-day commerce. Larsen also much regretted that Norway had not fully benefited and that the profits were going to Argentina. He left Grytviken finally in early 1914, and thereby missed meeting South Georgia's other great hero, Sir Ernest Shackleton, by a few months.

Intermingled with the account of the commercial operation are the human sides of life at Grytviken. Senior officials were often accompanied by their families: in 1905–06 Larsen was accompanied by his wife and seven children. Contemporary photographs record strangely normal lives of babies, dogs, chickens, picnics, and billiards evenings amid the stench and squalour of the whaling station. For the workers, life was hard, with 12-hour shifts, seven days a week, and not much opportunity for recreation. Larsen, however, cared for his men and arranged for the building of an assembly room — 'the Teatersalen' — and commissioned a church (now restored) that was pre-fabricated in Norway and erected by factory personnel.

Ian Hart's lifetime interest in the history of whaling in the South Atlantic started when, as a boy, he read *South latitude*, F.D. Ommanney's delightful account of work as a whale biologist with the Discovery Investigations in the 1920s. You must already have an interest in South Georgia and whaling before you read this book. With 451 text pages, 25 pages of notes, and 28 pages of appendices, it is often difficult to see the wood for the trees. There are 269 illustrations, many too small and not well reproduced. A tough editor would have been an asset. Hart puts in every detail, even if not always relevant to the matter in hand. This does not make for easy reading but is very useful as a work of reference. Not surprisingly, considering the

encyclopaedic mass of information, there are minor errors, some of which have been corrected in the second edition, but they do not detract from the huge bulk of information. The book is a work of some scholarship and considerable devotion to a lifelong interest. There can be few companies the history of which has been so well researched.

The empty station at Grytviken, and the museum in the manager's house that Hart helped to establish, are monuments to man's building a heavy industry in a desolate, distant corner of the world, but also to his failure to rationalise and regulate that industry. It is perhaps ironic that the weather is now destroying the buildings as surely as the whalers destroyed the whales. (Robert Burton, 63 Common Lane, Hemingford Abbots, Huntingdon PE28 9AW.)

DISCOVERY ILLUSTRATED: PICTURES FROM CAPTAIN SCOTT'S FIRST ANTARCTIC EXPEDITION. J.V. Skelton and D.M. Wilson. 2001. Cheltenham: Reardon Publishing. 168 p, illustrated, hard cover. ISBN 1-873877-48-X.

As its sub-title suggests, this book is in no way intended to compete with the recent studies of *Discovery* by Ann Shirley and David Yelverton, but rather to complement them with what is essentially a pictorial scrapbook commemorating the centenary of the launching of the vessel on 21 March 1901 and Robert Falcon Scott's British National Antarctic Expedition (1901–04). Its inspiration is that of two scions of the expedition. Judy Skelton is the granddaughter of Reginald Skelton, chief engineer on *Discovery* and expedition photographer. David Wilson is the great-nephew of Edward Wilson, surgeon, vertebrate zoologist, and artist. Both recall childhoods surrounded by expedition relics and doubtless much talk of their ancestors' exploits in the field; both are today actively researching the lives of their respective forebears.

From the preface to the book it would appear that the authors' initial impetus was the catalogue of an exhibition held at London's Bruton Gallery in the autumn of 1904. Enjoying the support of Sir Clements Markham, president of the Royal Geographical Society and 'father' of the *Discovery* expedition, the intention of the exhibition was to raise much needed funds as well as to familiarize the public with the geographical and scientific work accomplished. Antarctica, it should be remembered, was still very much 'Terra Incognita' at this time. There was no shortage of original material; Wilson's incomparable watercolours of Antarctic scenery and wildlife were revelatory, as were Skelton's photographs of *Discovery* and her crew, while his images of life in the hut and of field excursions to the inland ice could at times rival the work of Herbert Ponting on Scott's last expedition.

Among the items on display at the Bruton Gallery was the manuscript copy of the expedition magazine *South Polar Times*, profusely illustrated by Wilson and other aspiring artists, along with its less well-known supplement *The Blizzard*. Two notable supporters of the exhibition were Messrs John Dewar and Jaeger, whose full-page advertisements for their respective products adorn the