

Considering that the word 'tourism' appears in the title, very few key academic tourism texts or journals have been consulted by the contributors. Greater precision, accuracy, and depth of discussion may have been achieved by some had more of these sources been consulted. Yet a considerable amount of insight into tourism management issues is demonstrated owing to the collective experience of the writers. However, at times, the discussion halts just when it gains momentum.

Errors of fact detract from the work's quality. Twelve nations established scientific stations throughout the Antarctic during the IGY of 1957–58, not 46 as stated on page 29. The Arctic Team Challenge (page 108) in Greenland was renamed the SIKU Extreme Arctic Challenge. Argentina, Chile, and the United Kingdom signed the Antarctic Treaty on 1 December 1959, not in 1961 (page 131), which is the year it entered into force. The Environmental Protocol was signed in Madrid on 4 October 1991 and entered into force in 1998, but the date is cited as 1996 (page 165). XXI ATCM took place in 1997, not 2006 (page 299). The text should read 29th ATCM as it does in the reference. XX ATCM took place in 1996, not 2005 (page 303). XXVIII ATCM took place in 2005.

The work contains many spelling, punctuation, typographical, and referencing errors. Some are unfortunate, such as the misspelling of contributors' surnames (Tracey is spelled Tracy, page viii; Lamers appears as Lamiers, page 216) and of those of key figures (Giles, not Gilles Kershaw, page 173; Monteath, not Monteith, page 224). Others are humorous, for example, the article by Whelan (2004) in *Outside* magazine should read 'Waking the bear,' but is cited more than once as 'Walking the bear' and different page ranges are given in each reference (pages 70 and 246). The Iditarod appears as Iditorad (page 9). The International Association of Antarctica Tour Operators is repeatedly referred to with the final 'a' missing from Antarctica. Various references appear out of alphabetical order and some citations are flawed.

More seriously, data on passengers, ships, and yachts for 2005/6 presented on page 250 do not match those in Table 15.1. The role of the Grand Tour in tourism's history is poorly understood (page ix). The origin of the multiple resource management model in Figure 15.5 (page 257) is not apparent (and design facility does not equate to facility design (Box 6)), yet, this same figure appears as 17.1 (page 297) and is attributed to Snyder (2003) with a full reference provided. In any case, the systems approach to multiple resource management is not well explained, for example, who does the monitoring, and how does the model enable managers to understand tourism's cause and effect relationships? The last chapter refers to its fourth and last phase, but the model contains five (pages 297–298).

Yet, despite the aforementioned flaws, it is easy to see the merit in this book because it asks important questions. How can what is known about the environment, tourism activity, and their management best be utilised to limit the negative effects of polar tourism? It is thought-

provoking. It presents and compares a range of useful management techniques to achieve this end. One is left wondering if the future for polar tourism can be steered effectively by governments or whether market forces, global economics, and an industry growing in power and influence will dictate the agenda. Given the range of stakeholders and emerging issues involved and apparent levels of self-interest in this arena, this volume on polar tourism's prospects is timely indeed.

This text will prove indispensable to students new to the study of polar tourism along with those in the academic community who take an interest in this subject, relevant policymakers, tourism practitioners, and other polar stakeholders. It is reasonably well organised, easy to follow, and enjoyable to read. The work represents quite an achievement given the meagre funding available to polar tourism researchers. The editors are to be congratulated on their vision and ability to draw together such disparate ideas, themes, and professionals in one coherent volume. The influence a work like this yields may prove difficult to measure, but give it time to be discovered, digested, and acted upon, and all the hard work put into its making will pay dividends.

A few authors highlight opportunities for relevant research that may help inform the management of polar tourism. Looking ahead, a future volume could advance understanding of the role of climate change in polar tourism and its management, the effects that modes of tourism transport are having on polar regions, and how the media affects polar travel choices (for example, might the focus on climate change stimulate or deter visits?). The editors point out that 'tourism has arrived late in polar regions' (page x). The extent to which these areas will benefit from the wealth of research and management experience gained, sometimes elsewhere, remains to be seen. (Debra J. Enzenbacher, Bath Spa University, School of Science and the Environment, Newton St Loe, Bath BA2 9BN.)

References

- Enzenbacher, D.J. 1995. The management of Antarctic tourism: environmental issues, the adequacy of current regulations and policy options within the Antarctic Treaty System. Unpublished PhD thesis. Cambridge: University of Cambridge, Appendix A.
- Hall, C.M., and M.E. Johnston (Editors). 1995. *Polar tourism: tourism in the Arctic and Antarctic regions*. Chichester: John Wiley and Sons.
- Stewart, E.J., D. Draper, and M.E. Johnston. 2005. A review of tourism research in the polar regions. *Arctic* 58 (4): 383–394.

ALASKA NATIVE ART: TRADITION, INNOVATION, CONTINUITY. Susan Fair. 2006. Fairbanks: University of Alaska Press. xxxii + 280p, illustrated, hardcover. ISBN 978-1-889963-79-2. US\$65.00. doi:10.1017/S0032247408007328

Susan Fair's untimely death in 2003 cut short a career as a curator, academic, and strong advocate of Native

American arts, and this book demonstrates how passionate she was about the region and its people. The aim of the work is to present a comprehensive picture of the works of artists in a wide range of media and styles, across all regions of Alaska. This may seem like an impossible undertaking in just one book, and indeed it does make for a rather dizzying introduction to the subject, but an effective one nonetheless.

The work amounts to 280 well-illustrated pages, and if one obvious complaint can be made, it is that the book needs to be far longer in order to tackle the huge range of available material. Of course, time constraints and keeping the work at an affordable price made this impossible, and it is testament to the formidable editorial skills of Jean Blodgett that she managed to tackle the project so effectively. Having never met Fair, she took on the tasks of grappling with the hundreds of photographs, interviews, and notes that were left to her, and forming them into a coherent work. A curator and art historian by profession, Blodgett had previously focused upon the Native art of Canada, where the federal Department of Indian and Northern Affairs maintains a database incorporating the biographies of hundreds of artists. Sadly, no such system is in place in Alaska, making the task of the editor and author much more complex and necessitating a search through a wide range of sources to find artist information. One can only hope that the Alaskan Bureau of Educational and Cultural Affairs follows the Canadian example and produces a centralised database for the benefit of current and future generations of both academics and general readers. Surely an online digital archive is long overdue?

The consequence of the relatively sparse amount of artist information in the Alaskan public domain is a more object-focused viewpoint from Blodgett, which is in keeping with her background as an art historian. Conversely, Fair chose a context-based approach in her study, and compensated for the lack of biographical information on some artists with a good collection of interviews and her substantial personal network acquired through many years of working in Alaskan art. In practice, the two women complement each other well, and that they never met does not seem to have impacted negatively upon the book — indeed, the opposite could be true; by not having collaborated, they have no special personal loyalty and so work toward the objective of the publication, and not the feelings of each other. Blodgett removed some of what she describes as ‘the more academic or esoteric discussions’ from Fair’s text, and the result is a clear, concise, and eminently readable introduction and overview.

In dealing with the vast amount of work from which to select, Blodgett generally chose to limit the amount of works to one by each artist. This does have inevitable drawbacks; one cannot get a sense of an individual artist’s creative development and evolution, nor see how an individual’s work differs depending on the media used. However, this ‘one-object, one-artist’ approach does seem

to be the most sensible way of coping with the size of the project.

Selection policy inevitably comes into play, and this manifests itself in the emphasis placed on certain Native groups. Many Western readers naturally think of Alaskan Native art and ‘Eskimo’ art as synonymous; hopefully Fair’s presentation of the diverse range of cultures in the region will be an antidote to this. In truth, Inupiaq, Yup’ik, and Aleut are given rather more attention than groups from the south, such as Tsimshian and Haida, but nonetheless it is nice to see a chapter dedicated to the ‘Indian’ cultures, including a good amount of space given over to describing objects and their context from the interior Athabaskan cultures. The state’s ‘Percent for Art’ programme (1% of the construction costs of public buildings must be spent on art for that facility) is only touched on briefly, as Fair focuses principally upon exhibitions that she curated. It would have been interesting to read more about the work that has come out of this initiative since its inception in 1975, but again, limitations in space prevent a fuller exploration of public art.

The typeface is clear, and illustrations are generally close to the relevant text, making for a pleasurable read. The captions for each work are concise, and offer the kind of background information that lifts the works out of the abstract, and gives a sense of the living vibrancy of the objects and the communities and individuals that create them. The book has a comprehensive index, and a wide-ranging bibliography.

Fair’s succinct essays highlight the role that individual artists play in their community and the cultural value placed on particular objects, styles, and materials. She presents a convincing argument on the artificiality of such concepts as ‘tradition’ and ‘market art,’ indicating instead that innovation and trade have informed and influenced Native artists for centuries. She develops her argument about the fluidity of the Native concept of tradition by presenting a series of artists who challenge western perceptions of traditionalism in their use of materials and motifs. Artists such as Susie Qimmiqsaq Bevins and Larry James Beck demonstrate how ‘traditional’ motifs and genres can be developed and altered through the use of modern materials. Here Fair highlights continuity as well as change — Beck’s use of unusual and found objects (such as plastic pancake turners and hubcaps) is both strikingly post-modern and yet also a continuation of the centuries-old tradition of beach-combing, which has played such an important part in the cultural and economic experience of coastal communities.

Fair underpinned the entire work with first-hand interviews, making for a very artist-focused read. Unusually, she chose a poetic format for interview quotations, which Blodgett removed from the final text in order to make the work more accessible to a general audience. These interviews are developed into some interesting discussions on native worldviews. Shishmaref-based sculptor Harvey Pootoogooluk was as keen to discuss his experiences of hunting as he was to talk of his sculpture, and this

blurring of the boundaries between art and survival is a constant theme in Native experience. Later one reads of the cultural resonance of mukluks (boots), which are both decorative and extremely functional — a well-made pair can save their owner's life on a hunting trip. Properly insulated mukluks, a fine multifunctional patkutaq (which can act as a bowl, fan, plate, and mosquito-swat), and the well-carved handle of an Ulu knife: all are perceived as both decorative art pieces and functional, life-saving implements, and the outsider must gain some insight into this viewpoint in order to understand the cultural meanings that underlie the objects. Furthermore, the multi-functional nature of many of these objects makes them very difficult to categorise in Western terminology. Fair explores this idea, and also the notion that language plays an important role in understanding purpose and intention. She cites the example of Yup'ik grass containers and seal-skin bags for dolls; both share the same name in Yup'ik ('like a basket'). These objects share a functional commonality in Yup'ik worldview, which is alien to Western discourse. It is a shame that the constraints of the size of the book mean that these arguments cannot be developed further.

The chapter on 'Genres, boundaries and ways of making' effectively brings the various Native groups together to explore similarities and contrasts. One reads that Eskimo culture tends to value intellectual property above material objects, seeing the artwork as almost ephemeral. Conversely, the Tlingit value the object in itself, having a stronger affinity with the physical. The attitude towards masks is another example; in different areas of the state they are viewed in completely different manner. To some, they are mere entertainment, whilst elsewhere they have enormous cultural resonance, and need to be handled with great respect, if at all. Elsewhere one observes that within groups there are different ideals and values at play. Tlingit weavers Teri Rofar and Marie Laws use their art to express their opposition to clear-cut logging in southeast Alaska, which (Fair indicates) does not reflect the opinions of the majority of Native Sitka residents. Throughout the book there are reminders that Alaska is far from homogenous.

Fair did not shy away from the controversies of her own profession; curatorship. Through her discussion of the topic, a curator's view on selection policy is demonstrated, as is the presentation of objects within the public context. This is, as always, underpinned with interviews with artists, ensuring that the curator/artist dynamic is explored from both perspectives.

The main accomplishment of author and editor is the success in resolving the conflict between making a book accessible to a general audience, whilst maintaining its academic substance, and in turn making this accessible to a non-Native audience whilst attempting to reflect the spirit and intention of the Native artists themselves. Although one cannot speak on behalf of the artists, one cannot deny that the book is permeated with a sense of respect for the objects and their creators, and of

genuine joy in exposing this often neglected art to a wider audience. (Mark Gilbert, Scott Polar Research Institute, University of Cambridge, Lensfield Road, Cambridge, CB2 1ER.)

REJOICE MY HEART: THE MAKING OF H.R. MILL'S *THE LIFE OF SIR ERNEST SHACKLETON – THE PRIVATE CORRESPONDENCE OF DR HUGH ROBERT MILL AND LADY SHACKLETON, 1922–33*. Michael H. Rosove (Editor). 2007. Santa Monica, CA: Adélie Books. xxi + 142p, illustrated, hard cover. ISBN 978-0-9705386-2-8. £18.95; \$US34.95. doi:10.1017/S003224740800733X

Sir Ernest H. Shackleton was laid to rest in Grytviken, South Georgia, on the 5th of March 1922. Forty-four days later, his widow, Emily, wrote to H.R. Mill asking if he would consider writing a biography of her husband. 'I feel that no one could do it as you could . . .' She had spoken the week before with Sydney Pawling of William Heinemann, the publisher of both *The heart of the Antarctic* and *South*, who had expressed enthusiasm for the project. She told Mill that she 'could do a good deal of "spade work," if it would be of assistance . . .' (Little did she know!) Mill answered Emily Shackleton's letter the very same day — a testament to the speed and efficiency of the postal system of that era — immediately agreeing to the undertaking: 'I should be overjoyed . . .' Emily, in her turn, replied the next day, 'Your kind letter rejoiced my heart.'

Thus began a correspondence that covered a myriad of details associated with the production of *The life of Sir Ernest Shackleton*. Mill was always 'all business' and stuck to the point; Emily was more verbose, often wrote 'in haste' and tended at times to stray to unrelated matters in a newsy, conversational way. Each letter begins 'Dear Dr Mill' or 'Dear Lady Shackleton' and ends with 'Yours very sincerely Emily Shackleton' or 'Yours very sincerely Hugh Robert Mill' (except for one from Emily that unaccountably is signed 'Emmie'). Between them from 18 April 1922 and 2 March 1933, 124 letters passed, those from Emily outnumbering those from Mill, 96 to 28. Most numerous are those leading up to the completion of the biography, which Mill announced in his letter of 17 March 1923, less than a year after he started work on the book. He wrote:

I am very greatly indebted to you for the material you supplied and the help you gave so unsparingly, and also for the consideration you showed on all matters of uncertainty or difference of opinion. It is very pleasant to be able to look back on so long a stretch of difficult and delicate authorship without the slightest friction in its whole length and I am sure that there is scarcely a woman alive who could have aided the author of her husband[']s biography so ably and understandingly as you have done all through.

The week before Emily had written, 'You cannot think what a privilege it has been for me, to have been allowed to work for you.' So they managed to survive