that 'if Canada as a country ever decides to play an active role in Antarctic research under the Antarctic Treaty, it...may...look with pride on the past achievements of individual Canadians on that continent' (Hattersley-Smith 1986: 369).

I find it extraordinary that the author, in the extensive references cited in his end notes, should have chosen completely to ignore my paper, in which I referred in brief to the work of 10 of the 14 Canadians whose exploits he has now related in some detail. His conclusion, elaborated at length, is the same as mine was, now that for six years Canada has been a signatory to the Antarctic Treaty, although only as a non-Consultative Party and thus not committed to research on the continent.

Notwithstanding his discourtesy, the author has made a useful contribution to Antarctic literature. His Canadians comprise: Hugh Blackwell Evans (*Southern Cross*), Dr Rupert Michell (*Nimrod*), Sir Charles Wright (*Terra Nova*), Professor George Vibert Douglas (*Quest*), Jack Bursey, Dr Frank Davies, Alan Innes-Taylor (Byrd Antarctic expeditions), Al Cheesman (Wilkins Antarctic Expedition), Herbert Hollick-Kenyon, Pat Howard, 'Red' Lymburner, James Trerice (Ellsworth Antarctic expeditions), Dr Andrew Taylor (Operation 'Tabarin'), and Dr Fred Roots (Norwegian–British–Swedish Antarctic Expedition). These men, of whom only Roots is still living, are portrayed with remarkable accuracy, if I may judge from personal acquaintanceship with six of them.

Thus, the experience of the Canadians in this book encompasses all phases of Antarctic exploration from the first wintering on the mainland in 1899 (Evans), through the 'Heroic Age' epitomized by Shackleton's and Scott's expeditions (Michell and Wright) and the transitional phase of the 1920s and 1930s that saw the first use of aircraft in the Antarctic (Douglas, Byrd's, Wilkins', and Ellsworth's men), to the British wartime Operation 'Tabarin' (Taylor), and, finally, to the post-World War II phase of high-tech science (Roots). The author has admirably woven this entire story together, with access to previously unpublished material and personal reminiscence that bring out sterling qualities in these Canadians. Here are a few reflections prompted by reading the book.

It is a sad commentary on the fickleness of public memory that, on his return from the Antarctic, Evans passed into obscurity, until he was 'rediscovered' in the early 1970s. Although the author does not mention it, his 'rediscovery' led to Evans at the age of 100 being awarded the Polar Medal. He was the only member of the *Southern Cross* expedition to be so honoured — and 76 years late! Michell, on the other hand, lived out the rest of his life and died in obscurity. The author suggests that his two voyages south in Shackleton's *Nimrod* destroyed his health, but there remains a 'mystery' as to how this came about, for his manuscript journal is unrevealing.

There is one crucial episode in the experience of Wright on Scott's *Terra Nova* expedition that the author fails to mention. It concerns the choice of Apsley Cherry-Garrard to undertake the dog-sledge journey to One Ton Depot in support of Scott's returning polar party in March 1912. I know that, to the end of his long life, Wright regretted that he, an experienced navigator, had not set aside his scientific work — against Scott's implicit wishes — and insisted on leading that relief journey. If he had done so, how different the eventual outcome might have been.

The author is particularly revealing on the subject of the Ellsworth air expeditions. Ellsworth was a hard man for his pilots to serve, since he apparantly lacked, either through ignorance or vanity, the ordinary instincts of self-preservation. He was extremely rash to doubt the judgement of such great polar airmen as Bernt Balchen and Hollick-Kenyon for turning back in poor flying weather. In 1935 Ellsworth's luck, not judgement, and Hollick-Kenyon's airmanship led to their great achievement of flying across the continent.

As regards Operation 'Tabarin,' 1943–1945, the author properly records Taylor's outstanding service, as virtual second-in-command to James Marr in the first year and then as commander of the operation in the second year. However, I must correct the author's statement that 'in 1953 Britain awarded the prestigious Polar Medal to the men [who had wintered at Hope Bay] — to all except their Canadian commander.' In fact, Taylor's award was notified in the *London Gazette* in the same list as the awards to his companions, but through inexcusable oversight he was not informed of the award at the time. He learned about the award from me in a casual encounter in Ottawa about a year later and drew the inference that he had been excluded from the original list — an inference that I corrected only a few years before his death in 1993 by sending him a copy of the relevant notice from the *London Gazette*.

In conclusion, I commend this book especially to Canadians who may look to the time when Canada becomes a full Consultative Party to the Antarctic Treaty. (Geoffrey Hattersley-Smith, The Crossways, Cranbrook, Kent TN17 2AG.)

Reference

Hattersley-Smith, G. 1986. Some Canadians in the Antarctic. *Arctic* 39 (4): 368–369.

DICTIONARY OF CANADIAN BIOGRAPHY. VOLUME XIII: 1901–1910. 1994. Toronto: University of Toronto Press. xxi + 1295 p, hard cover. ISBN 0-8020-3998-7. £55.00; Can$110.00.

One does not have to subscribe to Emerson's view that 'There is properly no history; only biography' to wait with anticipation for the appearance of each new volume in this, the definitive national biography of Canada. With volume 13, the *Dictionary of Canadian biography* reaches the twentieth century, and, not surprisingly, fewer Arctic explorers are to be found than in the immediately preceding volumes. Indeed, one is a little taken aback to find an entry for Sir Francis Leopold McClintock. McClintock died aged 88 in 1907 and was almost the last survivor of those who, in searching for Sir John Franklin's expedition, unveiled the true lineaments of the Canadian Arctic archi-

pelago. Other Arctic explorers listed include Hubert Darrell (died 1910) and David Theophilus Hanbury (died 1910), although Henry Youle Hind (died 1908) should perhaps also be added for his travels in Labrador.

The entry for Hubert Darrell is particularly illuminating. He is a neglected figure today, but, had he not died so young (at the age of 35), he would surely have become one of the better-known explorers of Canada. Like so many others, Darrell first experienced the north in the Klondike Gold Rush. Relying on maps that he drew himself, he was widely believed to know the interior of Canada, between Hudson Bay and Alaska, better than any other white man, but even this did not prevent him from becoming lost somewhere in the Anderson River region of the Northwest Territories in November 1910. Roald Amundsen had wanted Darrell to accompany him to the South Pole, saying that with men such as him, 'I could go to the moon....'

Hanbury is best remembered for *Sport and travel in the northland of Canada* (London: Edward Arnold, 1904), which described the expedition he undertook in 1901 — coincidentally with Darrell — from Chesterfield Inlet to the mouth of the Coppermine River, returning via Great Slave Lake. The journals of both Darrell and Hanbury are to be found in the archives of the Scott Polar Research Institute, and biographers are still awaited....

Volume XIII also contains an entry for Meliki (died 1908–1910?), a member of the Aivilik tribe of hunters from the Repulse Bay area, who assisted many Arctic whaling expeditions from at least as early as 1878. Dorothy Eber's claim that Meliki's sketches and maps make him 'probably the first Inuit artist whose name is known' seems doubtful against the claims of John Sackhouse, who accompanied John Ross' expedition of 1818. Sackhouse, however, was a Greenlander, which perhaps disqualifies him from Eber's viewpoint. (William Mills, Scott Polar Research Institute, University of Cambridge, Lensfield Road, Cambridge CB2 1ER.)

PAINTING IN THE NORTH: ALASKAN ART IN THE ANCHORAGE MUSEUM OF HISTORY AND ART. Kesler E. Woodward. 1994. Seattle: University of Washington Press. 160 p, illustrated, soft cover. ISBN 0-295-97320-X. US$24.95.

On the occasion of the Anchorage Museum of History and Art's twenty-fifth anniversary, the director, Patricia B. Wolf, has published the museum's first catalogue, mining the rich veins of Alaskan art in this splendid collection, founded by Elmer and Mary Louise Rasmussen. Rather than focusing upon its art in historical isolation, Wolf and the author chose instead to give Alaskan art a circumpolar context, displaying Alaskan works alongside those from Greenland, Scandinavia, and Siberia. Although the catalogue considers the entire range of Alaskan art since 1741, when Europeans first made contact with Alaska, it is the early works that fascinate the most, not only for their quality but also for their sheer quantity. From Vitus Bering onward, a veritable retinue of European explorers, from Russia in the north to Spain in the south, made more than 100 voyages there in the eighteenth and nineteenth centuries, most of which included in their crews documentary artists, who generally laboured under an injunction to depict the reality of what they saw, with no added embellishments. Of course, this is exactly what they did not do, and, indeed, on good historical precedent. From the early sixteenth century, the Inuit of Greenland were depicted, for example in Olaus Magnus' *Carta marina,* with European characteristics and numerous fantastic embellishments, a characteristic typical also of many eighteenth- and nineteenth-century images from Alaska, which was then, of course, a Russian colony.

Although the works of John Weber (1751–1793), the official artist on Captain James Cook's third voyage of discovery, are the most famous shown (there are 39 engravings and aquatints included in the collection), it is the early Russian elements of some depictions that are most alluring. Indeed, works from Russian voyages, such as the Kashevarov expedition of 1838, are included. Moreover, although the United States purchased Alaska from Russia in 1867, it is the old Russian Orthodox church in the background of Richard Peter Smith's *View of Sitka* (1880) that is the principal and most striking feature in the landscape.

Other works of note include the topographical and ethnological depictions of the artist Henry Wood Elliott (1846–1930), a native of Ohio who first visited Alaska in conjunction with an aborted attempt to establish a telegraphic link across the Bering Strait. Perhaps his most important contribution was to lobby the US Congress against the massive exploitation of seals, which even then were declining rapidly in numbers. His watercolour *The fur seal millions* (1872) should best be seen in this context, along with its aesthetic appeal.

As for native peoples, Europeans in the late nineteenth century considered them less and less as uncivilised curiosities (as was previously the case), and more and more as unspoilt children of nature. Increasingly the native artistic expression was appreciated, not least their view of the newcomers. In the early twentieth century, native artists represented Americans and Europeans in an entire range of materials, from ivory carvings to argillite pipes to totem poles. As Dorothy Jean Rya, a specialist on Inuit art has written: 'The first two decades of the twentieth century were probably the most bizarre in the history of Eskimo art in the transfer of subject matter from one medium to another.' Two of the most famous artists of that time, and the first who signed their own works, were Angokwazhuk, known as Happy Jack, and Guy Kakarook, who worked with walrus ivory and brass. The exhibition includes cribbage boards embellished with European faces and other decorative forms by these two artists.

Many other examples of more modern art were included in this exhibition and book, the vast majority of which evince the strong influence of contemporary European artistic styles and traditions. Yet, in some of the best,