

small notebook for information which at convenient times he transferred to punch cards (p. 6). The over-all impression of his work is one of an ethnography, and a reconstruction at that. He does not achieve his intention of producing a functional and acculturational study or, at least he does not achieve it very well. Indeed, on occasions, it is difficult to know exactly what period VanStone is referring to. His account for the most part comprises impersonal, objective generalizations about the culture, although individuals are mentioned. The information is interesting, and we can only regret that there is not a great deal more of it.

To conclude our comparison, we would say that VanStone has given us the broadest range of cultural data, while the Hughes have demonstrated a new and intellectually sophisticated technique. As for Marshall's *Arctic Village*, although unlisted in the bibliographies of either the Hughes or VanStone, anyone might be proud to have written it. Together, the three volumes are invaluable to the anthropologist concerned with the methodology of the community study, and certainly no less so to the non-professional reader who wishes to learn about present day Eskimo culture in Alaska. To the latter, we would recommend enjoying first the simple and broadly instructive work of VanStone.

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Artists of the Tundra and the Sea. Dorothy Jean RAY. Seattle: University of Washington Press, 1961. XII, 170 pp., 113 ill. \$5.75.

One of the most persistent characteristics of Eskimo material culture has been the technological skill with which objects were fashioned. The Eskimos justifiably are ranked as outstanding craftsmen among primitive men. An inventory of Eskimo artifacts inevitably leads to mention of ivory working abilities, and nowhere in the Arctic has it greater antiquity and sophistication than among the inhabitants of the Bering Strait region. Here the tradition of working ivory is as old as clearly identifiable Eskimo culture, and here it continues most persistently today. A book on Eskimo ivory work is a welcome addition to the fields of art, technology, and Eskimo culture. Dorothy Ray's study deals with the Bering Strait Eskimos' ivory carving tradition and its current manifestations. The book focuses on two separate topics: the prehistory and history of carving, and the products of the modern craftsmen.

The textual discussions and appendix on ivory carving among prehistoric Eskimos of the Bering Strait region deals primarily with the best local sequence: Okvik, Old Bering Sea, Punuk, Western Thule, and the post-Thule developments. This background material provides the reader with a general

understanding of the known roots of the tradition which extend back in time some two thousand years. The anthropologist with an interest in the Arctic will not be impressed with Ray's treatment of the archaeological finds. A reasonably satisfactory summary is presented, but the discussion of prehistoric ivory working offers neither new interpretations nor a thorough consideration of old problems. Additionally, there are remarks of questionable validity. For example, in the discussion of Okvik carvings it is stated that sexual characteristics are absent and there are "not even rudiments of a fertility cult." Ray questions whether the "Okvik Madonna" has female sexual organs represented; however, Froelich Rainey in the original Okvik site report writes of this carving that "the female sex organ is clearly represented." The presence of sexual symbolism in Okvik is suggested further in an ivory figure which Rainey considered as possibly phallic. There is also the Okvik male and female sexual organs represented. Ray's evaluation of this and other points of archaeological interest are not as precise as the author would have the reader believe.

When writing about modern Eskimo ivory carvers and their recent predecessors, the author is more lucid and her contribution in this area is significant. Initially it is demonstrated clearly that nineteenth century northern Alaskan Eskimo graphic representations are aboriginal, and from this immediate background emerged the developments seen today. The biographical sketch of the first important modern carver, Angokwazhuk or Happy Jack, is highly informative. This man copied the scrimshaw of the whalers, as well as printed reproductions; his decorated ivory cribbage boards led to a departure from the largely utilitarian carvings of old and introduced an item designed for the non-Eskimo market. Other specific new forms are discussed along with their innovative background; included are the famous billiken, various bracelet types, and a dove. Interpretations of these innovations are penetrating, and the carvers emerge as less imaginative and original than might be expected. The Eskimos appear as able craftsmen but rarely as artists.

The descriptions of contemporary carving and the discussion of the actual processes of manufacture apply largely to the craft products from Diomede and King islands. It is this reviewer's opinion that the detailed presentation of the modern ivory carver at work is clearly the best section of the book. This careful reconstruction of the manufacturing details is unique and rewarding for the interested reader. Among the pertinent topics illuminated are the qualities of ivory as a carving medium, the tools used, and the thoughts that the carvers expressed concerning their products. While it is the carvers of Diomede and King islands that are discussed in greatest details, we find significant gaps in the presentation of their works. It is, for example, perplexing that only passing reference is made to group sculptures since dog teams and hunting scenes are standard products and among the most complex carvings produced by the Bering Strait Eskimos.

The descriptive details of this book concentrate upon the Bering Strait carvers, but there are additional remarks on ivory and wood carvings from

elsewhere in western Alaska. Mention is made of the sculptured ivory from Nunivak Island; the grotesque character of animal representations and the elaborateness of the masks from the region between the Yukon and Kuskokwim river mouths; and the human figures of wood from St. Lawrence Island. These references are scattered so that no coherent view of the carving complex may be reconstructed for beyond Bering Strait. A map designating the ivory carving areas of Alaska is presented but not defended.

This volume contains numerous excellent photographs of carvings and carvers, as well as line drawings of various design motifs which are ready guides for the reader. However, the following caption errors, known to the reviewer, should be mentioned. The Ipiutak object in Figure 29 is not from Cape Prince of Wales but from Cape Spencer. The mask in Figure 85 is not from Nunivak Island and neither was it collected about 1940; it is from Hooper Bay Village and was purchased in 1950. Furthermore, all of the wooden figures from St. Lawrence Island (Figures 59, 60, 61) illustrated and discussed are presented in a definitive article on the subject by James VanStone, which is unacknowledged by the author. Additional errors and omissions could be cited, but those already mentioned reflect the general quality of the research for this book.

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The Eskimo Community at Port Harrison. William E. WILLMOTT. Northern Co-ordination and Research Centre 61-1. Ottawa, Department of Northern Affairs and National Resources, 1961. viii-197 pp., 11 tables, 9 fig., 22 photographs.

In the summer of 1958 Mr. Willmott carried out a study of the Eskimos of Port Harrison (east coast of Hudson Bay) as part of the research program of the Department of Northern Affairs, Northern Co-ordination and Research Centre. These Eskimos are now undergoing their second round of heavy influence from Euro-Canadian civilization. The first contact period in the Eastern Arctic area in which fur trapping became an important economic activity, created a partial dependence on external white agents for such commodities as flour, tea, tobacco, guns, etc. Nevertheless, it left the still isolated Eskimo groups, socially and politically, essentially autonomous. But this second era of contact, the post World War II period, has introduced into the Eskimo's physical and social environment, the permanent settlement with a nucleus of important white agents representing various government and private agencies (Department of Northern Affairs, Department of Transport, in addition to the traditional Hudson's Bay — Mission — R.C.M.P. constellation). These new settlements now bring to the Eskimo the challenge of