

tain the Alaskan colony and thereby obviate the necessity of bringing in employees and settlers from Russia. While this goal was not entirely realized, a number of Creoles did make major contributions to their native country. Kashevarov was one of them.

Several years ago VanStone and Kraus translated and edited *V.S. Khromchenko's Coastal Explorations in Southwestern Alaska, 1822* (Fieldiana: Anthropology, vol. 64). The present volume complements that work. Together, they provide some of the earliest information on Eskimo societies along the Bering Sea, and are therefore of considerable value for anyone working on the historic and late-prehistoric periods of Alaska.

Joan B. Townsend

WE DON'T LIVE IN SNOW HOUSES NOW: REFLECTIONS OF ARCTIC BAY. INTERVIEWS BY RHODA INNUKSUK AND SUSAN COWAN. TRANSLATED BY RHODA INNUKSUK, MAUDIE QITSUALIK AND LUCI MARQUAND. EDITED BY SUSAN COWAN. *Ottawa: Canadian Arctic Producers Limited, 1976. 194 pages, illus., maps. \$11.95.*

This is a fascinating history of the transformation of the High Arctic as experienced by the Inuit artists of Arctic Bay and its vicinity. It consists of transcripts of interviews conducted by Rhoda Innuksuk and Susan Cowan and, in the words of the latter, the people speak "about themselves, about the community, about life as it was in the past, about the process of change they have undergone, about art and its place in their lives, about some of the issues and problems that are of concern to them now and in the future." The original statements are given, as well as English translations in an easy-flowing style.

The first part introduces the Tuniit who, according to current opinion, were identified with the Dorset culture, which thrived from 1000 B.C. to 1300 A.D., and were displaced by the Inuit who were a smaller, but must have been a hardier, race. The remains of the Tuniit's stone houses and some of their carvings are extant.

Customs before the coming of the missionaries and the changes after "God" displaced the "devil" are described. Stories, some quite exciting, are told of the power of the shamans.

The last of the eight chapters deal with the present: the role of the cooperatives; the advantages and disadvantages of snowmobiles; the inadequacies of "matchbox" houses built by the government; and, of course, the effects of industrial development.

Although now there is no fear of starvation as there once was, and many other conditions have improved, the reader feels in parts of the book a hankering after the old days. For instance, one artist reminisces: "I'm not against anything that has been done; but it seems it was such a short time ago that we were still living in our own way, and today when you look around it is all dying out. It's very sad."

Numerous excellent photographs illustrate the text and depict a splendid-looking people. Maps and footnotes give additional useful information.

It is encouraging to note that the present volume is only the first of a series that Canadian Arctic Producers Limited is planning, because there is a great need for educational material of this delightful kind. This need is recognized by the Inuit artists themselves, one of whom said in an interview: "I would like the next people who write books about us to understand us better before they write them."

One criticism: the book deserves a wide circulation and therefore merits a much sturdier binding.

Anna P.B. Monson

Books Received

THE ENVIRONMENT OF AMCHITKA ISLAND ALASKA. EDITED BY MELVIN L. MERRITT AND R. GLEN FULLER. *Springfield, Virginia: National Technical Information Service (Publication no. T1D-26712), 1977. 682 pages, illus., maps. \$20.00.*

THE ORDER OF WOLVES. BY RICHARD FIENNES. *London: Hamish Hamilton, 1976. 206 pages, illus. £5.25.*

RESOURCE MANAGEMENT AT THE INTERNATIONAL LEVEL: THE CASE OF THE NORTH PACIFIC. BY ORAN YOUNG. *London: Frances Pinter Ltd., 1977. 252 pages. No price indicated.*

TRUE LOWLAND, DEVON ISLAND, CANADA: A HIGH ARCTIC ECOSYSTEM. EDITED BY L.C. BLISS. *Edmonton: The University of Alberta Press, 1977. 714 pages, illus. \$20.00.*