

thought to be the home of monsters and barbarous practices. This is reminding us of the fear of marine monsters in the early Arctic whaling activities in Arctic waters. Please note also that the so called patagonian giants of the more recent centuries can be considered the southern counterpart of this phantasy of northern giants. But we must point out that the northern quest for paradise by Saint Brandan during the 6th century stands as a remarkable exception.

As emphasised by L.J. Dorais, the attitude of the inhabitants of the north, that we would name the 'autochthonous attitude', is definitely opposite to this. The north is the natural word of living, *inuit nunangat*, of Inuit. They love it and do not wish to live elsewhere. The perfect harmonic relation that Inuit have evolved with their reputedly inhospitable mother country is particularly well demonstrated by the two following facts; Inuit use the dominant winds and not the cardinal points when travelling, and Aaju Pita, a Greenland artist, declared: '[h]ere there are no trees, it is possible to see far and to travel far. It is ideal.'

Among the twenty one very good signed chapters of the book, eight are developing and analysing some aspects and consequences of either negative or positive attitudes towards the north.

Three of these chapters deserve particular notice. The north(s), when considered as deserts (R. Bouvet) appears distinctive from the other deserts in the world by many aspects other than their coldness. An excellent study of M. Roussat deals with the 'quest for the sublime' (evoking that of Saint Brandan for paradise) by the German Arctic painter Julius Payer (1841–1915). The ever growing touristic activity in northern regions is considered by A.A. Grenier as indicative of a moving of minds towards fascination for their supposed pristine environments. But we wonder if under current climatic change and increasing pollution, this ecological phantasm to continue to thrive.

The other thirteen chapters present thorough analysis and comments of more or less famous novels of various countries all of which have in common the emphasis on the northern realm. These chapters are of course of peculiar interest for those readers acquainted with the book concerned, but those unacquainted will find in these reviews many statements or remarks of great general interest.

This book which contains this and much more suggests very interesting comparisons with the ways of thinking the about the Antarctic. It is fully in French, carefully edited and well printed, except at the top of page 140 where some lines are obviously missing. Unfortunately the printing of the photographs is so dark and dull and they use the space of the page so inefficiently that they can be considered useless.

However, these poor illustrations should not at all discourage the purchase of the book. It is of a remarkable richness and will remain an essential advance in the fascinating analysis of our unavoidable and compulsory reconstruction of the north(s). (Patrick Arnaud, Le Jas des Batarins, 04110 Vachères, France.)

ON SITE WITH MAURICE HAYCOCK, ARTIST OF THE ARCTIC: PAINTINGS AND DRAWINGS OF HISTORICAL SITES IN THE CANADIAN ARCTIC. Maurice Haycock. Kathy Haycock (Editor). 2007. Campbellville, ON: Edgar Kent Publishers. 112 p, illustrated, hard cover. ISBN 978-0-88866-655-0. doi:10.1017/S0032247409008249

A geologist by profession, Maurice Haycock (1900–88) first went to the Arctic with the Geological Survey of Canada in 1926. Travelling north with the Eastern Arctic Patrol on board *Beothic*, he was present at Bache Peninsula at the establishment of the Royal Canadian Mounted Police detachment there. Then, as *Beothic* worked her way back south, he and a companion were dropped off at Pangnirtung, and over the following year they carried out a survey of the Cumberland Sound and Nettilling Lake areas. They were picked up again by *Beothic* on 22 August 1927. The artist A.Y. Jackson was also on board, and, as well as recording that Haycock and Weeks had come aboard, he included a pencil sketch of Haycock in a series of portrait studies of individuals on board the ship (Jackson 1982). Thereafter, Haycock and Jackson became close friends until the latter's death in 1974, and there is a certain resemblance in their painting styles.

Haycock began painting outdoors along with a number of Ottawa artists in the 1930s; it was also around that time that he obtained his PhD from Princeton University. The focus of his career with the Geological Survey of Canada was mineralogy.

Towards the end of that career, Haycock started to visit the Arctic to paint the numerous historic sites. From 1963 until 1987 he spent part of every summer in the Arctic. In terms of logistics, this was facilitated by the Polar Continental Shelf Project, through the good offices of his friend George Hobson, director of PCSP. He also was allowed to make use of the aircraft (fixed-wing and helicopters) of the Geological Survey and the Surveys and Mapping Branch of Energy, Mines and Resources, and also travelled on board the icebreakers of the Canadian Coast Guard. He was made welcome at the camps of the National Museum of Natural Sciences, the Fisheries Research Board, and the Canadian Wildlife Service.

In 1980, Maurice Haycock was awarded the Massey Medal by the Royal Canadian Geographical Society, and it was probably about that time that he completed the manuscript of this book, but, unfortunately, he had not published it before his death in 1988. The completed manuscript lay untouched for a number of years, but in 2003, lightning struck the house of his daughter, Kathy Haycock, when there was nobody at home; all of her collection of her father's paintings, diaries, slides, movies and correspondence, and the book manuscript, were destroyed in the fire. Subsequently, her sister, Karole Haycock, found an incomplete draft of the manuscript. Kathy Haycock pulled it together, and, combining it with

copies of paintings that had survived elsewhere, she has managed to produce an exquisitely attractive book, full of her father's evocative paintings of Arctic landscapes, ice-scapes, and sea-scapes.

The book contains reproductions of 44 of Haycock's paintings, along with a substantial number of his on-site pencil sketches, and photos of the artist at work at many of the sites. The book is arranged chronologically, in terms of the dates of events or peoples with which each site is associated. Thus the collection includes paintings of a pre-Dorset site at Engigstciak, Yukon, near Herschel Island; an Inuit summer camp near Kugluktuk; Kodlunarn Island, associated with Martin Frobisher's expeditions of 1576–1577–1578; Parry's Rock, Winter Harbour, associated with Captain Sir Edward Parry, 1819–1820; the Beechey Island graves from Sir John Franklin's wintering in 1845–1846; the boiler from J.C. Ross' steam pinnacle at Port Leopold, Somerset Island, in 1848–1849; Captain Henry Kellett's cache at Dealy Island from the winter of 1852–1853; Lieutenant Adolphus W. Greely's 'Camp Clay,' where he and his men starved through the desperate winter of 1883–1884; Frederick Cook's winter quarters, at Cape Hardy, Devon Island, where he and his two Inughuit companions barely survived the winter of 1908–1909; Robert Peary's huts at Fort Conger, reconfigured from Greely's winter quarters; the RCMP detachment at Alexandra Fiord; and, finally, the camp of a research team at the North Pole, led by Fred Roots, in 1969.

In every case Haycock provides a thumbnail sketch of the significance of the particular site, and then relates the circumstances of his own visit to the site. Generally his historical outlines are accurate, although there are a couple of exceptions. Thus the Back River was explored by Commander George Back in 1834, not by Franklin in 1820–1821 (as is stated on page 74). But the most glaring gaffe is the knighthood bestowed on Robert Peary in the heading on page 84. While Peary (the biggest ego in Arctic history) would no doubt have dearly loved to be Sir Robert, this would almost certainly have been impossible, even had he been prepared to renounce American citizenship to achieve such a goal. One suspects, however, that this error was not perpetrated by Haycock, but at some later stage in the production of the book.

This egregious gaffe in no way detracts from what is a delightful memorial to one of the most talented recorders of the historic sites of the Canadian Arctic and from a charming collection of his sensitive paintings.

The book is available from the University of Toronto Press, and limited edition Giclée prints of all the paintings in the book are available from: www.Haycock.ca. (William Barr, Arctic Institute of North America, University of Calgary, 2500 University Drive NW, Calgary AB T2N 1N4, Canada.)

Reference

Jackson, A.Y. 1982. *The Arctic 1927*. Moonbeam, ON: Penumbra Press.

ANTARCTIC DESTINIES: SCOTT, SHACKLETON AND THE CHANGING FACE OF HEROISM.

Stephanie Barczewski. 2007. London: Hambledon Continuum. 390 p, illustrated, hard cover. ISBN 978 1 84725 192 3. \$28.95/ £25

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'A funny thing happened while I was conducting the research for and writing this book,' notes Stephanie Barczewski (page 305). The 'funny thing' was the sudden uprush in positive evaluations of Robert Falcon Scott. Books published by Ranulph Fiennes, Susan Solomon, Max Jones, and David Crane all defended Scott against the well known aspersions of Roland Huntford. Barczewski, who began her work with the intention of fostering a more balanced outlook on Scott, thus found herself in a position somewhat analogous to that of the ill-fated explorer himself at the South Pole, forestalled in her literary endeavour by a host of Amundsens. To her credit, she forged on and produced a very worthwhile volume of her own.

Unfortunately, Barczewski does seem to have lost heart somewhat in the later stages of her trek. Her research has turned up some fascinating nuggets of information; however, she relies unduly on secondary sources for a large part of her narrative, and she has not integrated the important new information she brings forward into a fully convincing set of arguments. The first chapter of *Antarctic Destinies* provides a general outline of Antarctic exploration before the 'heroic age'; next, the *Discovery*, *Nimrod*, *Terra Nova*, and *Endurance* expeditions each receive a chapter. In the chapters on Scott, Barczewski draws mainly on Huntford, Fiennes, and Crane, usually striking a good balance between the extremes of criticism and adulation. She breezily justifies her failure to do any significant archival research for this section by asserting that the manuscript sources have already been 'thoroughly plumbed'. She states that her book is 'intended for a general, non-specialist audience' (page xviii), but those in search of a 'good read' will find little here to rival the accounts of Scott's career by Fiennes and Crane or the excellent books on the *Endurance* and *Nimrod* expeditions by Caroline Alexander and Beau Riffenburgh. For academics and polar enthusiasts, the lack of primary source research must pose a serious drawback.

Barczewski then turns to the questions of interpretation and commemoration as she outlines the changes in the reputations of Scott and Ernest Shackleton from their own time to the present. Here academic readers will find more sustenance, but the general audience Barczewski claims to be addressing will surely find the long historiographic disquisitions tedious. This section is far better than the first in terms of original research. Barczewski's discussion of the various memorials to Shackleton and her humorous account of his recent reincarnation as a model for business leaders are particularly well done. However, the book often deteriorates into mere listings of (for example) memorial plaques dedicated to Captain Oates or references to him in recent fiction.