

they wished. No oaths were administered, and no examination or cross-examination of witnesses was permitted by the public servants who stood accused. However, any of the witnesses who stoutly disputed the Inuit claims, especially the public servants who had been involved in the moves, were subject to detailed, critical, and at times heavy-handed examination by the Commission. One witness, an RCMP officer who gave many years of outstanding service in the north and who was sent with the Inuit to Resolute Bay for their support and protection, was even given a grilling on his death bed by the Commission, but he was not allowed to face his Inuit accusers.

Kenney points out that the Royal Commission was deficient in another important respect. Prior to its 1993 hearings, three of the seven members had already decided, before hearing any counter-evidence, that the Inuit had been 'exiled' and the relocations had been a 'human catastrophe.' Little wonder then that its hearings turned out to be mere camouflage for what were in effect pre-determined findings.

Kenney is also essential reading in showing how different were the stories told by the Inuit in 1993, compared to what their elders were saying in the 1950s and 1960s. Drawing on letters sent by the Inuit to Ottawa during that time, he shows that the relocatees, despite difficulty and hardship, particularly in the first few years, were generally satisfied with their new homes. They had escaped destitution in Port Harrison, and within 12 years their lives had been transformed in material terms (such as living in three-bedroom houses with all the accoutrements of modern home technology) in a way they could not have dreamed of earlier while living the poverty-stricken, harsh life of 'Camp Eskimo' in 1953. Kenney also provides convincing evidence that the story of a forced move is an invention of the 1980s. He quotes, for instance, from a government report that was endorsed by, among others, the president and the legal counsel of the main Inuit interest group (the Inuit Tapirisat of Canada: ITC), which specifically acknowledged in 1976 that the Inuit who went north had 'volunteered.' Ten years later, the ITC had done a complete somersault. A \$10 million compensation claim clearly has a powerful effect.

At the same time, the book does not attempt to romanticise the high Arctic and the experiences there. There were difficulties, especially in the first year. At times, store supplies ran distressingly low. Resolute Bay in particular did not escape the ravages of tuberculosis, which was devastating all Inuit communities in the 1950s and 1960s. But Kenney does show that over the longer term the Inuit were far better off than they ever had been in Port Harrison and that, in fact, their lives improved year in and year out.

The astonishing behaviour of the Royal Commission was matched by the indifference of the Canadian media to this 'other side' of the story. Captivated by stories of suffering and pain on the part of a group that was seen as having been victimised and abused by mainstream society, the media lost all sense of critical curiosity, and without

any investigation accepted the story handed to them by a powerful pressure group. Here was drama, more than enough to entice a large audience, the main goal of so-called news. Moreover, it fit prevailing sympathies about 'people of colour' being abused by 'white male' public servants. Never mind that the latter were in fact some of the most dedicated, committed, and intelligent servants of the public Canada ever had. As Kenney notes, the story fed into the sense of collective guilt felt by most of the public about the many past injustices and terrible things that in fact had been done to the aboriginal people. The awful irony was that all this guilt and commitment to remedy the ills of the past was misplaced. This particular project was clearly one where a concerned government had done the right thing. (Magnus Gunther, Department of Political Studies, Peterborough, Ontario K9J 7BB, Canada.)

**SCRIMSHAW: THE ART OF THE WHALER.** Janet West and Arthur G. Credland (Editors). 1995. Cherry Burton: Hull City Museums and Art Galleries and Hutton Press. 96 p, illustrated, soft cover. ISBN 1-872167-72-1. £8.95.

This book was published to accompany an exhibition entitled 'Time on their hands,' held in autumn 1995 at the Town Docks Museum in Hull, which was an important port in the Arctic whale fishery in the late eighteenth and early nineteenth centuries. The exhibition was devoted mainly to scrimshaw work, but also included some Napoleonic prisoners-of-war work, and decorated shells engraved by C.H. Wood, shell engraver to Queen Victoria.

There have been a number of American books on scrimshaw, but this, so far as I know, is the first British book specifically devoted to the subject. The authors have both made significant contributions to the study of scrimshaw, and the book relates to the Hull Museum's large collection, together with important examples from other collections. It has 18 short chapters, 16 relating to various aspects of scrimshaw, one to scrimshaw and prisoner-of-art work, and one to the work of C.H. Wood. There are 91 illustrations throughout the text: 60 black-and-white and 31 colour plates. Examples of scrimshaw work are often difficult to photograph, and Peter Lawson is to be congratulated on the quality of his illustrations.

The first chapter is a short introduction to scrimshaw generally and the history of the Hull collection. A brief outline of whaling history and of the species of whales hunted at various times follows. The materials used in scrimshaw work are then described in separate chapters: baleen, sperm whale teeth, whale jaws, panbone from the sperm whale's lower jaw, and other whale bones. Here the use of the lower jaw bones of Greenland right whales, brought home to be placed in gardens as decorative arches, or over carriage drives, or as field gates, is described, together with the use of whale shoulder blades as signs for inns and shops, citing local examples. Chapters follow on walrus tusks and the tusk of the Arctic narwhal, known as the unicorn to whalers. The early history of narwhal tusks in Europe is noted. The tusk was regarded as the 'horn' of

the legendary unicorn, and valued for its reputed property of neutralising poisons. Other materials used in scrimshaw work are horn and, more rarely, elephant ivory and the large canine teeth of the southern elephant seal.

Although carving and decorating cetacean bone, baleen, and ivory were well established in Europe in the seventeenth century, it was the development of hunting sperm whales on the high seas in the Pacific Ocean from the late eighteenth century onwards, with voyages lasting two, three, or more years, that provided the opportunity for the flourishing of scrimshaw work by whalers in the periods of inactivity between sightings of sperm whales. Although whaling vessels from Britain, France, Germany, and elsewhere took part, this period was dominated by American whalers, and so scrimshaw, to which they gave the name, has tended to be regarded as an American 'folk art.' The authors suggest that the word 'scrimshaw' may have been derived from the dialect work 'scrimption' meaning 'a very small piece, a miserable pittance,' and in use in Ireland and North America. The surname 'Scrimshaw' has no link with the whaler's work.

In the twentieth century, scrimshaw continued to be produced, not only by Norwegian and British whalers working on floating factory ships and shore whaling stations in the Antarctic, but also by the sperm whalers in the Azores and Madeira in the North Atlantic, until this whaling ceased in the 1980s. The cessation of all commercial whaling at the same time virtually ended the production of scrimshaw by whalers.

In recent years, the study of scrimshaw has made big advances, with the examination of the type of motifs used by the whalers, especially in the decoration of sperm whale teeth, plaques made from panbone, and stay busks. This has led to the recognition of the subjects and style of decoration used by certain individuals, and it is now possible to identify some of their work and they themselves. There is now a *Dictionary of scrimshaw artists* available (Stuart 1991), not all of them being whalers. Only occasionally is scrimshaw dated, and the date given may not necessarily be that when the piece was made. The earliest American scrimshaw artist identified at present is Edward Burdett (1805–1833) and the earliest Englishman is Captain J.S. King (fl 1817–1823). A chapter is devoted to Burdett's work, one tooth being in the Hull Museum.

With the increasing interest in scrimshaw, a number of skilled contemporary artists and engravers in the US started to produce fine work on sperm whale teeth, sometimes scenes of old American whaling but also subjects unrelated to whaling. The introduction of legislation to protect marine mammals and the ban on trade in their products led to a scarcity of suitable material and to the manufacture of scrimshaw reproductions made from synthetic 'polymer ivory.' Some of these are copies of genuine specimens and are identified as synthetic copies. However, a large amount of this synthetic scrimshaw is not labelled as such. There is a very useful chapter on distinguishing faked old scrimshaw from genuine old scrimshaw. This can be difficult if old materials have been

used and attention has been given to detail in producing the faked piece. A short glossary and a good bibliography and reference list complete the book.

This is a very nicely produced book and surprisingly low priced considering the number of illustrations. In some cases the illustrations referred to in the text are not on adjacent pages. However, with so many illustrations it was probably not possible to place all of them in close proximity to their textual references. Inevitably there are a few misprints, some affecting references, and one or two of the references appear to be confused. The authors have produced a book that is recommended to the scrimshaw collector as important, as it is also for anyone interested in the subject as part of the background to the history of whaling. (Sidney G. Brown, 24 Orchard Way, Oakington, Cambridge CB4 5BQ.)

#### Reference

Stuart, F.M. 1991. *Dictionary of scrimshaw artists*. Mystic, CT: Mystic Seaport Museum.

**INTERNATIONAL ENVIRONMENTAL POLITICS: PROTECTING THE ANTARCTIC.** Lorraine M. Elliott. 1994. New York: St Martin's; London: Macmillan. xv + 336 p. Illustrated, hard cover. ISBN 0-312-12136-9.

A timely contribution to the now burgeoning literature on international relations in the Antarctic, *International environmental politics: protecting the Antarctic* stands out for its meticulous, systematic, and scholarly examination of the record of environmental protection under the Antarctic Treaty. It goes to the full credit of Lorraine M. Elliott that she first locates the Antarctic case study in the broader context of international environmental politics, before demonstrating how environmental protection rules have been compromised by other geopolitical interests in the course of the evolution of the Antarctic Treaty System (ATS). Now that the Convention on the Regulation of Antarctic Mineral Resource Activities (CRAMRA) has been set aside in favour of the Protocol on Environmental Protection to the Antarctic Treaty, can we claim that a 'paradigm shift' has occurred in the Antarctic regime?

Chapter 1 outlines the theoretical framework and illuminates the precise focus of the study. Both are informed by the literature on international cooperation and, more specifically, on international regimes and institutions. The emphasis here is on adopting perspectives that (a) transcend narrow state-centric and power-political approaches to international politics; (b) address normative issues relating to intergenerational equity, ecological accountability, and responsibility; and (c) account for the growing role and importance of non-state actors, especially the scientific community and non-governmental organizations (NGOs) in an increasingly interdependent world. The discussion in this remarkably concise chapter also identifies certain propositions of regime analysis that are said to be useful in explaining the nature of environmental politics and cooperation in the ATS and in measuring the effectiveness of environmental rules.