

not exonerating the British for the violence and kidnapping they perpetuated, the author makes the effort to interpret their actions through the lens of culture, an effort missing in too many histories.

The referencing of sources is the one minor weakness in the manuscript. McGhee draws heavily on primary sources throughout the work and consistently mentions where quotations come from, but he does not provide specific page numbers or any information on where others might locate these primary sources. This unfortunately means that historians and other social scientists will have difficulty building upon McGhee's work, making the book less a starting place for further research, and more an introductory reader on the topic. That said, the book is filled with useful illustrations, many of maps and archeological artifacts that would be difficult to find elsewhere. Route maps for each voyage are valuable additions, although the map for 1574 (p. 34) has a minor mistake, misidentifying Frobisher's vessel the *Michael* as the *Mathew* (John Cabot's ship from his 1497 explorations of eastern North America). Overall, the illustrations add immensely to the enjoyment of reading the book, making it an attractive package, and they will prove useful to other scholars working on Frobisher or the history of exploration in the North in general.

McGhee's book on the Frobisher voyages is well written, researched, and constructed. It is a good introduction to Frobisher and the exploration of Canada's northern regions for students of history and an outstanding quick reference for people more familiar with the topic area. The book's accessible style and interpretative nature will make it educational and enjoyable for any reader with a general interest in the history of northern exploration.

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FOLK ART IN GREENLAND THROUGHOUT A THOUSAND YEARS. Text by TINNA MØBJERG and JENS ROSING, drawings by JENS ROSING, photo essay by GÉRARD FRANCESCHI and ASGER JORN, assisted by ULRİK ROSS. Ten Thousand Years of Folk Art in the North Series. Cologne, Germany: Verlag der Buchhandlung Walthur König, 2002. 261 p., map, 181 b&w illus., index, bib. Hardbound. DM98.

This fascinating book explores art produced by the peoples of Greenland. It is divided into three components: a written essay, a photo essay and a catalogue. The photo essay, created by Asger Jorn and Gérard Franceschi, contains over 250 artworks representing Greenland through time

and across regions and cultures. The written essay by Tinna Møbjerg and Jens Rosing acts as an introduction to the photographs, placing many of the artworks into their cultural and spiritual context.

Asger Jorn, considered by many the greatest Danish artist of the period following World War II, was a founder of the expressionist movement COBRA (Copenhagen, Brussels, and Amsterdam) prominent in Europe after the war. This art group, and Jorn in particular, were inspired by art from northern European history, particularly the Viking period, and by art from non-industrialized countries. In the early 1960s, Jorn envisioned a grand series of 24 volumes covering 10 000 years of folk art in the North. With his friend, French photographer Gérard Franceschi, he traveled extensively throughout Europe selecting pieces for this work. Jorn died in 1973, before he was able to complete the project. He left his archival materials to the Silkeborg Museum (to which he had also donated his entire personal art collection). *Folk Art in Greenland Throughout a Thousand Years* is the third volume of this ambitious study published since his death.

This book, which exposes us to artworks as seen through the eyes of both Franceschi and Jorn, provides a fresh perspective on Greenlandic art. There is no sense of time or cultural context in the selection of the pieces: objects of great cosmological importance appear next to items created for the tourist market. Objects created over a thousand years ago by the Dorset culture people find themselves next to pieces newly carved by descendants of the subsequent Thule people. Franceschi's fabulous black-and-white photographs display the spirit of these pieces. Jorn selected the order of the photographs, transforming them into a collage that can perhaps best be viewed as another of his artworks.

Unfortunately, the book contains no information on the selection process. However, Rosing and Møbjerg located a note written by Jorn that concludes, "When Knud Rasmussen reproduces an Eskimo song from Greenland in his *Songs from the Igloo*, this sounds like a manifesto for Expressionistic art" (dust cover). This poem appears as an introduction to the photographs:

Once I lay me down
once I am dead
the vision I saw
will impress another
Another
will get to see it
The new generation
will get to see it
So I gasped for air
So I gasped for breath
strongly stirred as I was.
(Anonymous poet from Ammassalik)

The photographs are presented as a single series with no divisions. However, I feel they can be divided into three

sections, which deal with form, spirituality, and the Norse occupation. Jorn's own work conveys a strong sense of form. The first grouping of photographs appears to deal with purity of form: the simplicity of curves and the strength that can be found in a simple line, like the curved back of the stalking bear or the back of a bird resting on the water.

Jorn expressed an interest in a people's negotiation of the relationship between reality and dream. In a note referred to on the inside dust jacket, he wrote: "Dream and reality are two incompatible truths, each of which are [sic] just as important as the other if one wishes to get through to reality, for the dream not refuted by reality and the reality created in accord with a people's dreams say the most profound truths about a people's history." Thus, the second grouping of photographs constantly juxtaposes artworks featuring the mundane with those expressing spirituality.

The final photographic section features pieces from the Norse colonies in southern Greenland. They are beautiful, silent testimonies to an occupation that lasted almost five centuries and then, without leaving written records, disappeared.

Møbjerg and Rosing faced a difficult task in taking on this book. They had to create an essay for a set of photographs compiled by another person in another era. Their dual aim appears to have been to put these objects in their ethnographic and archaeological contexts and, at the same time, create an essay that would blend with the photographs. They have done this perfectly by giving the text a lyrical quality, reminding us that while Franceschi may have photographed these pieces, and Jorn have composed the photographs, each piece is a unique artwork created first by a Greenlandic artist. They have also made perfect use of marginalia to link the photographs with their text. The addition of Rosing's line drawings of many of the pieces adds invaluable to the text.

Møbjerg and Rosing sometime fail in their aim to provide a context for the artifacts by presupposing knowledge on the part of their readers. I will give three examples. 1) The reader is expected to know about Asger Jorn. I will admit that before reading this book, I was unfamiliar with his name and with his art. However, as this volume was first published in Danish, the original audience could be expected to have this knowledge. 2) The authors refer to the Saqqaq culture without providing a time frame. A simple timeline could have avoided this and other similar problems. 3) The reader is expected to be familiar with Inuit groups and to know their geographical locations (for example, "This legend was narrated by Nalungiaq, a Netsilik woman..." on page 12 or "Ivaluardjuk from the Melville Peninsula..." on page 13). These are, however, like the few translation errors, minor flaws in a beautifully written and conceived essay.

Møbjerg and Rosing should be particularly commended for their work in creating the catalogue that forms the book's final section. They have worked hard to discover the current locations of the artworks and to ensure that, where possible, we know the name and home of the artist.

Most of the pieces were originally in the Danish National Museum in Copenhagen, and many of these have since been repatriated to the Greenland National Museum. Some were in private collections and have since passed on to other owners. Møbjerg and Rosing were able to gather the information for all but a handful of the pieces.

Overall this is an unusual book. It will appeal to anyone with an interest in either Inuit art or Asger Jorn. It is a particularly welcome addition to the extensive literature in English on Inuit Art, which unfortunately rarely features works from Greenland.

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