Finch & Co



63 Ancient Ipiutak, prehistoric Inuit marine ivory toggle

Siac: Sem high x Sem deep Poarregance: Ex. Bath and Marc Franklin Collection

The actions fluid or Eslines enflueres of the Bering Strain derived their stabilitence from the hunting of was assumable including the velocity but most importantly, the walvars. The large napply of again in the Bering Strain season studied them so improve and develops their hunting northods, reapons and implements and gree them the leisure on decrease immunerable objects with engarsed consuments or carred figures.

This are is unique in the world and the many objects that were decorated while fine linear engarsed designs have to known anterceiven in the Acriety.

Despire archaeological work in Silveria, St Lawarnee Island and the Alexian mainfand the exact origin of the Old Bering are calcure in sill machine deducted, and the rose origins of physical culture are not known.

Greatin artistic characteristics of the Iplanta kinkt them to the Asian mainfand. The Sino-Silverian animal rapte in ordered in some of the originarce, and their consequele berild masks are infinite to these found in hunter and inde-

Certain arrans to the sculptures, and their congosite burial masks are similar to those found in house guees at Anyang the Shang capital in Northern China. Sonor say that the Ipintaka were a transplar

ns graves at Auguang the Storag capital in Northern China. Some say that the lipinatals were a transplanted Asia culture than verbid at Point Hope on the croast of North West Alacka aperading to softer areas in the same period that the Old Bering was culture flourished in Siberia and St. Lawrence Island. With the exception of certain approx of harpon technology lipinats art is the richost and most suphisticated among the creations of the perhintoric Itasis or Edinos. There is more variety of form and a greater sense of the floatatele in animal and bird weightness than is found in Old Bering sea art, and this is ably demonstrated in this well careed example of Igintals art.

ANCIENT IPIUTAK, PRE-HISTORIC INUIT MARINE IVORY TOGGLE

ANCIENT IPIUTAK, PRE-HISTORY INUIT MARINE IVORY TOGGLE 100-600 AD

SIZE: 5 CM HIGH X3 CM DEEP

LITERATURE

THE ANCIENT INUIT OR ESKIMO CULTURES OF THE BERING STRAIT DERIVED THEIR SUBSISTENCE FROM THE HUNTING OF SEA MAMMALS INCLUDING THE WHALE, BUT MOST IMPORTANTLY, THE WALRUS. THE LARGE SUPPLY OF GAME IN THE THE BERING STRAIT AREA ENABLED THEM TO IMPROVE AND DEVELOP THEIR HUNTING METHODS. WEAPONS AND IMPLEMENTS AND GAVE THEM THE LEISURE TO DECORATE INNUMERABLE OBJECTS WITH ENGRAVED ORNAMENT OR CARVED FIGURES.

THIS ART IS UNIQUE IN THE WORLD AND THE MANY OBJECTS THAT WERE DECORATED WITH FINE LINEAR ENGRAVED DESIGNS HAVE NO KNOWN ANTECEDANTS IN THE ARTIC.

DESPITE ARCHAEOLOGICAL WORK IN SIBERIA, ST LAWARENCE AND THE ALASKAN MAINLAND THE EXACT ORIGIN OF THE OLD BERING SEA CULTURE IS STILL MUCH DEBATED, AND THE TRUE ORIGINS OF IPIUTAK CULTURE ARE NOT KNOWN. CERTAIN ARTISTIC CHARACTERISTICS OF THE IPIUTAK LINK THEM TO THE ASIAN MAINLAND. THE SINO-SIBERIAN ANIMAL STYLE IS REFLECTED IN SOME OF THE SCULPTURES, AND THEIR COMPOSITE BURIAL MASKS ARE SIMILAR TO THOSE FOUND FOUND IN BRONZE AND JADE IN GRAVES AT ANYANG THE SHANG CAPITAL IN NORTHERN CHINA. SOME SAY THAT THE IPIUTAK WERE A TRANSPLANTED ASIAN CULTURE THAT SETTLED AT POINT HOPE ON THE COAST OF NORTH WEST ALASKA SPREADING TO OTHER AREAS IN THE SAME PERIOD THAT THE OLD BERING SEA CULTURE FLOURISHED IN SIBERIA AND ST LAWRENCE ISLAND.

WITH THE EXCEPTION OF CERTAIN ASPECTS OF HARPOON TECHNOLGY IPIUTAK ART IS THE RICHEST AND MOST SOPHISTICATED AMONG THE CREATIONS OF THE PRE-HISTORIC INUIT OR ESKIMO. THERE IS MORE VARIETY OF FORM AND A GREATER SENSE OF THE FANTASTIC IN ANIMAL AND BIRD SCUPLTURES THAN IS FOUND IN OLD BERING SEA ART, AND THIS IS ABLY DEMONSTRATED IN THIS WELL CARVED EXAMPLE OF IPIUTAK ART.