

**THE DAY TUK BECAME A HUNTER AND OTHER ESKIMO STORIES.** BY RONALD MELZACK. *Toronto: McClelland and Stewart Limited, 1967. 9½ x 7 inches. 92 pages, illustrated. \$3.95.*

This elegant little volume consists of ten well-chosen legends, selected with care by Ronald Melzack from amongst the wealth of authentic folklore material in the Eskimo literature.

Dr. Melzack has modified the legends for the younger reader and retold them with great vigour and simplicity, keeping to the original version wherever possible and thus retaining their full Eskimo flavour.

The book is lavishly illustrated and greatly enhanced by the beautiful two-tone woodcuts of Carol Jones. Used as illuminated chapter-headings, and often as double-page spreads, they are as powerful as Eskimo sculpture itself, and add a wonderfully vivid strength to the tales.

*Geneva Jackson Petrie*

**JAKOB DANIELSEN — A GREENLANDIC PAINTER.** BY PH. ROSENDAHL. *Copenhagen: Rhodos, 1967. 9½ x 11 inches. 355 pages, 234 black-and-white illustrations, 34 colour plates. Danish crowns 162.50.*

This is a beautiful book. It is, in a way, a third edition of Jakob Danielsen's paintings and drawings presented by former administrative officer for North Greenland, Ph. Rosendahl. Previous editions (1942 and 1957) were quite different in the quality of reproduction and size of the illustrations. The accompanying texts for the 1942 and 1957 editions were in Danish and Greenlandic respectively (*Arctic Bibliography*, Nos. 14832 and 54393). In the present volume the text is in Danish, Greenlandic, and English.

For the first time, therefore, the work of Jakob Danielsen is presented to English-speaking readers. One might ask why this is so important, Jakob Danielsen being an artist and not a writer. Ph. Rosendahl has given us, in the text accompanying the illustrations, a running account of the life portrayed in the pictures — an account related to him by Jakob Danielsen. In fact, Rosendahl has faithfully tried to write the text as closely as possible in Danielsen's own words. The pictures are superb; the text is a happy accompaniment. Both together are of great value from the scientific and cultural viewpoints. The book is generally interesting as well — indeed, it is fascinating.

Jakob Danielsen was a Greenlandic hunter first, and an artist second. He was born and lived his entire life of fifty years on the southern part of Disko in West Greenland. His pictures, done in both water-colour and pencil, portray the life of a Greenlandic hunter, in fact his own life. Jakob was a good hunter, who was a gifted artist. Hence the importance and scientific value of this book.

The story told by the illustrations and text is that of life in early 20th century West Greenland. The book follows in general the activities of the Greenlandic hunters during the various seasons of the year.

The hunt is mainly for sea mammals (seal, walrus, narwhal, beluga, and larger whales), fish (shark, capelin, and salmon), fox, and polar bear. The locality is in North Greenland, the old administrative district from Holsteinsborg northwards, in which there was sufficient winter ice for sledging. What is portrayed is fairly characteristic for all of North Greenland, but not for South Greenland, which has never known the dog sledge.

The twenty-eight little sections or chapters (two more than in the 1957 Greenlandic edition) tell, in illustrations and captions, about various types of hunting depending on the time of year and the weather and surface conditions. Jakob has painted or drawn his story well. He presents many details of the hunt and the terrain hunted, which proves what keen observers the Greenlanders are. Since most of his work was done long after the fact, he not only had the Greenlandic's sharp eye, but a faultless memory as well. Each type of hunting presented in the multiple illustrations gives a thorough idea of the intricacies of an arctic hunting culture.

Over a period of twelve years, Jakob Danielsen painted his life as a hunter at the request of Ph. Rosendahl. We must express our debt of gratitude to Rosendahl for seeing the importance of such an undertaking and for presenting the beautiful results to an international audience for the first time. The way of life depicted in this book is now limited to parts of northwest Greenland and to Greenland's east coast. Commercial fishing has burgeoned recently in Greenland. Even in Godhavn, where Jakob used to hunt, a modern shrimp industry takes pride of place. Because of this great economic change, which completely altered an old culture, Jakob's paintings assume an even greater importance. They are a valuable recording of history, preserving for the children of Jakob and of all Greenlanders the very essence of the life once led.