THE DAY TUK BECAME A HUNTER
AND OTHER ESKIMO STORIES. By
RONALD MELZACK. Toronto: Mc-
Clelland 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 GREENLAND-
IC PAINTER. By PH. ROSENDAHL. Copen-
hagen: 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 adminis-
trative 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 Green-
landic respectively (Arctic Bibliography,
Nos. 14832 and 54393). In the present vol-
ume 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 il-
lustrations, 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 Green-
land, 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 Greenlander's
sharp eye, but a faultless memory as well.
Each type of hunting presented in the mul-
tiple 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 cul-
ture, 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.