

# DOWNLOAD PDF HUNTING IN THE LAND OF THE LONG DAY DOUG WILKINSON (1953)

## Chapter 1 : Full text of "Land Of The Long Day"

*This short documentary journeys to Baffin Island. For four months in the summer, the Arctic has continuous daylight. During this time, provisions must be made for the long dark winter ahead. Idlouk, an Inuit hunter, recounts his experiences living in this northern land, where he hunts seal, walrus, whales and polar bears, among other animals.*

Brief History about how it came to be. Early History The North Baffin area is scattered with archaeological Thule sites Thule are the ancestors to the present day Inuit who arrived in the eastern Arctic about 1, years ago. There are also archaeological sites identified as Dorset, an earlier population known as Tuniit to the Inuit. In any case, it is evident that Inuit people have inhabited the North Baffin for many generations, living in small camps located at good hunting grounds around Eclipse Sound and up Navy Board Inlet. Summer and winter camps differed according to the animals to be hunted each season. The Inuit lived in sealskin tents tupiit in the summer and igloos igluvigait or sod huts roofed with skins and moss qarngmait in the winter. Travel was by dog team and sled kamotik in winter and spring and on foot or by small boat in summer. The qayaq kayak was used by a single hunter but rarely for travel. The diet of the Inuit consisted mainly of caribou, seal and fish in different forms with polar bear, walrus, narwhal, goose, ptarmigan and rabbit arctic hare in season. The meat was eaten raw, frozen, aged or, less often, boiled. A seal or whale oil lamp heated the home and in winter also supplied a source of light. Hunters employed a variety of skills and made use of harpoons, traps, or bows and arrows made from whalebone. The Inuit family at that time was self-sufficient, since hunting produced food, clothing, heat and light. It was a continual struggle to keep family and dogs fed, however, requiring constant travel to places where the animal life was most abundant. If animals were scarce, cold and starvation were always close at hand. DiagramAn earlier encampment called Igarjua was situated on the southern shore and at the eastern end of Eclipse Sound. Herodier and the deep valley to the east suggest to the imagination a gigantic fireplace” especially when, as happens occasionally, a patch of mist drifts out of the valley or swirls about the top of Mt. Herodier like a cloud of smoke. Igarjua does not seem to have been a very important campsite for the Inuit before the arrival of the whalers, although there are a few indications of earlier habitation. The importance of the Igarjua site came from its proximity to Albert Harbour Qurtaq which was said to be the best harbour in the region. Scottish whalers occasionally used this location but apparently none overwintered there before the end of the nineteenth century. The 19th Century In the s, British whaling vessels began to penetrate Ponds Bay in search of the bowhead whale” Eclipse sound is named after one of the ships. Explorers searching for the Northwest Passage recorded visits here in the mids. As trade began with whalers and explorers, items like rifles, steel knives, sewing needles, tobacco and tea were gradually introduced into the Inuit culture. Wood from ships was much in demand since there were and are no trees to be found locally. In fact, woods began to change the style of sleds, tents and sod houses as the new material started to replace bone and antler. In the nineteenth century, the leader Kridlak heard from whalers that there were Inuit living far to the north across Baffin Bay in Greenland. He and his people set out from their home near Bylot Island in the Pond Inlet area on an epic journey to find these people. After eight years of travelling across Lancaster Sound, over Devon Island, and along the coast of Ellesmere Island, they reached Smith Sound, where only 19 km of water separate Canada and Greenland. They crossed the channel, and for the first time in several centuries, the Inuit of both sides of Baffin Bay met. The two groups intermarried. In the early s, Kridlak, by then an old man, decided to return home. He died on the journey back. Today the North Baffin Inuit and those of Qaanaaq Thule , Greenland, still consider each other kin and exchange trips between the two communities take place annually. With the decline of the whaling industry, traders began to settle in the area, exchanging southern items for sealskins fox and bear hides, and ivory tusks. Twentieth Century In the first decade of the 20th century, the bowhead whale had almost disappeared from Arctic waters and the whaling fleet, which had numbered up to 70 ships during the best years, had been reduced to a few units. Some Scottish ship owners, realizing that whaling alone could never again be profitable, decided that trading for

skins and ivory offered better prospects and they established a few trading stations on the coast of Baffin Island. In , Captain James S. Mutch arrived in the region on the sloop Albert. After spending the first winter at Erik Harbour, Mutch took his ship to what was later called Albert Harbour, and built a trading post at Igarjua. During the following years, the station was manned in turn by Mutch himself and then by Cameron. The Inuit they employed took a few bowhead whales, but it was mostly sealskins, narwhal and walrus tusks, as well as fox and bear skins that were traded. He was in constant contact with the Inuit of Igarjua. In , returning from Winter Harbour on Melville Island, he visited the site again on his way home. Bernier visited his newly acquired post in August , when he returned north with the Arctic on another government expedition. Janes remained there until the following summer. Bernier left the Government service and returned to the north aboard the Minnie Maud with a party of eight. Arriving at Ponds Bay in late August, he found that of the two ships preceding him, one, the Algerine, had sunk after she had been nipped by ice, while the other, the Neptune, was returning home, having found no trace of the reported gold at Salmon River. At that time about fifty Inuit inhabited Igarjua. Bernier took his ship to Albert Harbour for the winter and from there he sent some of his party on hunting and trading expeditions. Bernier himself spent much of his time trading at the station. Shortly thereafter, Captain H. Both Bernier and Munn returned south the following year leaving other men in charge of their respective stations. Bernier was back on his steamer for another wintering season in Munn had also returned but went on to Southampton Island where he spent the following two winters. In , Munn returned to Igarjua to winter for the last time with Caron whom he left in charge in In , Janes came back to the region and took up residence at Tulukkan about 25 kilometres west of the present community of Pond Inlet. There he traded in furs, but his story ends unhappily. For three years in a row he had waited in vain for the ship that was to renew his stores, but his lender had given up on him. It was therefore an embittered and desperate man who decided early in to return south, planning to take with him the greatest possible number of furs on the journey of thousands of kilometres. But by then, Janes had become violent and a serious concern to the Inuit living in the area. Fearing for the safety of their wives and families while they were away hunting, and as a result of some nasty incidents, the Inuit decided to kill Janes before he killed them. This plan was indeed carried out at Cape Crawford. Joy to investigate the matter in A court trial was held with the Inuit and the several visiting southern officials present. A local man, Nuqatlak, was found guilty and sentenced to 10 years in Stony Mountain Penitentiary near Winnipeg. After only a few months in jail, Nuqatlak contracted tuberculosis and was returned to Pond Inlet to spend his last days. The body of Robert Janes was reburied about 1 km west of the settlement. His grave can still be seen today, beside the grave of another trader, Hector Pitchforth. However, it remained the site of a sizeable permanent camp until , when its population moved to Pond Inlet or nearby camps. Very little remains at Igarjua from its whaling and trading days, except for the ground which is still saturated with whale and seal oil. Two graves can still be seen at the entrance to the valley behind Igarjua. One is that of Frederick Bockenhausen, an oiler on the Arctic, who died on February 11, The other is that of Arthur Haak, a German cinematographer who had come with Bernier and died of exposure in Navy Board Inlet during a sled trip in March His body was found huddled up in a sitting position, with a pipe in his mouth and, being frozen, was buried in the same position. The two priests were never to see their families again, but their church, now newly renovated, still stands today as the oldest building in Pond Inlet. Many of their travels were carefully documented and make fascinating reading today. Turner, and Special Constables Panipakoochoo and Kyak are well known from these records. Panipakoochoo and his family travelled with Larsen on board the St. Roch on its historic voyage through the Northwest Passage. Doug Wilkinson, a visiting writer and photographer, recorded this way of life in when he spent a year living with Idlout and his family in the area. His book, Land of the Long Day makes interesting reading. A copy is available in the Rebecca P. By the s the government of Canada was realizing a need to demonstrate its presence in the area, and a government-funded school was opened on March 27, Before this time the missionaries had been teaching Inuit of all ages to read and write in their own language using the syllabic writing system, while the RCMP administered the daily organization of the settlement, including social

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services. A Registered Nurse took over providing medical services that had hitherto been given by RCMP members and missionaries on their travels to the Inuit campsites. A doctor, dentist and eye specialist had arrived annually on supply ships since the 1850s first on the HBC vessel *Nascopie* and later on the government vessel *C*. The government felt that tuberculosis was to be brought under control at any cost and many Inuit families were torn apart as the ship left – in some cases they never saw or heard from their relatives again. In the mid-1870s, in order that all children could go to school, the government opened a hostel for those children whose parents did not wish to move in off the land. Town life was not part of the Inuit culture at that time – and for good reason. Living together in large groups made successful hunting difficult, concentrating pressure on a scattered resource. The separation of parents and children, however, caused much unhappiness and most families gradually moved into the settlement. The houses proved difficult to maintain and were often overcrowded, but by bringing the families together into a community the government found it easier to keep statistics and administer social benefits. As the north opened up with air travel in the late 1930s, planes began to arrive in Pond Inlet, first using an airstrip built on the sea ice in front of the community. Regular air services began with small single and twin-engine aircraft, and a land strip was built on the hill to the south of the settlement. It soon needed lengthening to accommodate larger aircraft. Workers brought in from the south did this airstrip improvement in 1942. During the 1940s development became more rapid and, operating under government contracts, the Arctic Research Establishment was opened to train local Inuit in scientific laboratory methods and to do research work on ice formation and patterns. In addition to this venture, the Atmospheric Environment Service opened a weather station in Pond Inlet.

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## Chapter 2 : NFB films about: Fishing and Hunting Industries & Hunting - NFB

*author's year-long stay at an Eskimo camp site in northern Baffin Island. In he went up as Land of the Long Day, by Doug Wilkinson Author: P.D. Baird.*

In short, the Arctic has always been viewed as a dream world, the canvas on which the white man projected his own fantasies of exotic purity. Eskimos, as it was customary to call the Inuit in the past, quickly became fascinating characters in the Western collective imagination. They were clearly seen as primitive, yet endowed with a phenomenal capacity to adapt. They were a people capable of leading simple and happy lives in a hostile, even extreme environment within a non-hierarchical and democratic society, far from the violence and complex problems of the civilized world. In the eyes of Western man, Eskimos were tireless workers, experienced hunters and fishermen living in perfect harmony with nature and equipped with rudimentary but effective technology. Their lives were paced by their beliefs and traditions, and they easily adapted to the changes brought about by the white man. A unique collection It is not surprising, then, that the National Film Board began to take an interest in the Far North during the very first years of its existence. In the early s, despite the fact that it was engaged in an intense war propaganda campaign, the NFB sent film crews to the Northwest Territories and Baffin Island to capture images of the Inuit people. Inspired by that mandate, NFB filmmakers produced more than two hundred films on the Arctic and its people. Shot in the four major territories occupied by the Inuit Nunavut, Nunavik, Inuvialuit and Nunatsiavut the films bear witness to over 70 years of Inuit history. This unique and dynamic collection “the largest of its kind in the world” depicts the ingenuity of past and present Inuit lifestyles and the richness of their ancestral culture as well as their struggles and tragedies. Consisting of 24 outstanding films, the Unikkausivut: Sharing Our Stories box set is a remarkable sampling of that collection. It is a true gem of the Inuit audiovisual heritage and reflects the richness, rarity and diversity of all the films produced by the NFB about the Inuit. A collection spanning four periods The compilation can be grouped into four major periods: Stretching from to , the first period falls within the documentary tradition briefly mentioned above. The films were largely influenced by the approach of American filmmaker Robert Flaherty and his renowned Nanook of the North We will discuss Flaherty in more detail below. The second period, early collaborative works and initial stages of Inuit filmmaking, extends from to Composed of animated films, it attests to the very first collaborative efforts of non-Inuit filmmakers and Inuit artists. The period also marks the dawn of the first Inuit films and is crucial since Inuit names had never before appeared in NFB film credits. The third period, from the late s to the mids, consists of films by non-Inuit filmmakers defending the rights and values of the Inuit people and advocating an affirmation of Inuit culture. The last period, which runs from to the present, reflects the emergence of a true Inuit cinema, i. This emergence also took the form of increased and essential Inuit participation in projects by non-Inuit filmmakers. These early films depict the Inuit as an exotic people and document their culture and social behaviour. They allow non-Inuit audiences to learn more about the art, crafts and way of life of the Inuit. Geared to the educational market and non-commercial distribution circuits, the films were intended for the purposes of discovery and learning. Shot on 16mm Kodachrome for Canadian elementary and secondary schools, this short film has become a true classic. Docudramas These films can be considered as ethnographic since they are not dramatized and are composed of observations and descriptions of life. Nonetheless, they do contain a certain amount of dramatization. Indeed, in most cases the filmmakers wanted to re-create a way of life that, at the time of the shoot, had almost completely disappeared. The traditional way of life that we hoped to capture on film had altered significantly, requiring the filmmakers to resort to staging and dramatization. The films show Inuit portraying themselves, re-creating a traditional lifestyle that was no longer representative of their daily lives. Films that stand out This influence can be seen in Arctic Hunters, Eskimo Summer and Eskimo Arts and Crafts, the trio of films directed by Laura Boulton on Baffin Island in and on which Flaherty himself worked as a consultant and researcher. The filmmaker traveled to Cape Dorset in May, with his

cameraman. His plan was to make two films, one on the community and another on sculpture. Bad weather forced Feeney to return to Montreal in the fall of the same year. The film on the community was left unfinished, but the one on sculpture was completed. Infused with poetic images of luminous beauty, the work was immensely popular. It was released in theatres in a dozen countries and received an Oscar nomination in 1953. He spent several months there, sharing the daily lives of the characters in his film. Douglas Wilkinson of the NFB used a similar approach. As soon as the war ended, Wilkinson, who had been trained as a photographer, went to the Arctic on a few occasions as a cameraman for NFB films. The account of his travels in the Arctic was published in the mids and entitled *Land of the Long Day* also the title of an NFB film. In it, he mentions that with the exception of *Nanook* he considered the films about Inuit that had been made up to that point to be fairly superficial. *Land of the Long Day* and *Angotee: Story of an Eskimo Boy* As Wilkinson states in his book, after that experience, the people he had met would never again be just Inuit to him. They had become his dear friends Singeetuk, Aliuk, Idlout and Kadluk. The series was the last segment of an extensive teaching project entitled *Man: A Course of Study* created for American elementary schools. Its purpose was to explore the nature of humanity. Edited masters of the films were given to the NFB, which handled post-production. Producer David Bairstow and his team spent nearly three years finalizing the picture editing and creating the soundtrack in the studio for all the films. A constant struggle Shooting was difficult, especially during the expedition. The long filming sessions, combined with the cold, snow, wind and vast expanses that forced the team to cover long distances on foot dragging heavy equipment were further aggravated by unexpected and sometimes serious events that delayed shooting. He was medevacked to a hospital in Winnipeg and was only able to return in the summer of 1953. At almost the same time, the community was hit by a flu epidemic. A few days later, filmmaker Douglas Wilkinson also left the shoot site, sick and exhausted as the result of respiratory complications due to an allergy. Despite these problems, two more expeditions were organized: Shooting was completed the following spring and the films were finalized and ready for distribution in the fall of 1953. Early collaborative work and initial stages of Inuit filmmaking Up to the late s, collaboration between filmmakers and Inuit appearing on screen was common practise, yet there were no Inuit per se on the production teams. Films were made by non-Inuit and represented their points of view. That situation began to change in the early s. During the first half of the decade, five animated films were completed: What is important about these films is that, for the first time in the history of the NFB, Inuit were directly contributing to the production process. They participated in developing the scripts, music, sound design, art direction and narration. The soundtracks were partially in Inuktitut. NFB animators handled making the films, but the contribution by Inuit was essential for interpreting the legends. A new policy In 1953, another important event helped Inuit begin to take their place behind the camera: The films that stemmed from these projects are extremely important because they represent the early stages of Inuit filmmaking. *Natsik Hunting*, made in by Mosha Michael as part of the Nunatsiakmiut project, marks an important moment in the history of these early endeavours. As the very first documentary film by an Inuit, its heritage value is inestimable. *Animation from Cape Dorset* is a compilation of the best animation to come out of the Cape Dorset project, while *Sikusilarmiut* is centred on how the project was carried out. Both are fascinating works that exemplify the first phases of Inuit animation filmmaking. A cinema of resistance As a result of the changes stemming from the animated film project on Inuit legends, which was sponsored by the Department of Indian and Northern Affairs, and the training and production programs discussed above, the point of view of non-Inuit filmmakers began to shift. While the films of the s and s presented a stereotypical image of the Inuit and their way of life, films of the s, apart from the *Netsilik Eskimo* series, focused on the relationship between the white and Inuit cultures. However, films made in the late s and subsequent decades have an entirely different point of view. They come to the defence of the rights and values of the Inuit people, show their struggles and reveal the dangers and challenges facing their culture. These films of resistance have nothing to do with ethnography or nostalgia for the traditional Inuit way of life. They are firmly rooted in the present and address real and current problems. *Magic in the Sky* by Peter Raymont documents the efforts of the Inuit to create a television network broadcasting entirely in Inuktitut and

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preserve their culture. Our Land, Our Truth by Maurice Bulbulian also deals with the struggles of the Inuit to preserve their culture, but this time the filmmaker lets them speak for themselves to denounce the Bay James Agreement. Signed by the Quebec government, the Cree and Inuit of Northern Quebec, the land claims settlement agreement was, according to opponents in the community, an open door giving the white man access to Inuit lands. The creation of Nunavut and the emergence of Inuit cinema The late s witnessed an important event for Inuit in the eastern Arctic: This milestone coincides with the emergence of Inuit cinema in its own right: The films no longer result from training programs or workshops, as was the case in the s. They are now part of the usual activities of studios across the country. Often made by young filmmakers, the works focus on the current Inuit situation. Although the films are intended for all Canadians, the filmmakers also want to reach out directly to the members of their communities. With intelligence and sensitivity, Elisapie Isaac contemplates the links between tradition and modernity and the survival of Inuit culture. But it is unquestionably Atanarjuat the Fast Runner by Zacharias Kunuk that, more than any other film, signals the advent of a true Inuit cinema. Entirely written, filmed, produced and acted by Inuit, this remarkably beautiful and poetic fiction film avoids all stereotypes to show Inuit culture as seen from the inside. Collaborative films The emergence of Inuit cinema also took shape through the increased and crucial participation of Inuit in projects by non-Inuit filmmakers. A striking illustration is Martha of the North by Marquise Lepage, which was made possible through close collaboration between the filmmaker and her main character, Martha Flaherty, the granddaughter of filmmaker Robert Flaherty. The filmmaker tells the story of an Inuit community uprooted from its village and transported to Ellesmere Island, one of the most inhospitable places on earth. Members of the community had to contend with extreme cold and hunger for years. It is a poignant film that recalls a dark page of our history. The joint effort of filmmaker Mark Sandiford and satirical writer Zebedee Nungak is another fine example of collaboration.

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### Chapter 3 : National Film Board of Canada

*Land of the Long Day* Director ( ) *Arctic Saga* Director Group *Hunting on the Spring Ice*: Doug Wilkinson.

Yet his work has not received wide critical recognition. Much of his recent output has consisted of travelogues and long pieces of topical journalism which are essentially ephemeral in nature. The discussion given in this paper points to the conclusion that Mowat is an important figure in a little-known strand of the Canadian literary tradition. Two of his early books, *People of the Deer* and *Never Cry Wolf*, express in a vivid and forceful way several preoccupations central to the Canadian imagination, and both books are part of a vigorous Canadian tradition of nature writing. In *People of the Deer* Mowat acquaints his readers with the life of an almost-extinct tribe of Eskimos living on the Canadian tundra, the Ihalmiut, and in *Never Cry Wolf* he describes the habits of an endangered species, the arctic wolf. In this final phase before its disappearance, the Canadian literature of exploration not only itself moved closer to the usual forms of literary expression, but also contributed an important theme to conventional fiction and poetry. Like the earlier explorers, Mowat describes a journey into a relatively unknown and little-travelled region. Rather than detailing his own personal adventures, as Alexander Mackenzie does, Mowat resembles those explorers who, like David Thompson or Samuel Hearne, concentrate on understanding the strange lands and peoples they encountered. In his two books Mowat seeks to express the viewpoint of a people and of an animal who are unable to explain themselves to an audience of white readers. No less urgently, he seeks to give expression to the land itself - to the great wind-swept, rock-strewn, storm-lashed arctic plains. To this end Mowat has selected events from his own experience and re-shaped them in the telling, so that they serve his own purpose. Mowat actually combines the subject-matter of the explorer with the literary strategy of the novelist. Despite being "nonfiction," *People of the Deer* and *Never Cry Wolf* are as much works of imaginative literature as factual records of personal experiences. He neither adheres to a strict chronological order in the events he recounts nor feels obliged to include a complete account of how he spent all the time of his stay on the Barrens. Instead, he is highly conscious of the need to keep the reader interested, and even to entertain him. Therefore he adopts many devices which are designed to amuse or divert. For example, although the overall organization of *People of the Deer* is topical, many of the chapters and incidents are deliberately cast in a narrative form; and, rather than confining himself strictly to personal experiences, Mowat often includes stories he has obtained at second-hand. In both books Mowat manipulates the presentation of his own role to achieve particular effects. In *People of the Deer* he downplays his own part and emphasizes the role of the Eskimo characters, even to the extent of putting several lengthy passages of narration into their mouths. In *Never Cry Wolf* Mowat treats himself as a more prominent character, but always in the guise of an incompetent bumbler - a foil for the Eskimos and their knowledge. In fact, Mowat acknowledges that his use of actuality is often rather free. At one place in *People of the Deer* he explains: Nevertheless it is a true history of one spring in the present years of the Ihalmiut. Mowat demonstrates an awareness of his predecessors in the tradition of exploration writing. Indeed, he presents his books as a revision of ideas contained in previous writings about the north. All who had attempted to write of what they found had evidently been seized by an inarticulate paralysis when they tried to put their deepest impressions into their writings. They seemed to grope futilely for words with which they could express the emotions the Barrens had instilled in their hearts. And they were baffled by that effort to speak clearly. PD, Insofar as they had succeeded, the previous writers had stressed the negative aspects of their subject: These were the things which haunted the imagination of the few white men who had known the Barrens" PD, Yet Mowat finds that the Barrens are also a place of unsuspected life, and he tries in his books to give expression to that life: Now I, in turn, have lent the People my voice so that the white men might hear the words the Ihalmiut cannot speak for themselves" PD, When Mowat speaks of previous inarticulate responses to the arctic, he has in mind men such as Warburton Pike, the Tyrrells, Frank Russell, David Hanbury, and Ernest Thompson Seton, all of whom published accounts of their experiences during travels

through the north. These narratives were aimed at a mass audience and were somewhat superficial in their treatment of the north. Usually, the authors made a hunting story the climax of their tale and stressed the colourful "roughing it" aspects of northern camp life. Recurrent themes were the vagaries of the Indian guides and porters, the picturesque features of native Indian life, and the notable features of the land itself. The authors could not invite the reader to enter deeply into the northern experience, for they were essentially tourists in the north, relying on the expertise of their guides. They did not become experts in Arctic techniques or in the life of the native peoples. Staying only a short time, they did not necessarily see a great deal. The noted naturalist Ernest Thompson Seton, for example, wanted to make an encounter with the great caribou herd the climax of his book. These authors all share, though to a lesser degree, the geographical imperialism of the American explorer Robert E. Peary, who set out to "conquer" the north pole as if it were a military objective and he an army commander. In general, the books of these temporary visitors emphasize the spectacular, or at least superficially unusual aspects of northern life, at the expense of a deeper understanding of the land and its peoples. Nonetheless, the reader obtains an experience which he can recognize, one which is not too strange and disorienting. The books describe a romantically new but still safe-seeming wilderness interlude, an exotic holiday. When, at a slightly later date, the Canadian explorer Vilhjalmur Stefansson came to report on his northern journeys, his immediate model - both as an explorer and as an author - was also Robert Peary. He describes how he learned to travel like an Eskimo, hunt like an Eskimo, eat Eskimo food, and build Eskimo snow houses. The Friendly Arctic in particular makes arctic travel seem easy. The book offers detailed descriptions of all the procedures necessary for arctic survival - hunting, igloo-building, wearing the proper clothing, how to avoid getting lost, and so on. Not only that - he would enjoy doing so. Stefansson minimizes the aspects of, his expedition which involve relations with large numbers of other people, and he emphasizes the long journeys he undertakes with only a few companions. For the space of these journeys, he and his companions become, in spite of their modern rifles and their scientific knowledge, nomadic primitives depending for their survival wholly on their own efforts in mastering the surrounding country. Beyond securing food for their next meal and finding a good place for their next camp, they appear - unlike the denizens of civilized society - to have absolutely no problems. Stefansson legitimizes his escapist fantasy by performing it nominally in the service of science and geographical discovery. Later northern travel writers have appealed to the same fantasy, but have not been able to justify it in quite so straightforward a way. After all, the basic geographical discoveries have been made, and the Eskimos are relatively well known. Moreover, the arrogance of attempting to "conquer" nature has become increasingly obvious to later explorers and to the naturalist-writers who seek instead to articulate a vision of man in harmony with nature: Instead of describing a geographical quest, these men present their journeys as a search for some unique northern experience, a special Arctic vision of life. What they seek is a "natural" or "organic" view in contrast to the artificial life of the "civilized" south. The books of Mowat and de Poncins are by far the best written of this group, for both men use language in a deliberately literary way to create the subjective effect of their experiences, not simply to recount the external sequence of events. Fundamentally these writers still appeal to an escapist fantasy of simplicity and self-sufficiency. However, they justify their pursuit of the simple life by arguing, either openly or covertly, that the northern "natural" life is better than civilized life because it is more moral. Whatever violence exists in the north is justified because it is carried out in the service of group survival. The tradition of exploration writing has bifurcated. One mode of treatment has moved further and further from conventional literature by becoming increasingly objective, factual, and statistical, reaching the nonliterary status of a completely impersonal scientific report. Increasingly, writers in this second. Mowat, however, deliberately diverts attention away from his own personal survival story. In *People of the Deer* there is only a casual reference to a five hundred mile journey to obtain supplies, and at the end of the book Mowat skips rapidly over his own final journey down the Thlewiaza or Great Fish River. The Thlewiaza is a river of the same type that the Tyrrells navigated in , encountering considerable dangers. Mowat and his lone companion also ran numerous rapids on their way downstream, but he presents their ordeal in only the most

general terms: In five days we covered a hundred miles. We had soon given up any attempt to count the rapids. They were often continuous for many miles at a stretch, and the interludes of calm water were so rare, and therefore startling, that they impressed us more than the rapids would have done on any other rivers. PD, Like the Tyrrells, Mowat and his companion tried to reach Churchill by coasting along the shore of Hudson Bay in a canoe, and in this adventure they had several hairbreadth escapes from destruction. For example, Mowat writes about a day and night when we fought with an offshore gale and a blinding snow blizzard and, for a while, held onto the canoe, and to our lives, only because we found a reef and were able to stand waist-deep in the frigid green waters for the long hours until the tide changes and the wind dropped. PD, In the end, they had to give up the attempt to paddle to Churchill and hope for a rescue by a chance passing plane. In *People of the Deer* everything is subordinated to the goal of explaining the outlook and life of the Eskimos who are the subject of the book. There are separate chapters on the clothing and houses of the Ihalmiut, their relationship to the caribou, their social customs, their history and pre-history, and their religious beliefs. Mowat wants to convince the reader that the Eskimo is not a squalid and unfortunate savage but a human being worthy of respect and that the arctic Barrens are not in fact a lifeless desert but are full of vitality. His chapters tell the story of a number of different individuals and relate different aspects of Eskimo culture and history, but all add their mite to the developing picture of what these Eskimos once were and of how they have been reduced in numbers and in spirit by the efforts of unthinking, selfish white intruders into their world. Especially important is the attitude he suffuses throughout his description of the land itself. Stafansson argues that the Arctic is "friendly," that it will yield a good living to a man familiar with its ways. I came to understand that the arctic is not only a world of frozen rivers and icebound lakes but also of living rivers and of lakes whose very blue depths are flanked by summer flowers and by sweeping green meadows. The arctic not only knows the absolute cold of the pole but it also knows days of overpowering heat when a naked man sweats with the simple exertion of walking. And most important of all, I came to understand that the arctic is not only the ice-covered cap of the world but is also nearly two million square miles of rolling plains that, during the heat of midsummer, are thronged with life and brilliant with the colours; of countless plants in full bloom. His Arctic is above all a place of life, where want and death are only occasional intruders. Abundance of life and ethical purity are the two qualities he most admires in the north he seeks so earnestly to depict. These are also the qualities he finds conspicuously lacking in the southern "civilized" world, and early in the book Mowat suggests his viewpoint on the relative merits of white and Eskimo societies: I exchanged the prairies and mountains for the close confines of an infantry regiment, and the world that now lay outside those narrow bounds suddenly became a mad, nightmare creation which I feared and could not understand. PD, 16 He reports how a later reading of the brief notices given to the inland Eskimos in one of J. Obviously they were men whose total strength had been devoted to a bitter struggle against the implacable natural forces of the Barrens, and the idea came to me that they might never have found the will or the desire to turn their strength against one another. If this was indeed true, then it was certain they were a people I wanted to know. PD, 19 This early characterization of the Ihalmiut serves to alert the reader to the moral position Mowat intends to take in his exposition. Mowat clearly sees himself as setting out to refute an existing conception of the Eskimos as a callous, barbarous, and savage people: Of all the stories written about the Innu, as a whole, the majority have dwelt with a morbid and smug satisfaction on the Eskimo deviations from the moral codes we white men have developed. Tales of cannibalism, wife-sharing, murder, infanticide, cruelty and theft appear with monotonous frequency in arctic stories, where they not only serve to supply a sensational element, but also provide the popular justification for the intrusion of the self-righteous white men who destroy the laws and beliefs of the People in order to replace them with others which have no place in the land. His prose is propelled by moral indignation, by a vigorous sense of truth, as well as by a love of the Arctic and its people. The moral values which Mowat finds in the Ihalmiut are of a special kind. His portrayal of them comes close to being a portrait of the romantic noble savage. Many of the difficult, unpleasant, or repellent aspects of Ihalmiut life are readily admitted by Mowat.

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Chapter 4 : Land Of The Long Day : Doug Wilkinson : Free Download, Borrow, and Streaming : Internet Archive

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Additional Information In lieu of an abstract, here is a brief excerpt of the content: The following reviews have been written jointly by Professor and Mrs. Ayorama Oxford University Press, xii, pp. But as the sophistication of the reading public increased and the last unicorn was dismissed as a myth and the Valley of the Two-Headed Men lost forever, the personality of the traveller has come to occupy an increasingly large place in the literature that deals with far-away places. The National Geographic has succeeded in making even the most remote of outposts pretty old hat, so that travellers of this day are more and more inclined to dwell on their reactions to a strange environment rather than on the environment itself. Ayorama is remarkable in that Father Coccola, with his collaborator Paul King, has succeeded in painting a portrait of the Eskimos of the central Canadian Arctic, based on the twelve years this Corsican priest spent with the tribes around Bathurst Inlet, without ever setting himself between the reader and the People Beyond. Only occasionally does he speak of his own cold and misery and always it is to give emphasis to some characteristic of these Eskimos. Apparently Father Coccola spent these years in the Arctic rather to gather facts about the Eskimos than to attempt to christianize them. He would live with one tribe for a year or two, and then move on to another, hunting with them and travelling with them and only rarely returning to his headquarters, the Roman Catholic Mission at Burnside Harbour. However, he does say that he thinks it will be very difficult for an Eskimo, even though he accepts Christianity, to give up. He remarks wryly that it is comparatively simple to believe in a loving God on the warm shores of the Mediterranean, and also very simple indeed to believe in a horde of evil spirits in the howling wind and cold of the central Arctic. Ayorama is a horrifying book in many respects but a very fine one. The Oxford University Press has paid it the respect that is its due and has mounted it very handsomely. It is illustrated with line drawings by James Houston. Both Father Coccola and Doug Wilkinson lived the life of an Eskimo in order to better understand the Eskimo, but the goal each was trying to attain through this increased understanding was not the same. One gathers, in reading Ayorama, that Father Coccola was looking for a way to bring to the Eskimo a stronger spiritual armament against the hardships of his life than his present patient fatalism; Mr. Wilkinson on the other hand was looking for some method of protecting the Eskimo and his culture from the disruptive effects of the present rapid expansion in the North. There are other differences. Wilkinson because he liked it. As a consequence the more primitive

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### Chapter 5 : SANTA YSABEL VIRTUAL TRIBAL LIBRARY: NATIVE AMERICAN / INDIGENOUS FILMS ON

*Group Hunting on the Spring Ice: Part 1 Land of the Long Day: Documentary as Doug Wilkinson: Land of the Long Day: Documentary as Doug Wilkinson.*

These mermaids are friends of Peter and are very interested in his heroic stories of himself. They are resentful of Wendy and try to drown her although Peter insists they "are only having fun". They are frightened away when Captain Hook is rowing nearby. The mermaids appear to be in their mid-teens, with very womanly exposed bodies, resembling women in two-part bathing suits or something of the kind. Bill Thompson as the other pirates: Several pirates are seen only in one scene in the movie. Afterwards, they are never seen again. The leader of the Indians. Despite his fierce look, he is a kind and well-meaning leader. Apparently, he has fought the Lost Boys before, having noted that both his people and the Lost Boys have won and lost several times in combat. Tom Conway as the Narrator: However, in January , Disney obtained the animation rights to the play outbidding the Fleischer Studios who were also developing of animated feature films. But on May 20, , during a story meeting, Disney said "We ought to get right into the story itself, where Peter Pan comes to the house to get his shadow. How Peter came to be is really another story. At the time, Kinney had considered leaving Walt Disney Productions for the Metro-Goldwyn-Mayer cartoon studio , but wartime restrictions prevented this. Because he did not want Kinney to get out of his contract, Disney appointed Kinney to direct Peter Pan. Disney complained that her voice was "too heavy, matured, and sophisticated. Walt had also talked to Cary Grant about voicing Captain Hook, in which the actor replied the "idea intrigued him. In order to restore the studio to full financial health, he expressed his desire to return to producing full-length animated films. Walt felt the characters in Alice in Wonderland and Peter Pan were too cold while Cinderella contained elements similar to Snow White and decided to greenlit the project. For instance in one version, it was Mrs. Darling as in the original play. In another version of the film, Nana went to Neverland with Pan and the Darling children, and the story was told through her eyes. In other interpretations of the story, John Darling was left behind for being too serious, practical and boring, but story artist Ralph Wright convinced Disney to have John go with the others to Never Land. After much debate Disney discarded this fearing it would be difficult to achieve in a film. Ultimately, these scenes were cut for pacing reasons. Margaret Kerry received a call to audition to serve as the live-action reference for Tinker Bell. Dupree was interviewed and eventually won the role, [18] in which he provided reference for the flying and action sequences. Bobby Driscoll also served as the live-action reference model for Peter Pan, although it was mainly used for the close-up scenes. Hans Conreid completed the voice work over the course of a few days, and served as the live-action reference for two-and-a-half years. He told Kahl that "[t]hey are too masculine, too old. There is something wrong there. The characterization of Hook proved to be conflicting as Thomas claimed story artist Ed Penner viewed him as "a very foppish, not strong, dandy-type, who loved all the finery. Kind of a con man. I think we better wait and let Frank go on a little further. To best capture his comedic yet fear-ridden, sycophantic personality, Johnston used a variation of the Dwarf design from Snow White, and had Smee blink numerously. Moore also animated the mermaids and the Lost Boys. Moore died the following day at the St. When work on Peter Pan resumed in , Eliot Daniel composed songs for the film. However, this version of Peter Pan was shelved so the studio could complete Cinderella. Music by Sammy Fain. Music by Oliver Wallace. Background Vocals by The Mellomen. Lead Vocals by Candy Candido. This song became controversial due to its allegedly racist stereotypes of Native Americans. Lead Vocals by Kathryn Beaumont. Music by Frank Churchill. The lyrics were cut from the movie soundtrack, but were included for the Walt Disney Records CD release. It was then re-released theatrically in , , , , and It also played a limited engagement in select Cinemark Theatres from February 16â€”18, The DVD was accompanied with special features including a making-of documentary, a sing-along, a storybook, and a still-frame gallery of production artwork. The film is designed for broad for broad effect, with the accent of comedy. The music score is fine, highlighting the constant buzz of action and

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comedy, but the songs are less impressive than usually encountered in such a Disney presentation. They are displayed as wild, savage, violent and speak in a stereotypical manner. The characters often call them savages and at one point Captain Hook refers to them as " redskins ". John, Michael and the Lost Boys go hunting them like animals – the Lost Boys mention lions and bears as other alternatives. It also has a film series starting in with the self-titled film about Tinker Bell. Smee make appearances in the parades, as well as greetings throughout the theme parks. It features the songs "You Can Fly! Chain of Memories , with Tinker Bell appearing as a summon. Each player moves, in turn, the number of spaces along the track indicated by his spin of the dial. When a player reaches the Never Isle, he selects a character from the film Peter, Wendy, Michael, or John and receives the instruction card for that character. The player is also obligated to follow any instructions on those spaces he lands upon after spinning the dial during the course of his turn at play. The board game makes an appearance in the version of Yours, Mine and Ours as a Christmas present. In the early s, a Peter Pan franchise was spawned, involving a number of other animation projects: Return to Never Land was released in as a sequel to this film. The Tinker Bell film series, considered a spin-off, currently has six feature-length films as well as a short film.

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### Chapter 6 : Land of the Long Day by Douglas Wilkinson - NFB

*Hunting in the land of the long day / Doug Wilkinson () Top of the world / Wally Herbert () Satan's cauldron / Ranulph Fiennes ().*

Mark Hamilton Print Edition: It is available at no cost online at: All prices are in Canadian dollars. Back issues are also available. The Fan Hitch welcomes your letters, stories, comments and suggestions. The editorial staff reserves the right to edit submissions used for publication. Contents of The Fan Hitch are protected by international copyright laws. No photo, drawing or text may be reproduced in any form without written consent. Land of the Long Day by Doug Wilkinson reviewed by Stijn Heijs Doug Wilkinson was a writer of several books about the Arctic and creator of over forty documentary films and many arctic photographs. He died in March, at the age of One of his masterpieces was the book and film Land of the Long Day. Doug Wilkinson had, in at nearly thirty years-old, never seen the Arctic nor the Inuit. He returned to the Arctic in to direct footage for another film, Going North, where a couple of hundred miles km north of Churchill he met his first Inuit. Here started his fascination with life in the Arctic and the Inuit way of life. He wanted to help the Inuit but was convinced that the only way to understand how they could be helped was to understand their way of living. He developed a plan to do this but, not finding support from his work, he decided to resign from his job. He sought financial assistance from private groups and found this with the Arctic Institute of North America. This enabled him to live as an Inuk among the Inuit from April, to October, In April, , Wilkinson headed for Pond Inlet on northern Baffin Island to live with the Inuit group of twenty-eight headed by the outstanding hunter and trapper Idlouk. All belonged to the Aulatseevik campsite. Already on his way to Pond Inlet, Wilkinson started to experience the North because his arrival was weeks later than planned due to the fact that the weather, not man, determines plans and schedules in the Arctic. From here, Land of the Long Day tells about his life from spring into summer and through all the seasons, and the hunting and trapping skills and tricks of the Inuit. On his last stage to Pond Inlet, his final destination, he traveled by dogsled. During this, his first trip by dogsled, he experienced the cooperative efforts of the Inuit and their dogs in a successful polar bear hunt. In the Aulatseevik camp there were twenty-nine Inuit and seventy-four dogs. He became widely known in the North as Kingmik. He practiced seal hunting with the whole group as well as caribou hunting. When the summer temperature rose to where sleds were impossible to use, the sled dogs became pack dogs. Wilkinson describes in Chapter 9 the impressive way the new order in the pack was established. In the summer, Wilkinson learned all the ins and outs of the narwhal hunt by the Inuit in kayaks. This was followed by an intensive period of fishing for arctic char. Then, after summer, when the ice was coming back, an ice cabin was built for storage of the food supplies for winter. Constructed from blocks of ice, this cabin was meant to secure the food from hungry bears and dogs. Life is not easy and on a hunt for arctic hare Wilkinson learns some of the risks in arctic life. When the daylight is mainly gone, the hunting and caching of food is changed into trapping for foxes and hunting seals with a net. On one of these seal hunting trips he learns that hunting in the dark can give special surprises. After a very cold and busy hunt, his group finally gets to warm up with mugs of seal tea. Only after sipping the tea and experiencing an odd taste, did they realize that one of the dogs managed to pee fully into the teapot without them noticing. In the last chapter Wilkinson describes more elements of Inuit life around family and children. He also gives some information on the spiritual part in the Inuit life and compares the shamanist Inuit angakok belief with the later adopted Christian religion. The marvelous way Doug Wilkinson describes his life with the Inuit is captivating. For the lover of the arctic way of life this book is a must. It contains pages. Twenty-six photographs, eight in full color, four of which show Inuit Dogs. The book is out of print but available via several used book internet sites such as www.

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### Chapter 7 : Media Resources Center | UC Berkeley Library

*During this time, provisions must be made for the long dark winter ahead. Idlouk, an Inuit hunter, recounts his experiences living in this northern land, where he hunts seal, walrus, whales and polar bears, among other animals.*

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### Chapter 8 : Peter Pan ( film) - Wikipedia

*Land of the Long Day by Doug Wilkinson () was first published in by Georg G. Harrap & Co. Ltd., Canada. It contains pages. It contains pages. Twenty-six photographs, eight in full color, four of which show Inuit Dogs.*

### Chapter 9 : Douglas Wilkinson Net Worth & Bio/Wiki Facts Which You Must To Know!

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