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of higher education can fully recognize structural inequalities, as well as histories of being built on stolen land using slave labor, change cannot occur. Because the text addresses many aspects of settler colonialism in higher education, the text can be useful for scholars analyzing issues on their own campuses. Faculty and students in education, higher education, organizational change in higher education, American Indian studies, ethnic studies, and teacher educators would all benefit from reading this book.

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Our Hearts Are as One Fire: An Ojibway-Anishinabe Vision for the Future. By Jerry Fontaine. Vancouver: University of British Columbia Press, 2020. 260 pages. \$75.00 cloth; \$32.95 paper; \$29.95 electronic.

Our Hearts Are as One Fire offers a unique blend of focused history, contemporary viewpoint, and vision for the future. Jerry Fontaine writes boldly from his position as an Ojibway member of Sagkeeng First Nation, an Indigenous Canadian, a former Indian Act chief, and a teacher of Indigenous studies. Warning readers from the outset that his book is at once “ceremonial and academic, creating a strange dichotomy,” he is candid throughout about his personal learning journey (7). While indeed distinct in structure and style, readers have much to gain from Fontaine’s holistic merger of language, culture, and legacy. He begins with an overview of Anishinabe leadership and governance that is at once distinctively Ojibway and broadly pan-Indian. A partial history of treaties and conquest in the Great Lakes region and beyond then follows, with subsequent chapters presenting detailed accounts of the accomplishments of three well-known Indigenous leaders: Obwandiac (typically spelled Pontiac), Tecumtha (or Tecumseh), and Shingwauk. As the book draws to a close, an overview of colonial history from an Anishinabe perspective is juxtaposed with synopses of the roles played by the Ishkodawatomis, Ota’wa, and Ojibway in the alliance N’swi-ish-ko-day-kawn Anishinabeg O’dish-ko-day-kawn (our hearts are as one fire). Fontaine concludes with a declaration of his views and political vision, arguing that colonialism remains alive and well today despite Canada’s apologetic rhetoric.

While Fontaine’s descriptions of the historical significance and enduring legacies of Obwandiac, Tecumtha, and Shingwauk are compelling, I suspect that some readers accustomed to conventional academic texts on First Nations/Indigenous North Americans will be frustrated by the author’s disinterest in assuaging academic expectations. (I also suspect that Fontaine does not mind making these readers uncomfortable.) Some may also be troubled by Fontaine’s nonstandard use of terms. For example, the author uses “-Anishinabe” as a suffix to designate all Indigenous groups (e.g., Mohawk-Anishinabe). This choice—like the choice to use phonetic spellings rather than the double-vowel system—is clearly explained, and it is left to readers to adapt. I use Fontaine’s spellings throughout this review. In both his explicit statements and his implicit choices of phrases and evidence, Fontaine’s lack of concern

with academic convention is evident. What *does* concern him is presenting a reclaimed narrative that explores the past, present, and future of Anishinabe leadership and its implications.

Although historians may take issue with some of Fontaine's interpretations, this work is not intended to be definitive or complete. History, here, is a means to an end. While endorsing well-regarded historical texts like Richard White's *The Middle Ground: Indians, Empires, and Republics in the Great Lakes Region* (1991), Fontaine's embrace of possibilities such as shape-shifting and time travel demonstrate his indifference toward dominant disciplinary conventions. He regularly skips around in time and does not always clearly differentiate between personal viewpoint and historical fact. As he remarks, "we carry our history and it remains with us" (26). *Our Hearts Are as One Fire* thus evokes a different kind of history, a history with meaning that is created (and recreated) as it is lived. Defying academic expectations is part of the point. The strength of this work lies not, then, in the empirical precision of its historical data but rather in the unique perspective Fontaine provides. Instead of doling out historical facts, Fontaine shares the Anishinabemowin word for this approach; he is teaching by telling a story (*ah-way-chi-gay-win*) (50).

Our Hearts Are as One Fire shines when taken as a teaching text. This is perhaps most apparent when it comes to intentional instruction in the Ojibway language; with key phrases repeated multiple times and not translated, readers are expected to learn what these phrases mean (a glossary is included). More subtly, the author attempts to teach the principles of reverence and ceremony in a textual format. In so doing, Fontaine draws on numerous pieces of oral history, most significantly the teachings shared by the late Bawdwaywidun Banaise (also known as Edward Benton-Banai, an important teacher of Anishinabe culture/language and an author in his own right). Spirituality, governance, culture, and language are taken as inseparable. In centering and teaching the Ojibway language, *Our Hearts Are as One Fire* is reminiscent of Anton Treuer's bilingual collection of oral narrative shared by elders (*Living Our Language: Ojibwe Tales and Oral Histories*, 2001). In its respectful communication of Anishinabe worldviews, it possesses similarities to books published by Basil Johnston (*Ojibway Heritage*, 1976; *Ojibway Ceremonies*, 1982; *The Manitous: The Spiritual World of the Ojibway*, 1995).

None of these texts, however, combine history with future or set out the kind of explicit political vision seen here. As I see it, Fontaine's book is strongest where connections between past, present, and future are most visible. Such connections are palpable in the author's descriptions of conversations with the descendants of Obwandiac, Tecumtha, and Shingwauk. The past's ability to inform the present permeates Fontaine's work. Celebrating historical Anishinabe leaders who were able to "assert jurisdiction and exercise political, economic, military and spiritual sovereignty over land and resources" may initially appear to romanticize a bygone era (29), but such statements become a powerful call for change when we realize that the past can inspire—and perhaps even become—the future. Fontaine does not shy away from harsh critiques of the Indian Act and of research as it has too often been conducted

within the mainstream academy. Ultimately, he calls for increased self-determination and adoption of Anishinabe systems of government.

Scholars and lay readers interested in developing a richer understanding of contemporary Anishinabe perspectives will enjoy this book. Broken into small, manageable chunks by frequent subheadings (many of them in Anishinabemowin), it will be put to good use within university-level courses in Indigenous studies, especially those specializing in past and present relationships and Indigenous leadership and politics. While the text assumes that readers possess a basic knowledge of the history of colonization and of the three featured leaders, a helpful timeline and maps are included as appendices. *Our Hearts Are as One Fire* will be welcomed by Indigenous people and allies eager to put their struggle into historical context. As Fontaine recognizes, settlers have profited profoundly from Indian removal. While dispossession now takes different forms, it remains “a thriving industry” (146). This book is a powerful reminder that Anishinabe resistance has been ongoing for hundreds of years and continues to this day. Future directions for research could include expanding the discussions of Anishinabe leadership commenced here to include contemporary Anishinabe leaders fighting for land-based self-determination on political, legal, and environmental fronts. As Fontaine reminds his readers, *Geyaabi go g'doo bi-ma-di-zi-min: We are still here* (201).

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Staging Indigeneity: Salvage Tourism and the Performance of Native American History. By Katrina M. Phillips. Chapel Hill: University of North Carolina Press, 2021. 246 pages. \$95.00 cloth; \$29.95 paper; \$24.99 electronic.

I read *Staging Indigeneity* with a sense of wistfulness for my youth and the years spent as a scholar of Native American studies, anthropology, and museology. Historian Katrina M. Phillips's book analyzes how selective nostalgia, together with Euro-America's quest for authentic experience in entertainment venues, created a distinct form of cultural tourism actualized in the form of outdoor dramas, pageants, parades, and theater. I immediately recognized the overarching and specific types of historical-ethnic tourist performance she identified in her informative introduction. As she described the history of an Oregon Indian pageant and Wild West show, I remembered when my parents, brother, and I traveled to visit my mother's relatives in Kansas and Colorado. As we drove to Yellowstone National Park on our grand automobile tour of the West, we visited tourist attractions at Manitou Springs, Cheyenne, and Cody. My strongest memories are reinforced by the photos of my brother and I shyly flanking regal, regalia-clad men, tangible evidence we had interacted with the Indians of our imagination. What we had seen on television was “real.”

I was ten in 1961. As I continued reading this book, memories less naïve were also triggered. Just after graduating from Miami University in 1973, I attended the *Tecumseh!* outdoor drama and was appalled and shocked at its inaccurate, self-serving portrait of