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Gichigami Hearts: Stories and Histories from Misaabekong. By Linda LeGarde Grover. Minneapolis: University of Minnesota Press, 2021. 200 pages. \$14.95 paper; \$14.95 electronic.

Gichigami Hearts flows like beadwork: each piece of prose, or poetry, or photograph is applied to the background of history, of place, of memory, or of kinship, with a vine of connection unifying seemingly disparate elements. Like beadwork, each piece may be more or less realistic in its representation of a fruit, or a flower, or a leaf. Like beadwork, the vine of connection can be literal, or figurative, or even fantastic. Sometimes completely different genera are drawn together into a relationship that suggests fidelity to taxonomic, ecological, or even seasonal associations are less critical than artistic affinity and narrative effect.

Grover's work combines family histories, urban development, Indigenous and settler relocations, sacred songs, memoir, attention to cultural traditions, and the tease of history becoming, somehow, both matters of fact and fancy, thereby populating the western shore of Lake Superior with stories rooted in gabbro rock, concrete, glass, spirit, and varied forms of water. Indigenous traditions and gentrification unfold across the city, neither presented as morally or necessarily superior, but both as shapers of experience, story, and memory. In this work, Duluth and the surrounding areas are transformed into reflections and refractions of life across the time and space of Anishinaabe presence. Personal family history meets *aadisookaanag*, social and ethnic classes ebb and flow from city neighborhoods to reservation territories, and characters usually relegated to mythic pasts become folded into the lived experiences of people and their institutions in surprising ways.

Aadisookaanag includes, by definition, both stories and spirits—because stories are spiritual beings. *Aadisookaanag* move of their own accord, their volition impresses upon lands and hearts through personal relevance that, somehow, reaches shared understandings. They are flexible like that, with very few easy conclusions or climaxes, because their importance, their value, or their significance is best demonstrated by ongoing motion, carried though breath or memory or objects that pass between people and place. They can be fleeting connections, or constant presences; in either case we might not learn just how much we could have learned about or through these stories, because they are a part of us, and we are all unfinished stories.

Here we learn a few things about the author and her family. We learn a few things about the Anishinaabe. We also learn some things about Duluth. What we learn, however, depends greatly upon what we bring to the reading, and what we as readers allow as far as the motion of these *aadisookaanag*. Anyone familiar with Duluth will recognize neighborhoods, streets, geology, and even specific places described in the text. The more intimate knowledge of the place a reader has, the more flexibility and volition the reader would allow to these stories. Did “an Anishinaabe man dressed in old-style clothes” (8) really step out of a crack blasted into the Point of Rocks between Superior Street and First Street in Duluth, and then walk to the Ensign School to accidentally name their newspaper? What else did he do?

More importantly, what else could he have done?

The answer to that comes from paying specific attention to place and to memory. Differing relationships to place and memory will result in different answers to the question itself, and hopefully inspire more questions and more attention. If we come to this book with nothing in common with the author, we can at the very least grow inspired to pay such attentions to our own places and memories, and by that—hopefully—come to a stronger sense of our own relationships to places and people.

Page 8 ends with a closing, “Dash mih sa’iw noongoom. And that is all there is for now.” Page 140 ends with an opening of possibilities, “*Maagizhaa*, perhaps, if that is meant to be.” In between, we read what happened, what is happening, what could have happened, and what may have happened. Genres are bent, history becomes activated, and conclusions only make sense by becoming somehow ongoing at the levels of experience, affect, and or possibility. The point of the Point of Rocks is co-created in myriad ways within the text itself, as well as between the text and the reader. The Point of Rocks is all there is for now. The point of the Point of Rocks depends upon the will of the story itself in negotiation with the will (and willingness) of the reader to recognize and follow the connective vines between each story element.

Thankfully, the author proves herself to be a generous guide.

Stories, histories, and connections not only make us who we are as people (or as a people), they make a place real. Real places shape us in ways we may not notice or appreciate as they shape us, but attention to the shaping will help us know and appreciate more about ourselves as well as more about our places. The places that shape us do not need to be spectacularly sacred, because the attention we give to the stories of our places will reveal the subtle, sacred importances that help us make fuller senses of our individual and shared experiences. *Gichigami Hearts* is a demonstration of the importance of place and story to our lives and our people.

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Painful Beauty: Tlingit Women, Beadwork, and the Art of Resilience. By Megan Smetzer. Seattle and London: University of Washington Press, 2021. 240 pages. \$39.95 cloth.

In *Painful Beauty*, Megan Smetzer demonstrates how Tlingit beadworking, from its origins to the present, is tangible proof of the resilience of nineteenth- and early twentieth-century Tlingit women. Smetzer argues that Tlingit beadworking has contributed to the vitality of more recent Tlingit artistic expression and furthermore, through incorporation of design elements that reference warrior traditions of Tlingit culture, beaded garments have encoded resistance and pride in the strength and vitality of the Tlingit people. Readers also come to understand how Tlingit beaded objects encode and perpetuate intangible world views and cultural beliefs, as well as beadworkers’ understanding of market forces and demands. However, until quite recently, little attention has been paid to this work and the messages it carries. The author