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the variety of uses of feathers and their symbolism through the ages. There is also an appendix of resources listing the addresses of native groups and museums where materials can be found. All in all, this is a worthy start to a new series and should be of value for those interested in Native Americans in general and especially New England natives.

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A Face in the Rock. By Loren R. Graham. Washington, D.C.: Island Press, 1995. 160 pages. \$22.00 cloth.

In *A Face in the Rock*, Loren R. Graham recounts the history of Grand Island, a twenty-two-square-mile area of land off the south shore of Lake Superior, from the late eighteenth century, when it was inhabited by a small but flourishing group of Chippewa. Graham traces the demise of the island tribe and the occupation of the island by Euro-Americans, and touches on the area's eventual renewal as a center of contemporary Chippewa culture.

Graham, a historian of science who holds a joint appointment at Harvard and the Massachusetts Institute of Technology, has summered on Grand Island since 1954, and the inspiration for his research was his affection for the natural beauty of the area and the personal histories he heard from the islanders. His research, which was conducted over a thirty-five-year period, includes accounts from his wife's family, whose ties to the island span several generations. In spite of the protracted nature of his research, Graham makes a distinction between this book and his work as a professional historian, saying he makes "no claim that everything in [*A Face in the Rock*] is authentic history" (p. 9). He admits that on those occasions when his research yielded conflicting accounts of events, neither of whose veracity could be proven, he simply chose the more interesting of the two and invented description and dialogue.

The primary vehicle for this "imaginative history" (p. 10) is a narrative about Powers of the Air, the son of the last chief of the Grand Island Chippewa, who called themselves the *minissing-endanajig*. According to Graham's account, the life of Powers of the Air began with his peaceful tribe on Kitchi-miniss (Grand Island), a life still relatively untouched by the influence of white

trade and culture. The islander status of this group of Chippewa also left them relatively unaffected by the disputes between the mainland Chippewa and the nearby Sioux, disputes intensified by the American government's westward push of Native American tribes. The mainland Chippewa began to deride the small band of islanders for not participating in the battles, and the *minissing-endanajig* reluctantly agreed to take part in an incursion against the Sioux.

A young Powers of the Air convinced his father to allow him to join the war party. In this battle, far from their island home, all of the able-bodied men of the Grand Island Chippewa were killed, except for Powers of the Air. Because of his ability as a runner, Powers of the Air had been sent by the doomed Chippewa warriors to carry the story back to the remainder of the tribe. The song that Powers of the Air composed to commemorate the warriors, as well as a face later carved in a cliff on the nearby mainland in honor of Powers of the Air, form the connecting threads of Graham's tale.

Graham discusses the long-range effects of the battle, including the eventual assimilation of the island tribe into the mainland. The author characterizes Powers of the Air as one of the few who tried to maintain a traditional lifestyle on Grand Island in spite of the decimation of the beaver population for the fur trade. When Powers of the Air died, however, he was a Christian preacher known as Jim Clark. The name and the religion reflect the extent to which European culture had absorbed the Chippewa.

Graham weaves some historical commentary into the story, but it is fairly gentle considering the circumstances. He tells how several of the early Euro-American explorers, traders, scholars, and politicians in the area took Native American wives and notes the advantage this created for them in getting "what they wanted without having to wage war" (p. 68). He also acknowledges what was happening to Chippewa culture at the time, in terms of the introduction of alcohol and the imposition of European-style commerce. But Graham focuses more attention on the personal relationships that developed between Powers of the Air and white Americans such as Lewis Cass, then governor of the Michigan Territory, and Henry Schoolcraft, then a geologist acting as interpreter for Cass, who was interested in Indian lore and transcribed Powers of the Air's song. Graham acknowledges the hypocrisy inherent in the activities of these officials who "expressed sentimental views about the disappearance of the 'noble

red man” while “unfeelingly promot[ing] the destruction of that culture” (p. 79).

Nevertheless, Graham describes how these positive personal associations allowed for the preservation of Powers of the Air’s tale, whose influence turned out to be surprisingly far-reaching. Graham relates that Schoolcraft’s writings formed the inspiration for Longfellow’s *Hiawatha*, and he traces the magic word *Cheemaun*, said in the poem to speed the canoe, back to Powers of the Air’s own story (p. 80). Another member of Cass’s exploration party carved a likeness of Powers of the Air into a cliff, where it can still be seen today and where it provided the inspiration for Graham’s title.

After Graham describes the connection between Powers of the Air and *Hiawatha*, his history seems to lose some of its verve. Approximately the last third of *A Face in the Rock* concerns itself with the white settlement of Grand Island; it still focuses on the life of Powers of the Air, but these later stories are more anecdotal, written in a less compelling manner than the more coherent story of the Chippewa’s earlier life. It seems as if the relative wealth of factual information about these later events crowds the writing.

In these later stories, Powers of the Air, through his associations with various settlers, unsuccessfully attempts to learn written English and learns, but is not allowed to practice, lighthouse keeping. Graham neglects to comment on the inherent pathos of the attempts on the part of this man, the son of a tribal chief, to assimilate into white culture, nor does he point out its parallel to the Chippewa’s cultural decline. Graham’s epilogue, which explains why Grand Island has been preserved in a close-to-natural state and details some of the resurgence of Chippewa culture, follows this same pattern. While it satisfies curiosity, it is too full of odd bits of fact and too devoid of commentary to be very compelling reading.

If the latter part of Graham’s book is flawed by the inclusion of too many facts, the earlier history is flawed by at least one glaring contradiction of fact. Early in the tale, Graham describes Powers of the Air, “late in the second decade of the nineteenth century, before any permanent white settlers had come to the area,” as “a boy approaching manhood. . . ” (p. 21). Later in the story, when Powers of the Air meets Cass and Schoolcraft, he is summering on a trapper-decimated Grand Island with his wife and child after the demise of his tribe. Graham names that year as 1820 (p. 68), allowing almost no time for the important events in between to have transpired.

There seems to be no easy explanation for this contradiction in what appears otherwise to be a painstakingly researched “legend.” Graham later states, “The date of death of Jim Clark/Powers of the Air is unknown. It must have been between 1883 and 1890...” (pp. 122–23). If this estimation is correct, it would rule out the battle between the Sioux and the Grand Island Chippewa as having taken place at an earlier date, unless one assumes extreme longevity for Jim Clark or questions whether he and Powers of the Air were one and the same person.

This one disturbing contradiction and Graham’s disclaimer about the historical legitimacy of his book, contrasted with the painstaking research involved in it, make it difficult to decide if *A Face in the Rock* should be judged on the basis of its effect or on the particulars of its history. If anything, the amount of research packed into this relatively short imaginative history made this reader willing to accept more of the imaginative, as well as some more well-earned commentary from Graham, while the many facts digest. But like Powers of the Air himself, Graham is to be commended for his efforts to preserve a story that would most likely have been lost otherwise.

Graham’s notes on sources show that only one other book has been written about Grand Island, making *A Face in the Rock* a useful illumination of a small piece of history that could probably never be meaningfully reconstructed through fact alone. Graham’s reconstruction is both respectful and affectionate.

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Indian Country: A History of Native People in America. By Karen D. Harvey and Lisa D. Harjo. Golden, Colorado: North American Press, 1994. 400 pages. \$27.95 cloth.

This is neither Indian history nor American history, although the authors insinuate one and claim the other. It certainly is not “true history” (pp. xv, 11, and 12), as claimed in one section and disclaimed as impossible in another. Harvey and Harjo have succeeded in patching together a book of contradictions and distortions, with token excerpts, inserts, and quotes that are culturally sensitive. Although the last seven chapters are accurate and usable, the first eleven contain the same old, tired story told from