



Creative Living

classified real estate and homes

Corinne Abell editor/644-1100

(F)1E

Indians built flourishing trade lines

By Ira Lax
special writer

Our awareness of the pre-history of America has been given an exciting new dimension with the arrival of "Ancient Art of the American Woodland Indians," now on display at the Detroit Institute of Arts.

The public finally has a wonderful opportunity to see ancient native craftsmanship and appreciate its relationship to the vast system of trade and ancestor veneration found over most of the country east of the western prairies.

The exhibit's 4,500 year coverage is divided into three periods: The Late Archaic (3000-1000 B.C.), the Woodlands (1000 B.C. to A.D. 900), and the Mississippian (A.D. 900-1500). These divisions reflect changes in settlement and social patterns, from small groups of egalitarian, semi-nomadic hunters and gatherers to large socially stratified agricultural towns.

Accompanying this were parallel developments in artistic motifs and their use in trade and funeral practices.

THE OLDEST objects in the show are bannerstones of quartz, chalcedony, granite and banded glass stone. These were attached below the hooked end of a spear-thrower called an "atlatl" (helpful explanations and illustrations accompany all artifacts).

Some of the bannerstones resemble bone segments, while others suggest butterflies, birds or abstract human forms. They are simple, direct and beautifully modern.

Because hunting societies are always threatened by starvation, regional trade alliances were made which opened the way for the sharing of resources when food shortages occurred.

The trade networks also led to the movement of raw materials such as copper from the upper Great Lakes, marine shells from the Atlantic and Gulf of Mexico and soapstone from the central Appalachians. As the centuries passed, objects fashioned from these substances made their way throughout the country.

Since these early peoples were constantly at the mercy of nature, they sought to control their world by achieving a spiritual balance among the polar forces of the universe. Representations of falcons and eagles from the upper world and those of fish, snakes and ducks from the underworld, with humans mediating in the middle, form the ancient Indian cosmos.

These images were handcrafted in clay, stone, copper, mica, shell and wood and buried with the bones of family or clan members. This ritual unified the relatives and increased their status depending on their generosity. More importantly, it facilitated

the journey of the dead to the resting place of the ancestors.

THIS JOURNEY was crucial, for among the dead spirits were to remain long would follow. Even today, the Apache and Navajo people burn the house and belongings of the deceased to keep the contaminated "death stuff" from bringing harm to the living.

How elaborate the burial was depended at first on how successful a person was in conducting trade. As larger agricultural settlements evolved, the elite consisted of those whose spiritual powers were seen as descending from the sun, thus causing good corn crops.

Their mounds were large temple shrines, such as Cahokia and Etowah, full of relics and having marble or sandstone human figurines guarding the entrance.

Other more egalitarian cultures provided common burials to all. Since this burial complex absorbed so many artifacts there was a continuous demand for the workshops to produce more.

Most of us know that Indians used pipes to send offerings of smoke to enlist the aid of the Great Spirit for any important undertaking, be it war, peace or spiritual questing.

The animal effigy pipes in this show are the earliest surviving stone pipe artifacts beginning about 400 B.C.

EACH ANIMAL is depicted in a characteristic pose — the coyote howls, the raven, cardinal and owl perch, the falcon listens and looks and the beaver could be gnawing at a tree trunk.

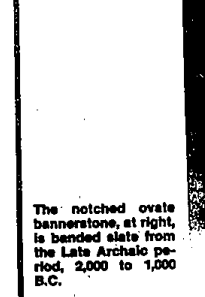
These creatures continue to have spiritual meaning for Native Americans today. They represent the essential relatedness of all living things. Black Elk, the Oglala Sioux holy man, said it this way, "The four-leggeds and the wings of the air and the mother earth were supposed to be relative-like . . . through them we send up our voices and get help from the Great Spirit."

The catalogue for the show contains expert photographs by Dick Bakker and well written chapters by David W. Penney, David F. Brose and James A. Brown, concluding with a fine overview by Penney.

Penney, DIA curator and organizer of "Woodland," said the purpose of the show was to demonstrate the aesthetic qualities and the diversity of Indian culture and to correct the 19th century idea Americans had that ancient Indians were simply a race of mound builders. I think it accomplished all three goals.

The exhibit is free and runs until Nov. 10. For information concerning related events, call 833-1432.

Ira Lax, Southfield writer and teacher, has a master's degree in history with a speciality in the American frontier, from University of Montana.



The notched oval bannerstone, at right, is banded slate from the Late Archaic period, 2,000 to 1,000 B.C.



STEPHEN CANTRELL/viaf photographer

The Laird and Lady of Glenriem Castle are determined to save their ancestral home in the Scottish Highlands. They have opened it to visitors and she's writing a book about the castle's ghosts.

Plotting to save the castle

Editor's note: The MacPherson name is spelled both with and without a capital "P," depending on the branch of the family.

By Carmine Brooks
special writer

The Laird and Lady of Glenriem Castle came to Michigan last week to meet their American cousins. Their home is a 14th-century castle on a 5,000-acre estate in the heart of the Scottish Highlands.

Interviewed in the Barclay Inn in Birmingham, Euan (pronounced You-an) and Sandra MacPherson were celebrities among MacPhersons from the USA, Great Britain and Canada attending a three-day clan gathering held in Greenfield Village.

MacPherson is the fourth laird (a landed proprietor) of Glenriem whose ancestral castle sits 1,000 feet above sea level in a private game preserve. Lady Sandra (pronounced Zandra) — or more properly speaking, the Lady Glenriem (pronounced Glen-riem) is a trained nurse who met and came to love her titled Scottish chieftain, a psychologist, as they worked in the same hospital. They now have two children, Katrina, 13, and Lachlan, 10.

THE MACPHERSON family castle is a 13-bedroom granite structure. The ground floor features a grand dining room and an ancestral museum. Original parts of the castle were built in the 14th century, but early in the 19th century a fire destroyed much of the old structure and MacPherson's great grandfather rebuilt the castle as it stands today.

Any respecter the castle has its ghosts and Glenriem is no exception. Lady Sandra did not anticipate when she married her Scottish chieftain that the spirits of warriors long dead in ancient battles would invade her bedroom, but she claims that is what happened.

The castle ghosts had always been warm and friendly until the night she saw an army march to battle through the walls of her bedroom. She was frightened, she said.

From his wife's description of her vision, MacPherson identified the army from family history. He said, "In 1386 the clans Macpherson and Macintosh joined together to own and control all the

territory in the heart of central Scotland for 80 miles. They had many enemies including the Camerons who brought 400 men to fight a bloody battle waged on a flatland just below the castle Glenriem. The Camerons were put to flight and their chief was chased to a nearby mountain where he was killed. To this day, that particular hill is named after him."

The days of the clan blood feuds in Scotland have long since passed, but like the legendary mountain boys of Kentucky, the Campbells once feuded with the MacPhersons.

"History has given the wrong impression of Scottish Highlanders who are really a peaceful people," MacPherson said. "Most of the feuds of the Middle Ages were the result of economic pressures. Cattle was taken to survive and this caused wars."

THE CASTLE has another ghost who heralds her visits by first appearing in the form of a seagull "to draw our attention," explained Lady Sandra. "Then she comes later in her proper form."

The Laird himself doesn't see ghosts. His only explanation of why his own ancestors appear to his wife and children and not to him is because "I am a complete sceptic."

Then seven years ago something happened to soften that scepticism.

When his son was three years old he saw the ghost of a young woman while father and son were on the estate grounds near an ancestral graveyard.

"Lachlan kept saying, 'Daddy, daddy, see the lady! I could see by his eye and finger movements that he was obviously observing something I could not see,'" MacPherson recalled.

This lady ghost has been identified as Jane, a great, great, grand-aunt who appears to the children. A painting of Jane as a young woman hangs on a castle wall and the likeness to their daughter Katrina is remarkable, Lady Sandra said.

In her physical life, Jane lived to be an octogenarian in a home on the estate about two miles from the castle. She was caught fire and Jane burned to death. She is buried in the nearby private cemetery where the boy first saw her.

MacPherson said, "Since I have become less skeptical and more sensitive, now when I visit other castles, I can sense an atmosphere, sometimes a feeling that is cold and unfriendly."

Could it be the ghosts of Camerons or Campbells?

THE MACPHERSONS are reticent to fully discuss their family ghosts. It isn't because they are embarrassed by them, but because Lady Sandra has written a collection of six tales soon to be published about the family's experiences with the ghosts. She also hopes to sell television rights to the stories.

"They are not fiction. They actually occurred," she said.

Lady Sandra is also the author of cook books including "Dinner in a Scottish Castle" soon to be available in local book stores.

"The old Highland estates of long and proud tradition are now being sold to non-Scottish people," Laird MacPherson said. "This is sad. We are the last family household of the Macpherson chieftain still living on the original estate."

"Trying to keep a thousand years of family history alive and maintaining a castle today is very difficult," he continued. "But we will succeed because we must keep this for our son."

For that reason the Glenriem Castle is open to international tourists.

Feelings of Scottish identity are increasing and Glenriem receives visitors from America and Europe every year, MacPherson said.

"This is the first time we have come to meet our American cousins who are members of the MacPherson clan. We feel an enormous warmth and kindness. The clan association is part of our heritage and provides great enjoyment and close friendships."

Tourists who are lucky enough to share a few days with the Macphersons in their castle can search through old documents in the museum, one which traces the family tree back to the 11th century.

They can look at old mortgage contracts, photographs, stage coach timetables and relics of family travels including some from the Napoleonic wars.

They can sit after dinner in a Scottish castle before a huge fireplace and hear haunting music that survives the centuries plucked from the strings of a Gaelic harp, while the ghosts of Castle Glenriem listen and silently applaud.

Music Guild opens 34th season

Cranbrook Music Guild celebrates its 34th year with the opening of its six-concert season with the Arden Trio of New York City on Tuesday, Oct. 15.

Cranbrook House, the setting for the series, adds an old world aura to the chamber music presented in the paneled oak library. The house, originally the residence of Cranbrook's founders Ellen Scripps and George Booth, is built in the style of an English manor house with many of the original furnishings still in evidence.

One of the prime attractions of this series will be 20-year old Ana-Maria Vera, French pianist on Tuesday, Nov. 13. Her recent appearances include the Cleveland Symphony Orchestra, the Berlin Festival and the Prague Chamber Orchestra in Copenhagen.

When she was nine, she performed with the Boston Pops and the Baltimore Symphony Orchestra and later played at Kennedy Center. Her program will include the B Minor Sonata by Liszt which she has recorded for Philips Records.

The Arden Trio came together while the members were piano students at Yale. Their Carnegie Hall debut was followed by concerts in 40 cities.

On Tuesday, Dec. 17, the University of Michigan-Flint Chamber Singers will sing Medieval and contemporary music. The 20-member concert group will have a colorful backdrop with Cranbrook House already decorated for the holiday season.

THE THREE concerts in the new year will be Tuesday, Feb. 11, the DeVos String Quartet; March 11, Timothy Miller saxophone; and April 15, the Cleveland Duo.

The DeVos String Quartet is composed of principals from the Grand Rapids Symphony Orchestra. They recently gave a joint concert with the New World Quartet and have performed extensively in Michigan.

Miller, saxophone and graduate student at University of Michigan, is this year's winner of the Betty Brewster Scholarship. His performance on March 11 is the annual Young Artists Concert, a tradition with the Guild.

Stephen and Carolyn Warner, the Cleveland Duo, are both violinists with



Ana Maria Vera



The Arden Trio

the Cleveland Symphony Orchestra. Their program will include works for violin and piano, two violins and viola. They performed for the BBC in London last summer and have a concert date at Carnegie Hall in November.

brook House, 330 Lone Pine, Bloomfield Hills.

Parking is in Christ Church parking lot with shuttle bus service to Cranbrook House.

Season tickets for the six-concert series are \$30. For information, call 634-5788 or 644-2037.

All concerts are at 8:30 p.m. in Cran-