

Book explores lives of Indian leaders

"Tonguish Tales," Helen Frances Gilbert, Pilgrim Heritage Press, Plymouth, P.O. Box 473, 48170

By Corinne Abatt
staff writer

review

In 1833, near what is now Chicago, Chief Leopold Pokagan, representing the Potawatomi-Chippewa-Ojibwa interests, signed a treaty with the United States government.

For forfeiting more than 6 million acres in northern Illinois, southern Michigan and parts of Wisconsin and northern Ohio, the Indians received \$15,000 worth of goods, provisions and horses and \$10,000 in cash. The nitty-gritty of this major

transaction and many more colorful stories and facts about the Indians who lived in southern Michigan are related in "Tonguish Tales" by Helen Frances Gilbert.

It's a charming little paperback, which Gilbert wrote and published herself, and it is available in local bookstores.

A retired journalism teacher and avid historian, particularly when it

comes to her home territory in Wayne County around Plymouth and Northville, Gilbert has taken columns she wrote for the Observer Newspapers, modified them a little for the reader's benefit and published them in book form.

Her style is pleasant and easy to read. She has done extensive research and she obviously wants to generate interest in the early history

of the area.

Part of the fun of "Tonguish Tales" is to discover the historical roots of names that are so common in our vocabularies. Okezie was the nephew of the great Ottawa chief, Pontiac. She-gog-ong was the Indian name for the settlement that is now Chicago. Tonguish Creek near Plymouth is named for Chief Tonguish, who was shot in the back just after his son, Toga, was felled the same way by Captain McComb of the Fort Detroit militia.

Old records, Gilbert points out, state the two were trying to escape. But, whatever the circumstances

the incidents took place "a little west of the mill pond that used to be called Nankin Mills."

Gilbert said the two were buried on the Dimmick farm, where their graves were undisturbed until 1837 when a group of boys opened them and took some of the burial items.

Saying the graves could probably still be found, she said a secret Indian shrine, "a masterpiece in carved stone," may still be in the Plymouth area. She speculates on three possible locations, two are cemeteries, the third is by a lake at Fox Hills Country Club.

bert the storyteller at intervals in the book to provide touches of drama and excitement. While the conversations are her invention, she apparently knows her subjects well enough to put believable words in their mouths.

In "Tonguish Tales," she adds a welcome early chapter to the book of information many of us carry in our heads about our home turf. Those interested in this kind of history will want to check her selected bibliography on the book's principal themes — Early Indians, Chief Tonguish, Cadillac's d'Etroit and Luther Lincoln.



French artistry

Paintings by Francois Boucher (1703-1770) of the elegant life of French royalty are on display at Detroit Institute of Arts through Aug. 17. The period in which Boucher was active is considered one of the great times for all the cultural arts. In addition to 80 paintings there are Sevres and Vincennes porcelain and Gobelins tapestries from public and private collections throughout Europe and the United States.

Pianists show expertise

By Avigdor Zaromp
special writer

There have been several programs featuring prominent duo pianists this past season. The latest was a unique event. Sponsored by the Korean community, it took place at Oakland University's Varner Hall last Friday.

It was one of the rare occasions in which this hall has been completely filled. The largely Korean audience prompted one to suggest that there was hardly anyone left in Korea.

While this may have been an overstatement, the quality of the program, coupled with the talent of the performers, was genuine.

The performing duo were Yong Hui Moon and Dal Uk Lee. Both started their studies in their native Korea and subsequently attended some of the most prestigious western musical institutions and studied with prominent pianists.

Moon was a member of the prearranged department faculty at the Peabody Institute and recently moved to Michigan. Lee is on the faculty of Michigan State University.

THE TWO-PIANO repertoire is largely unknown to those who don't specialize in the field. Under the right hands, however, these little-explored treasures can be most rewarding.

The opening Mozart Sonata in D Major, K. 448, was possibly the best known. Other items consisted of Variations on a Theme by Beethoven, by Saint Cecilia; Seven Pieces from Mikrokosmos by Bartok and Suite No. 2, Op. 17 by Rachmaninoff.

All of these were works written or arranged for two pianos by the composers themselves. These four works, representing four different styles by different composers, were a testament to the artistic versatility of the performers. Moon played on the first piano throughout the program.

Like some of the best piano pairs, they demonstrated remarkable sense of unity and coordination in their performance. Technically, there was always a sense of precision and clarity. The few stylistic shortcomings were in the Mozart sonata, in which the phrases sounded too rigid and unyielding to me. The performers seemed to be more at ease with the other styles.

The theme used in Saint Saens' Beethoven variations is, of course, much better known in its original form, as the trio part in Beethoven's Piano Sonata Op. 32 No. 3 in E Flat Major. A most remarkable variation in this set consists of a fugue, which starts with a baroque style and gradually becomes more Beethovenian in nature.

Bartok's "Mikrokosmos" is, of course, much more than merely a set of exercises which it claims to be. This performance explored these more subtle elements.

The final ostinato presented a colorful and intricate web of musical ideas that only a penetrating performance can bring forth with clarity.

IN THE RACHMANINOFF suite, which was the most technically demanding work, this impressive technique was second to the musical quality. The performance was flexible enough to allow rubato without disrupting the communication between the performers.

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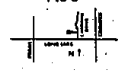


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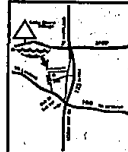
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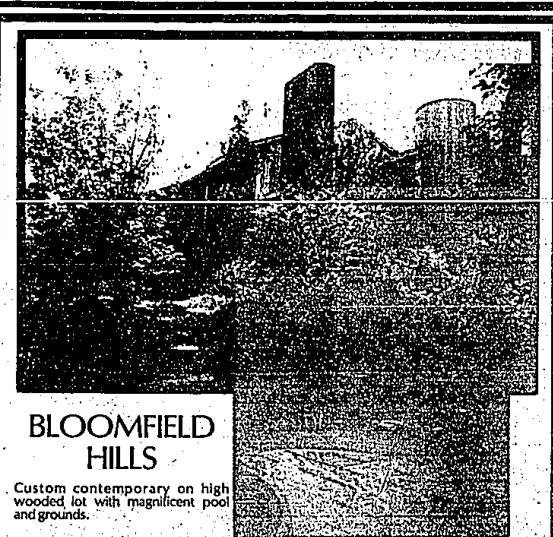
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