

vague abstractions of which two or three might originally have represented animals. The animal reproduced from Face VIII is much fainter in the original. If, as I think, the long tail and great hump indicate a bison, a locale that is a week's canoe journey to the nearest grass country is an extraordinary place to find one.

Little more than the lichen-obscured sauromorph and vague animal shown on this page appear on the other east shore site. On the opposite side of the lake the second site, counting from the south end, is also small, displaying only the figure illustrated and a few vague abstractions. The third site offers little more. The one strong painting begins with a fairly definite head, but trails off into a vagueness that fails even to achieve

the distinction of being called an enigma! And the one small but pleasing design above it to the left is partly obscured by lichen. The fourth site is more extensive, with four groups of paintings, on the last of which are the charming little drawings of an animal—likely, at this latitude, a woodland caribou—and a man. The man is very like two figures I found in Saskatchewan, both of which had a similar projection from the head that I took for a pipe. Here the alternative might be a bird's bill, though I regard this as unlikely. All else on this site is abstract and vestigial, except for the tally marks, canoe, and stick figure reproduced from Face I.

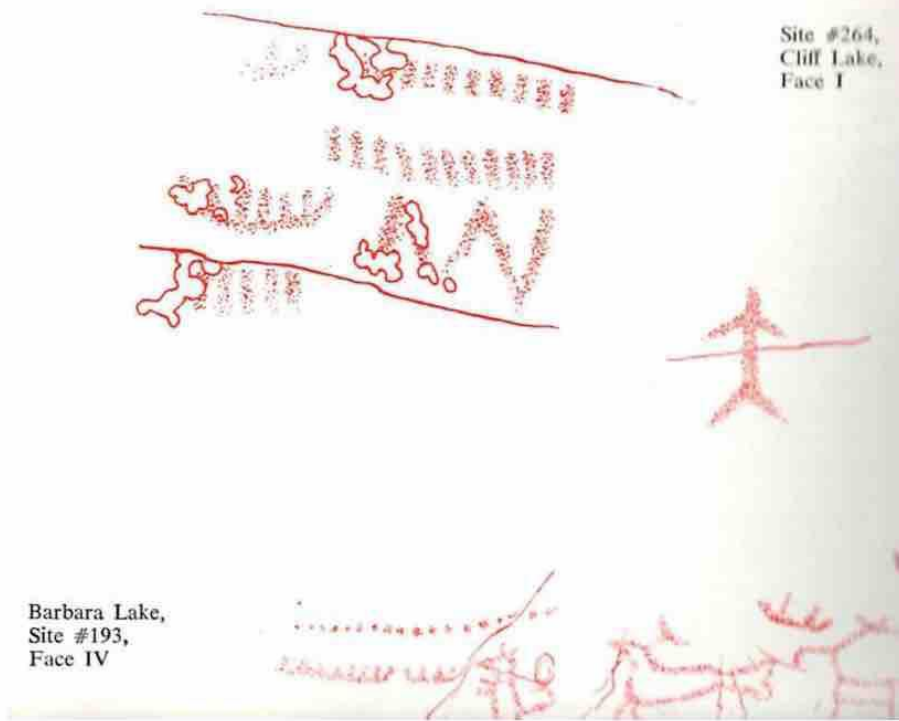
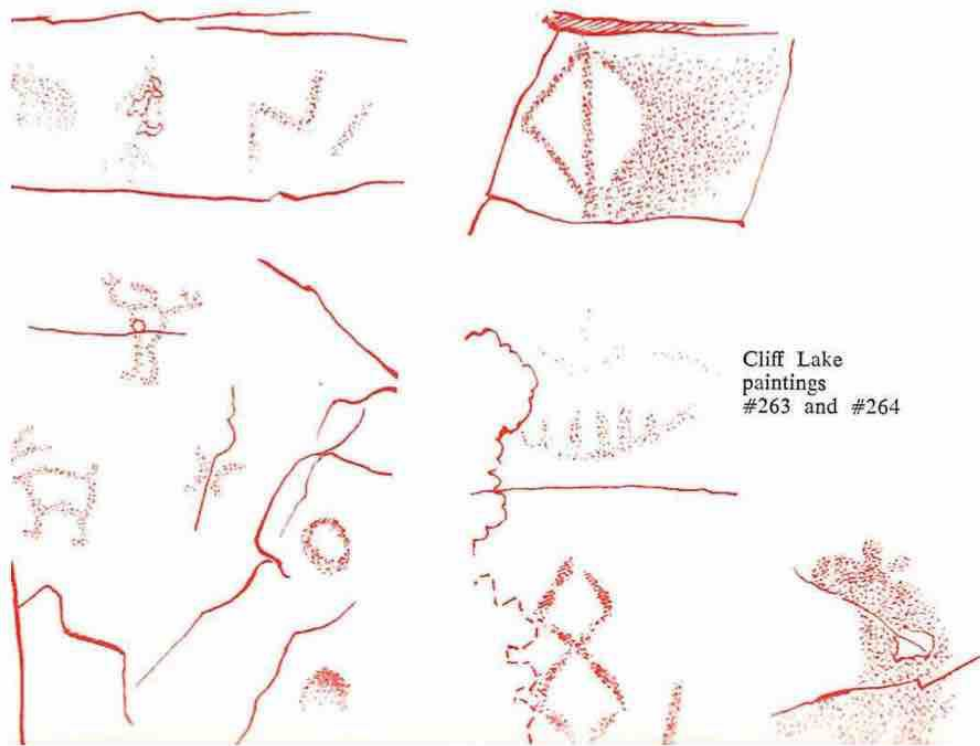
Indeed, the overriding impression of the Cliff Lake setting is one of an age-hallowed place, where paintings

were made at intervals over long periods of time. More than half of them are indecipherable and many more nearly so. But we cannot blame this on the possibility of a more easily weathered rock, for the glaciated sections have remained almost intact since the Ice Age. Perhaps the paint does not bond so well on basic rocks as compared with the acidic granite. Otherwise most of the paintings must be very old.

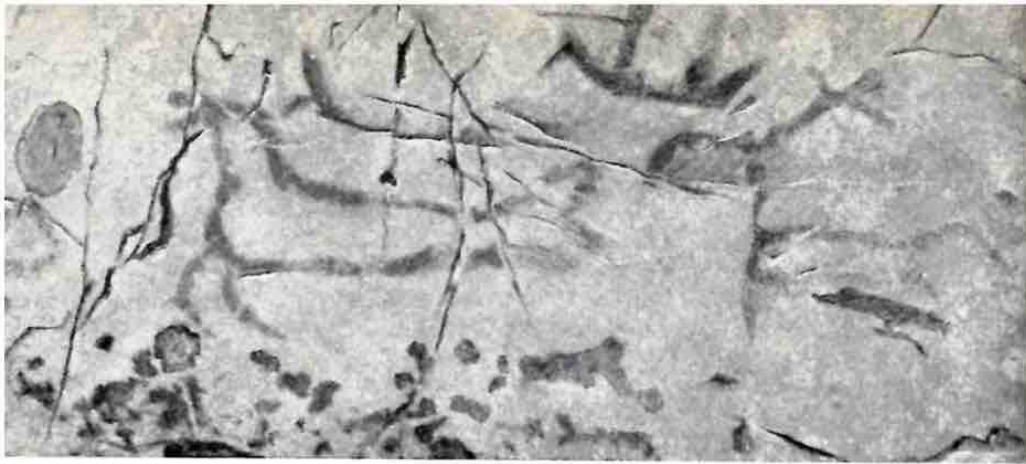
The previous summer Chris and I had gone on a wild goose chase to a small lake east of Inspiration Lake, a short flight from Armstrong, where the rock rose 80 feet above another 100 of rockfall. But as I flew over Inspiration on the way back from Cliff Lake I saw a number of impressive sheer faces that led me to wonder

whether my informant's "east of Inspiration" shouldn't have read "on the east side of Inspiration." On the other side of Lake Nipigon I suspect that another site or two will come to light, although I made two unrewarding boat trips into Humboldt Bay, and flew over Ombabika Bay, where the rumours of rock paintings seem to have had their source.

Just east of the south end of Lake Nipigon it took me two attempts to find a site on Barbara Lake. With John Chambers, a fellow artist from London, I turned off Highway 11 into a maze of lumber roads out of which we emerged on the shore of the wrong lake. Finally finding Barbara, we explored some fifteen miles of shoreline quite fruitlessly. Two years later, having finally found someone who could



Site #264, Cliff Lake, Face I



Site #193, Face IV in part

pin-point the site, I flew in from Geraldton and recorded it, only to discover that John and I had missed it by less than a quarter of a mile.

It was a natural miss. Like the Cache Bay site the Barbara Lake one is tucked away in a small blind bay whose entrance is so well screened that one could paddle past it a dozen times without noticing the channel. The paintings are scattered along the base of a coarse granite formation, partly smoothed by glacial action and kept free of lichens by periodic flooding. All are small, some tiny, as in the case of the hand, obviously not a print. The viewer can readily pick out four canoes and recognize two other likely ones under a row of tally marks. The central animal in the right-hand group is clearly a composite—half fish and half quadruped. This and the squirrel-like figure are both unique.

But my chief interest centred on the pair of animals facing each other,

the one on the left apparently intended to be a reversal of the one on the right. The latter so strongly reminded me of the lion passant on the British coat of arms that it called to mind having read somewhere—I have yet to rediscover the reference—of a solution to the dilemma that arose when a totemless Anglo-Saxon married an Ojibwa woman. If the father had no totem the children would have none to inherit and how then would they know whom *not* to marry? For to marry someone of your own totem, even though there was no blood relationship whatever, was a sort of incest. But there was an easy solution: the British lion! I am inclined to believe the story if only because the word "lion" is the almost invariable translation advanced by Ojibwa interpreters for Mishipishiw. But although I have met a Loon, two Sturgeons and several Bears, I have yet to encounter an Ojibwa Lion!

Northeast Superior Shore

Ever since finding Schoolcraft's Agawa paintings on the Lake Superior shore I have been trying to locate his south shore site with such negative results that I am inclined to think they were painted on a softer rock from which they weathered into oblivion. At the beginning of my search for the north shore site I had focussed on "Les Petits Ecrits," a little cove near Schreiber marked on maps to this day. Then Keith Denis dug up a number of historical references to pictures along the northeast shore, including those of Agassiz, Bigsby, and Delafield. The last-named described one site as "the picture gallery of Lake Superior," but made it clear that the pictures were made by scraping the coarse dark leafy

lichen known as rock tripe from a ruddy-hued rock. Nevertheless, after finding a major group of rock paintings at Agawa, I was sure that there would be more, and a vague report from a commercial fisherman at Mamainse, who thought he had seen some paintings up near Michipicoten, was all the encouragement I needed.

As soon as Highway 17 was completed between Montreal River and Marathon I was on it, stopping off wherever it touched a lake settlement to inquire of old-timers about the presence of the paintings I sought. But whether it was Batchewana, Michipicoten Harbour, Heron Bay, or Schreiber the story was the same: "Sure I heard there were some, but that was a long time ago." One set of rumours centred around the rough shore just north of Agawa, and names

Barbara Lake, Face II

