

northern line of the C.N.R., there is road access to within an easy water journey of most of the sites.

It was a great time-saver, however, to fly into Dryberry Lake from Kenora, and to be able to survey the outcrop locations from the air, before picking the most likely one to land beside. In this case we had only the name of the lake to go by, and a guess by a man who had heard that it was in the north end of the lake. But the sites we had picked from the air were unrewarding and it was many a weary mile that Peter and I paddled, encouraged briefly by finding one slight site on the north shore, before we moved into the northeast arm and finally sighted a huge, low overhang on the west shore.

As we approached, the whole face glowed with red colour and I knew we had located McInnes' site. What we saw was much as he had recorded it. Only the "eagle" was missing from his drawing, a puzzling feature, for if it had been painted since his visit it

would reasonably have been in the strongest colour on the face, and the contrary was true. The answer seems to be that McInnes ignored the forms that were indistinct, and perhaps also those that were puzzling to him. But we must also remember that he was there as a geologist, and that all kinds of interruptions were possible to make his record incomplete.

The serpentine form here we have seen in various versions before, but nowhere else in outline. The bird form which I have guessed to be an eagle looks rather more like a loon, erect and stretching its wings on the water. However, unlike Gertrude Stein who wrote, "A rose is a rose is a rose," the Indian would be more likely to say, "A bird is a loon is an eagle is a man is a manitou!"

A greater contrast in the mood of Mameigwess Lake could scarcely be imagined than the day already mentioned when we photographed it in a driving rain, and the day of our return. This time, as we approached

Dryberry Lake site



## Mameigwess Lake



by borrowed kicker from our road's-end stop at Camping Lake, the day was hot and sultry and the water still as glass.

We entered the east end of Mameigwess Lake in an uncanny stillness that was somehow enhanced by the crystal clarity of the water, where even at two paddle-lengths depth we could see the sandy bottom, and watch small schools of pickerel swimming deep below.

When we looked closely at our "bison" there could be no doubt about its having been intended for a moose. Thin lime deposits had all but obliterated the identifying head and bell. Yet it remained an intriguing pictograph, surrounded as it seemed by flying spears. And were the hind legs drawn in two positions to convey a sense of motion?

As it stands we cannot be sure whether the second pair of legs might not have been intended for arrows. With the almost standard lack of motion in animal renderings on nearly every other site the former is most unlikely.

What the psychologists call projection is a real problem in recording these sites. For instance, on my brief visit to the Jorgensens the previous year they had mentioned a man with a bow and arrow, and I was sure I recognized one at the time. Yet on my return neither Peter nor I could find even a hint of one. The temptation is particularly strong in cases like this where obscurity and over-painting contrive to suggest all manner of combinations.

A letter I had from R. H. Neeland of St. Thomas, Ontario, has some

interesting comments to make on a visit he made to the lake, then called Rangatang, many years ago.

"Our guide, who knew the local Indians, said that he had tried to get some explanation of the pictures from them, but had been told that they had been on the rock face long before their time. They were unable to give any reason or explanation. They added that there was a devil at the foot of the cliff and they were not going past unless absolutely necessary."

The consensus of opinion among the many Ojibwa I have interviewed is that the Maymaygwayshi were more to be avoided than feared. But there seems to have been a special fear associated with this site, having something to do with a large recess in the rock near the main group of paintings. White residents say that a *Weyn-di-gow* is believed to inhabit this "cave." It is an interesting fact that nowhere in the Shield country have I found evidence of Indian use being made of such caves as there are. This contrasts with sites in the Alberta foothills where I have recorded pictographs in two rock shelters and had reports of others.

The paintings on nearby **Indian Lake** offer no startling novelties. They were likely painted from the ledge they stand above, whereas the Mameigwess site must have been painted entirely from the water. There is the suggestion of a fishtail on the two Maymaygwayshi delineated, which tallies with the belief of some southern Ojibwa that the Rockmen lived under the water.

The Turtle River sites, south of

Highway 17, both at the second rapids below Bending Lake, one above, the other below, were reported to me by my fabulous Fort Frances friend, Roscoe Richardson. The paintings would be rather dull if it were not for the handsome turtle. Here a typical distortion adds a grotesque touch—apparently a canoe is emerging from the turtle's body.

The turtle, too, raises the interesting question of whether the river got its name from the painting, or the painting its subject from the river's name.

The Cuttle Lake sites are so close to Rainy Lake that they might easily have been included among the border pictographs. When Art Colfer dropped me off on his way from Fort Frances to Nym Lake, Quetico Park,



Turtle River tortoise