

STRATA



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Above: left to right:
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Julie Kapyrka, raising
the OAS flag at City
Hall with Peterborough
Deputy Mayor, Henry
Clarke

President's Annual Report

by Tom Mohr

It should come as no surprise that much of the Peterborough Chapter's activities this year have been directed towards our hosting of the 2014 O.A.S. Annual Symposium. The traditional conference weekend was expanded locally to take in the week previous as well, through partnering up with various other institutions, organizations and First Nations communities. Archaeology Week was officially declared by the Mayor with the raising of the new OAS flag over Peterborough's City Hall on October 20th. Our hosting of the Canadian Conservation Institute's *Archaeological Conservation Field Techniques* workshop was the first time that this course was presented by an organization, rather than an academic institution. The Peterborough Chapter sponsored two archaeology students from the local Mississauga First Nations to take the course, as an adjunct to their Liaison activities.



Tom raises the OAS flag to start Archaeology Week

While much effort has been expended in making the 2014 symposium a memorable one, and will be discussed further in next year's Chapter report, we have still managed to maintain a busy outreach schedule. Chapter President Tom Mohr and OAS Vice President Sheryl Smith were warmly received by the Huronia Chapter with their presentation entitled *The Search for Gandatsetiagon: Chasing 'Gandy.'* We again took part in the Kawartha Lakes heritage symposium, *Honouring the Past*, and a presentation on archaeology was given to the Visually Impaired Persons group, with the aid of a loaned Edukit. In October, a talk was given for Oshawa's Archaeology Day celebration on the subject of *An Informal Introduction to Ontario Archaeology*. We have also been investigating the refurbishment of one or more of these modules for use as teaching aids. A chapter banner display was designed and purchased, with the aid of a generous grant of \$2500 from the City of Peterborough for cultural outreach purposes. Four issues of our newsletter, *Strata*, were produced, thanks to Editor Dirk Verhulst, and our membership currently stands at 41.

Our monthly public meetings featured the following presentations:

- Sept 24 – Marti Latta, "*The University of Toronto, the Warminster Site and Champlain's Cahigue: Sixty Years of Questions and a Few Answers.*"
- October – Erik Hanson, Heritage Resources Coordinator for the City of Peterborough, in a joint meeting with the Peterborough Historical Society, "*A Public Presentation on Peterborough's New Archaeology Policy*"
- November – Symposium Planning Session

- December – Pot Luck Dinner & AGM. Presentation by Bill Fox - *“Stories in Stone.”*
- January – Kristen Czenkey, *“Of Chipmunks and Dogs: A Zooarchaeological Analysis from Jacob’s Island.”*
- February – Popcorn Social for members only – *“Cave of Forgotten Dreams.”*
- March – Marit Munson and Susan Jamieson, co-editors of *“Before Ontario, The Archaeology of a Province.”*
- April – Paul Racher, *“The English Tourist: Reading the past with a sense of humour.”*
- May – Symposium Planning Session
- June – Christopher Manson, photo-documentarian, *“Nine Rivers City: Photographing Toronto’s Extraordinary Waterways.”*

Finally, many thanks to the OAS Board, and to Executive Director Lorie Harris, for supporting the Peterborough Chapter in achieving another successful year.



Bill congratulates Charles Garrad on his award for excellence in publication.



Carol, Harry, and Sheryl welcome delegates.



Tom samples the wine during the tour of the Kawartha Winery (which he organized) as part of Symposium 2014



Anne Taylor and Leora Berman welcome Symposium visitors to the Peterborough Petroglyphs

Forging New Bonds of Trust

by Anne Taylor

The relationship between First Nations and archaeologists has been difficult, with mistrust and suspicion on both sides. From a First Nation's perspective, archaeologists have been nothing more than glorified grave robbers. Over the years we have watched while our Ancestors, those we treat with such reverence, have been removed from their resting place. We watched as our Ancestors' bones were taken away to places unknown. We stood by, helpless to prevent what we saw as desecration. At one time, we felt defenceless when this would happen. We spoke among ourselves, asking how someone so learned as an archaeologist could have no idea of the importance of our burials.

We buried our own in places we knew we would return to. We buried our dead on our travel routes so we would be able to honour

and feast them when we passed that way again. This is how we remembered and taught our young to remember. It is difficult to forget a space where a loved one is buried. It is easy to care for the land where a loved one has been buried. Simple yet resourceful in its teaching.

When our Ancestors are uncovered, we are reluctant to have them removed and reburied on our reserves. Our Ancestors had this whole of Turtle Island to roam, freely and independently. To bring our Ancestors back to a reserve to be buried in a Christian cemetery is an affront to their dignity. A reserve is confining, Christianity does not honour or respect their beliefs. Burying our Ancestors on a reserve does not allow us to honour their memory. All we will remember is that they too, are now confined to a piece of land not of their choosing.

The water was our preferred means of travel, so we tended to bury our dead along the water routes. We kept the memory of those who had died alive by telling and retelling stories of bravery, kindness, humour and even stories of darkness and sadness. This is how we taught our history. Those stories held our history. The water and the land held our history. The water and the land continue to hold our history and our stories, just as they continue to hold our Ancestors. Again, a very simple yet resourceful teaching.

When we built fishing weirs, we would tell stories of how our mother, father, grandfather, auntie, made their weirs. Our stories did not shy away from the difficult parts of life. Our stories were often told with humour. Our stories were often designed to raise a certain amount of fear and caution. The stories, our history, were designed to teach and educate so we would live life in a good way. Simple, yet serving a purpose.

When we travelled to our camps, whether summer camp or winter camp, we were careful to walk lightly on the land, careful to not disturb too much. We used what the land had to offer and always gave back somehow to repay Shkakime Kwe, our Earth Mother for her kindness in taking care of us. The teachings again, were simple yet so resourceful.

You may be wondering where I am leading with this and how this relates to archaeology. I hope to explain a little about why we, the Mississauga Anishinaabek, are an oral people. We had no need to write down our history because we lived it, told it, retold it to our young. When we wanted to know something, we would go straight to the source, our Elders. They were and are our history books.

One can only learn so much from books. Books are a great way to learn about events in history,

but when an Elder retells a history that has been passed down from generation to generation, one feels the life in that history. One becomes a part of that history and is obligated to share that knowledge with those who seek it. This simple responsibility to our Ancestors and to those generations to come means that we had better listen well and remember even better the stories we have been told.

Bringing archaeologists into the conversation about our history is consequential to the science of archaeology in that we have become the carriers of our history. Archaeologists can learn all the methods and techniques needed to be a successful archaeologist, but they also need to learn the stories and histories of those whose territory they are in. The best way of doing this is to go to the source, the people.

In order for archaeologists to gain first hand knowledge of the people in whose territory they are digging, they first have to approach the community. In recent years First Nation communities have opened the door to consultation with archaeologists and developers. The consultation workers work closely with the Elders of their communities and so, have access to the stories and histories through the Elders and knowledge holders. The information in those histories is invaluable to anything that archaeologists may uncover during their current dig. It may be one little piece of history that has been passed down for generations that solves a puzzle. The information may help to correct years of misunderstanding. Yet there is always the possibility that there is no new knowledge exchanged.

When an archaeologist shows the courtesy to contact a First Nations community, the action suggests an outstretched hand willing to build a

relationship. We are still going to tread carefully and use the stories and histories that have been passed down, but we are aware of the importance of building friendships and partnerships. This is one of the ways we can ensure our Ancestors will be honoured and respected.

When we begin to build those friendships, trust grows. This is something that our early Ancestors tried to build at first contact. The whole relationship affects not only the Ancestors who we are trying to protect, it also affects those in the recent past who attempted to overcome the suspicion and mistrust.

In the past, our relationship with each other was easily sabotaged by ignorance. This is no longer a tolerable excuse. Ignorance has never been an acceptable excuse. Now we have two sides that may be different in so many ways and have had a difficult time in arriving at a point where discussion can take place. It is through discussion that we (both sides) make our relationship viable, hopefully reaching a point where there is only the 'we' without any sides.

'We' have initiated a dialogue where we can work together to ensure our First Nation histories, and that our First Nation Ancestors are honoured and respected. 'We' have a very long, difficult road ahead of us but 'we' have taken the first steps. Now we can take the time to admire and learn from each other in a mutually honest and accepting way. 'We' are on a good path. 'We' walk beside each other on that path, arguing along the way, but hopefully listening and hearing each other.

Note: The author of this article, Anne Taylor, is the Cultural Archivist at Curve Lake First Nation



Tom, Sheryl and Julie welcome Chief Phyllis Williams, from Curve Lake First Nation, and Elder Mark Douglas from Rama First Nation



First Nation Archaeology Liaisons.



Drew Hayden Taylor entertains at the OAS Banquet

Honouring the Past, Sharing Today: Nationally Significant Archaeological and Sacred Sites in The Land Between

by Sheryl Smith

One of my responsibilities during my 30 year career with Parks Canada in Ontario, first as the manager of archaeological research and in later years as Aboriginal affairs advisor, was to work with First Nations communities to see their special places recognized, protected and celebrated. Nine such places are found in or very close to *The Land Between*. The OAS Symposium to be held in Peterborough Oct. 25-26 will be an opportunity for speakers and panelists to discuss some of these places and to talk about why they are important.

The Mazinaw Pictographs Site, within Bon Echo Provincial Park in Eastern Ontario, was designated as a national historic site in 1982 because it contained the biggest concentration of painted images on rock faces in Southern Ontario and is the most complex such site known, with its abstract and geometric symbols. The Algonquins of Pikwakanagan First Nation, at Golden Lake, have a special bond with the site and have worked with Parks Canada and with the government of Ontario to see the site protected and interpreted to the public. I met several times with Chief and Council and the staff of that First Nation's cultural centre to try to define and express what, for that community, was the heritage value of the rock art site. "Mazinaw" is an Algonquin word that means "picture" or "writing". For ancient artists, such images were indeed a way to tell a story.



Pictograph at the Mazinaw Site

The Serpent Mounds site on the north shore of Rice Lake is under the stewardship of Hiawatha First Nation. East Sugar Island just offshore from the site is cared for by Alderville First Nation and is also part of the nationally significant Serpent Mounds Complex, which was designated by Parks Canada in 1982 and celebrated with a plaque in 2002. This plaque was one of the first placed by Parks Canada to feature the text in three languages – Ojibway, English and French.

The Curve Lake First Nation, in partnership with the provincial government, has a special relationship with Petroglyphs Provincial Park. There, the Teaching Rocks (as they are known in English) portray

animal, human, cosmological and other forms carved into the soft crystalline bedrock. This is a very special and sacred place that was visited for generation upon generation by First Nations people and which came to scientific attention only in the 1950s and later. Joan and Romas Vastokas published their research at the site in "Sacred Art of the Algonkians", in 1973. The Petroglyphs site was one of the first archaeological sites that I visited when I began my career with Parks Canada in 1981, and is a site to which I return year after year; it fills me with wonder each time I visit. Interpretive programs and teachings are offered to the public at this place during the summer months. The site's interpretive centre explores Anishinaabe history and culture. It is one of the "must see" destinations for visitors to our area. It was designated in 1981.



Petroglyphs Visitor Centre

Further to the north but still in *The Land Between*, the Mnjikaning Fish Weirs National Historic Site is administered as part of the Trent-Severn Waterway at Atherley Narrows between Lakes Simcoe and Couchiching near Orillia. Some of these underwater wooden fish weirs are a remarkable 5,000 years old! They were being put in place to help guide fish into areas where they could be caught easily, at the same time as the Great Pyramid of Giza was taking shape in Egypt. The site seems

to have been periodically renewed, so that weir alignments were still in use during the time that Samuel de Champlain and his party ventured through the area in 1615. In his journal, Champlain described the way the people corralled the fish so that they could be caught.

Today the Chippewas of Rama First Nation have a special steward relationship with the place. A non-profit multi-disciplinary group, the Mnjikaning Fish Fence Circle, with other community organizations, is working towards establishing better site access and improved public understanding about the sacredness of the weirs and the importance that the Narrows has had to Aboriginal people through time. I am privileged to sit as a director of the Circle and I cherish the many relationships that we have with people from Rama First Nation.



Mnjikaning, diver underwater with stakes – courtesy Parks Canada

In 2011, Parks Canada designated part of a national park in *The Land Between* as a cultural landscape significant to the Anishinaabe people of southern Georgian Bay. All of Beausoleil Island, the largest island in Georgian Bay Islands National Park, is now a national historic site.

Archaeologically it contains evidence of human presence and activities from Paleo-Indian times at least 9,000 years ago, up until the late 19th century. It was a stopping place, hunting area and later home to millennia of Anishinaabe groups. The island itself is part Canadian Shield and part St. Lawrence Lowlands, showing the diversity of habitats that characterize *The Land Between*.



Beausoleil CEMETERY PLAQUE – courtesy Parks Canada

Anishinaabe Chief John Assance led his people there in 1836 after they gave up their lands at Coldwater to the British colonial authorities. For about 20 years they tried to farm its sandy and rocky soils and built two villages, Christian churches and a school. Most of the people relocated to a reserve on Christian island in the 1850s but a few families stayed on. The Chippewas of Beausoleil First Nation retain their ties to the island in their name. Shortly after the national park was established in 1929, its first park warden worked with Aboriginal families to identify, restore and preserve the Cemetery of the Oak on the island. The cemetery is a focal point for reverent remembrance of those who came before. There is a large body of traditional knowledge associated with the island which

contributes to its heritage value today. While I worked for Parks Canada as Aboriginal affairs advisor, I facilitated the discussions that led to Beausoleil Island becoming a national historic site and I still sit as a member of the Cultural Advisory Circle for the part today.

While technically just west of what we call The Land Between, four nationally significant post-contact archaeological village sites in the Midland and Penetanguishene area of Georgian Bay relate to the tumultuous history of the mid-17th century. These are Saint-Louis Mission, Fort Ste. Marie I, Fort Ste. Marie II and the Ossossané Village and Ossuary. All were designated in the early days by the HSMBC in recognition of their significance as places where the Jesuit priests recorded their lives among the Huron-Wendat people or where battles against the League Iroquois took place. Saint-Louis Mission, Forts Sainte-Marie I and II were all recognized in 1920 and the Ossossané sites were designated in 1982.



Saint-Louis Mission Cairn

In recent years, Parks Canada brought representatives of diverse First Nations together to discuss the future of Saint-Louis Mission NHS, which it administers: a small and quiet site with very low-key interpretation and open only during warm weather months. We invited Huron-Wendat leaders and Elders to meet side by side with their Anishinaabe and Métis counterparts, with historians and archaeologists, and with our own Parks Canada staff, to derive a better understanding of Saint Louis' significance to Canada and the world.

experience" representing the wintering site of the remnant populations of Huron-Wendat people and Jesuit priests after St. Marie I was attacked and burned in 1649.



Sainte Marie Among the Hurons and lacrosse - Courtesy of Huronia Historical Parks, Ontario Ministry of Tourism, Culture and Sport

Fort Ste. Marie I is better known today as "Ste. Marie Among the Hurons" and brings the history of Jesuit – First Nations relations to thousands of visitors year-round. This site was the subject of intense archaeological activity in the middle of the 20th century and is now a reconstructed village. It is administered by the Ontario Ministry of Tourism, Culture and Sport.

Much less well known to the public is the archaeological site of Fort Ste. Marie II on Christian Island in Georgian Bay. On the territory of the Chippewas of Beausoleil First Nation, this small site is a "ruins



Ste. Marie II ruins - courtesy Parks Canada website.

One final place relating to 17th century interactions between Europeans and First Nations is Ossossané, where Father Jean de Brébeuf witnessed and described the sacred ceremony of the Huron-Wendat people called "The Feast of the Dead". Archaeologist Kenneth Kidd, then of the Royal Ontario Museum and later the founding professor of Trent University's Anthropology Department, excavated the site's ossuary or bone pit in the 1940s. A very moving repatriation ceremony in 1999 brought together members of today's four Wendat Nations, the Anishinaabe First Nations that live nearby today, and archaeologists. We witnessed the re-burying of the remains of hundreds of individuals who had been stored on shelves for 50 years. This event respected the traditions of the Huron-Wendat people and shared teachings among Elders of many nations. More than anything else that I was privileged to be a part of as an archaeologist employed by Parks Canada, the Ossossané repatriation spoke to my heart. The people of Ossossané really had come back to their spiritual and ancestral home.

Why Archaeology in Peterborough?

by Tom Mohr

Peterborough's Archaeology Week, October 20-26, has now been and gone. It was kicked off with a flag raising at City Hall on Monday the 20th, and capped by the annual provincial symposium of the Ontario Archaeological Society (OAS), which this year was hosted by the Peterborough Chapter. Lots of local organizations, institutions and First Nations were also able to join in and celebrate their involvement with the practice that captured the public's attention for the week. So it seems appropriate, then, to speak a little on the subject of archaeology...not necessarily about mummies and pyramids and such, but about the local kind. Popular culture being what it is, a lot of folks think of Indiana Jones when they hear the word archaeology, but local practitioners of the science have little to do with fighting Nazis and looting temples. Nonetheless, our region's rich history has much to offer, to study, and to protect.

The Ontario Ministry of Tourism, Culture and Sport defines Archaeology as "the study of past human cultures through the investigation of archaeological sites. In Ontario, these sites can be:

- Aboriginal hunting camps and villages
- Battlefields
- Pioneer homes
- Burial grounds and cemeteries
- Shipwrecks
- Other evidence of past human activity."



Deputy Mayor Henry Clarke reads the Peterborough Archaeology Week declaration.

Here, such sites are protected from destruction under the Ontario Heritage Act and a couple of other pieces of legislation, making it illegal to go out and collect artifacts without a licence issued by the Ministry of Tourism, Culture and Sport.

What's all this about a licence? There are currently three levels of licensing in the Province...Consulting Archaeologist; Research, which is generally associated with a university; and Avocational... essentially a trained amateur. None of them are permitted to engage in their practice without first registering a site-specific intent, and submitting a follow-up report. This ensures that any information gathered may be recorded and maintained on an official registry, for future research.

It may come as a surprise that not all archaeology even requires a trowel. Some of the more exotic specialties include...

- Aerial archaeology
- Archaeoastronomy
- Archaeozoology
- Computational archaeology
- Experimental archaeology
- Forensic archaeology
- Landscape archaeology
- Maritime archaeology
- Palaeoarchaeology...the list goes on.

One friend of the OAS is a paleo-archaeobotanist. He takes soil samples that others retrieve from sites, and he teases out the microscopic remains of plant materials and identifies them. That can tell us about the climate, what people ate, and lots of other stories from days gone by. Instead of a trowel...he wields a microscope.

Which all goes to say that even if they live lightly upon the land, people generally leave some sign of their passing. What archaeology does is to take this information, whether sought out or revealed to us, and tries to make some sense of it. Conclusions are formulated based upon investigation and interpretation. Significantly, in modern day archaeology, First Nations' oral history and traditional knowledge are sought out and given weight as well

A variety of circumstances can trigger an investigation but most of the archaeology in Ontario is driven by new home development and the energy sector. As mentioned, the law states that sites may not be destroyed. If there appears to be some potential for archaeological resources, proponents must hire archaeologists to examine the property. Its history is researched. Lands can be ploughed or test pits dug and the soil is screened and sifted to detect any artifacts that would indicate the

presence of a site. If so, it must be carefully excavated and any artifacts recovered and information recorded before construction can commence. Given the 10,000 year history of the First Nations upon the land, it is natural that it is their 'material culture' that is most often encountered in the archaeological record. Such sites can range from seasonal camps to large villages, and each one has a story to tell about the history of the City.

Local farmers are no strangers to ploughing up 'arrow heads' and 'skinning stones', and many have a box of curios collected over time. It's important to know that having a site on one's property does not mean the government wants to come charging in and insist that it be excavated. It is recognized that agricultural practice is going to scatter items around what is called the 'plough zone', and for the most part, if there is no immediate reason to dig up a site, then why not leave it alone?

It may also come as a surprise that artifacts themselves are only a part of the narrative...without knowing where an object came from, both geographically and within the actual matrix, much of its informative value has been lost. Where it came from, what was found with it, how deep in the ground was it...these are all factors that help an object to reveal its story, sometimes thousands of years on. Other features are revealed during excavation - for instance, while wood rarely survives in the archaeological record, round, dark soil stains can show where the walls of a longhouse or a palisade once stood. Even camp fires can be identified. It is important, therefore, that finds be reported and sites registered so that they may be protected – even if only by knowing their location in case of future changes in land use.

Of course, a discovery of human remains is another matter, and triggers a different set of circumstances dictated by the Cemeteries Act. The police are called in and the determination must be made through the Coroner's office whether the remains

are archaeological or forensic in nature. If they are not related to a criminal act, or a European cemetery, then they must be dealt with in consultation with the closest First Nations community. You may have read how some folks in recent years have encountered what the First Nations refer to as Ancestors in the course of simple home improvements - and the potential financial pressures placed upon them in 'doing the right thing'. This process is currently under review, with an eye towards alleviating the homeowner, while still respecting the remains, and the traditional requirements of the aboriginal community.

Another fact worth mentioning is that the new standards and guidelines issued by the government call for consultation with the First Nations when any substantial archaeological work is being conducted. Courses are being offered in Aboriginal communities to train members in archaeological techniques so that they might serve as knowledgeable monitors or liaisons on such sites.



Ken Doherty and Erik Hanson accept the OAS award on behalf of the City of Peterborough

Foresight is also an important tool in heritage preservation. The City of Peterborough may be congratulated for recently having adopted a comprehensive Archaeological Policy which has collected all of the relevant legislation and uses a predictability model created by Trent University in

order to anticipate the potential for encountering archaeological resources.

We need to be aware that Indigenous culture is not restricted to museums and archaeological sites. Folks are also able to experience the merging of Aboriginal past and present by visiting First Nations communities. For example, The Mississaugas of Curve Lake celebrate an annual Pow Wow, and can also boast an educational Cultural Centre as well as the Whetung Ojibwa Centre with its fine art, crafts, and museum. First Nations culture is strong and contemporary, as evidenced by a renaissance of their language, arts and spirituality.

Our local archaeological resources are not restricted to the First Nations history upon the land. They include the remains of pioneers and settlement as well as early industries such as railways and logging. We also have a French History relating back to Samuel de Champlain, who passed through these parts in 1615. A host of missionaries, adventurers and coureurs de bois have left faint shadows upon the archaeological record, and will surely receive further examination as the 400th anniversary of Champlain's voyage on the Trent, approaches.

It is the protection of all of these fragile signs of our collective past that inspired the creation of the Ontario Archaeological Society (OAS). The Peterborough Chapter (POAS) is one of nine in the Province, and covers the large area between the watersheds of the Toronto, Kingston, Huronia and Ottawa groups. While the POAS was created in 2010, the OAS has been active as a registered charity since 1950. It serves as the voice of the archaeological community in Ontario, with its stated aims being:

- To bring together individuals interested in the practice, promotion and advancement of archaeology, particularly in the province of Ontario.
- To encourage and assist every effort, both individual and collective, which tends to foster,

elevate and advance archaeology in the fields of learning and culture.

- To discourage illegal archaeological investigation and excavation.
- To facilitate the exchange of ideas and information, and to encourage co-operation among all those interested in the study of archaeology.
- To publish archaeological literature and site reports.
- To stimulate the interest of the general public in archaeology.



Chapter members Pat, Donna, Harry, and Tom at the OAS Banquet

Your Peterborough Chapter is made up of professionals, amateurs and enthusiasts, and has been conducting monthly lectures for the general public, as well as members-only activities such as field trips and excavation opportunities. It advocates for archaeological issues both locally and farther afield. We are available to provide informed advice on artifacts, sites, and other issues of an archaeological nature. Guests are always welcome to attend the public meetings.

Finally, the Chapter would like to encourage residents who may be sitting on collections of local artifacts, to consider donating them to a local museum or institution such as Trent University – especially while information about them is still

available. Knowing that ‘a box of rocks’ came from Asphodel Township tells but a portion of the tale. Knowing which field produced a particular cluster of objects allows us to learn more about who was here and how they went about their lives...all part of the bigger picture of this place we call home. We can't understand our relationship to the land without considering those with whom we have shared it. Archaeology gives us that opportunity.



Tom and Sheryl at the backstage tour of the Canoe Museum



Morgan receives the OAS award for his outstanding volunteer contributions from Rob MacDonald

Art Lessons from The Land of the Teaching Rocks

by Dirk Verhulst

An understated but very intriguing sub theme running through this year's OAS Symposium was the relationship between art and *'The Land Between.'* This connection first struck me at the public presentation held at the Canadian Canoe Museum on the Thursday evening leading up to the symposium, when both Leora Berman, the executive officer of The Land Between Organization, and Ontario archaeologist Brian Ross, briefly alluded to it.



Brian Ross and Leora Berman speak at the Canoe Museum

The Anishnaabeg people, Leora Berman reminded her audience, believe that the creator appointed them as guardians of the rock and water in this area. She went on to speculate that there must something about this rugged and demanding land that fosters an unusually high level of creativity in its inhabitants; a quality, not only essential to survival but one that manifests itself in a remarkable artistic accomplishments.

Brian Ross, agreed that archaeological sites in this land, which the Mississauga people themselves referred to as the 'left over land,' are rich in creative expression, in the form of petroglyphs and pictographs. To the east, lies Bon Echo Provincial Park on Mazinaw Lake, appropriately referred to as the "painted image lake," one that features over 260 pictographs displayed on a white cliff rising dramatically out of the water. To the west, near Beausoleil Provincial Park, several pictographs have also been found, including a large depiction of a canoe, a recurring and significant motif in native art.

About half way between these two sites is Petroglyphs Provincial Park, the home of what the Anishnaabeg People called *Kinomagewapking*: "the rocks that teach." This remarkable display of over 900 glyphs carved into white limestone, was 'rediscovered' in 1954 by surveyors who were investigating mining claims in the area. Since then many explanations of these carvings have been offered, everything from representations of shamanistic teachings, to symbols of

vision quests, even as etchings left by early Vikings.

During a recent visit to the Petroglyphs, arranged by Tom Mohr and Anne Taylor, as part of the OAS Symposium, I had the opportunity to examine the glyphs from an artist's perspective. As Joan Vastokas reminded us, the site itself is a remarkable work of art. Artistic elements such as composition, form and style provide important clues to the meaning and significance of the glyphs. For example, some of the carvings are naturalistic, while others are more abstract, a difference that may provide clues about the chronology of the site (p.130)

But it is the iconography that most intrigues visitors to the site. On our tour we were fortunate to have Mike Riddell as our guide. Mike led us through a fascinating examination of some of its most prominent images.

He began with a discussion of the Ojibway word, 'Manitou,' directing our attention to one of the most prominent glyphs at the site, that of a large figure with a head consisting of two concentric circles, with what appear to be the rays of the sun protruding from the top of its head. Mike explained that this figure has often been identified as Kitchi Manitou, the Great Spirit. Basil Johnston, in his book on the supernatural world of the Ojibway, defines 'Manitou' as "The Great Mystery of the supernatural order, one beyond human grasp, beyond words" (p.2)- a definition of the divine that strikes me as appropriately modest, especially in contrast to so

many current competing and dogmatic claims to spiritual truth.

This note of caution about spiritual matters was also evident in something Mike said when he pointed out that this mysterious figure is not the only representation of 'Manitou' at the site. Others include glyphs associated with the four sons of Ae-pungishimook, the spirit of the West, and Winonah, a mortal woman. In order of their birth they are: Maudjee-kawis, Pukawiss, Cheeby-aub-oozoo and Nana'b'oozoo.

According to Basil Johnston, each of these Manitous symbolizes some important aspect of human nature: Maudjee-kawis, the hunter and warrior (p.17 ff.); Pukawiss, the dancer and entertainer (p.27 ff.); Cheeby-aub-oozoo, the dreamer and seeker of visions (p.37 ff.); and Nana'b'oozoo, the embodiment of human folly, often referred to as, the trickster (p. 51 ff.).

Once you start looking closely at the iconography of the four brothers it's easy to find glyphs that represent links between 'Manitou' and the arts. For example there are images of percussion instruments, such as drums, drumsticks and rattles, associated with dance. Pointing to one such glyph, that of a turtle rattle, Mike explained that shamans used them to imitate the sound of the spirit world, a practice possibly linked to the second son, Pukawiss, who had the reputation of being a gifted dancer.

The third brother, Cheeby-aub-oozoo, also had associations with the arts; in his case, through the search for animal spirit helpers through vision quests. One of the most prominently depicted animal images, for example, appears

to be that of a rabbit, which, according to native lore, was the nickname of Waub-oozoo (or White Tail), given to the third son. According to Johnston it was Waub-oozoo who inspired the Ojibway practice of fasting and embarking on vision quests in secluded places associated with strong spiritual powers, places such as The Teaching Rocks. Upon his return, Waub-oozoo's name was changed to Cheeby-aub-oozoo because, according to Johnston, he was now a "ghost who did not belong in the world of men and women" (p.48-9).

Other examples of animal icons closely associated with creativity include: the turtle, as the representation of mother earth and fertility; the heron, representing the ability to travel between the worlds of the living and the dead; and the bear, associated with the Midewiwin Society, the keepers of the sacred traditions.

When I asked Mike about the connections between the vision quest and art, he explained that after returning from their quests and the associated fast, individuals would record what they had seen on the limestone rocks. Mike also told us that he had once tried using a hammer stone, similar to the ones originally discovered at the site, to carve a figure into a piece of limestone. His efforts confirmed how exacting and demanding such an artistic task really is, one that he estimated to have taken between 10 and 30 hours per glyph.

One of the most recurrent images at the site is that of boat with eight passengers. Its bow appears to have been carved in the shape of a snake's head. Below its stern protrudes a

paddle that ends in a large triangle. Seated in the boat are six short stick-like figures, one longer figure that ends in a solar disk and another that ends in an mysterious abstract shape.

According to Vastokas the boats at the Petroglyphs are "not ordinary canoes, but magical vessels that can penetrate the earth, fly across space, or ascend up to the sky. They may carry souls, shamans, Manitous, and even Kitchi-Manitou himself and signify inter-world communication, capable of freely entering the various zones of the Algonkian universe" (p.128).



300 year old pieces of dugout canoes found underwater near Kinmount (part of a display prepared by Jeremy Ward, curator Canadian Canoe Museum, for Symposium 2014).

Certainly canoes, both real and metaphorical, have a special place in the art of The Land Between. Leora Berman describes them as "cultural products" of the area. Their role in the world of the both the artist and the visionary was made particularly vivid for me during a visit to the Canadian Canoe Museum that was also part of the OAS Symposium. Students, who had signed up for the two day ICC

workshop, were treated to a tour of the Canoe Museum’s storage facility by Jeremy Ward, the curator. Members of the symposium planning committee were invited to come along.

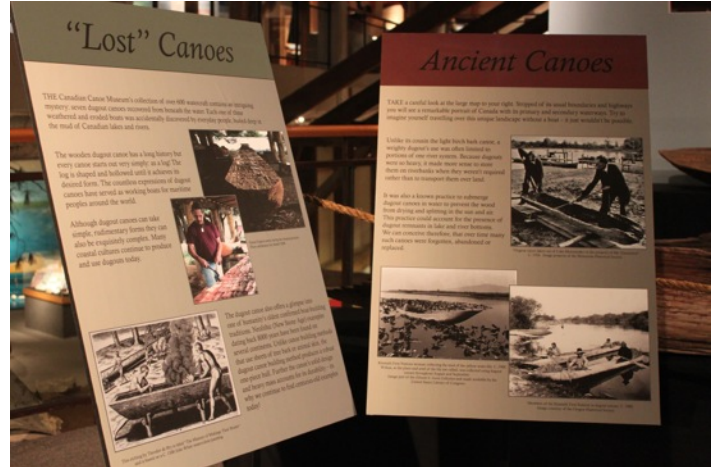
It was a breath taking sight to see the incredible range and diversity of the canoes stored there, many of which were works art in their own right. Much more than a means of transporting people and cargo from one place to another, these canoes display the incredible artistic talents of the individuals who made them.

The traditional practice of art as a celebration of the many attributes of ‘The Land Between’ continues to this day, something that a visit to the Whetung Gallery in Curve Lake and the Gallery on the Lake in Buckhorn, or participation in any of the frequent artists tours offered in the area will readily confirm. Just as they inspired the ancient artists responsible for the remarkable display of creativity offered at The Teaching Rocks, so contemporary artists continue to pass on to us important lessons inspired by this remarkable land of rock and water.

References

Johnston, Basil. *The Manitou*. Toronto: Key Porter Books, 1995.

Vastokas, Joan and Romas. *Sacred Art of the Algonkians*. Peterborough: Mansard Press, 1973.



Above: photos of special display of 'lost' canoes at the Canadian Canoe Museum prepared by Jeremy Ward, the curator, for Symposium 2014



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