

DECORATIVE ART ON CLAY PIPES OF THE HURON TRIBES.

As an example of the ethnic development amongst these tribes, an examination of their art in one illustrative department may suffice to show the application of the facts just reviewed in the foregoing section. Perhaps the most ingenious relics of the Hurons, Tobacco Nation, and their Algonquin neighbors on both sides of them, are the clay pipes which are found in such abundance on their village sites by the plowmen of to-day. In the making of pipes these tribes practised and developed the pictorial art to a surprising degree. As with all other peoples, there were prevailing fashions even in Huron clay pipes, and this is a point that I wish to emphasize very strongly at the outset, our chief object being to describe a few representative types rather than to attempt a treatise upon the whole subject, which is a very wide one.

The prevailing patterns amongst Hurons, Petuns and Algonquins were almost identical for the same period, only a few national or tribal differences being apparent. The Huron population, while the early French traded amongst them, was a medley from the effects of the war with the Iroquois. Need we, therefore, look for distinctively Huron, or characteristic art, in pipes, or indeed in anything else, amidst such a medley? If there were any characteristic arts, they were doubtless the remnants of the peaceful times before the war, when the four chief Huron "nations" lived farther south. Yet it is evident from some village sites that there were tribal differences even in the pipe art. The pipes from the latest sites prove to be somewhat of a medley, as we might have expected; and it is upon the earlier sites southward where we find the best proofs of individuality.

There was a very distinct preference amongst them for representing objects with life—plants as well as animals; and in the delineation of common objects strange notions were combined with natural features. People are not generally aware that the original inventors and mongers of "Yankee notions" (in pipes at least) were the Indians, who have left to us many odd ideas—weird as well as humorous. The notion that a savage commonly has of an object represented in art is well illustrated in the case of some Indians who witnessed a church festival at early Quebec. Father LeJeune tells us that they saw three images of the Virgin Mary in different places, and on being told that she was the mother of Christ asked how anyone could have three mothers. This circumstance illustrates with much force the difficulty that many primitive peoples must find in correctly comprehending the idea of a representation in art of any kind. Our own civilized people of the highest type become familiar with this mental process at a very early period in life through the multiplication of photographs, images, and all representations of the same object, but many Indians of primitive times never grasped the meaning of reduplication, however long they may have lived. The same difficulty has often turned up in the aversion of many savages to have their portraits made.

A primitive Indian believed there was a soul or spirit in the representing image of paint, clay or other material, just as he believed there was a soul or spirit in every other object and phenomenon. This was the usual fundamental belief of all primitive peoples. They believed the images upon the pipes to be in some way the abodes of the creatures they represented—to possess, in fact, a spirit. This was part of the Indian's religion, his "animal worship," as some people call it, and it would operate to improve the quality of his work in the plastic art. We may also be sure that if the pipe