

basis the proofs of direct ethnical affinity between them and races of the eastern hemisphere. The ethnological problem is, here as elsewhere, beset by many obscuring elements. Language, at best, yields only remote analogies; and thus far American archaeology, though studied with untiring zeal, has been able to render very partial aid.

It cannot admit of question that the compass of Canadian, and even of American archaeology,—including that of the semi-civilized and lettered races of central and southern America,—is greatly circumscribed in comparison with that of Europe. But the simplicity which results from this has some compensating elements, in its direct adaptation to the study of man, as he appears on this continent unaffected by the artificialities of a forced civilization; and with so little that can lend countenance to any theory of degeneracy from a higher condition of life. In the modern alliance between archaeology and geology; and the novel views which have resulted as to the antiquity of man, the characteristic disclosures of primitive art, alike among ancient and modern races, have given a significance to familiar phases of savage life undreamt of till very recently. The student who has by such means formed a definite conception of primeval art, and realized some idea of the condition and requirements of the savage of Europe's postpliocene era, turns with renewed interest to living races seemingly perpetuating in arts and habits of our own day what gave character to the social life of the prehistoric dawn. This phase of primitive art can still be studied on more than one continent; and in many an island of the Pacific and the Indian ocean; but no where is the apparent reproduction of such initial phases of the history of our race presented in so comprehensive an aspect as on this continent. Here are to be found tribes in no degree superior in arts or habits to the Australian savage: while evidence of ingenious skill and considerable artistic taste occur among nomads exposed to the extreme privations of an Arctic climate, and with no more knowledge of metallurgy than is implied in occasionally turning to account the malleable native copper, by hammering it into the desired shape; or, in their intercourse, with Arctic voyagers and the Hudson's Bay trappers, acquiring by barter some few implements and weapons of European manufacture. The arts of the patient Eskimo, exercised under the stimulus of their constant struggle for existence amid all the hardships of a polar climate, have, indeed, not only suggested comparisons between them and the artistic cave-dwellers of central Europe in its prehistoric dawn; but have been assumed to prove an ethnical affinity, and direct descent, altogether startling when we fully realize the remote antiquity thereby ascribed to the nomads of our own northern frontier, and the unchanging condition ascribed to them through all the intervening ages of geographical and social revolution.

But whatever may be the value ultimately assigned to this Eskimo pedigree: a like phenomenon of unprogressive humanity, perpetuating through countless generations the same rudimentary arts, everywhere meets us here; and seems to me to constitute the really remarkable feature in Canadian and North American archaeology. We find, not only in Canada but throughout the whole region northward from the Gulf of Mexico, diversified illustrations of savage life; but nearly all of them unaffected by traces of contact with earlier civilization. From the Arctic frontiers of our Canadian domain the explorer may travel through widely diversified regions till he reaches the canons of Mexico, and the ruined cities of Central America; and all that he finds of race and art, of language or native tradition, is in striking contrast to the diversities of the European record of manifold successions of races and of arts. Here within the Arctic circle the Eskimo constructs his lodge of snow, and