

ship, and are faithful copies, not distorted caricatures, from nature. So far as fidelity is concerned, many of them deserve to rank by the side of the best efforts of the artist-naturalists of our own day.”*

This descriptive comparison with the arts of the Indians of the north-west coast is based, as the illustrations given here (Plates II. and III.) suffice to show, on deductions drawn from the examination of specimens very different from those which have been brought from the same localities, or investigated in the hands of the native sculptors, and obviously constitute the true illustrations of Indian skill and artistic design. In addition to these, however, among the varied collection of Indian relics brought by Mr. Kane from the north-west coast, there is one of the ingenious examples of imitative skill referred to by Mr. Squier, which was procured on Vancouver's Island. But while this exhibits evidence of the same skillful dexterity as the other carvings in the blue pipe-slate of the Clalam and Babeen Indians, it presents the most striking contrast to them, alike in design and style of art. It has a regular bowl, imitated from that of a common clay pipe, and is decorated with twisted ropes, part of a ship's bulkhead, and other objects—including even the head of a screw-nail,—all equally familiar to us, but which no doubt attracted the eye of the native artist from their novelty. Very different from this are the genuine native pipes. They are composed of varied and elaborate devices, including human figures, some of them with birds' and beasts' heads, and frequently presenting considerable accuracy of imitative skill. The frog is a favourite subject, represented generally of the same size as the accompanying human figures, but with a very spirited and life-like verisimilitude. In some of the larger pipes, the entire group presents much of the grotesque exuberance of fancy, mingled with imitations borrowed direct from nature, which constitute the charm of the Gothic ecclesiastical sculptures of the thirteenth century. The figures are grouped together in the oddest varieties of posture, and ingeniously interlaced, and connected by elaborate ornaments; the intermediate spaces being perforated, so as to give great lightness of appearance to the whole. But though well calculated to recall the quaint products of the medieval sculptor's chisel, so far are these Babeen carvings from suggesting the slightest resemblance to European models, that when first examining them, as well as specimens in bone and ivory from the same locality,—and still more so, some ivory carvings executed by the Tawatin Indians on Frazer River,—I was struck with certain

* *Monuments of the Mississippi Valley*, p. 272.