

Europe as well as among American aborigines, and even in our own times, the European families with long "pedigrees" still carry their "arms" as a mark or totem of their descent. So that if we would seek to establish a connection between the pictorial art of Algonquin-speaking tribes and the inhabitants of Europe, we shall have to go further back in time than the arrival of a few French traders among the Canadian aborigines in the seventeenth century, when the supposed transfer of ingenious ideas is alleged to have taken place when the two peoples met.

The facts of the case, therefore, appear to be these: The Algonquin-speaking tribes, who were mostly littoral peoples living along the shores of lakes and the rivers, and were also canoe-using peoples, were less devoted to the cultivation of tobacco, and indeed all other crops, than were the Huron-speaking tribes, especially the Tobacco Nation. Sites of the Algonquins far removed from Huron sites, or belonging to an earlier age than the Hurons, yield few pipes, while early Huron sites yield an abundance of pipes, but they are mostly inartistic in their designs. Briefly stated, the Hurons brought the tobacco plant and its cultivation, while the Algonquins, possessing the ingenuity to fashion good pipes, brought this ingenuity to bear upon the production of good work. And so it resulted that along the areas of closest contact of the two peoples we now find the best made pipes.

HUMAN FACES OF THE CLAY PIPES.

Persons of all ranks, shapes and conditions appear on pipes—portly matrons and skinny grandmamas, medicine-men, warriors bold and chiefs bedecked in their best, little men and big men, fat men and lean men, all have their images on the pipes. Some are in holiday attire as well as countenance, and often there are rows of dots along the forehead, presumably to represent some beads or other ornaments.

In all periods of the world's history some races have far excelled others in depicting the human features. Like the Egyptians of old and the Japanese of to-day, the Huron and his Algonquin neighbors had an innate gift for portraiture. Some of the human faces on pipes are so lifelike that we are often forced to regard them as the portraits of Indians who actually lived, moved and had their being in those old Huron days. These pipe-bowls represent the Huron features of countenance more naturally and more lifelike than the likenesses of Hurons made by the early French travellers and filtered through the artistic processes of the engravers of the day. It is true that, in the work of the native artists as displayed upon the pipes, there are often exaggerations of some salient traits in the features, as well as crudenesses in the art, but the Huron racial features have been preserved with an approach to faithfulness, in these unique memorials. One never finds a smile in the features represented in the pipes: everyone wears the same stolid air as on state occasions in real Indian life. It is only since the introduction of instantaneous dry-plate photography that laughter is, even among ourselves, regularly "taken," or indeed any other expression of short duration. The countenance in a quiescent state was the invariable product of all the earlier artists, whether savage or civilized. Before the invention of photography, the Indians who sat for their portraits were, like our own people on such occasions, on their best behavior, which of course did not include laughter, especially among the staid Indians. Hence we find no laughter depicted on the pipes.