

was not well made, or was not in the pink of fashion, its owner would be exposed to a good deal of banter. In this way the quality of the work would reach the high state of perfection in which we find it to-day, and be kept up.

Some recent writers on pipes attribute very ingenious design and pattern to the influence of the contact with the early French; but this is merely a theory or reverie of the library arm-chair. It is impossible to think that a handful of paleface traders and missionaries, despised for the most part by the aborigines, should have moulded the æsthetic bent of the populous Huron tribes and "nations" within the twenty or thirty years between their arrival and the dispersion of the tribes. The enormous numbers of pipes made on a few patterns show that the entire populations of these tribes were familiar with the standard patterns possibly for centuries before the white men found them. Very often the patterns that are said to show early French contact are found upon sites that show no French contact in anything, but date before the time of Champlain and the earliest traders.

In the course of these Huron investigations, it has become abundantly manifest to me that the best pipe makers oftenest belonged to the regions of contact of the Hurons and Algonquin-speaking tribes, and that the question bears no reference whatever to the contact with the early French. Our modern estimate of the old Huron tribes, derived from the early French writers, is that they were inclined to be mercantile and predatory, trade and war going together in their case as in so many other cases of international relationship. On the other hand, the nomadic, Algonquin-speaking tribes were more isolated from the large masses of their fellows, thrust more upon their own resources as it were, and more utilitarian, though perhaps a little less aggressive as warriors than the Hurons. In the areas of contact between these two peoples, where enterprise combined with the resourceful, there we find the best attempts at pipe-making.

Some years ago, the late Dr. Tweedale of St. Thomas, Ont., called my attention to the fact that among the Neutrals the larger part of the clay pipes were plain, and that specialized forms were rare, such as the so-called "trumpet-mouthed" pattern of the Hurons, or the effigy pipes. If we will remember that the Neutrals lived further from the Algonquin-speaking tribes than the Hurons did, and differed more widely from them, the difference is readily accounted for. The Algonquins had an inclination chiefly for pictorial articles, or those decorated with the art of representation. The Hurons living next to them, had the same inclination in a large degree, but combined with it a taste for some of the merely decorative designs and geometrical patterns. The Neutrals, living still more remote from the Algonquins, also departed still further than the Hurons from the pictorial designs. This order is as we might have expected, because Algonquin-speaking tribes in Canada lived generally nearer the Eskimo, who, of all the primitive races with which we are acquainted, were most given to freehand representations on bone, ivory, etc., while the Sioux tribes of the plains, in the opposite direction, cultivated geometrical designs almost exclusively, as did also the Athapaskan-speaking tribes and others of the Mountain belt.

It is well known that Algonquin-speaking tribes had a larger number of clans than the Huron tribes had, and that they had more "totemism" in their ceremonial practices and usages than almost any other group of tribes, the name "totem" itself, now so universal, being an Ojibway word. If we assume that in making pictorial pipes, some "totemism" was implied, we can easily understand why the representations of animals and plants in the art displayed upon their pipes should be so prevalent in the "home" of totemism. The clan system and totemism was prevalent in . . . early