adjoining jaw design. In the corresponding corners below, we find two large eyes with jaw design, while the centre of the lower border is occupied by two small circular designs. In this way a much more symmetrical pattern is obtained, consisting of a rectangular face, around which the four eyes are arranged fairly symmetrically.

In both types of designs the intervening spaces are filled with a variety of patterns, which depend upon the selection of the animal to be repre-

sented, but partly also upon the fancy of the artist.

The general scheme of the narrower lateral designs is also quite definite. We find on practically all the blankets an eye design part of the profile of an animal head — in the upper outer corner of the lateral field, and another eye design near the lower border, generally approximately in the middle of the lateral field (see Figs. 548, 562 b, and 563 a). The position and occurrence of this lower eye design is much more irregular than that of the upper eye design. It is missing, for instance, in Fig. 546, and it is placed near the outer border in Fig. 563, b.

Fig. 551, a (E ), b, (1187). Painted and Carved Box-Fronts. Length, 53 cm., 73 cm. It is of interest to investigate the origin of this peculiar arrangement of the blanket pattern. It seems likely, as Lieutenant Emmons points out, that the regular occurrence of a middle field and of the narrower lateral fields may be partly due to the manner in which the blanket is worn. When it is put on, the wide central field covers the back, and the narrow flaps are on both sides in front of the body. When the dancer is at rest, the sides of the central design would naturally be on the sides of the body; but when dancing and shaking his rattle, the elbows are often lifted, and by this motion the whole back is extended, and the whole central design may be seen in rear view.

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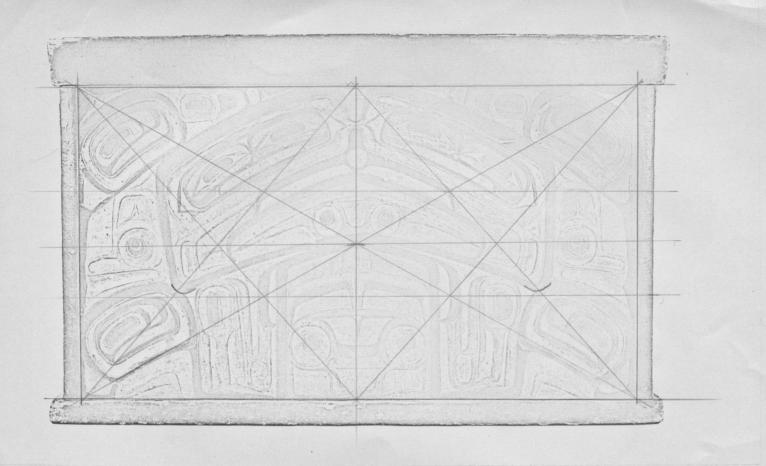


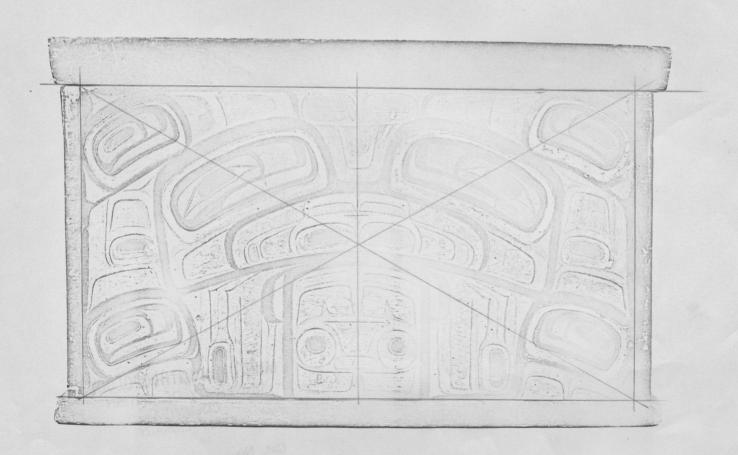
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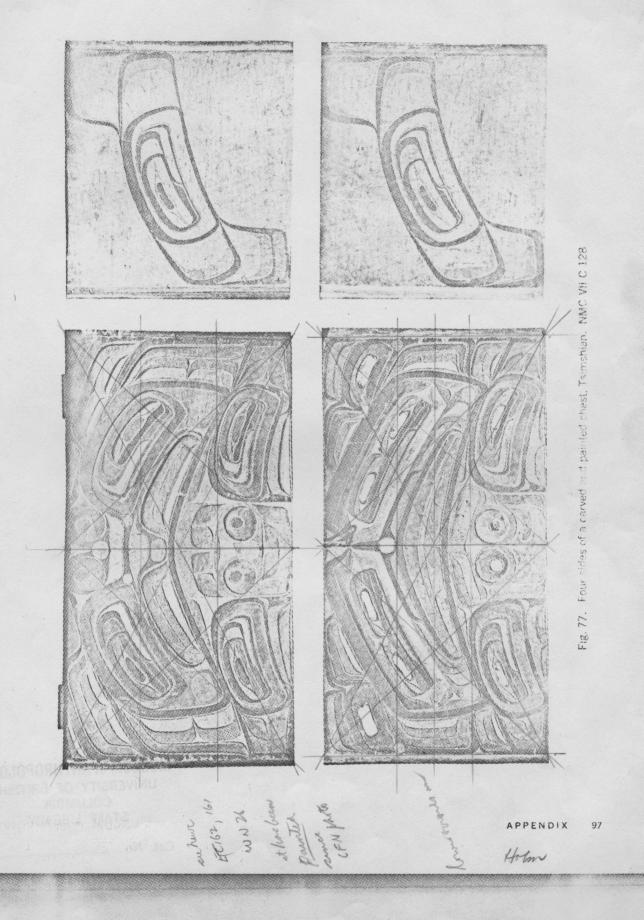
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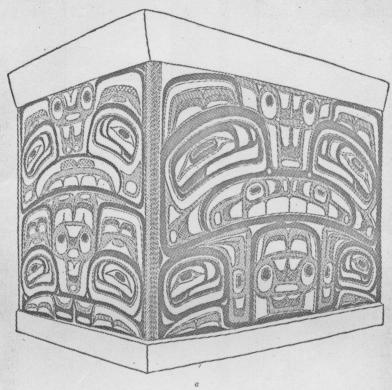


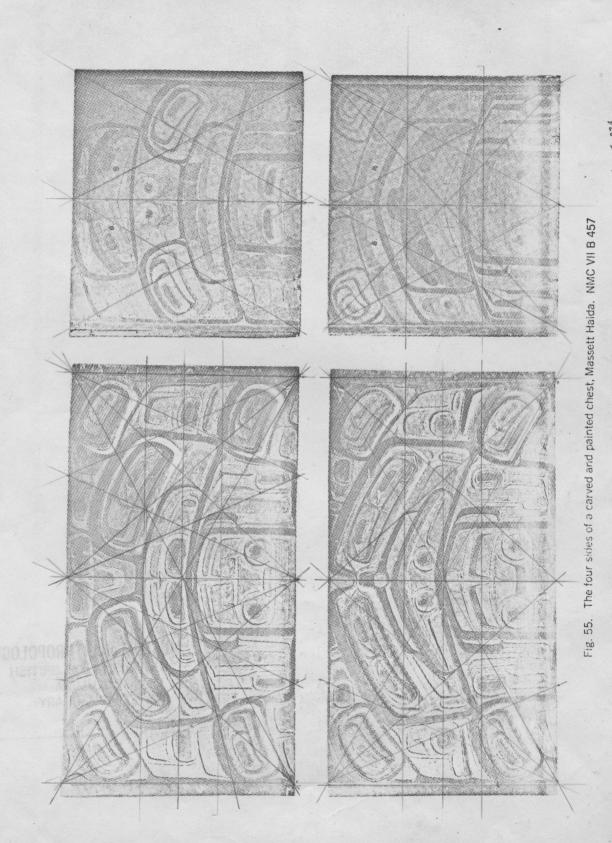




Fig. 7. a, Large box for keeping blankets. b, Front of box.

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