

## ADVENTURES IN THE ARTS

He is a living embodiment in color of various tonal characteristics of the landscape around him. He knows the harmonic value of a bark or a hide, or a bit of broken earth, and of the natural unpolluted coloring to be drawn out of various types of vegetable matter at his disposal. Even if he resorts to our present-day store ribbons and cheap trinkets for accessories, he does it with a view to creating the appearance of racial ensemble. He is one of the essential decorators of the world. A look at the totem poles and the prayer robes of the Indians of Alaska will convince you of that.

In the buffalo dance, then, you perceive the red-man's fine knowledge of color relations, of the harmonizing of buffalo skins, of white buckskins painted with most expressively simple designs symbolizing the various earth identities, and the accompanying ornamentation of strings of shells and other odd bits having a black or a grey and white lustre. You get an adjusted relation of white which traverses the complete scale of color possibility in monochrome. The two men representing the buffalo, with buffalo heads covering their heads and faces from view, down to their breasts, their bodies to the waist painted black, no sign of pencillings visible to relieve the austerity of intention, legs painted black and white, with cuffs of skunk's fur round the ankles to represent the death mask symbol, relieving the edges of the buckskin moccasins—in all this you have the notes that are necessary for the color balance of the