

Region		Tribe	Techniques	Primary	Secondary
North of St. Lawrence	}	Naskapi .....	Painting	Double-curve	Geometrical
		Montagnais, Coast and Interior (Têtes de Boule)	{ Beadwork, Braid & silk embroidery, Bark etching	{ Double-curve, Floral	Geometrical
		Mistassini .....	{ Silk and braid embroidery, Beadwork	Floral	Double-curve
		Micmac .....	{ Beadwork, Bark etching, Quill mosaic	{ Double-curve, Geometrical	Floral
South of St. Lawrence	}	Malecite and Passamaquoddy	{ Moose hair embroidery, Beadwork, Bark etching	{ Double-curve	Floral
Penobscot .....		{ Beadwork, Bark etching, Wood carving, Moose hair embroidery	{ Double-curve, Floral	{ Floral, Geometrical, Realistic	

I  
 Primary area of the double-curve motive

Region	Tribe	Techniques	Primary	Secondary	
II Northwestern area	Cree..... (Eastern and Woods)	{ Silk and braid embroidery	Floral Geometrical	{ Double-curve	
		{ Beadwork Quillwork			
	Ojibwa and Missisauga	{ Quillwork	Floral	{ Double-curve Geometrical	
		{ Beadwork			
	Blackfoot Sarsi Plains Cree.....	{ Quillwork	Geometrical Floral	{ Double-curve	
		{ Beadwork			
	III Iroquoian and eastern area	Huron.....	{ Moose hair embroidery.	Floral	Double-curve
			{ Beadwork		
		Iroquois.....	{ Beadwork	{ Geometrical Curves	Floral Realistic
			{ Quillwork		
Delaware.....		{ Beadwork	{ Floral (?) Curves		
		{ Ribbon appliqué			
Mohegan.....	{ Beadwork Basket painting	{ Geometrical Floral	{ Curves		
IV Central Algonkian and Mississippi area	Sauk and Fox Menomini Pottawatomi	Quillwork Beadwork	{ Floral, double-curve		
					Winnebago Iowa Osage Kansa

Subordinate areas  
of the double-  
curve motive

In conclusion it seems reasonable to suggest from the material at hand that we have, in the double-curve motive, an originally non-symbolic decorative element, a presumably indefinite plant or floral figure, common to all the members of the northeastern Algonkian group both north and south of the St. Lawrence. Passing from this primary area, the motive has been borrowed by other tribes westward, mostly Algonkian, and subjected to local modification. Among the Penobscot and perhaps their eastern neighbours the double-curve has acquired, to a certain degree, a symbolic value due to contact with the more politically complex Iroquois. Further investigation, however, which, it is hoped, this brief paper will stimulate, may nevertheless warrant changing some of these opinions, particularly as regards the existence of symbolism among the tribes east of the Penobscots and the inter-relation between their art as a whole and that of the Iroquois.