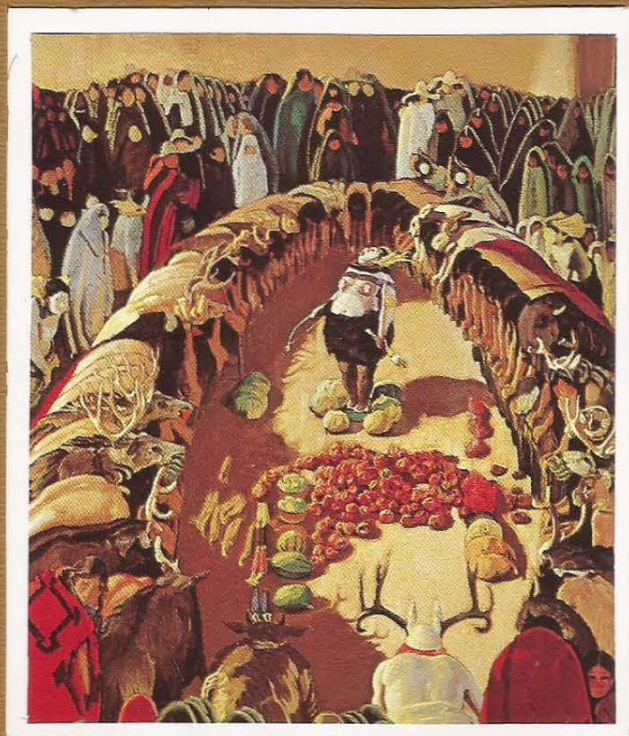


AMERICAN SCENE

THE THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART TULSA, OKLAHOMA



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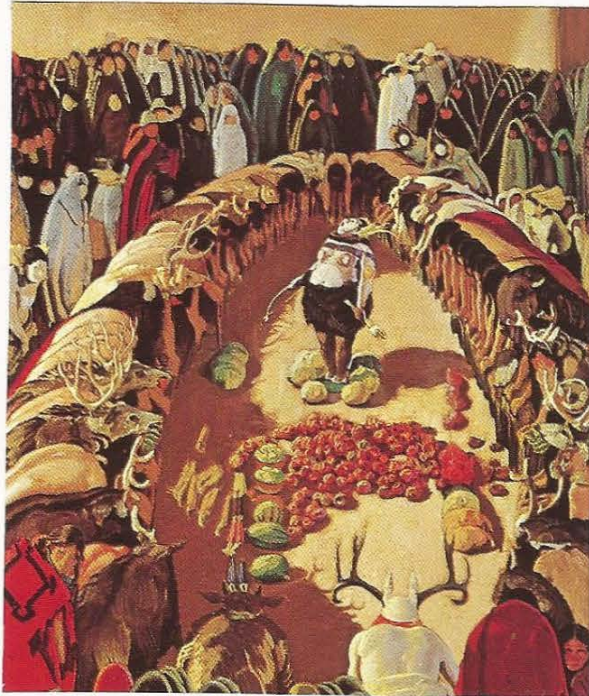
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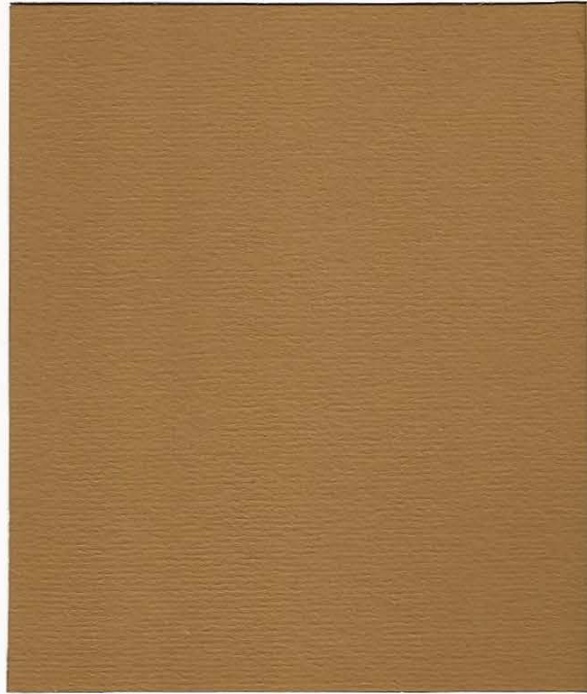
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In this issue of *American Scene* we are concentrating on the art product of the American southwest commonly referred to as "Taos Art."

Generally speaking, that would mean to many people only the work of the great and famous American painters who came to Taos, New Mexico, as travelers and stayed to become the area's celebrities.

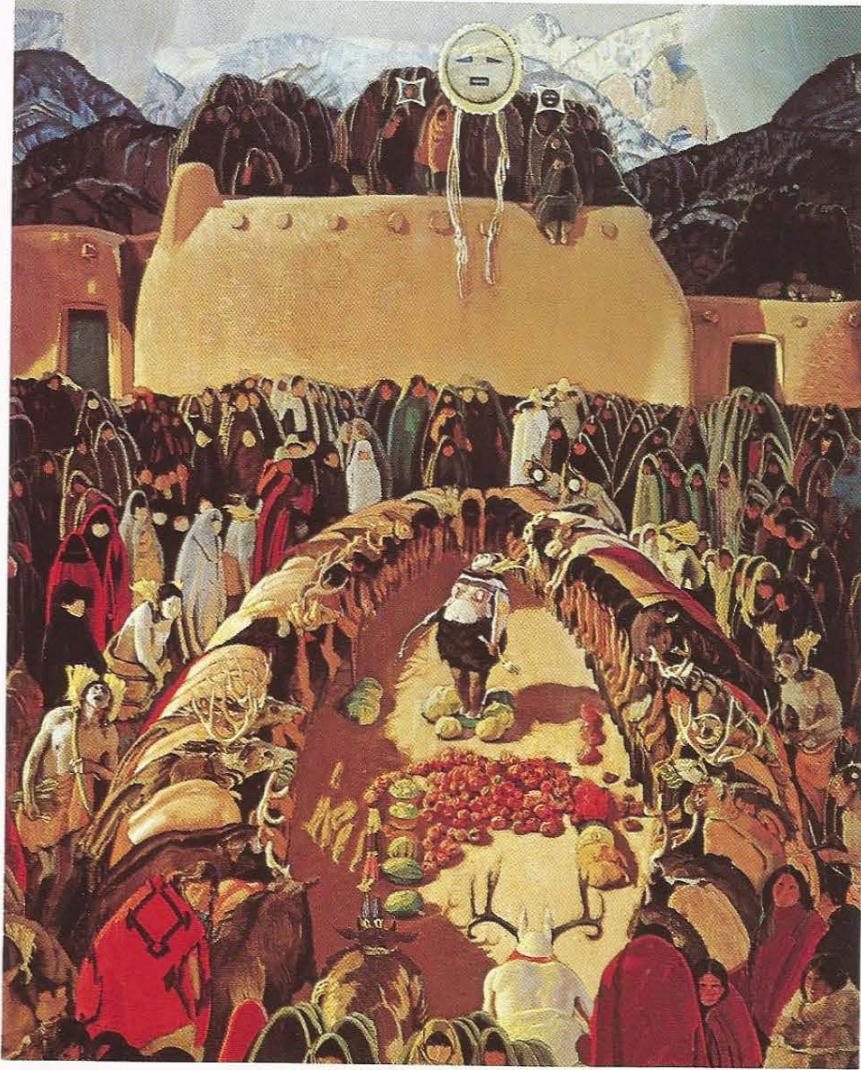
As the author of our magazine's first article puts it, a society was formed by these painters "unlike other groups of artists or schools of their day." They "did not have a common style or philosophy of painting. But what



the artists did share was an appreciation for the picturesque Taos Pueblo and Spanish villages, their inhabitants, and the striking contrast between the desert and mountainous surroundings. From these they drew a common and vital inspiration."

But, part of an even greater "surrounding" which inspired these new arrivals to create was, of course, artistic activity visible which was residential in the region prior to their coming.

This greater picture of an art is the subject of the Gilcrease Museum's Taos Gallery, and, it seemed logical for us to present our published comments on "Taos Art" in the same manner in which they are presented visually in our Taos Gallery. Here, then, we offer two articles dealing with the efforts of late 19th and early 20th century painters who found their ways to a beautiful and beguiling part of the United States, the Taos Valley. In our third article we deal with work in other media done by individuals whose artistic traditions were being developed by visitors who had, themselves, been awed by the beauty of this land five hundred years prior to the founding of the Society of Taos Artists.



THIS PLACE CALLED TAOS

From the sun-baked valley, a mountain rises 5,000 feet into the clouds. From that mountain, looking west, the heat and light make the desert look endless. At the base of this immense mountain lies a little New Mexican village and Indian Pueblo whose tawny architecture blends into the landscape, for it is built with mud and straw from the earth itself. If it were not for the blankets of the copper-colored Indians who dwell there, they too would blend with the landscape for they are of the land. The people move about, continuing time-honored customs much as they have done for hundreds of years. This place was called Taos, and it appeared to be already painted with the burnt, rich colors of the Southwest.

It was inevitable. It offered too many artistic possibilities to go unnoticed by early western artists. The culmination of discoveries of Taos' potential for creative expression resulted in an organization called the Taos Society of Artists. Chartered in 1916, it was originally comprised of six charter members: Joseph Henry Sharp, Ernest L. Blumenschein, Bert G. Phillips, Oscar E. Berninghaus, E. Irving Couse, and W. Herbert Dunton.

Unlike other groups of artists or schools of their day, they wrote no manifestos on the proper methods and techniques of art. The pioneer artists of Taos did not have a common style or philosophy of painting. But what the artists did share was an appreciation for the picturesque Taos Pueblo and Spanish villages, their inhabitants, and the striking contrast between the desert and surrounding mountains. From these they drew a common and vital inspiration. The purpose of the organization was to provide a name and mutual cooperation among the Taos artists and accept responsibility for arranging and contributing to annual touring exhibitions. After contracting with certain museums and galleries to hang their work and help defray part of the shipping expenses, they packed their paintings and sent them on the art circuit. Their exhibitions were available to a community, and "anything that had a roof and walls"

was acceptable as a gallery. They received both national and international recognition, and literally put Taos "on the map" of the art world.

The fascinating story of the origin of the Taos art colony has frequently been ignored by art historians. Therefore, let us take a logical approach to understanding the culmination of these few artists in Taos and take a closer look at the individuals responsible for Taos having become a modern art colony, and thus discover how and why they chose Taos.

Joseph Henry Sharp, who is studied in greater detail later in our story, was the first of the group to visit Taos in 1893 while on a magazine assignment. Later, while studying in Paris he described the beauty and romance of the little New Mexican village to his artist friends, Ernest L. Blumenschein and Bert Phillips. Five years later, the two men started on a painting expedition from Denver to Mexico. But about twenty miles from Taos, their wagon fell into an arroyo and a wheel collapsed. Blumenschein was forced to carry the broken wagon wheel on horseback to the blacksmith shop in Taos. He later referred to his long difficult ride as "the most impressive journey of my life." He realized he had found fresh, unexplored subject matter and his inspirations would be virtually free from the influence of previous



TAOS SOCIETY OF ARTISTS

TAOS SOCIETY OF ARTISTS, 1927. Standing: Martin Hennings, Bert Phillips, Victor Higgins, Ernest Blumenschein, Joseph H. Sharp. Seated: Walter Ufer, Irving Couse, Oscar Berninghaus, Herbert Dunton, Kenneth Adams.

interpretations. After the necessary repairs, he returned to the campsite and together the two artists rode into Taos, sold their wagon, and went no further.

Twenty-four years before his thrilling excursion, Blumenschein was born in Pittsburgh, Pennsylvania, on May 26, 1874. His father was an accomplished musician, composer, and conductor, and he was expected to follow in his father's footsteps and probably could have, for he demonstrated extraordinary musical ability. At seventeen, he won a scholarship in violin at the Cincinnati College of Music, and on several occasions he played first violin in the Cincinnati Orchestra. However, after a year of study, he gave up music to become an artist. Blumenschein spent the next two years studying at the Art Students League of New York City.

Then he traveled to Paris to study at the Academie Julien where he met Sharp. However, it was two years after his return to America before he visited Taos. First, he decided to try his hand at commercial illustration for the leading magazines such as *Harper's*, *McClure's* and *Century*. It was on an assignment for *McClure's* that he made the previously mentioned journey to Taos. Blumenschein soon realized that the field of illustration was too limited for his own self-expression. In Taos, he realized he wanted to pursue painting.

He became a successful illustrator and, by 1899, saved money to return to Paris for another year of study. He returned to America for one year then again to Paris, this time for six years. He met another art student, Mary Shepard Green, and they were married in 1905. She was, herself, a recognized artist in Paris who claimed several awards including being named an Associate of the National Academy.

Upon their return in 1909, Blumenschein received numerous offers from publishers for illustration work. Many of the authors for whom he illustrated are well known in American literature. Blumenschein illustrated Jack London's first book, *Love of Life*, in 1904. Blumenschein later commented on the book saying it "made him and me." Blumenschein's illustrations also appear in works by Stephen Crane, Willa Cather, Joseph Conrad, Booth Tarkington, and Dorothy Canfield.

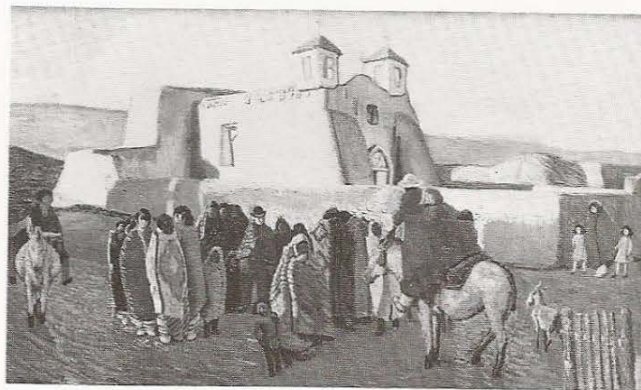
From 1912-15, Blumenschein taught painting and illustration at the Art Student's League of New York City. The list of awards and honors he received from this time forward is endless.

Each summer Blumenschein returned to Taos. More and more the limitations of commercial art were beginning to wear on his creative urge. Then in 1919, the Blumenscheins moved permanently to Taos. He was already a charter member of the Taos Society of Artists and held various offices in the organization for many years.

Although Blumenschein was an extremely self-demanding artist, he did participate in sports. Tennis was probably his best game. He played throughout the Southwest and won the state championship in doubles in 1929. Over a period of years, he won dozens of tennis



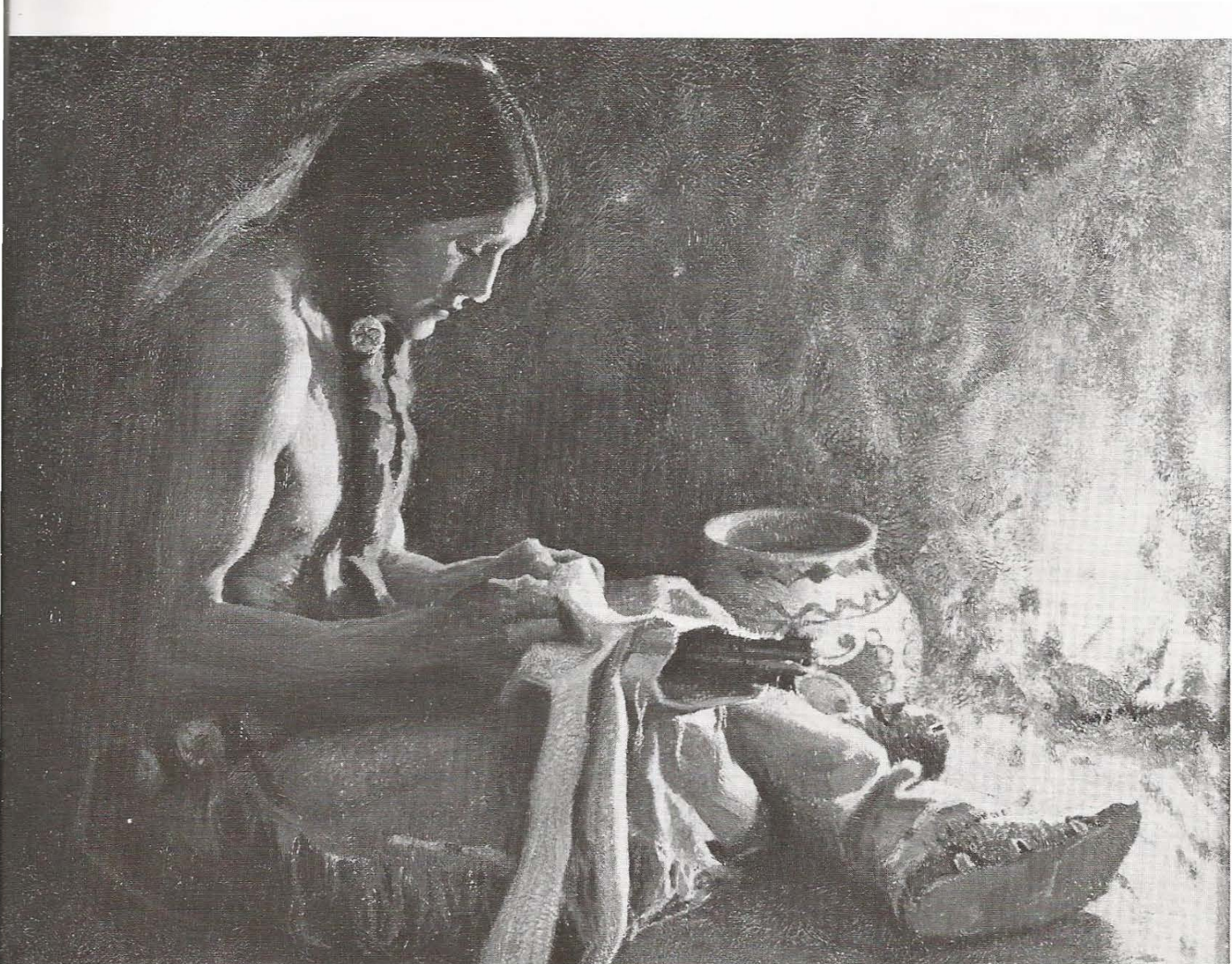
BERT PHILLIPS, *Corn Maidens*



E. L. BLUMENSCHIN, *Plaza de Ranchos de Taos*



O. E. BERNINGHAUS, *Threshing Time*



E. I. COUSE, *The Arrow Maker*

trophies. He also was accomplished at the game of bridge and an avid baseball player.

The time Blumenschein spent traveling to participate in tournaments was never wasted. He usually found new material for a painting during his trips through the Southwest. He once said that there was never a tennis trip that did not yield a painting. According to Blumenschein, one of his best paintings, *Mojave Desert*, which is owned by Gilcrease Institute, resulted from a tennis trip to Pasadena.

Blumenschein had uncommon insight regarding the Indian. He was deeply moved by the mysticism of Indian ceremonials, and vitally interested in capturing the spiritual life of these elemental people who lived in communion and harmony with nature. Gilcrease has three of his most successful interpretations of the mystical life of the Taos Indian: *Moon*, *Morning Star and Evening Star*; *Enchanted Forest*; and *Superstition*. Showing an old Indian holding a two-spouted bowl symbolizing the irony

of a people subject to two religions, Indian and Christian, *Superstition* won the Altaman Award in 1921.

Blumenschein's integrity was uncompromising with regard to his art. He was extremely critical of his own work and his standards were so high that if a painting did not meet his exacting approval, he would destroy it. When he left New York to settle permanently in Taos, he destroyed no less than one hundred and fifty paintings. Nothing less than what he considered his best works survived. He was probably never completely satisfied even with these paintings.

His list of honors and achievements continued to grow. And in 1927, he received the highest honor an American artist can receive: he was named a National Academician. He continued to receive deserved laurels until his death.

Bert G. Phillips was six years older than his friend Blumenschein whom he accompanied to Taos. The two young artists had met at the Academie Julien in Paris.

Back in New York City, they renewed their acquaintance and grew to be great friends due to their mutual interest in painting the Indian and the West. They decided to share a studio and hire Indians and cowboys to pose for them. Most of their models had formerly been with Buffalo Bill's Wild West Show and during their unemployment were earning a living by posing for various artists. However, both artists quickly grew dissatisfied with their work. They concurred that the models were not authentic, the backgrounds were artificial, and the atmosphere was simply all wrong. They talked of little except going to the Rocky Mountains and the Southwest.

In 1898, their dreams came true in the now famous story of the broken wagon wheel. As Blumenschein and Phillips were two of the six men who later founded the Taos Society, it is not surprising that the Taos art colony adopted the broken wagon wheel as its symbol.

Phillips was born in Hudson, New York, in 1868. As a youngster, he was an avid reader of James Fenimore Cooper's tales. Kit Carson and the American Indians were his heroes. At the age of sixteen, he began his art studies at the Art Student's League of New York City and remained there for five years. When his desire to study abroad grew strong, he traveled to England and then on to Paris.

But he did not find the beauty and inspiration he was seeking until he reached Taos. Phillips' "love of the beautiful" played a major role in his work. Phillips observed that the Indians worshipped all things which were beautiful. Theirs is not a passive momentary appreciation of nature as most white men experience, but an integral part of their being. Their religion revolves around the rhythm and harmony of nature. Phillips deeply respected their knowledge of plants and wildlife, and had a genuine appreciation of their art expressions—especially the excellent sense of design demonstrated in their blankets, pottery, and basketry.

They, in turn, respected and admired him and his creations. However, he was the first artist with whom they had lengthy contact, and it was necessary for him to prove himself before he was fully accepted. Their test consisted of a foot race against their best runners. Fortunately, he had learned to sprint as a boy and was able to outrun the swiftest Indians in the Taos Pueblo.

Phillips' "love of the beautiful" philosophy is evident in his lyrical, poetic painting of *The Corn Maidens of Taos Pueblo*, now in the Gilcrease Collection along with several other of his major works.

Oscar Edmund Berninghaus first saw Taos in 1899. He was working as a commercial artist illustrating pamphlets which described the scenic wonders along the railroad's route. On a narrow gauge freight train bound for Santa Fe, the brakeman told him of the little village, the Taos Pueblo and the Indians who occupied the picturesque area—the same people and colorful landscape that Sharp, Blumenschein, and Phillips had seen before him. Fascinated by the brakeman's vivid descrip-

tion, Berninghaus made the twenty-five mile trip in a wagon over what was little more than a goat trail. He determined that he would return to the area the following year for a longer stay. This he did each year, spending most of his time in Taos. He was especially intrigued by the landscape which differed greatly with the area in which he had grown up.

Berninghaus was born in St. Louis, Missouri, on October 2, 1874. As a boy, he first sketched fires and other newsworthy events around St. Louis and sold them to newspaper editors. He attended the St. Louis public schools until he was sixteen. Then he went to work for a lithographer for three years. Next, he became an apprentice at a printing plant in St. Louis. He attended night classes at Washington University for three semesters and this seems to have been the extent of his formal art training.

By the age of twenty-five, he was already attaining recognition in his home town. Then in 1900, he made his second trip to Taos. His growing reputation, sale of paintings, and popularity can be attributed to the rich, varied material he found in the Taos valley. However, he maintained his St. Louis studio, which, incidentally, he shared with Charles M. Russell around 1912. But Taos grew to be more and more vital to his work and he settled there permanently in 1925.

Berninghaus was a quiet, meticulous, hard working man. His paintings reflect a man who closely identified with the land and life around him. Revealing his poignant feelings for the western country, he painted the strange shapes of mountains rising abruptly from the desert, the sagebrush, piñon, cactus, and aspen. Above all, Berninghaus developed a genuine love for the Indians and their horses. He described his own feelings for Taos in the *St. Louis Republic* in 1913:

"This is splended country for there are more varieties of atmosphere here than I have found in any place... There are many varieties of sage and cactus for background, according to the elevation you choose. The Taos Indians are a splendid type; in fact the best I've seen..."

Before his death in 1952 at the age of 78, Berninghaus had received many of his nation's highest distinctions in art.

E. Irving Couse was studying in Paris when he met Sharp, Blumenschein and Phillips. It was from Sharp that he learned of Taos, but the urge to paint Indians was not new to Couse. He was interested in the Indians as subject matter from his boyhood days in Michigan.

Couse was born in Saginaw, Michigan, on September 13, 1866. Saginaw at that time was a thriving lumber town and offered little opportunity for a young artist. But drawing came natural and he sketched constantly. His favorite subjects were the Ojibwa or Chippewa Indians who still lived in some numbers around Saginaw. The pictures they painted on their tipis strongly appealed to him. He sketched one Indian after another without ever having had a drawing lesson. Couse admired the tall, straight physique of the Chippewa.

Although conquered, they evoked a certain untamed freedom and pride that Couse found inspiring even though he was probably too young to understand his feelings.

At the age of eighteen, in need of money so that he might attend art school, Couse turned to another kind of painting—he began to paint barns or any other farm buildings for farmers in the area who could afford to pay him. When he had saved one hundred hard-earned dollars, he went to the Art Institute of Chicago. Here he studied for three months—until he ran out of money.

Those few drawing lessons made him even more determined to become an artist and he returned to Saginaw to paint more barns or other buildings and save more money. This time he went to New York where he studied at the National Academy—the leading art school of the time. Taking odd jobs to support himself, he remained in school for over two years. Both years he won coveted awards.

He returned to Saginaw, and this time instead of painting buildings, he painted portraits and instructed art classes. But he knew he must have more education, and he made the decision to go to Paris to study.

Couse arrived in Paris in 1886. While he studied he turned his talents to painting French scenes. These he rendered with the quiet charm and poetic feeling which he developed still further and which was evident in his later portrayal of the Indians. He continued to win awards and prizes for his paintings at the Academie Julien.

He soon became acquainted with another art student, Virginia Walker. They were married three years later and she gave up her own studies to devote the remainder of her life to aiding his career. Her intelligent criticism of his work was a major factor in his rapid advancement.

Shortly after their marriage, they returned to America and lived on her parents' ranch in Oregon. Here he found the Klikitat, the Yakima, and Umatilla—at last he could paint Indians. He built a small stone studio in the French peasant style and they spent several years on the Walker Ranch interspersed with trips to New York and Paris.

It was difficult to obtain models among these Indians because they held to the superstition that their souls would stay with the painting and they would soon die. Couse finally allayed their superstitions and painted many members of the tribes. However, Indian subjects were not in demand at the time. Indian wars and massacres were still fresh in the minds of most people, and the mild peaceful subjects of Couse's paintings were not even chosen by art collectors then. No doubt discouraged, Couse decided to return to France. For three years he turned again to painting French scenes. A son was born to the Couses on this trip, and he later referred to this time as his father's "sheep period."

Then the fortunate meeting with Joseph Henry Sharp occurred. Sharp enthusiastically described Taos

and the Pueblo Indians. This just added fuel to his already smoldering desire to get back to painting Indians.

In 1901, the Couse family arrived in Taos by stage-coach in the midst of a snowstorm. When the snow melted, Couse found everything Sharp said to be true. Couse was so entranced with Taos that they returned to the Southwest every summer thereafter. He retained his New York studio and they spent their winters there. New York City was the center of the collecting art world and his reputation in that world enabled him to advance the cause of the young Taos art colony immeasurably.

Couse was essentially a studio painter, and he worked his summer's collection of sketches into paintings in his New York City studio. But in the summers, he usually sketched the Taos Indians out-of-doors. He liked to take his models to the banks of the Rio Grande to make small sketches. In the brilliant sun, his palette changed and grew more colorful, his Indians a richer brilliant copper. He felt color was one of the most important aspects of a painting; however, authenticity was of equal concern. He usually depicted the Indian performing early tribal customs. Gilcrease's painting, *The Arrow Maker*, is an excellent example of his pensive poetic interpretation of the Taos Indian.

Couse painted for long hours and once remarked that he did not believe in inspiration as much as he believed in hard work. All of his models were Taos Indians, and he used only two models: Jerry Mirabel and Ben "Couse" Lujan. Occasionally he painted an Indian woman or child. Couse became widely known and his work reached thousands through the well-known Santa Fe Railroad calendar that he illustrated for thirteen years.

At the age of forty-five, Couse was elected a National Academician—quite an honor considering the number of members is quite limited. The National Academician honor is comparable to the Royal Academician in Great Britain.

When the Taos Society of Artists was founded in the 1920's, Couse became its first president. In 1927, he established himself as a year-round resident of Taos and only two years later, his wife died. His enthusiasm for painting waned, but in 1934, he joined the other charter members of the Taos art colony in the New Mexico Exhibit at the Chicago World's Fair. Having received some of the highest awards possible, Couse died in 1936.

W. Herbert ("Buck") Dunton was the sixth and the last of the original founders of the Taos Art Society; however, he was primarily known as a painter of animal life and the American West rather than one who specialized in the depiction of the vanishing Indians.

Dunton was born in Augusta, Maine, August 28, 1878. He found school a tiring, confining business—his loves were hunting and drawing. When he was eighteen years old, he traveled to Montana, and thereafter regularly visited the West to hunt, sketch, and wander about the range observing the life of the cowboy. Most of his hunting was done with a paint brush rather than a gun due to his deep regard for wild life.

During the winter months which Dunton spent in the East, he painted and illustrated books and magazine articles. While he was studying at the Art Student's League of New York City, his instructor, Ernest Blumen-schein, encouraged him to leave New York and move to Taos, and this he did.

It probably took very little persuasion as Dunton never liked cities. In spite of his success as an illustrator in New York, he was more at home in the forests and prairies. "Buck" was a rugged individualist and whether he was going on an outing or to a cocktail party, he wore a ten-gallon hat, cowboy boots, and a bright colored neckerchief.

In Taos, Dunton's interests continued to be focused on the western scene; he made more frequent and longer camping trips to commune with nature, to sketch and hunt in the wilderness. Here he found the freedom he needed to think his own thoughts, read the books he liked, learn to enjoy and appreciate the simple things of life, and maybe most important, to concentrate on the work he loved.

Dunton painted various facets of the West; he had great sympathy for the dying cattle industry and specialized in depicting the life of the cattleman.

Dunton's work is characterized by authenticity and integrity. He once commented:

"The West has passed — more's the pity. In another twenty-five years the old time Westerner will have gone too — gone with the buffalo and the antelope. I'm going to hand down to posterity a bit of the unadulterated real thing if it's the last thing I do — and I am going to do it muy pronto." (Bickerstaff, 1955).

He kept his promise and continued his efforts until his death in 1936.

The six charter members of the Taos Society were soon joined by two brilliant young painters who added considerable luster to their exhibitions — Walter Ufer and Victor Higgins.

Blumenschein affectionately wrote of the group:

"We all drifted into Taos like skilled hands looking for a good steady job. We found it, as it grew into an urge that pushed us to our limits, a joyous inspiration to produce and give to the deepest extent of each man's own calibre. We lived only to paint..."

"Our lives were one continuous adventure: not only in art, but also wandering in the mountains, through the vast deserts — and fishing in the canyons. Nature was good to us — and will be the same to the horde of young men and women who have taken our places in the unique Taos."

As early as 1915, Taos had attracted over one hundred artists, mainly as a result of the Taos Society's traveling exhibitions. The Taos Society of Artists was dissolved when its members felt their aim had been accomplished. Besides, there was such a demand for their work they seldom had canvasses available for exhibitions. Today, Taos continues to offer the same timeless beauty and patient people, evoking the same response as the pioneer Taos painters experienced when they made their permanent contribution to American art.



W. H. DUNTON, Taos Pueblo Indian Man

“THEM WAS THE DAYS”

The artists who have painted the landscape and people of New Mexico have contributed a fascinating chapter in the history of American art. As early as 1545, Jan Mostaert, though living in the Netherlands, painted a New Mexican landscape based upon reports of Coronado's 1540-1542 expedition into the Southwest. One of the

first American artists to visit New Mexico was John Mix Stanley, an official recorder for Lt. Col. W. H. Emory's surveying expedition of 1846-47. R. H. Kern joined Major J. T. Simpson's expedition in 1848-49 and chose the Jemez Green Corn Dance as the theme for one of his paintings of Jemez Pueblo. Worthington Whittredge painted in New Mexico in 1865. Thomas Moran spent some time in the early 1880's and again in 1919 sketching and painting Pueblo country, particularly at Acoma and Laguna. Remington made numerous sketching trips to New Mexico in the 1880's and 1890's.

One artist who made an extraordinary contribution to New Mexico-inspired art was Joseph Henry Sharp.

He was the first of the pioneer artists

to visit the Indian Pueblo and little Spanish village of Taos. His enthusiastic descriptions encouraged other artists to follow, and this eventually resulted in the establishment of the Taos art colony.

Sharp was born of "poor but honest parents" in 1859 at Bridgeport, Ohio. His parents, William Henry Sharp, a merchant, and Elizabeth Ann (Raynes) Sharp were both of Irish ancestry.

He received his early education in the public schools of Ironton, Ohio. Little is known of his schooling, but one comment is an indication of his early talent for drawing: "I had two books and a slate. Always got 99% on map drawing but fell down on the rest."

His first meeting with Indians occurred when he was just a little boy, and much later he recalled vividly that first impression:

"I saw my first Indians in Bridgeport, Ohio, ... There were several families there. Indian boys shot at 'shin plaster' [worthless paper money] in split stake with bow and arrow. Sometimes a silver 3 ct. piece was put up by bystanders. I was greatly impressed with my first contact with the Indians and it has stuck to this day."

Swimming was one of young Joseph Henry's favorite sports. Three times during his childhood he came very close to drowning. Twice he was revived by his friends. The third time almost proved fatal and permanently affected him for it resulted in his loss of



J. H. Sharp and his studio, "Prairie Dog"



Council Call of the Crows



Coming Deer



Penitente Flagellants

hearing. However, his accident did not in anyway handicap his creative ability or his optimistic, witty personality. Later he wrote:

"... was skinning the cat on iron trestle work under the R. R. bridge of complicated iron work, our gymnasium....

"I fell in and was drowned. A man who witnessed the accident carried me home dead. My mother chased everyone away, worked me over a barrel and otherwise and brought me back!"

Joseph Henry Sharp sketched constantly as a child but wrote little about his early art experiences. However, he did write an amusing short story, "The Lakes of Killarney," that is well worth retelling:

"My first contact with real art — 11-12 years old — traveling Panorama. — Chum and I used to hang around the town hall and pass handbills for free tickets to shows. This time the owners — lecturer engaged us as helpers. On sides of stage two large cylenders [sic] or drums carried the painting on long canvas behind a fixed frame. Chum and I turned the crank. After some European pictures we came to Killarney. I [was] to manipulate the moon behind the thinly painted canvas. A small cheese hoop covered with bugg paper nailed to a broom handle, candle inside.

"The village church organist began the soulful melody, while I slowly moved the moon. Got it to the zenith, some hot grease dropped on my hand and the whole damn moon fell out of the sky!"

When Sharp was about twelve years old, his father died. Later he described the hardships that followed:

"At the age of 12 to 13 years, I worked in the nail mill and cooper shop at 42 cts. a day for 12 hours. I gave my mother half of my earnings and saved most of the balance.

"Due to growing deafness, I had to leave school. I went to Cincinnati and entered the [McMicken] School of Design, which was the first one west of New York and Philadelphia. I lived with an aunt and walked two miles and back to day and night classes. Made lithographic music titles, crayon portraits and soon took up pastel and oil color."

Sharp had decided he wanted to become an artist at a very early age. Probably most of what he saved he used for art school. This was, of course, before the advent of child labor laws, so it was possible for him to earn money for his tuition. He also studied at the Cincinnati Art Academy where, many years later, he would become an instructor.

For the next ten years, data is sparse concerning Sharp's activities. It is known only that he was actively associated with the art life of Cincinnati. His studio was in the same building with Henry F. Farney who was just beginning his career as a western artist. Farney probably played a significant role in determining the direction Sharp's career was to take. Printed in Robert Taft's *Artists and Illustrators of the Old West*, a portion of a letter written by J. Sharp in 1939 gives this account:

"... when I went to Cincinnati Art Academy and learned to draw and paint, I wanted to paint Indians — Farney was doing it then, and dissuaded me by telling of hardship, dangers and

made me feel I didn't exactly have a right to paint Indians — after a couple of years or so he saw I was determined to go west, he gave me books on Pueblo Indians and particularly the Penitentes of New Mexico and wanted me to take up that!"

But it would be awhile before Sharp would visit the West. First, he would study in Europe. In 1881, Sharp made his first of many trips to Europe where he studied under Charles Verlat in Antwerp, Belgium, for one year.

Sharp was twenty-four years old when he made his first sketching trip to the Southwest. He must have had a field day sketching the Indians of the vicinity. He was so impressed to find the Pueblo natives still continuing their relatively undisturbed traditions.

Next, he headed for the West Coast where he boarded a ship and sailed north. At the mouth of the Columbia River, the ship was grounded and all the passengers were required to disembark. Sharp took advantage of the delay. The Columbia River country was the territory of the Shoshone, Nez Perce, and several other tribes. Sharp made quick sketches of individual members of several tribes. Probably some of his earliest Indian portraits are the results of sketches he made on this, his initial trip to the West.

Sharp made a return trip to Europe in 1886 to study with Nikolaos Gysis and Carl Marr in Munich at the National Academy. He spent several months in Italy with Frank Duveneck, another Cincinnati painter. Duveneck was greatly impressed by Velasquez, Goya, and El Greco and invited Sharp to accompany him on a trip to Spain. The Spanish masters made a lasting impression on Sharp too, for many years later, the influence of dark tonalities and the bravura technique of the Spanish painters would still be evident in his paintings, especially in his portraits and Southwestern *Penitente* subject matter.

In 1892, Sharp became an instructor in life classes at the Cincinnati Art Academy. During most of the winters for the next ten years, he taught life drawing and painted portraits of prominent people in Cincinnati and the Ohio Valley, including a portrait of President William Howard Taft.

In the summer of 1892, Sharp married Addie Byram of Liberty, Indiana, a small town just north of Cincinnati. The next year he made his second and probably most memorable trip to the West, for it was at this time he visited Taos! Perhaps it was Farney who influenced Sharp to go to Taos. But Farney had not prepared him for the fascinating Taos Valley and the picturesque Pueblo Indians. This trip probably was a determining factor in his ultimate decision to become a painter of Indians. About this time, *Harper's Weekly* and *Brush and Pencil* reproduced some of his paintings and published several



The Drum Song, Taos

of his articles about Taos. One of the most significant early works Sharp produced, *The Pueblo Corn Dance*, 1894, resulted from the notes made in Taos.

Sharp again felt the ever-so-common call to Europe that American artists have experienced since the Colonial period. In Paris, he studied under Jean Paul Laurens, Benjamin Constant, Courtois, and Girardot. At this time, he exhibited three paintings at the Salon and won a silver medal at the Colorossi School. While studying in Europe, Sharp did a great deal of traveling and visited most of the art centers on the Continent.

It was during this trip that Sharp met Bert Phillips and Ernest Blumenschein, two young American artists, who were studying at the Academie Julien in Paris. To them he described the magic of the Sangre de Cristo Mountains, the infinite beauty of the desert, and the people living in the vicinity of the Spanish villages and the Pueblo of Taos, New Mexico. This chance meeting between the three Americans would eventually result in the founding of a Taos art colony.

When Sharp returned to America, he decided to spend a few years in Montana. Years later, he was asked why he chose Montana after he had been so inspired by Taos. He is quoted as having said, "I went north because I realized that Taos would last longer."

Sharp painted two of the last tribes to maintain Plains Indian culture—the Sioux and the Crow. His models were men who had been great warriors during the Indian wars and great leaders during the early reservation days.

In 1899, Sharp made his first trip to southeastern Montana, the heart of Sioux country. It had been less than twenty-five years since the famous Battle of the Little Big Horn in which Custer was defeated.

He chose a spot on the Custer Battlefield just south of the confluence of the Little Big Horn and Big Horn Rivers as a site for his studio. His studio, Prairie Dog, can best be described by Sharp himself:

"I had a sheep and cattle herders commissary wagon—took everything out except stove. Put in sky and side lights. 6x12 outside and could stand or sit to paint. Haul it to different localities and get several canvases each place. Painted night and moonlight also—good big lantern behind me. Generally worked outside until cold froze the paint, then in and fired up."

International attention had been drawn to Sharp's Indian paintings exhibited in the Paris Exhibition in 1900. That same year the United States Government acquired a number of his paintings and installed them in the Smithsonian Institution. Sharp wrote with great pride: "In 1900 after seven years with the Indians, I received my first great thrill by the Gov't purchasing eleven Indian portraits for the Smithsonian"



Chief Red Cloud



Flat Iron

The next year, President Theodore Roosevelt, an admirer of Sharp, directed his Indian Commission to build Sharp a cabin at the Crow Agency on the Custer Battlefield. Sharp is the only artist known to have been so honored by the United States Government. Sharp described his cabin with great affection:

"The cabin was built by prison labor—mostly young men for minor offense and girls. "Smoky" marched them up lunch, p.m. Logs from Reservation forest. Flattened some on inside. Very large living room and balcony one end. Bed room & kitchen added. Architecture and work superintended by the carpenter, agent and myself. Large fire place, andirons, crane and bean pot. Burlington R. R. gave me carload of discarded old oak & oil soaked ties. Two-man saw when I could get help. (not many came 2nd time) otherwise one-man bucksaw. Some hard as iron—good winter exercise—made fine backlogs & fire kept all night. Toasted apples on string hung from high mantel. Walls partly covered with painted skins, row of war shields & buffalo skulls around top. Many pronged Elk horn candelabra. Roycraft Mission oak furniture, Navajo rugs. Agency and other people came to house warming. Men all wanted to know what was in the simmering bean pot, and not a lady asked. Franz Hals our fox terrier kept things going. "Them was the days!"

Here he spent a number of winters painting portraits of Indians as well as scenes depicting Indian crafts and customs of the vicinity. His close acquaintance with them, his sincere respect, and his affectionate regard enabled him to capture the mood of a defeated people in cultural transition.

Sharp greatly admired the paintings of Frederic Remington. He felt that Remington was the best western artist of his time, and he especially admired Remington's ability to capture the motion of the Plains Indians.

Remington came to the Crow Reservation while Sharp was painting there. Sharp later wrote about an amusing incident that occurred during Remington's visit:

"Remington was at the Agency one summer during a round-up. Inspector was at the mess house at same time—before Remington knew who it was, put his arm on shoulder, led him to the closet under the stairs and produced his bottle.

"The landlord and I fled and never learned what happened. I consider Remington the best artist ever to paint the West—particularly action."

Although the Crow Agency in Montana was Sharp's headquarters, he traveled all over the Plains country. He spent some time at Pine Ridge, South Dakota, finding the Sioux "eminently paintable models." He was so taken by their features and character, he painted likenesses of many of the warriors more than once. Two portraits of Chief Rain-in-the Face, a noted Kunkpapa Sioux warrior and chief who was a leading participant in the Custer massacre, are in the Gilcrease Collection. He also painted Chief Red Cloud who was the leader in the Red Cloud War (1866-67), and a prominent chief of the Oglala and Teton Sioux who were also involved in the Custer

battle. Spotted Elk and American Horse are two other famous Indians who sat for Sharp. Altogether, he painted approximately two hundred of the Custer battle warriors.

Sharp had the true gift of friendship and many of the Indians who posed for him became his close friends. The closest of all his friends was Flat Iron, a medicine chief of the Sioux, whom he painted at least five or six times, several times at Pine Ridge, and again in his studio at the Crow Agency. Sharp wrote a graphic description of his favorite—old Chief Flat Iron:

"Pine Ridge medicine Chief similar to Sitting Bull. Typical Sioux features and character paintable in everything. Saw him with Buffalo Bill's Wild West shows in Buffalo, Chicago, and Paris World's Fair. Painted him many times. At Pine Ridge he borrowed money to get tobacco and bacon, rode 25 or 30 miles horseback to Wounded Knee for Ghost-Dance. Danced and feasted all night back next day...[and] over 80 years old!"

Sharp also said that Flat Iron had nine wives and seventy-five children and lived to the age of one hundred and seven. In an interview, Sharp was once asked about Flat Iron. He is reported to have said with a reminiscent chuckle, "Flat Iron was raised with Sitting Bull and he was a finer warrior than Sitting Bull ever was. I loved that old fellow!"

Sharp resigned his position as life-drawing instructor at the Cincinnati Art Academy to devote his full time to painting the Indians of the West. He covered vast areas, painting a phenomenal number of portraits, including individuals from all of the many Plains tribes. He traveled from Montana to Washington, then from California to Arizona. He also painted portraits at the Shoshone Reservation in Wyoming.

Sharp moved to Taos where he rented a studio for a time, then in 1909, he acquired the old home of Kit Carson, the front portion of which had once been a dance hall. His first studio had been a chapel of the *Penitentes*—a religious brotherhood of laymen who still practice flagellation in some rural sections of New Mexico and southern Colorado. Performance of flagellation was a minor but important part of the society's activities. It is said that spattered blood from the adherents' self-inflicted flagellations still stains the *vigas* in the ceiling of the chapel studio.

About six years later, Sharp built a large new studio behind the former *Penitente* chapel. He continued to use the building for storage. He found the old chapel bell which had been cast by Spanish Americans from their silver and gold jewelry around the middle of the nineteenth century. He paid a hundred dollars for the old bell which probably still hangs over the chapel door.

The ethnological value of Sharp's portraits of Indians is indisputable. He was an accurate observer and testified to the fact that, "Absolutely every one was

painted direct from life at their homes on reservations or wherever I could contact them. Sometimes up to hundred and fifty miles by wagon to reach them." Ethnologically and artistically speaking, he may have made an equal, or even greater, contribution through his paintings which depict the customs, ceremonials, and traditions of these colorful Indians. Some of his best-known Taos paintings reflect these genre themes: *Singers of the Night*, *The Drum Song*, *Taos*, and *Rehearsal in the Estufa, Taos*, all of which are now in the Gilcrease Institute.

Sharp was an indefatigable traveler. In addition to his trips to Europe for study, he visited the Orient in the 1930's. He had always greatly admired Japanese and Chinese art. Oriental artists and friends presented him with paintings which were among his favorite possessions for the remainder of his life.

For six or seven years, Sharp spent winter months on the Hawaiian Islands. One important canvas, *Koko-Crater Coast*, a scene near Diamond Head, represents his Hawaiian subject matter and is included in the Gilcrease Collection.

During the summer months, he regularly returned to his studio in Taos. But no longer did he confine his brush to portraits. He began painting landscapes and still-life renditions of flower arrangements. Then in the latter part of the winter he usually traveled to his home in Pasadena, California. Several fine examples of his still-life paintings are owned by Gilcrease Institute.

Sharp entered various competitions and was awarded many honors during his life-time. In addition to his 1900 showings at the Paris Exposition, he won a silver medal at the Buffalo Exposition the following year. At the San Diego Expositions in 1915 and 1916, he was awarded gold medals. At this same time, he won the portrait prize at the Cincinnati Art Club. Then in 1930, he was awarded first prize at the California artists' exhibition at Pasadena Art Institute. Furthermore, he continued to send his paintings on the annual circuit of the Taos Society of Artists. He was represented in various exhibitions at Carnegie Institute, Pacific Southwest Exposition, Chicago Art Institute and many others.

Some of the professional and social clubs of which Sharp was a member were the Society of Western Artists, Cincinnati Art Club, California Art Club, Artists' Guild of Chicago, Salmagundi Club of New York City, the Print Makers' Club of Los Angeles, Duveneck Society of Cincinnati, and of course, the Taos Society of Artists of which he was a charter member.

Thomas Gilcrease had been a friend and benefactor of Joseph Henry Sharp for many years when, in 1947, he presented Mr. Gilcrease with a self-portrait, painted especially for his friend. He called it *The Million*

Dollar Hat in honor of his battered but beloved hat that he wore constantly. The hat accompanied the painting with this note: "When in hat store and you can locate a soft Borsolino, or other #7 pick it up and I will wear it all the rest of my life!"

Two years later, when Sharp was ninety years old, the Thomas Gilcrease Foundation opened its first special exhibition featuring the largest single collection of Joseph Henry Sharp paintings in existence. The collection, including portraits and various Indian themes, totals 232 oil paintings. Sharp was also an enthusiastic collector of Indian artifacts, including war bonnets, bows and arrows, moccasins, blankets, and ceremonial dress. Many of these now belong to the Gilcrease Institute.

Sharp has been called "the most loved of all the Taos artists." He wore a Van Dyke beard and had "the twinkle of Irish humor in his eye." Within this small-framed man, there was an enormous capacity for love and respect. Completely free of prejudices, he believed all religions deserved respect. He considered the religion of the American Indian with the same regard as all others. Honest and straightforward, he was in turn respected by all who knew him.

With endless energy and unlimited enthusiasm, Mr. Sharp continued to depict the Indian during his declining years. In 1949, J. H. Sharp completed his last known painting of any size, *Green Corn Dance*, now in the Gilcrease Collection. This painting is most fitting for a final work, as it depicts the Taos Indians in a ceremonial dance.

Sharp died on August 29, 1953, in Pasadena, a few weeks before his ninety-fourth birthday. It is most unfortunate that Joseph Henry Sharp did not write an autobiography. Records of experiences among the Indians from such an observing and sensitive man would certainly be of great value. A small portion of what Sharp did write is being published in this article for the first time.

In a letter to Thomas Gilcrease, probably written in 1945, Sharp recounted:

"About the only data I ever kept was the name and tribe, marked on back of margin of canvas—too anxious to get at another.

"I should have kept a diary—began one, but like Huckleberry Finn lasted only a few days. Some friends think I should retire and write things up—nixy, when I can't paint I die.

"My diary was entitled 'Teepee Smoke' and was to be wonderfully illustrated by the author! Gee ----"

The artists who have painted the landscape and people of New Mexico have contributed a fascinating chapter in the history of American art. And not the least of these is Joseph Henry Sharp.



Singers of the Night, Taos Pueblo



The Mourners

THE SOUTHWEST— AN ARTIST'S MECCA

The Southwest has almost everything that would appeal to many artists. Next to New York City, Taos, New Mexico, is probably the best known of the places in America where artists tend to congregate. In both areas, variety and the potential for capturing activities and moods are greater than in almost any other location in the country.

Particularly appealing in the Southwest are two types of culture that have been preserved and are attractive as subject matter for artists who have settled there or who have visited the area. The variety of American Indian and Spanish-American cultures both serve as themes for the artist. The latter is only a few centuries older than the now dominant Anglo-American culture. The American Indian culture has been in the area for many centuries.

Convenient in the immediate area are the Taos Pueblo, the Rio Grande Pueblos, several groups of Apache, as well as the Navajo and the Utes. Slightly farther afield there are other Apache, the Zuni and Hopi Pueblos, and even still farther afield are the Pima, Papago, and the Paiute all of whom are still contributing to the variety through trade baskets and other items.

The Spanish-American in many areas, particularly in the areas of the various colonial villages, carry on a way of life little changed since the seventeenth century. Their religion, their manufacture, and their pastoral life-style have been particularly appealing to artists of the area, and portraits of both Spanish-Americans and Indians have been a constant theme of the Taos artists from the beginning.

The background setting for any painting done in the Southwest proffers a potential for blending an interesting subject with an equally interesting background which is ignored, usually, only in portraiture. The natural scenery is extremely varied. By automobile, one can traverse several life zones and go from a desert with less than ten inches of rainfall a year to a northern coniferous forest in less than twenty minutes. Structures in the towns differ just as greatly. A modern bank or motel may be erected within a block of colonial or adobe type dwellings which may date back to the fourteenth century A.D. Vegetation is as varied as the terrain and the climate.

But all of this is merely a backdrop for the artist whose interest is in the people and the more immediate elements of their cultures.

In the "core" of the Taos art area, the majority of the artists live along the Rio Grande Valley from Taos to Albuquerque. In this region, there are twelve Indian pueblos still occupied and numerous Spanish-Colonial villages which have seen very little modification through the centuries. The most conservative of the pueblos is Taos. These Indians speak a northern Tiwa language and some of their relatives probably came from the Mesa Verde region some six hundred years ago. Other of their relatives undoubtedly already lived in the Taos area. The Taos group still use the styles and tools of their ancestors mixed with more modern contrivances such as plows and pick-up trucks. They have maintained many elements of their old religion—in fact it can almost be said to be still intact. Natives of Taos, however, being ultraconservative and having suffered religious persecution for centuries, are very reluctant to have their ceremonies reproduced on canvas. Some of the ceremonies are



Acoma Jar

so secretive this would be impossible. Many ceremonial chambers (kivas) have been painted from the outside, but very few, if any, have been depicted from the inside. The public ceremonies are not so restricted—this is particularly true of those which combine Christian ceremony with the native rites. These Taos ceremonies are frequently reproduced on canvas as are those of pueblos which are not as restrictive as Taos.

Material items of the Taos culture have always been favorite subjects, or props, for the artist. One of the favorites is the *mano* and *metate*—the corn grinding implements which date back to the area's late Basketmaker times of about thirteen hundred years ago. The Indians occasionally obtain these implements from the ruins of their ancestors' dwellings. Sometimes they are arranged in sets of three: one for coarse grinding, one for medium, and a third for a finer meal. The portrayal of women grinding corn, handling corn in baskets, or making tortillas have been favorite subjects for artists. Other favorite subjects are the flat stones which are supported on the corners by bell-shaped stone "fire dogs" used as stoves.

The hive-shaped ovens called *hornos* were introduced by the Spaniards and are utilized by Pueblo women who show great expertise in making light bread. They are also proficient in making tortillas and their very thin blue corn meal bread called *piki*. Both of these specialties are made on their flat hot stones rather than in an oven.

Also depicted are the corner fireplaces which are used for heating the interior of pueblo dwellings. This is another feature which was not present before the Spaniards arrived in that area and now only the Pueblo Indians know how to make one properly. They are seen frequently in the paintings of Taos interiors. Sometimes they are seen in the same room with a small shrine which contains fetishes. This only occurred when the Indians had no objection to these objects being recorded.

When visitors to the Southwest see an adobe house from the outside, they frequently comment on the seeming poverty of those who live there. Those who are fortunate enough to see the interior of these houses, usually change their minds rapidly. They are invariably neat, very clean, and attractively furnished and decorated—and not poverty ridden.

Pueblo architecture, particularly at Taos Pueblo, has been a subject for nearly all artists who paint the area. Taos blends harmoniously both with the mountains behind it and with the mauve dry steppes leading off toward the Rio Grande Canyon to the West. It more nearly matches the old stone architectural styles of Mesa Verde than do the other eastern pueblos. The structures are, however, set in the open and made of adobe rather than stone. The small adobe bricks used in later additions to the pueblos, as well as the newer buildings there, were not used until after the Spanish period. The multistoried structure of Taos may have been constructed in that style for defense purposes. However, it may stem merely from the old matriarchal kinship system in which a daughter's house was added to her mother's house at the time of marriage. Whatever the reason for its style, the architecture has been a frequent target of the artist's brush.

Taos is an eastern pueblo and as such has been strongly influenced by the Plains region due to extensive trading with the Plains Indians. They were known to have traded corn for meat and hides. For a long time, the Taos Indians have utilized



Hopi Basket (second Mesa)



Navajo Rug

tanned hides in their crafts and for ceremonial purposes, to a greater extent than other pueblos. The Taos people make hide moccasins and have Buffalo songs and dances as part of their religious complex. They even, in later years, adopted the war bonnet from the Plains Indians. This Plains contact, and influence, has been shared to varying degrees by other pueblos along the Rio Grande and to the east of that area.

Although attractive in shape, Taos pottery has not been as popular with the painters as the wares of other pueblos, and there are examples of pottery from other pueblos in scenes depicting Taos. Taos pottery is a plain gold color. It is not polychrome like pottery from many of the other pueblos. Therefore, one will frequently see Hopi or Acoma or San Ildefonso wares in paintings of Taos. True Taos pots are famous not for their beauty but for the flavor they impart to beans, and many people of the area vastly prefer them for this purpose.

The basketry often shown in paintings of the Taos area are also from other areas but for a different reason. Other than at Hopi, the Pueblos do not make baskets although their ancestors of twelve hundred years ago were called Basketmakers. Baskets seen in Taos art are usually Hopi, or Paiute, or Apache (the Jicarilla are nearby), or they were traded from other areas. The Paiutes and Utes make baskets for the Navajo and Apache. These items are frequently traded throughout the area with the people of Santa Domingo serving as middlemen.

Foods and food gathering as well as their processing and cooking techniques show frequently in Taos art. Some have already been mentioned. A string of chili peppers hanging on the side of a house or from a frame adds color against a background which is frequently monotone. Beans, which are as common as corn, get little attention, or at least not nearly so much attention as corn, even though it is more closely associated with the Pueblo than any other food. The Pueblo people are an agricultural group and most of their protein comes from beans. Squash, the third member of the American triad, is frequently depicted and is the most ancient of Pueblo domestic crops. It dates back to the Basketmaker period.

Although the pueblos are essentially agricultural communities, hunting is very important to them not only as a supplement to the bean, but it's also important ceremonially. Many Pueblos have hunting societies as a part of their religious organization. Therefore, hunting scenes are frequently executed by Taos artists.

The bow and arrow came to Pueblo land from an unknown direction about A.D. 700. They are one of the diagnostic traits of the Pueblo I period. Before that period, they used dart points which were propelled by throwing sticks. A quantity of arrow-heads in the later Pueblo ruins are either an indication of increased hunting during those times or perhaps an increase in conflict with the recently arrived Apachean groups.

Like Indians everywhere, the Pueblo people lost the art of stone projectile point manufacture after the Europeans arrived. Although their conservative ways may have kept the techniques alive a little longer than in some other regions, certain individuals have retained certain manufacturing techniques at least for ceremonial purposes. When many of them wanted arrowheads, they picked them off the sites of their ancestors. They are rather plentiful and are as useful as the metates they also retrieved.



A. Apache boots
 B. Cochite animal effigy bottle
 C. San Ildefonso bowl
 D. Acoma jar
 E. Incense burner patterned after Pueblo style house

F. Banded stone fetish
 G. Various projectile points from the Southwest
 H. Shell frog effigy of Hohokam culture
 I. Stone effigy hunting fetish
 J. Shell necklace

The ancient use of the curved throwing stick used in communal rabbit drives goes back to even pre-Basketmaker days. Some think this is a boomerang, but it is nowhere near that sophisticated. It is merely shaped to cover a greater area, and with as crippling a blow as can be acquired with a thrown object. The rabbit hunt and the sticks have been popular subjects for paintings. Rifles are used and appreciated among the Pueblo people but in the East, at least, they have not been as popular as in other areas of America even though they are occasionally depicted in hunting scenes by Taos artists. Its lesser use is possibly because the offensive noise may be disturbing to the ever present spirits of their benevolent ancestors.

The Pueblo culture is similar enough throughout the entire area, except for scenery, to offer the same general overall view. The variety in ceremonial dress, ordinary dress, ornamentation, and the ceremonies themselves, is enough to make visits to each pueblo worthwhile for a serious artist. The major contrasts, however, are between the Pueblos on the one hand and the Apache and Navajo, or the Spanish-American, on the other.

The chief attraction of the Spanish-American is their New Mexico version of the Roman Catholic religion. This interest also extends to the Pueblos in that most of them do have Roman Catholic Churches and within that context are very similar to their neighbors. Among the chief attractions of the uniquely New Mexican religious practices are those of the Penitentes, a group who practice self-flagellation and even crucifixion, but they are outlawed by both the Church and the State so they must be painted from memory—if at all.

The Catholic Churches, the colorful costumes of the worshippers, and the rather rustic decorations of the Church interiors have attracted much attention from painters. However, the main attractions have been the Santos (sacred images), done by local artisans. There are three kinds of Santos: pictures on tin frames; retablos which are paintings on wood; and bultos which are carved figures—often as large as life-size. Some of these icons are executed locally and others were brought from Mexico centuries ago.

The Church's feast days, and the processions are among the most popular occasions for tourists and artists to see. The various social events include running a horse at full gallop to seize a rooster which has been buried in sand up to his neck; the various impersonations of religious and historical figures; and particularly the rows of candelaria and the torch light processions at Christmas time. Much of the color of Taos stems from the flashy Chimayo blankets (or rugs) which have been made by one family at the colonial village of Chimayo in northern New Mexico for many years. They are relatively inexpensive and plentiful.

The Navajo also have contributed heavily to the color of Taos art with their colorful rugs and blankets. In fact the modern Navajo weaving styles and colors stem from about the same time as the beginning of Taos art. Borrowed by the Taos people from the Navajo and Spanish are many pastoral and agricultural pursuits—with corn plantings many feet apart—colorful dress with handsome hand crafted silver and turquoise belts, necklaces, bracelets, rings and earrings—all of these have become important contributions to Taos art.



San Ysidro Labrador,
Colonial New Mexico Santo.

