

University of Pardubice
Faculty of Arts and Philosophy

Mabel Dodge Luhan: a Patroness and Promoter of Arts of Taos Indians

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Bachelor Thesis

2014

Univerzita Pardubice
Fakulta filozofická
Akademický rok: 2012/2013

ZADÁNÍ BAKALÁŘSKÉ PRÁCE (PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

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Studijní program: **B7507 Specializace v pedagogice**
Studijní obor: **Anglický jazyk - specializace v pedagogice**
Název tématu: **Mabel Dodge Luhan: Patronka umění a Taoských Indiánů**
Zadávací katedra: **Katedra anglistiky a amerikanistiky**

Z á s a d y p r o v y p r a c o v á n í :

Studentka s použitím relevantní sekundární literatury nejprve nastíní historický kontext života zvolené autorky a stručně představí Taos Indians. Jádrem této práce z oblasti kulturních studií bude zmapování práce Mabel Dodge Luhanové. Studentka se zaměří na dvě hlavní témata - Luhanová jako mecenáška umění (zde se kromě popisu této její role může pokusit i o srovnání s podobnou rolí Gertrudy Steinové) a dále Luhanová jako mecenáška a propagátorka umění taoských indiánů. Zde se studentka zaměří na to, jak Luhanová indiány a jejich kulturu viděla a pokusí se zhodnotit, nakolik byl její pohled stereotypní či naopak autentický. Studentka bude své vývody ilustrovat ukázkami z díla Luhanové a opře je (či bude kriticky konfrontovat) se sekundárními zdroji, tj. teoretickými pracemi věnujícími se jak Luhanové, jejím dílům, tak taoským indiánům a stereotypům v bělošské percepci indiánů. Závěrem se studentka pokusí shrnout práci Luhanové a vyslovit obecnější závěry o její roli a významu v dějinách americké kultury a mezirasových vztahů.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

LUHAN, Mabel Dodge. Edge of Taos Desert: An Escape to Reality. University of New Mexico, 1987. LUHAN, Mabel Dodge. Lorenzo in Taos. Sunstone press, 2007. RUDNICK, Lois Palken. Mabel Dodge Luhan: New Woman, New Worlds. University of New Mexico, 1984. BURKE, Flannery. From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan's. University Press of Kansas, 2008.

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Datum zadání bakalářské práce:

30. dubna 2012

Termín odevzdání bakalářské práce:

31. března 2013



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V Pardubicích dne 28. 6. 2014

Jana Procházková

Acknowledgement

I would like to express a sincere gratitude to my family and my boyriend for their support during the whole process. I also would like to thank to Dilek Çalışkan, a university teacher at Anadolu University, Turkey who inspired me with the topic of Taos Indians. Lastly, I express my gratitude to Doc. Šárka Bubíková, Ph.D. for her guidance.

ANNOTATION

The main aim of this thesis is to analyze Mabel Dodge Luhan's role as a patroness and promoter of arts and Taos Indians. At the beginning of the second chapter, the terms Modernism and the pre-Modernist period is defined. In the same chapter, Luhan's European experience in Florence and her life in the United States is described. In this regard, the term "Armory Show" is explained. Last chapter is dedicated to Luhan's role as a patroness and promoter of Taos Indians. The situation how Taos looked like before and after Luhan is explained and analyzed in greater detail. In addition, the ways of how Luhan promoted Taos and whom she successfully brought there are shown. Finally, the changes she made in Taos are presented.

KEYWORDS

Mabel Dodge Luhan, patroness, Taos Pueblo Indians, modernism, identity, Greenwich Village Salon, Villa Curonia Salon, Croton-On-Hudson, promoting arts, *Lorenzo in Taos*, *Edge of the Taos Desert: An Escape to Reality*.

NÁZEV

Mabel Dodge Luhan: Patronka umění a Taoských indiánů

ANOTACE

Hlavním cílem této práce je analýze role Mabel Dodge Luhanové jakožto patronky a promotérky umění a taoských indiánů. Na začátku druhé kapitoly termín Modernismus a období, které předcházelo Modernismu, je vysvětleno. Ve stejné kapitole, je popsána a analyzována evropská zkušenost, kterou Luhanová zažila ve Florenci, stejně tak je popsán a analyzován její život zpátky ve Spojených státech. V tomto ohledu, je vysvětlen termín "Armory Show" Poslední kapitola je věnována roli Luhanové jakožto patronce a promotérce taoských indiánů. Zde je vysvětlena analyzována analýza situace, jak Taos vypadal před tím, než se tam Luhanová dostala. Také jsou vysvětleny způsoby jakým Luhanová propagovala Taos a koho úspěšně do Taosu přivedla. A v neposlední řadě je vysvětleno jaké změny udělala v Taosu.

KLÍČOVÁ SLOVA

Mabel Dodge Luhan, patronka, Taoští Indiáni, modernismus, identita, Greenwich Village Salon, Villa Curonia Salon, Croton-On-Hudson, propagace umění, *Lorenzo in Taos*, *Edge of the Taos Desert: An Escape to Reality*.

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INTRODUCTION

This thesis is dedicated to the analysis of two Mabel Dodge Luhan autobiographies: *Edge of Taos Desert: An Escape to Reality* and *Lorenzo in Taos*, two slightly different books with one common purpose, which is to encourage readers to visit to Taos. In addition to the autobiographies, a number of Luhan's letters and works written about her are analyzed in order to support the arguments presented in this paper.

The goal of this thesis is to introduce Mabel Dodge Luhan thoroughly, as she is quite an unknown author and rarely written about, and through the analysis of her autobiographies to reveal her patronage of modern art and arts of Taos Indians. The paper consists of an analytical part and a theoretical part. However, it is important to note that the analytical part also includes theoretical statements in order to provide further context and necessary information within the analysis of the works mentioned earlier, because the structure of the thesis is both analytical and introductory.

The theoretical part of the thesis covers fundamental facts from Mabel Dodge Luhan's historical and social background. It also provides a list of Luhan's literary works. It gives a short description of Taos and its residents Pueblo Indians.

The analytical part consists of two main chapters and a total number of sub-chapters. First main chapter focuses on the first half of Mabel Dodge Luhan's life. Luhan's identity, her relationship with her parents and husbands, her role in the family, her reasons for opening the salons, and connections she had with other authors and the struggles she went through in the modernist society will be gradually analyzed in detail with the help of the examples from the works written about her and the period.

Secondly, Luhan's role as a patroness and promoter of the arts of Taos Indians will be examined based on the evidence from her autobiographies and the sources written about her Taos adventure. The methods she used to promote the arts of Taos Indians and the opportunities she provided for the visitors will be exemplified. In order to reveal the changes Luhan caused in Taos, a before and after comparison will be made. The chapter will also deal with the issue of Luhan's search for identity in Taos and the difference between Taos and the modern world. Finally, the way Luhan wanted to benefit from the social patterns possessed by the Taos Indians will be revealed.

Lastly, the conclusion will summarize all of the chapters and a general conclusion about Mabel Dodge Luhan's role and importance in the history of American culture and interracial relationships will be drawn.

1 THE BACKGROUND

1.1 Mabel Dodge Luhan

Born on February 26, 1879, in Buffalo, New York to an upper class Victorian family - Sarah and Charles Ganson¹ – “couple living off the spoils of Dodge’s grandfather’s success in banking.”² Having been brought up in a wealthy family which strictly adhered to the Victorian values, Mabel Dodge Luhan had a wealthy family. However, her parents were not able to meet her needs like love and care. Luhan was brought up by the nursemaids away from a proper role model. This situation emerged an identity crisis in her future life.

She had five relationships that dramatically affected her life. Four of them were marriages. She got married to Karl Evans, Edwin Dodge, Maurice Sterne and Tony Lujan. Except Evans, all of her husbands were artists, Dodge was also an architect and Lujan was an Indian drummer. After her marriage to Tony Lujan, Taos became Mabel’s destination.

Having inherited a fortune, Mabel Dodge Luhan decided to invest the inherited money “in the cultivation of arts, when she grew up.”³ Mabel did so, when she realized that her life should be shaped around the arts. she achieved fame through her activity in organizing Armory Show in 1913 through which she made Gertrude Stein famous on the American soil. Moreover, she is recognized as a hostess to her salons in Villa Curonia, Florence, Apartment at 23 Fifth Avenue in Greenwich Village as well as her Taos salon of arts.

Luhan is an author of five autobiographies, all of which were written after she settled down in Taos. The titles of her autobiographies through which she promoted Taos Pueblo culture are: *Edge of Taos Desert: An Escape to Reality*, *Winter in Taos*, *Lorenzo in Taos*, *Movers and Shakers* and *Intimate Memories*. Moreover, Luhan is an author of many letters and manuscripts and several essays and poems, most of which are available in the Yale University Library.⁴

Further information about Mabel Dodge Luhan will be given when it is required within the course of the thesis.

¹ Katja Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz Circle* (Marburg: Tectum Verlag, 2009), 5.

² Flannery Burke, *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan’s* (University Press of Kansas, 2008), 15.

³ Katja Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz Circle* (Marburg: Tectum Verlag, 2009), 5.

⁴ Lois Palken Rudnick, introduction to *Mabel Dodge Luhan: New Woman, New Worlds* (Albuquerque: University of New Mexico Press, 1997), xv.

1.2 Taos Pueblo Indians

Taos Pueblo is a Native American tribe living in the Rio Grande Valley in New Mexico. Taos Pueblo has a long history, which dates back to 14th century. Back then, the Taos Valley was already inhabited and first houses were built in Taos.⁵ Taos Pueblo architecture has been preserved for hundreds of years, which makes it possible to observe the ancient ruins located in Taos even today. Taos Pueblo dwellings are made of adobe.⁶ Flannery Burke also states that “ the Pueblo Indians, a diverse group of Native Americans who lived in permanent villages called pueblos.”⁷ “Taos Pueblo is the northernmost and easternmost of all the Pueblos, the only remaining northern Tiwa-speaking village in addition to Picuris.”⁸ “The area of Taos Pueblo had been colonized by the Spanish since 1598.”⁹ Thus, not only Tiwa language is spoken there, but also Spanish is spoken nowadays. Their religion is based on Catholicism together with the ancient Indian religion.¹⁰ In her article, Rodríguez claims that the conservatism and the resistance to assimilation is what kept Taos standing until today as following:

Taos is known for its conservatism and long history of violent as well as litigious resistance to assimilation, having been the starting point for the 1680 Pueblo Revolt as well as a participant in the 1847 Mexicano revolt against American occupation. Its 1970 victory in the Blue Lake land claim case after a 64-year legal struggle with the federal government has become a landmark in American Indian legal history.¹¹

⁵ Rodríguez, 1991, 341.

⁶ S. Bleicher, (1998) “Utopian vistas: The Mabel Dodge Luhan house and the American counter culture.” *The Reception of Christian Devotional Art*, 57(1): 82. Accessed January 22, 2014. <http://www.jstor.org/stable/777996>.

⁷ Flannery Burke, 2008, 29.

⁸ Sylvia Rodríguez (1991). “The Taos Pueblo matachines: Ritual symbolism and interethnic relations.” *American Ethnologist*, 18(2), 239. Accessed January 10, 2014. <http://www.jstor.org/stable/645147>.

⁹ Rodríguez, 1991, 239.

¹⁰ T. Wenger (2005). “We are guaranteed freedom”: Pueblo Indians and the category of religion in the 1920s.” *History of Religions*, 45(2), 95pp 89-113. Accessed January 14, 2014 <http://www.jstor.org/stable/10.1086/502696>.

¹¹ Rodríguez, 1991, 239.

2 MABEL DODGE LUHAN AS A PATRONESS OF ARTS

This chapter will focus on the period of Mabel Dodge Luhan's life from her childhood to the moment she decided to go to Taos, which can be considered the first half of her life. The important events that affected her decisions changing the path she follows in her life will be analyzed using direct and indirect sources. Luhan's life as a children, the relationship she had with her parents, the reasons that led her to search for identity, her life in Europe, her connections with other artists, the reasons for establishing salons will be elaborated with necessary background information and will be explicitly evaluated. Moreover, the Modernist period will be compared to the pre-Modernist period in terms of the aspects of Modernism and the Modernist society and a connection between these periods and Mabel Dodge Luhan's life will be shown through examples.

2.1 Modernism and Search for Identity

In the pre-Modernist world, there was "sense of order and stability rooted in the meaningful nature of faith, collective social values, and a clear sense of identity" that was "both personal and cultural." However, the Modernist period is defined as having "a sense of chaotic instability rooted in the revelation that collective social values are not particularly meaningful, leading to faithlessness, skepticism, and a confused sense of identity."¹² The arrival of modernism at the early stages of the twentieth century had a great impact on people in terms of personal, social and cultural values. According to *Encyclopedia Britannica*, the main features of modernism are sorted as "industrialization, rapid social change, and advances in science and the social sciences."¹³ On the other hand, New World Encyclopedia describes what Modernist art represents as following:

Modernist art reflected the deracinated experience of life in which tradition, community, collective identity, and faith were eroding. In the twentieth century, the mechanized mass slaughter of the First World War was a watershed event that fueled modernist distrust of reason and further sundered complacent views of the steady moral improvement of human society and belief in progress.¹⁴

In other words, the Modernist period affected human society and their belief systems profoundly. Thus, for the artists, the modernist art became a way of expressing their

¹² "Modernism" (University of Nevada, Las Vegas): <https://faculty.unlv.edu/kirschen/handouts/modernism.html> (accessed January 22, 2014)

¹³ "Modernism" <http://www.britannica.com/EBchecked/topic/387266/Modernism> (accessed January 22, 2014)

¹⁴ New World Encyclopedia, <http://www.newworldencyclopedia.org/entry/Modernism> (accessed April 12, 2014)

experience of life where the fundamental aspects of society were fading away. The social, economic and moral destruction that the First World War brought caused a need for relief and freedom.

On the other hand, the artists and writers rejected pre-Modernist traditions in art claiming that “every story that could possibly be told had, in one way or another, been told already” and gravitated towards the realization of Ezra Pound’s “famous dictum, ‘Make it new!’” which was “the essence of Modernism.”¹⁵

In the context of Modernism, it is important to mention some facts from Luhan’s childhood, which had an influence on her. As a child, Mabel did not have a good role model in her family, her parents had an unsuccessful marriage and they were indifferent to Mabel even if she was the only child of the family.¹⁶ It is possible to say that Mabel never knew if her parents loved her truly. Her childhood had the lack of parental care and love, since nursemaids had brought her up like in most of the traditional Victorian families.¹⁷ The separation of children from their parents, upbringing by the nursemaids and conservative family life were few of the characteristics of Victorian age.¹⁸ Her relationship with her parents was plain and formal. Mabel explained (as): “It was the custom to have children after dinner.”¹⁹ Because of the lack of parental love, parental care and a role model in the family, it could be suggested that she could not develop her identity by any chance in such an environment. Her whole childhood was full of struggling with her feelings and when she grew older, she started to search for her identity. In Lois Palken Rudnick’s article *Radical Visions of Art and Self in the 20th Century: Mabel Dodge and Gertrude Stein*, it is also possible to see the indications of Mabel’s identity crisis caused by the Victorian culture in which she was brought up:

Mabel had always believed that she lacked a "center" and needed to be made "real." She spent much of her adult years searching for means to heal the divided self that she claimed as her inheritance from the disintegrating, upper-class Victorian culture in which she was reared.²⁰

¹⁵ “Modernism“ (University of Nevada, Las Vegas): <https://faculty.unlv.edu/kirschen/handouts/modernism.html> (accessed January 22, 2014)

¹⁶ Lois Palken Rudnick, *Mabel Dodge Luhan: New Woman, New Worlds* (Albuquerque: University of New Mexico Press, 1997), 6 .

¹⁷ Rudnick, *Mabel Dodge Luhan*, 15.

¹⁸ “Traditional Victorian Family Structure.“ <http://www.remybumppofieldguide.org/?p=2547> (accessed March 16, 2014)

¹⁹ As quoted in Mabel Dodge Luhan, Lois Palken Rudnick, 1984 , 15.

²⁰ Lois P. Rudnick, "Radical Visions of Art and Self in the 20th Century: Mabel Dodge and Gertrude Stein." *Modern Language Studies* Vol. 12, No. 4 (Autumn, 1982): 51, accessed March 8, 2014, <http://www.jstor.org/stable/3194531>

According to Katja Fauth's book *Modernist Visions in Taos*, Christopher Lasch asserts that Mabel Dodge's life is considered to be a symbol of "transition from the Victorian America of the 19th century to the modern America of the 20th century."²¹

Mabel Dodge Luhan intended to find the best way out of this situation and she did so through experimenting in her relationships. In the upshot, the pursuit of her identity led her to four marriages and an intimate relationship with a woman. In fact, homosexual relationship she had with Violet Shillito was the happiest one and the one where she came very close to finding her identity until then. She was never so happy in all of her marriages except the one with a Taos Pueblo Indian, Tony and hardly could she stay faithful to a husband. It can be concluded that Luhan was close to each of her husbands physically but not spiritually, except Tony.

Even though Lois Palken Rudnick suggests, in her book *Mabel Dodge Luhan: New Woman, New Worlds*, that Mabel was an emancipated woman.²² It is an undeniable fact that Mabel Dodge Luhan was dependent on men in a way before she really found her identity. She thought that men could help her to define herself, to find what she had been looking for since her childhood - her incomplete identity. (REFERENCE!!! viz. Lorenzo in Taos). Furthermore, it can be asserted that Luhan benefited from the people who were physically close to her – her husbands. It is important to point out that, except the first husband Karl Evans, all of them were artists. Unfortunately, her marriages in the contemporary world were not the way she expected them to be, because they did not serve her purpose to find her identity. On the other hand, it can be inferred that the delivery of her first and only son John did not change this fact either. Pregnancy made Mabel feel like being a mother was her purpose but this feeling gradually disappeared when John came into this world.²³ Even though she did not find an identity in a family life, her marriages with prominent artists contributed to her purpose to find her identity in a way. As two of her husbands Edwin Dodge and Maurice Sterne introduced her to other prominent artists of the period. Thus, it can be concluded that they contributed to the process of Luhan's becoming a patroness of arts.

²¹ Katja Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz Circle* (Marburg: Tectum Verlag, 2009), 9.

²² Rudnick, Introduction, 1984, ix.

²³ Lisa Abney, "Mabel Dodge Luhan." in *American Women Writers, 1900-1945: A Bio-Bibliographical Critical Sourcebook*, ed. Laurie Champion, (Westport: Greenwood Press, 2000), 219.

2.2 Mabel Dodge Luhan and Her Life in Europe

Because of the unhappiness in her life, the frustration from the death of her first husband, Karl, and the failure in finding her identity, Mabel Dodge Luhan needed a change of place. In addition, due to an affair with her gynecologist Dr. Parmenter, Luhan's family sent her to Europe.²⁴ Thus, in 1903, she set out to Europe to find the true meaning of life. On the way, she met Edwin Dodge, an American architect, who later on became her husband.²⁵ According to Christine Brooke-Rose, "for many modern writers to abandon regional or national locales and themes" was a common practice within the borders of modernism.²⁶

Mable and Edwin settled down in Florence in a Renaissance Villa Curonia, which was built in the fifteenth century.²⁷ In her book *Paradise of Exiles: The Anglo-American Gardens of Florence*, Katie Campbell names Florence as 'the paradise of exiles, the retreat of pariahs' which was firstly used by "[Percy] Bysshe Shelley in 1820 when he invited his cousin to join him in Florence."²⁸ Additionally, Katie Campbell claims:

In the final decades of the nineteenth century, Florence attracted an intriguing colony of English and American expatriates. Drawn by the faint glow of the Renaissance, these romantic adventures bought up the crumbling villas abandoned during Italy's long struggle for unification. Restoring their noble dwellings, these latter-day Medici lived out the rural *otium* – the country life of ease [...].²⁹

It is no wonder that the recently married couple Mable and Edwin chose Italy as a country where they would remain. With regard to the excerpt, it is possible to say that the couple was also two of the expatriates attracted to Florence. Obviously, Italy gained importance when modernism was trending among the artists and writers causing them to have a need for residing in a new place, and mostly in foreign countries like Italy for English and American people. Similarly, Mabel Dodge's new home in Florence was about to be exactly the one she had been always longing for:

I knew quite well the kind of queen I wanted to be and the type of royal residence in which I would immolate myself. It must be very spacious, with the nobility and the

²⁴ Fauth, *Modernist Visions in Taos*, 18.

²⁵ Flannery Burke, *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan's* (Lawrence: University Press of Kansas, 2008), 15.

²⁶ Christine Brooke-Rose, "Exsul," in *Exile and Creativity: Signposts, Travelers, Outsiders, Backward Glances*, ed. Susan Rubin Suleiman (Duke University Press, 1998), 12. Accessed April 7, 2014. http://books.google.cz/books?id=IJvaAhID1t4C&pg=PA9&dq=paradise+of+exiles&hl=en&sa=X&ei=BIGsU_PiA5Og7AbhqYDoCQ&redir_esc=y#v=onepage&q=paradise%20of%20exiles&f=false

²⁷ Burke, *From Greenwich Village to Taos*, 15.

²⁸ Katie Campbell, *Paradise of Exiles: The Anglo-American Gardens of Florence*, (Frances Lincoln Limited, 2009), 9, accessed at: <http://www.amazon.com/Paradise-Exiles-Anglo-American-Gardens-Florence/dp/0711229562>

²⁹ Campbell, *Paradise of Exiles*, 2009, INTRODUCTION.

dignity of ample spaces, but it must also have the poetic and tender charms of unexpected corners and adaptations to small, shy moods, twilight moods. It would allow one to be both majestic and careless, spontaneous and picturesque, and yet always framed and supported by a secure and beautiful authenticity of background.³⁰

As can be seen from Luhan's expectations from the new house, she wanted a place that was worth her own value. It can be said that the house she wanted should have had lots of space for all kinds of moods. She expected her dream house to enable people to have a wide variety of emotions. Before they moved in, the villa underwent a reconstruction and it was renovated. Edwin Dodge was in charge of it as an architect. During the reconstruction, what suited Mabel best was the responsibility of furnishing the interior, because she could make the interior right according to her vision:

I always had to hurry through spaces like these, though I created them with some feeling for the need of places to be other than merely encouraging, gay, distracting, or a consolation to the heart, and I have sometimes made spots in environment that were knife-thrusts to myself, yet had their true, authentic life and seemed to exist by themselves.³¹

It is possible to point out that she created such spots by changing the interior that affected her profoundly with some kind of charm they had in their own nature.

Moreover, Rudnick suggests that "Mabel's home would be the antithesis of everything she had loathed growing up in Victorian Buffalo."³² Arguably, one of the reasons for Luhan's effort to create such a house was the freedom she always needed. Luhan was brought up in the Victorian era and Victorian values imposed a conservative type of life and brought social destruction in the first half of twentieth century while modernism encouraged people to seek freedom and relief in all phases of life. Furthermore, Luhan had good decoration skills and she liked drawing attention with her life style. Flannery Burke also asserts in her book *From Greenwich Village to Taos* that "Mabel had a flair for decoration and ostentatious living."³³ Apart from decorating her spacious residence, Mabel Dodge Luhan tried to immerse herself into art by surrounding herself with the works of art – "she visited museums and collected paintings."³⁴ Few years after the reconstruction, Mabel Dodge moved in to Villa Curonia.³⁵

³⁰ As quoted in *A History of Having a great many times*, Everett, 30.

³¹ As quoted in *A History of Having a great many times*, Everett, 32.

³² Rudnick, *Mabel Dodge Luhan*, 1984, 33.

³³ Burke, *From Greenwich Village to Taos*, 15.

³⁴ Fauth, *Modernist Visions in Taos*, 19.

³⁵ Everett, *A History of Having a Great Many Times*, 1996, 30-31.

Mabel Dodge realized that she had an eye for art and she wanted to lead her life into a work of art. In her article, *Radical Visions of Art and Self in the 20th Century: Mabel Dodge and Gertrude Stein*, Lois Palken Rudnick claims:

It was in Florence that Mabel first discovered the possibility of making her life into a work of art.[...] Mabel adopted Renaissance modes of dress and behavior, entertained emigre royalty and European and American artists lavishly, and indulged in medieval battles of coquetry. She had, she thought, found the means of giving form to her anomie American energies by appropriating a ready-made past. It did not take Mabel long to decide that Florence had the ambience through which she could achieve a sense of self.³⁶

According to Rudnick's statement, it can be said that Luhan was involved in plenty of artistic events and believed that she was about to reach a sense of fulfillment within the environment she had in Florence.

In Florence, Mabel Dodge Luhan met influential art critiques Bernard Berenson and Walter Pater who declared the idea that "life worth living was devoted to an intense appreciation of beauty, especially the beauty of great art."³⁷ Luhan was very familiar with this sense of life as it reminded her the times she had spent with her homosexual friend Violet Shillito when she was in Europe for the first time.³⁸ She met Violet Shillito through her classmate from Miss Graham's School in New York, Mary Shillito, who had spent most of her time/years in France.³⁹ Katja Fauth claims: "Violet Shillito had immersed herself into a fin de siècle atmosphere of the grand romantic passion, and she now awakened in Mabel Dodge Luhan an interest for serious literature."⁴⁰ Mabel felt quite well in the world of arts, so she transformed her residence Villa Curonia into an artistic salon.

2.3 Villa Curonia Salon

Soon after opening her art salon, Mabel Dodge thought that putting herself in a role of a "Renaissance lady" would fulfill her vision – to find the purpose of her own life. She chose the way she dressed up according to "her day and her mood. [...] She was, indeed, a walking work of art."⁴¹

Lois Palken Rudnick explains in her book *Mabel Dodge Luhan: New Woman, New Worlds* how Mabel Dodge Luhan portrayed herself "I so deep, so fatal, and so glamorous-and

³⁶ Rudnick, "Radical Visions of Art and Self in the 20th Century," 51.

³⁷ As quoted in Rudnick, *Mabel Dodge Luhan*, 1984, 32.

³⁸ Lois Palken Rudnick, 32.

³⁹ Fauth, *Modernist Visions in Taos*, 18.

⁴⁰ Fauth, *Modernist Visions in Taos*, 18.

⁴¹ Rudnick, *Mabel Dodge Luhan*, 1984, 35.

he [Edwin] so ordinary and matter of fact! Little does he guess of the layers upon layers of perception ... of feeling for things, that I carried locked within me.”⁴² It is obvious that Luhan saw herself as a person who perceived art with a deeper understanding, but her husband Edwin Dodge was not as good at understanding art. However, Mabel Dodge Luhan could not find her purpose in the role of a “Renaissance lady.” Her spacious house was empty. “In her villa, Mabel played the role of Renaissance Lady, giving herself over to becoming a period piece whose form and content had a predetermined integrity.”⁴³

Not long after opening her salon, Mabel Dodge started to call people to her Florence home hoping that “they would provide her with the “materials” she needed to fabricate a self.”⁴⁴ She thought that among those people she could find a purpose of her life, a collective identity that was one of the missing features of Modernism. She knew that an art salon would help her to create a collective identity together with other artists and writers.

Mabel Dodge was indeed successful and managed to bring many great artists talented in music, acting, drawing and writing to her center of artistic creation, Villa Curonia, such as Paul Draper and his wife Muriel, John Reed, Janet Scudder, Jo Davidson, Gertrude and Leo Stein and many others.⁴⁵ One of these visitors was also Arthur Rubinstein, a Polish-American pianist who described, in his autobiography, what kind of atmosphere prevailed in Dodge’s salon:

If Muriel and I had been alone in the villa, it would have been heaven. In reality, it was hell. [...] Life at her Villa Curonia was a constant carousel. Our hostess [Luhan] showed a gift for gathering together the most incongruous combination of guests in the world. There was the art and music critic Carl Van Vechten, a genius at arguing; Robin de la Condamine, a charming, stuttering actor whom nobody had seen on a stage; ... John Reed, a journalist and poet, and a militant Communist, was sullen and very aggressive. He was Mabel’s choice companion.... We had Gertrude Stein, engaged in some interminable vocal battles with Van Vechten, Reed hating everything and everybody, ... and last but not least, myself, persistently jealous and irritable. Whenever or whatever I played, whether Beethoven or Stravinsky, some of those present would leave the room in protest, hating the one or the other.⁴⁶

Thus, it can be clearly said that the atmosphere in Mabel Dodge’s salon was not always harmonious behind the scenes. In Villa Curonia, there were sophisticated people and a complicated environment. The different characteristics of the artists and writers caused debates and conflicts. Additionally, Muriel Draper, an American writer, explains the situation

⁴² As quoted in *Rudnick, Mabel Dodge Luhan*, 1984, 35.

⁴³ Rudnick, “Radical Visions of Art and Self in the 20th Century,” 1982, 52.

⁴⁴ Rudnick, *Mabel Dodge Luhan*, 35.

⁴⁵ Fauth, *Modernist Visions in Taos*, 20.

⁴⁶ As quoted in *A History of Having a Great Many Times*, Everett, 201.

in Mabel Dodge's villa in her point of view as following: "I cannot conceive of more conflicting psychological elements meeting under similar conditions without an explosion. There was not one, but there was constant ferment.... Almost everyone was in love or in hate."⁴⁷ According to the Muriel's statement, those regular visitors of the salon can be considered to be in intense emotional and psychological state possibly due to their innate artistic nature. In fact, Muriel's views on the atmosphere in Dodge's salon could be based on Mabel's affair with Muriel's husband Paul who considered Mabel his "grand passion."⁴⁸ Meanwhile, Mabel Dodge articulated her observation of the people who visited her salon in Florence as following:

People [were] always being told they had 'character,' which did not at all mean that they had virtues-often quite the contrary. But that they had 'genre': strange form, or 'interesting color,' or they were very 'period' or picturesque. The only people who counted, who were visible to the trained eyes of the Florentine world, were those who resembled works of art of a bygone day, so that everyone did his best, often unconsciously, to revert.⁴⁹

SOME CONCLUSION TO THIS PART – CAN BE USED THE BEGINNING OF THE NEXT CHAPTER.

2.4 Mabel Dodge Luhan and Her Life in New York

In spite of the fact that Mabel's goal to find her identity seemed to be within the reach when she hosted so many famous artists in her home, she was not fulfilled eventually. She was disappointed from the family life that she shared with her husband Edwin Dodge. In fact, Edwin was jealous of her because he became aware of her affairs that took place within the walls of their house. In consequence of their dispute, Mabel attempted to commit suicide. Nonetheless, she endured all the misery and agreed to follow her husband Edwin to the United States where Mabel's son, John, was heading for education.⁵⁰ As a result, at the end of the year 1912, they left Florence in November. It is possible to say that Mabel and Edwin started the new episode of their life. Back then, New York was a center of art.⁵¹ However,

⁴⁷ Betsy Fahlman, As quoted in "The Great Drapper Woman: Muriel Draper and the Art of the Salon", *Woman's Art Journal*, Vol. 26, No. 2 (Autumn, 2005 - Winter, 2006), 34. accessed May 2, 2014. <http://www.jstor.org/stable/3598096> .

⁴⁸ Betsy Fahlman, "The Great Drapper Woman: Muriel Draper and the Art of the Salon", 34. <http://www.jstor.org/stable/3598096?origin=JSTOR-pdf>

⁴⁹ Rudnick, "Radical Visions of Art and Self in the 20th Century," 52.

⁵⁰ Burke, *Mabel Dodge Luhan*, 15 – 16.

⁵¹ Judith Zilczer, "The World's New Art Center": Modern Art Exhibitions in New York City, 1913-1918" *American Art Journal*, Vol. 14, No. 3 (1974): 2. Accessed May 2, 2014 <http://www.jstor.org/stable/1556944>

Mabel started to show some signs of change in her apartment at 23 Fifth Avenue in New York.

2.5 Greenwich Village Salon

Unlike in Villa Curonia, Mabel Dodge tried to keep the decoration in her apartment at 23 Fifth Avenue simple. The interior was purely white and it was supposed to represent the transition from past to the new phase of Mabel's life which Katja Fauth calls as "A life consciously lived in the present."⁵²

Once Mabel established her second salon at 23 Fifth Avenue in Greenwich Village, New York in January 1913, "[She] gathered just about everybody who was anybody on Wednesday evenings. [In] her salon could be found radical journalists, anarchist activists, gallery owners, artist, and writers"⁵³ The idea of establishing a salon and holding there "evenings" actually came from Lincoln Steffens, who could see Mabel's ability "to reflect the life of her times."⁵⁴ In addition, Stephens proclaimed Mabel's ability to handle a crowd successfully:

Mabel Dodge managed her evenings, and no one felt that they were managed. She sat quietly in a great armchair and rarely said a word; her guests did the talking, and with such a variety of guests, her success was amazing. Practices hostesses in society could not keep even a small table of guests together; Mabel Dodge did this better with a crowd of one hundred or more people of all classes. Her secret, I think, was to start the talk going with a living theme.⁵⁵

It can be suggested that Mabel was able to manage holding evenings with large groups of people and she was good at it no matter how different classes those people belonged to. Within the evening sessions, various topics were being discussed. Mabel Dodge was always in charge of choosing the topic:

I always decided more or less the kind of Evening we would have... I would ask some specialist, some Head of something, to come and tell his views to start the ball rolling - the Head of the Poetry Movement, or the Head of the Free Speech League, and so on - and then all the other Heads of movements and leagues and ideas would come, and they would question each other and tell their views as freely as they liked.⁵⁶

It can be inferred that Mabel's salon had open doors for everyone who had artistic sentiment and awareness and everyone was free to discuss any chosen topic.

⁵² Fauth, *Modernist Visions in Taos*, 21.

⁵³ Flannery Burke, *From Greenwich Village to Taos*, 13.

⁵⁴ Lois Palken Rudnick, 74.

⁵⁵ As quoted in *Mabel Dodge Luhan*, Rudnick, 74.

⁵⁶ As quoted in *Modernist Visions in Taos*, Katja Fauth, 22.

One of the newcomers to Mabel's salon was Carl Van Vechten. In her article *Andrew Dasburg's "Abstract Portraits": Homages to Mabel Dodge and Carl Van Vechten*, Patricia R. Everett deals with Vechten's involvement into Mabel's circle as:

Carl Van Vechten (1880-1964) met Dodge in February 1913 and was immediately taken into her circle. He became a regular visitor at her celebrated Fifth Avenue apartment and they developed a close relationship. Van Vechten was a music, dance, and theater critic who, early in his career, served as a reviewer for the New York Times and the New York Press.⁵⁷

Among all of the visitors, there was also A. A. Brill who found her way to Mabel's salon in 1915. She brought a new dimension to Mabel's salon when she introduced present guests to the concept of Freud's and Jung's psychology.⁵⁸ What is more, Lois Palken Rudnick calls Luhan's salon in the period of 1913-1914 as a "medium" that spread a new ways of consciousness all over.⁵⁹

In her Greenwich salon, Luhan created an environment for people who wanted to be involved in different kinds of art events. The visitors of the salon participated in discussions on different topics. Mabel knew how to handle a group of people and for her, it was another attempt to create her own ideal community with artists and writers.

In 1913, life finally gave Mabel a gift called the Armory Show, which was one of the most important events of the period. According to Encyclopedia Britannica, the Armory Show was "formally International Exhibition of Modern Art [...] held from Feb[ruary] 17 to March 15, 1913."⁶⁰ This event was organized by the Association of American Painters and Sculptors under the leadership of Arthur Davies.⁶¹ The main purpose of the exhibition was "to provide a platform for progressive American painters and sculptors, and to educate the American public about the revolutionary developments in contemporary European art by showing a representative selection of work by their major avant-garde artists."⁶² It was an exhibition of epic dimension where nearly one-thousand-six-hundred items were displayed.⁶³

⁵⁷ Patricia R. Everett, "Andrew Dasburg's "Abstract Portraits": Homages to Mabel Dodge and Carl Van Vechten" *American Art*, Vol. 3, No. 1 (Winter, 1989): 73 Published by: The University of Chicago Press,

⁵⁸ Fauth, *Modernist Visions in Taos*, 22.

⁵⁹ Rudnick, *Mabel Dodge Luhan*, 75.

⁶⁰ Britannica "Armory Show" accessed May 16, 2014.

<http://www.britannica.com/EBchecked/topic/35439/Armory-Show#ref126367>

⁶¹ Fauth, *Modernist Visions in Taos*, 26.

⁶² Dennis Farr, "The Story of the Armory Show" by Milton W. Brown, *The Burlington Magazine*, Vol. 108, No. 754 (Jan., 1966): 44, accessed February 19, 2014. <http://www.jstor.org/stable/874772>

⁶³ Frank Anderson, "The 1913 Armory Show in Retrospect" *College Art Journal*, Vol. 17, No. 3 (Spring, 1958): 294, accessed May 4, 2014. <http://www.jstor.org/stable/773997>, p. 294.

Before the biggest exhibition of the year Armory Show started, Mabel had been occupied with promoting the event.⁶⁴ Because of her proactive attitude towards art, Mabel Dodge was elected the vice-president of the Association of American Sculptors and Painters.⁶⁵ Being the vice-president raised her confidence and it can be clearly seen from the following quote that Mabel was determined to do everything she could for the exhibition.

I'll be delighted to help in any way in the exhibition, because I think it is the most important thing that ever happened in America, of its kind. Anything that will extend the unawakened consciousness here (or elsewhere) will have my support. ... What is needed is more, more and always more consciousness, both in art and in life.⁶⁶

Evidently, Mabel placed great emphasis on the importance of the exhibition and believed that such events would awaken the consciousness in America, so she dedicated her full support to the cause. She was ready to sacrifice all the time she has for she was simply living for art. Likewise, the Armory Show was a significant opportunity for Mabel to promote art. Lois Palkien Rudnick claims that Mabel found Gertrude Stein's writings very similar to Picasso's paintings, because Stein was "impelling language to induce new states of consciousness, and in doing so language becomes with her a creative art rather than a mirror of history" according to Mabel Dodge.⁶⁷ When Mabel thought of what kind of masterpieces they could put on display, the works of Gertrude Stein crossed her mind first.

In 1911, Gertrude Stein's manuscript of the book *The Making of Americans: Being the History of a Family's Progress* thrilled Mabel Dodge convincing her that the manuscript was one of Stein's biggest achievements. Based on her impression of the manuscript, Mabel labeled Gertrude Stein a genius.⁶⁸ Furthermore, she wrote a letter to Stein in April 1911 to express her feelings about the manuscript:

To me it is one of the most remarkable things I have ever read. There are things hammered out of consciousness into black & white that have never been expressed before - so far as I know. [...] I am perfectly convinced, it is the forerunner of a whole epoch of new form & expression.

Considering Mabel Dodge's feelings, no wonder Stein immediately crossed Mabel's mind when Mabel needed some masterpieces to display in the Armory Show two years later. Similarly, in her article *Radical Visions of Art and Self in the 20th Century: Mabel Dodge and Gertrude Stein*, Rudnick highlights Malcolm Brinnin's statement that Mabel "valued Gertrude for reasons that many other people were not alert enough to grasp... She felt that Gertrude, as

⁶⁴ Rudnick, *Mabel Dodge Luhan*, 66.

⁶⁵ Rudnick, *Mabel Dodge Luhan*, 67.

⁶⁶ As quoted in *A History of Having a Great Many Times*, Rudnick, 67.

⁶⁷ As quoted in *A History of Having a Great Many Times*, Rudnick, 70.

⁶⁸ Everett, *A History of Having a Great Many Times*, 1996, 28.

Leo's first disciple, had learned the necessity of being absolutely free to react to paintings as well as to people, to count upon one's own subjective taste as a first principle.”⁶⁹ Mabel was well aware of how skillful Stein was. In another letter on February 18, 1913 to Gertrude Stein, Mabel Dodge expressed her elation from the Armory Show and her success with the work of Stein's:

Just when everyone is excited over you & your “works” we don't know where you are! I cabled you today to ask you to send immediately a photograph of Picasso's portrait of which Stieglitz will probably publish “Portrait of Mabel Dodge” & perhaps my rotten article on you, (in which magazine by the way is selling like hot cakes at Armory). The show is a terrific success! We are all wild over it-& everyone in N. Y. is saying “Who is Gertrude Stein? For heaven's sake get that photograph over me. [...] I am having a great time being your advance agent & I do it very well. Hutch [Hapgood] is going to do an article on you soon. [...]

As it can be seen from the letter, Luhan reached such a level that she was even able to promote the works of Stein with terrific success and helped her gain even more fame in New York. Even though Mabel was being modest by telling, in her letters, that her article on Stein was not a big deal, Rudnick agrees that Stein was recognized in her own land also thanks to Mabel Dodge's effort:

One of the most talked about violations of “common sense” at the Armory Show was Gertrude Stein's “Portrait of Mabel Dodge at the Villa Curonia.” Its publication and distribution at the show, accompanied by an article that Mabel wrote on Gertrude for Arts and Decoration, marked the beginning of Stein's recognition in her native land.⁷⁰

Stein's reply to Dodge was the proof of her excitement and curiosity:

I am sending the photographs off by this mail. I had a new and bigger one made after all and this one ought to reproduce very well. I am also enclosing a little thing I did last spring, it's so short it might be useful to you. My work has been going very well ever since I have been at home. I am awfully anxious to hear all the news.

In the letter, Stein tells Luhan that she attached a small work of hers to the letter. Obviously, Stein was psyched the about results of the Armory Show and she sent a bit more of works in order to benefit more from Mabel's ability to promote the works of art.

However, it is crucial to emphasize that Gertrude Stein's *Portrait of Mabel Dodge at the Villa Curonia*, on the other hand, helped Luhan to establish a sense of identity. Rudnick claims that “Mabel was not, however, a Boswell to take seat to genius. She was thrilled that Stein's portrait had helped to establish her identity so that her mail now read: “Mrs. Mabel Dodge” rather than “Mrs. Edwin Dodge.”⁷¹ It can be concluded that Mabel started to realize

⁶⁹ As quoted in *Radical Visions of Art and Self in the 20th Century*, Rudnick, 54.

⁷⁰ Rudnick, *Mabel Dodge Luhan*, 67.

⁷¹ Rudnick, *Mabel Dodge Luhan*, 68.

that being dependent on her husband would not help her to find her identity. After Stein's portrait, she was not Mrs. Edwin Dodge anymore. "The publicity and recognition that Mabel gained from the reception of Gertrude's portrait confirmed her belief that she could be made "real" through art."⁷² As a result of the Armory Show, Mabel Dodge and Gertrude Stein caused each other to fulfill their purpose. Stein gained recognition for her works and Luhan found her identity thanks to Stein's portrait.

2.6 Mabel Dodge Luhan and Her Life in Croton-On-Hudson

In 1915, Luhan moved to a small village at Croton-on-Hudson to find peace. She tried her role in Modern society – new sense of consciousness but this attempt failed her as well. Soon, she grew uninterested because she was unable to cope with the social issues of the period:

I myself could scarcely heed any more now the continuous flood of letters that kept coming as usual about Birth Control, Industrial relations, Free Speech, and all the other forms of social maladjustment. Little by little I ceased to attend meetings that required my presence as an influence for Change. I just lost interest in that fabricated puppet, Mabel Dodge Luhan, as a Creature of Importance in her Time, and I longed only for peace and more peace.⁷³

The intensity of the issues of the society during those days became a burden on Mabel's shoulders. She only wanted to let it all go to find peace.⁷⁴ The village life soothed her soul but not for a long time. She met there a new lover Maurice Sterne, an American painter, whom she married in 1916. Not long after, she wanted to be alone, thus Maurice Sterne left for the Southwest in order to find a new inspiration for his art. It was Sterne who later on, in 1917, brought Mabel Dodge to the Southwest after insisting her to come to Taos "to save the Indians."⁷⁵

⁷² Rudnick, Mabel Dodge Luhan, 69.

⁷³ As quoted in *Modernist Visions in Taos*, Katja Fauth, 48.

⁷⁴ Fauth, *Modernist Visions in Taos*, 48.

⁷⁵ Fauth, *Modernist Visions in Taos*, 86.

3 MABEL DODGE LUHAN AS A PATRONESS AND PROMOTER OF ARTS OF TAOS INDIANS

In this chapter the steps of how Luhan became a patroness and promoter of arts of Taos Indians will be analyzed in detail based on the evidence found in her works and the works about her. This chapter will focus on the milestones of Luhan's journey to become a patroness and promoter of arts of Taos Indians such as how and why she got to Taos, how she felt and thought about Taos before and after she arrived there, the way she perceived the life of Indians and the way Luhan and artists, who visited Taos thanks to her, contributed to Taos life and last but not least, how the arts of Taos Indians were nourished.

3.1 Taos Before Luhan's Arrival

Taos Indians had been a secluded society until 1890's. They had lived close to Spaniards and Mexicans but they had never intermarried and they had kept minding their own businesses. On the other hand, Pueblo Indians had been afraid that Americans would have been the end of their life and had even helped Mexicans to drive the strangers out.⁷ In 1890's, some artists started to visit Taos and the Pueblo Indians' concerns were left in the past. There were already few Anglo artists in Taos in that time even before her arrival, including her husband Maurice Sterne. Mabel claims: "[T]here was Mr. Phillips, [...] who was one of the first artists to come to Taos."⁷⁶ Whom Luhan meant by Mr. Phillips was Bert Phillips, an American artist and one of the members of the Taos Society of Artists (TSA).⁷⁷ TSA was an organization of visual arts established in Taos, New Mexico in 1915.⁷⁸ In 1898, Henry Sharp wanted "Ernest L. Blumenschein to paint the West before it was gone."⁷⁹ Blumenschein convinced one of his artist friends Bert Phillips to accompany him to Taos. Their arrival to Taos was the beginning of the Taos art colony. Soon after, with the arrival of other artists, six of them including: "Blumenschein, Phillips, E. Irving Couse, Oscar Berninghaus, Herbert Dunton, and Kenneth M. Adams [founded] the Taos Society of Artists whose primary goal was to gain public recognition of the work of its members through traveling exhibitions."⁸⁰ The establishment of the Taos Society of Artists was before Luhan's arrival. Moreover, Tony Lujan, "a drummer at Taos Pueblo" - the future husband of Mabel was well aware of the Anglo "artists and their community" in territory of Taos. He actually joined the Taos Society

⁷⁶ Mabel Dodge Luhan, *Edge of Taos Desert: an Escape to Reality*, 113.

⁷⁷ Flannery Burke, 2008, 40.

⁷⁸ "Taos Society of Artists". *Collections*. Harwood Museum of Art.

⁷⁹ Patricia R. Everett, 174.

⁸⁰ Lyn Bleiler, 2011, 75.

of Artists in winter 1917-1918 even before he met Mabel.⁸¹ Thus, it is obvious that Mabel Dodge Luhan was not the first Anglo-person to come to Taos at all and that Taos had an *art colony* even before her arrival. In her book *From Greenwich Village to Taos*, Flannery Burke claims that: “Santa Fe and Taos were the artistic centers of the state, and if Dodge was to make a future for herself in New Mexico, it was likely to be in one of those two towns.”⁸² In accordance with Burke’s statement, it can be concluded that it was in Luhan’s spirit to be attracted to the places where the art was happening.

No wonder Luhan’s arrival to Taos was not a surprising event for local people as they used to see Anglo people in their area. In fact, the local people, the Taos Pueblo Indians, warmly welcomed her when she arrived to Taos.

In Taos Pueblo, the locals had encountered visiting artists since the members of the Taos Society had first appeared in the 1890s.”... “Those living at Taos Pueblo were accustomed to Anglo visitors, familiar with requests for models and pictures and picturesque behavior, and comfortable telling visitors to stay or go.”⁸³

Even though Taos had visitors from art society, Luhan states that Taos had been quite unknown for people in the modern world: “[I] was going to the Southwest, a little known neighborhood. [I] had always heard of people going to Florida or California, and more occasionally to the West, but no one ever went to the Southwest. Hardly anyone had ever even heard of Santa Fe.”⁸⁴ It can be seen that the artists who visited the cities of Pueblo Indians did not really introduce them to the modern world, but Luhan was about to put her effort to change the situation by promoting everything about Taos. In her book, she also claims that “How far people will or will not go determines their sense of superiority over others, I thought, and here I am going to the Southwest where none of them has gone!”⁸⁵ which shows that Luhan clearly wanted to do what no body had done before and be superior to others. This urge of being superior and change things was one of her first steps to become the patroness of arts of Taos and Taos Indians.

⁸¹ Burke, *From Greenwich Village to Taos*, 39.

⁸² Burke, *From Greenwich Village to Taos*, 32.

⁸³ Burke, *From Greenwich Village to Taos*, 39.

⁸⁴ Luhan, *Edge of Taos Desert: an Escape to Reality*, 3.

⁸⁵ Luhan, *Edge of Taos Desert: an Escape to Reality*, 6.

3.2 How Luhan Chose Artists and Writers

Mabel Dodge Luhan played a significant role in lives of other writers and artists. As soon as she moved to Taos, she started to attract well-known artists and writers to her home. One of the people she invited was David Herbert Lawrence, a well-known British novelist - one of the influential members of the second Stieglitz circle who was "... spreading the concept of 'spirit of place.'"⁸⁶ In her book *Lorenzo in Taos*, Mabel Dodge Luhan explains to Robinson Jeffers why she wanted D. H. Lawrence to come to Taos as following:

I know when I read him [Lawrence] in Taos, especially *Sea and Sardinia* and *Tortoises and Birds, Beasts and Flowers*, I thought: "Here is the one who can really see this Taos country and the Indians, and who can describe it so that it is as much alive between the covers of a book as it is in reality. For Taos had something wonderful in it, like the dawn of the world."⁸⁷

From the excerpt, it is clear that Luhan had a good sense of art and she chose people for her salon in Taos according to their works that she had read or seen. Moreover, Luhan's intention was to bring D. H. Lawrence to Taos so that he would fulfill her vision – to write a book about Taos Indians and their culture. This fact was confirmed in one of the response letters from D. H. Lawrence to Mabel Dodge Luhan as following: "I build a lot on Taos-and the pueblo. I shall be so glad if I can write an American novel from that centre. It's what I want to do."⁸⁸

Furthermore, there was one more reason why Mabel Dodge Luhan wanted D. H. Lawrence to come to Taos. She explains her intention as: "... [I] believed that Lawrence was the only person living, so far as I knew, who could penetrate and define the magic, in which we moved, but which we were powerless to understand-the laughing, aloof, genius of Taos."⁸⁹ This quote indicates that Mabel Dodge Luhan wanted D. H. Lawrence to visit Taos because she was well aware that he had the potential to comprehend the spiritual way of Indian life and to reveal the true spirit of Taos with his art and to promote it in a way that people of the modern world would be interested in.

In addition, in her book *Modernist Visions in Taos* also Fauth claims "Mabel Dodge Luhan was instantly convinced that it was him who should be the right person to understand

⁸⁶ Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 64.

⁸⁷ Luhan, *Lorenzo in Taos*, 3.

⁸⁸ Luhan, *Lorenzo in Taos*, 24.

⁸⁹ Luhan, *Lorenzo in Taos*, 12.

the spirit of Taos and express New Mexico's potential properly when she first read *Sea and Sardinia* by the British novelist D.H. Lawrence.”⁹⁰

In September 1921, Mabel Dodge Luhan took the first step to make the meeting with Lawrence happen and sent him an invitation to New Mexico, Taos. Lawrence did not reject her invitation and “after a year-long correspondence with Mable Dodge Luhan [...],”⁹¹ he finally decided to come to Taos together with his wife Frieda. It can be seen that D.H. Lawrence’s visit was also one of the first steps to achieve her goals about Taos and Luhan successfully made it come true. However, in the long term, D. H. Lawrence’s visit didn’t meet Luhan’s expectations.⁹² Mabel Dodge expected D. H. Lawrence to capture the local atmosphere and depict it in his new novel about the Taos Pueblo. Eventually, he did not write such a book but he wrote few essays and articles about Taos Pueblo culture.⁹³ It can be also concluded that Luhan was disappointed because she believed that a novel from D.H. Lawrence would be one of the most crucial factors for promoting the life and arts of Taos Indians. At their arrival of Lawrences, Mabel Dodge offered them a ranch in San Cristobal nearby Taos. At that time, while Lawrence lived in The Kiowa Ranch, as he called it, he managed to be the most creative in writing in his life.⁹⁴ Although the time he spent there did not help D.H. Lawrence with creativity, in his *Foreword of Lorenzo in Taos* Bachrach indicates that he had quality time to work on his own tasks, none of which unfortunately was a book about Taos. However, Luhan achieved success thanks to the other writers and artists she invited later on.

Moreover, there were more ways how Mabel Dodge Luhan attracted the artists for her salon in Taos. The artists and authors, who were present at that time in Taos, helped her to meet new people and engage them in her salon. It was crucial to get their help to get more people to Taos. For instance, when Lawrence came back to Taos in the spring of 1924, he had been accompanied by his wife Frieda and also by their friend Dorothy Brett, a British-American painter of the 20th century.⁹⁵ “Frieda and Lawrence, with their new friend Brett, reached Taos from New York the day before Tony and I came home.”⁹⁶ Thus it is obvious

⁹⁰ Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 63.

⁹¹ Katja Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 64.

⁹² Katja Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 66.

⁹³ Bachrach, *Foreword - Lorenzo in Taos*, xi.

⁹⁴ (Bachrach in Luhan: *Foreword of Lorenzo in Taos*, xi).

⁹⁵ Pamela Hall Evans, “Remarkable Women/Profiles: Legends – Dorothy Eugenie Brett“, 2011, accessed April 24, 2014. <http://taos.org/women/profiles-legends/?/item/75/Dorothy-Eugenie-Brett>

⁹⁶ Luhan, *Lorenzo in Taos*, 163.

that not just thanks to her effort, but also through the effort of other well-known people she was able to host valuable people like Dorothy Brett, John Collier and Mary Austin.

It can be said that Luhan's invitation of only a few people led more people to come and people who liked Taos also kept promoting. Taos became a better known place, and promoting Taos contributed Taos life and Indians a great deal through art, tourism and finance. In fact, no matter how many came before or after her, it was Luhan who triggered all of these series of events and it was actually her efforts that made the arts, the nature and the life of Taos known by the modern world.

3.3 How Luhan Promoted Taos

Soon after moving in Taos, Mabel Dodge Luhan wanted to let the rest of the modern world know about the unexplored territory called Taos. Therefore, to achieve this goal, she followed various ways such as sending letters to significant writers and artists and telling them about the details of life in Taos, writing autobiographies and describing her journey to Taos, as well as distributing samples from Taos life and culture through mail.

Firstly, she endorsed Taos through her letters addressed to significant artists. D. H. Lawrence was one of them. As she knew that D.H. Lawrence was capable of advertising the area, he was one of the first people she established a connection with. When she was about to invite him to her Taos home, she delineated her expression of Taos by writing him a long letter:

I told him all I could about Taos and the Indians-and about Tony and me. I told him how much I wanted him to come and know that country before it became exploited and spoiled, before good roads would let in the crowds. I tried to tell him every single thing I could think of that I felt would draw him-simple things as well as strange ones. I remember I described it as a lofty, pastoral land far from railroads, full of time and ease, where the high, clear air seemed full of an almost heard but not quite heard music, and where the plainest tasks took on a beauty and significance they had not in other places.

From the excerpt, it is obvious that Mabel Dodge Luhan tried to lure artists like D. H. Lawrence to somewhere unfamiliar, somewhere with untouched nature. She usually portrayed every detail about Taos and the Indians to arouse those artists' curiosity. Luhan knew that many visitors would raid Taos soon and she wanted Lawrence to experience Taos life while it was still virgin to the outsiders. A place in nature with serenity presenting enough time to do everything people wish to do was what the artists of that era were looking for as Burke agrees that "[The writers and artists of this period] tried to escape from the modern world and their

interest was in places without factories, skyscrapers, and dense populations, however, presents the possibility that the colony's interest were not modern."⁹⁷

The search for such a place of escape from the modern world and its undetachable burden became so extensive among the artists and writers of the modern world that Luhan was certain that Taos would receive its share from this search soon because it was a perfect place for this purpose.

In his article *Towards a Definition of American Modernism*, Singal also claims that there was:

“a profound shift in moral values and people's relations [and artists needed to discover] “unknown territory” that still remained preserved from the effects of modern life. [The artists who gained] new ways of thinking, feeling, and seeing [led to a real] explosion of creativity in the arts.”⁹⁸

Moreover, Luhan used different means of promoting when she was in Taos. Even though she was not an artist herself at her arrival to Taos, she let her ardour run riot and started to be physically engaged in art of writing, thus she gradually became an artist when she started to write autobiography books in which she promoted Taos. Furthermore, Katja Fauth notes that Mabel Dodge Luhan's intention was to make other people understand and appreciate “the Pueblo Indian way of life” through her books.⁹⁹ Flannery Burke also explains Mabel Dodge Luhan's attitude towards promoting Taos as:

She promoted the area in a way pleasing to boosters, but he did so with a pen, not a brush, and she wrote eratically, praising the area to outsiders one day and relishing its distance from crowds and banal tourist the next.¹⁰⁰

In addition, Katja Fauth also agrees to this point by characterizing Luhan as a prophet trying to fulfill her role by choosing different means to promote Taos to a wide audience:

In order to fulfill her role of a prophet, Dodge Luhan chose different means. She decided to lure writers, thinkers and photographers to Taos to help her articulate her utopian vision. But she also decided to broadcast her personal version of a conversion narrative by publishing her autobiographic novels. Her plan was to reach a wide audience and to make her quest for salvation known to the public.¹⁰¹

Lastly, Mabel Dodge Luhan also thought of one more idea to make Taos more attractive for possible newcomers. When corresponding with D. H. Lawrence, she attached an Indian

⁹⁷ Burke, *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan's*, 2008, 7.

⁹⁸ Daniel Joseph Singal, "Towards a Definition of American Modernism," *American Quarterly*, 39, no. 1 (1987).

⁹⁹ Fauth, *Modernist Visions in Taos*, 2009, 86.

¹⁰⁰ Burke, *From Greenwich Village to Taos*, 40.

¹⁰¹ Fauth, *Modernist Visions in Taos* 2009, 61.

necklace for his wife Frieda and a kind of an Indian perfume for Lawrence to one of the letters.

[I] sent an Indian necklace to Frieda that I thought carried some Indian magic in it, to draw them to Taos. In the letter I put a few leaves of *desachey*, the perfume the Indians say makes the heart light, along with a little *osha*, the root that is a strong medicine- neither of which are in the botany books, but both of which are potent.¹⁰²

Luhan believed that these samples from Taos Indian life would incentivize Lawrence to come to Taos. After receiving the samples, Lawrence responded to Mabel Dodge Luhan as following:

I had your letter this afternoon and read it going down Corso: and smelt the Indian scent, and nibbled the medicine: the last being like licorice root, the scent being a wistful dried herb. Truly, the q-b and I would like to come to Taos- there are no little bees. I think it is quite feasible. I think I have enough dollars in America to get us there.

According to Lawrence's response, it can be said that Luhan's plan to encourage Lawrence with the samples was successful. D. H. Lawrence went through all the samples she sent him and finally decided to visit Taos.

As in Lawrence example, Mabel Dodge Luhan internalized her role as a promoter of arts of Taos Indians and carried out her role quite successfully. The connections she established with other people around the world and the success of her role as a promoter was an important milestone of the journey that made her the patroness of Taos Indians.

3.4 Changes in Taos after Luhan's Arrival

When Luhan came to the Southwest, she witnessed unspoiled nature around Taos for the first time in her life. Even though, she was not an artist herself, she had one thing in common with all the artists who visited Taos. She was completely thrilled by the magnificent nature and by the Pueblo Indians and their culture.¹⁰³ Later on, her feelings for this spectacular nature evolved into a source of inspiration for her writing.

Approaching to Taos for the first time, Luhan was leaving her imprisoned feelings behind just as she was leaving responsibilities given her by the modern world. In her book *Edge of Taos Desert: An Escape to Reality*, Luhan describes the road towards the mountains as "alluring". On the road to Taos, she was breathing in the "fresh air", she was already experiencing the "clear simplicity" of Taos, and she felt relieved.¹⁰⁴ Luhan claims that she

¹⁰² Luhan, *Lorenzo in Taos*, 5.

¹⁰³ Burke, *From Greenwich Village to Taos*, 40

¹⁰⁴ Luhan, *Edge of Taos Desert: An Escape to Reality*, 10.

began to watch the country as they were careening through. She thought she had never seen a “landscape reduced to such simple elements.”¹⁰⁵ To understand the source of her feelings, a more detailed look should be taken at Luhan’s portrayal of the spectacular nature of New Mexico:

The sun was sinking behind the range. Its rays came over to strike us sideways, warming us on the left hand while from the right a coldness rested upon my cheek. The mountains were a long blue-black wavering line along the western sky-the sun sank heavily below them all of a sudden, which made them appear thin and flat. The sky changed rapidly from rose to green, and the evening air grew cold and thin and flat like ice. The desert on either side of the road changed to black velvet, unfathomably soft and wide, and suddenly it was night.¹⁰⁶

In her book, Luhan points out a perfect combination of the elements of New Mexico nature. She felt the perfect balance of the warming sunrays and the cool wind striking gently on her cheek. In addition, the colors of the mountains and the sky were in harmony. It can be stated that the balance and harmony in the nature also may be one of the facts that triggered her feelings and creativity in Taos. When she entered New Mexico, she simply fell in love with the place, she felt like reborn. “I had a sense of renewal and a new awareness.”¹⁰⁷

I lost all track of time and place. I was an unidentified atom pressing forward in space, a wide, perfumed space, that was dotted with white stars liquid and bright as dew. I felt humble from a kind of unfamiliar richness and savor the universe possessed and as my body grew numb, my heart grew clear.¹⁰⁸

What Luhan found in New Mexico was the awareness of the endless possibilities that the universe can present to the humankind. She felt like there were no boundaries for her in this world anymore. She became one with the “unfamiliar richness” of the world surrounding her. Luhan believed that it was not only her who felt so: “Lawrence always called it pristine, when he came. I had been right about one thing in him: “He *could* see and feel and wonder.”¹⁰⁹ In her book *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan's*, Flannery Burke also agrees that what attracted Luhan was the extraordinary nature of Taos:

“What Dodge probably found surprising about northern New Mexico was its geography. Located at the tail end of the Rocky Mountain range, Santa Fe sits at the base of mountains now called the Sangre de Cristos. At 7.000 feet, Santa Fe probably felt far more like a mountain town than the desert community Dodge expected or the desert of Chihuahua that Reed had described in his coverage of the Mexican Revolution.”¹¹⁰

¹⁰⁵ Luhan, *Edge of Taos Desert: An Escape to Reality*, 10.

¹⁰⁶ Luhan, *Edge of Taos Desert: An Escape to Reality*, 11.

¹⁰⁷ Luhan, *Edge of Taos Desert: An Escape to Reality*, 12.

¹⁰⁸ Luhan, *Edge of Taos Desert: An Escape to Reality*, 12.

¹⁰⁹ Luhan, *Lorenzo in Taos*, 4.

¹¹⁰ Burke, *From Greenwich Village to Taos*; 32.

Basically, Mabel Dodge Luhan came to the Southwest with the desire “to save the Indians, their art-culture, and reveal it to the world...”¹¹¹ Indeed, she took it seriously and as soon as she became accustomed to the local conditions, she commenced changes in Taos such as building schools to educate people, hospitals for better health care, guest houses and with John Collier, they tried to protect the Indian culture.

When Luhan settled down in Manby’s house, she went together with her son John and her husband Maurice to see the Taos Pueblo, Luhan was quite excited and expressed her eagerness as:

I wanted to see the Indians, to know them, for, as they passed up and down the road outside the house all day long on their hard-bitten, gaunt ponies, I searched their faces and tried to penetrate their infinitely unfamiliar souls. But I could not. They seemed to have a barrier raised between themselves and the world-my world, anyway. Their eyes were not empty, but they were distant in expression. Sometimes cold, and sometimes smiling, but though they were alive and glowing, they seemed to keep a distance between us.¹¹²

It was a different world in Taos and at the beginning, the Indians seemed like they have had emotional barriers between them and the rest of the world. They were a closed society, which Luhan wanted to be a part of. From the very first moment she set foot in Taos in the Southwest, she was so eager to get closer to the Indians and wanted to get to know them, therefore “[She] took a bag of oranges out with her, for she had heard somewhere that one could ingratiate oneself with small presents like that.”¹¹³ She wanted to create a friendly atmosphere between the Indians and herself.

Although she tried her best to become a member of the Taos Pueblo Indian community, she was not so popular among the Indians after all. When locals got to know her and could see her intentions with Tony Lujan, they started to see her as “[A]n Anglo interloper, a rich white woman from back East who thought that she could be fulfilled if she called an Indian her husband and Taos her home.”¹¹⁴ Mabel Dodge Luhan has always been in economically good condition and she was able to get almost everything she wanted with her money in the modern world. However, Taos Pueblo Indians were not the type of people whom she could get through to with money.

¹¹¹ Burke, *From Greenwich Village to Taos*, 30.

¹¹² Luhan, *Edge of Taos Desert: An Escape to Reality*, 92.

¹¹³ Luhan, *Edge of Taos Desert: An Escape to Reality*, 92.

¹¹⁴ Burke, *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan’s*, 3.

After her marriage with Tony Lujan, “Tony left his previous wife Candalaria and he was driven away from Taos village.”¹¹⁵ “Because he married Mabel Dodge, a white woman, the tribe decided that he had no closer relation with the tribe anymore.”¹¹⁶ The Indians were obviously against their marriage. Right after the marriage, Mabel Dodge took Tony’s surname with a slight change in spelling. In his foreword of *Lorenzo in Taos*, Phillips Kloss asserts: “Twas said she [Mabel Dodge] payed his Indian wife a stipend to release him, or rather to lease him, and she adopted his Spanish name Lujan, changing the j to h to read Luhan.”¹¹⁷

Standing up to his own people on the other hand, Tony chose Mabel over all of his possessions in Taos: “The Luhan’s were very old important family in the tribe. They had positions of power in the tribal government. [H]e was [a] powerful and important man. He had to give all let up when he married a white woman.”¹¹⁸

When she first arrived to the soils of New Mexico, Luhan had the expectation to be accepted by the New Mexican society. New Mexican people were very friendly and she could easily blend in with the New Mexican society:

But it was not long before I became attached to these people and enjoyed being with them, for they had a wistful pleasure in small things like the plant in the window and the handwork upon bright woven scrapes or crocheted rugs. Whenever one entered their houses there was a welcome there. They were simple and brave and capable of enjoyment, possessing a quick humor and a warmth that was lacking in the more dispirited “Anglos,” as they called the white people. They were capable of passionate loyalties once they became one’s friends, and there was a thin, rugged tenacity about them that humanized and dignified their lives.¹¹⁹

However, her mistake was to make a stereotype of the people of the Southwest. She thought that the Taos Pueblo Indians would have the same approach to her as New Mexicans. On the other hand, she also did not think that there were groups of people with different thoughts and approach among the Pueblo Indians. Because of the interest of some Pueblo Indians Mabel Dodge Luhan believed that all Pueblo folks were the same. On the contrary, the Taos Pueblo Indians built walls between themselves and Mabel Dodge after she scandalously got married to Tony Lujan. Supporting Luhan’s stereotypical approach to Indians, Flannery Burke claims:

Yet Dodge drew no distinctions among various groups in the Pueblo. Because some Pueblo residents showed an interest in her, she decided that the entire Pueblo had

¹¹⁵ Awakening in Taos, 6:54 – 7:06, Alfredo Lorenzo Lujan – Tony Lujan’s nephew, accessed May 16, 2014 <http://www.youtube.com/watch?v=NP81Z-trz2o>

¹¹⁶ Awakening in Taos, 7:41 – 7:59, Tony Luhan’s nephew, accessed May 16, 2014.

¹¹⁷ Phillips Kloss, introduction to *Lorenzo in Taos*, by Mabel Dodge Luhan, (Santa Fe: Sunstone Press, 2007), xiii.

¹¹⁸ Awakening in Taos 7:08 – 7:34, Peter Mackanass, Taos historian.

¹¹⁹ Luhan: *Edge of Taos Desert: An Escape to Reality*, 81.

accepted her. In Dodge's image of Taos, she fit right into the Indian community, and that is exactly the image she presented to her friends back East.¹²⁰

Eventually, Mabel Dodge Luhan got Taos Pueblo Indians on her side when she started to build hospitals and schools and together with John Collier started to preserve Indians. Luhan gradually became their patroness by providing them social services. Providing these services included opening schools, hospitals, guest houses, art salons and collecting samples from Taos to preserve its culture.

Phillips Kloss described Mabel Dodge Luhan as a person who helped Indians to claim their own lands: "very generous, helped artists, Indians, poverty-stricken families financially, helped the Indians with their land claims." Luhan also built a house for Willa Cather but she did not want it, so Luhan donated it to "a society of Polish Sisters for a hospital." Luhan aimed to bring the people who would appreciate "her beloved Taos".¹²¹ Luhan always tried to do her best to save the art and culture of Indians, and help them get a better life conditions but the people who took roles in this process brought some problems along: "The Sisters had a school for little children. It was quite a pleasant, small school, but the children were hypnotized by Father Joe. There was a perpetual terror that he might come in and find someone without a clean handkerchief or a tidy shirt."¹²²

One of the most important things that Mabel Dodge Luhan ever did was to work hard to protect Indian rights. Mabel collaborated with John Collier who visited her in Taos in 1920. They launched the first campaign to protect Indian rights "together with Mary Austin and Alice Corbin Henderson" because "the projected Bursum Bill would have enabled non-Indian settlers to take up to 60,000 acres of mostly valuable irrigated Pueblo lands" in 1921. "Bursum Bill was finally killed in January 1923." Anglo-Americans were not happy with this result and they started to attack "so-called Indian propagandists." Hence, Collier founded "the American Indian Defense Association". As a result, "Pueblo Lands Act passed in June 1923" and "the campaign was a success."¹²³

Luhan and Collier also took steps to prevent the culture of the Taos Pueblo Indians from fading away. She wanted to preserve Indians so she started to collect native American

¹²⁰ Burke, *From Greenwich Village to Taos*, 38.

¹²¹ Phillips Kloss, introduction to *Lorenzo in Taos*, by Mabel Dodge Luhan, (Santa Fe: Sunstone Press, 2007),

xv.

¹²² Luhan, *Edge of Taos Desert*, 91.

¹²³ Fauth, *Modernist Visions in Taos*, 87

and Hispanic artifacts such as blankets and pottery.¹²⁴ Later on she made her own collection of Hispanic artifacts – she collected Santos and furniture from Hispanic population.¹²⁵

Nonetheless, Mabel Dodge Luhan “instantly invested her time and money to help the Native Americans on specific matters such as schooling or health care and she soon took an active part in the attempts to preserve Pueblo Indian culture.”¹²⁶

3.5 How Luhan Built Guest Houses for the Visitors

Apart from the schools and the hospitals for the Indians, Luhan also built guest houses for the people she chose and invited for a visit. Her guests were the people whom she hoped to appreciate Taos and the Indians and promote Taos using their art. She had to provide them a place to live in Taos. In her book *Lorenzo in Taos*, Luhan admits that Clarence started to build a house for Alice Sprague “down in the alfalfa field near the orchard”, but it took Clarence such a long time to build the house, though he was actually using Luhan’s men. Therefore, Luhan took the construction over and finished it for Sprague’s visit in June.¹²⁷ Luhan also built a house for the Lawrences, and it was a “two-story house across the alfalfa field [from her own house] and Brett was given the studio a few yards away from them.”¹²⁸ Luhan states that, in her studio, Brett “sat all day long, apparently sketching the view of the Truchas Mountains.”¹²⁹ It is clear that soon after Luhan placed her guests into, guesthouses became a place for the artists and authors to realize their works. Thanks to Luhan and the people who were visiting Luhan, Taos started to be a better-known land and more people were about to head out: “Then we heard that Dasburg and Bobby Jones were coming to visit us in answer to my enthusiastic letters about the simple, beautiful, remote valley [...]”¹³⁰ Luhan claims that “[H]e [Bobby] spent his evenings drawing things he’d seen on his short prowls around the village.” It was very important that the artists draw and write about Taos to promote the area and Luhan achieved what she wanted since the day she arrived in Taos.

With the flow of the newcomers, Luhan created her own circle of people around her: “We all breakfasted under our own roofs, but they all came over to us for lunch and supper unless it rained or they felt like being by themselves. And so our second effort to live a kind

¹²⁴ Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 84.

¹²⁵ Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 84.

¹²⁶ Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 86.

¹²⁷ Luhan, *Lorenzo in Taos*, 173.

¹²⁸ Luhan, *Lorenzo in Taos*, 167.

¹²⁹ Luhan, *Lorenzo in Taos*, 167.

¹³⁰ Luhan, *Edge of Taos Desert: An Escape to Reality*, 111.

of group life started.”¹³¹ In Luhan’s dictionary, a salon meant a community, and in this case it was an art community. However, it was not only an art community but also a community of friendships, experience exchanges and lives shared together:

“One day Lorenzo began, for the first time in his life, to write a comedy: a Taos comedy. He laid the opening scene in the morning in our house, with the usual anomalous mixture of people. The guests straggle into the big kitchen, one by one, to breakfast, and Mary Austin is keeping her promise to make us waffles.”¹³²

Enhancing their creativity, Taos became also a place of firsts for some of the artists and writers like Lorenzo.

In her work *Modernist Visions in Taos*, Fauth suggests that “For her [Luhan], and many others of her circle, particularly Mary Austin, the Pueblo culture embodied values that modern American society had lost.”¹³³ Fauth believed that “Taos soon began to serve as a native counterbalance to the expatriate modernist artists who left America.”¹³⁴ Similarly, in her book *From Greenwich Village to Taos*, Burke states that “Dodge and her visitors sought to create in Taos what they had dreamed of finding in New York: a naturally beautiful place in which their passions for art and political activism united.”¹³⁵ Luhan and her visitors were trying to complete the missing parts of their lives in New York with the aspects of Taos, its nature and the society of Pueblo Indians.

Furthermore, not only Luhan’s friends were going to the salon in Taos. Mabel Dodge Luhan was also interested in Taos Pueblo people and wanted to get to know them. She did so through inviting those people for every possible activity she was doing such as horse riding, parties and dinners. “In fact, a salon atmosphere prevailed more and more at Dodge’s Taos home, where her friends from the East mingled with the artist of Taos and Santa Fe and the people of Taos Pueblo.”¹³⁶ Tony Lujan attended the events that Dodge organized. He tried to support Dodge as much as he could and he witnessed the formation of a “... new artist’s community in Taos which Mabel founded together with her friends.”¹³⁷ Before all of these, even Maurice got impressed a lot by the art of Taos Indians but for Mabel it was the Indian life that was remarkable. For her, going to Taos was really an escape to the reality just like the title of her book *Edge of the Taos Desert: An Escape to Reality*:

¹³¹ Luhan, *Lorenzo in Taos*, 167.

¹³² Luhan, *Lorenzo in Taos*, 177.

¹³³ Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 86.

¹³⁴ Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 5.

¹³⁵ Burke, *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan’s*, 2008, 2.

¹³⁶ Burke, *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan’s*, 2008, 40.

¹³⁷ Burke, *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan’s*, 2008, 40.

“Marvelous!” exclaimed Maurice as he stamped into the house. “These Indians have a real Art of their own.” But it was their life that seemed so real to me every time I got near enough to it to feel it. Real, real, and deep as fate, and full of wisdom and experience.¹³⁸

Likewise, in the foreword section of the same book, Collier agrees that Mabel’s nature required “internal reawakening” and in Taos she “found her mature self” and there “she remained for life” after running away from “the disillusion of contemporary survival.”¹³⁹

Some of the artists Luhan managed to bring to Taos were Georgia O’Keeffe, Andrew Dasburg and Marsden Hartley. The writers whom she succeeded to bring to Taos were Gertrude Stein, D. H. Lawrence, John Collier, Willa Cather and Mary Austin.¹⁴⁰ In addition, Burke claims that “Between 1917 and 1929, a series of visitors to the Taos home of Mabel Dodge Luhan transformed northern New Mexico into a cultural hinterland for those on the avant-garde of cultural expression in New York City.”¹⁴¹ After all, the art of the art colony at Taos, she was part of, caused an influx of tourists to the region.¹⁴²

3.6 How Luhan saw Taos Indians

What Luhan saw in Taos Pueblo were two Indians, as Luhan called Native Americans, wrapped in white blankets.¹⁴³ When D. H. Lawrence came to Taos on an invitation from Luhan, he saw the similar picture of Taos. “[...] and Indians wind themselves in white cotton sheets like Hamlet’s father’s ghost, with a lurking smile.”¹⁴⁴ Luhan explains how she saw Indians as following:

No hustle, or roughness among these people: but indulgence, tolerance, permission. The keynote of their relationships is like that, I saw. I had felt it in the house we had left. No hindrance of each other, no embargo, but a mutual sanction of life in each other. This made an ease that my people have forgotten.¹⁴⁵

Luhan found simplicity and clarity in their lives. According to her, it was something her people did not have. Being in Taos was an unimaginable chance for Luhan to be involved and adapted in such life that she realized she longed for. She was not able to realize what she

¹³⁸ Luhan, *Edge of Taos Desert: An Escape from Reality*, 1937, 101.

¹³⁹ John Collier in Mabel Dodge Luhan’s *Edge of Taos Desert: An Escape from Reality*, 1937, 19.

¹⁴⁰ Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 5.

¹⁴¹ Burke, *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan’s*, 2008, 2.

¹⁴² Burke, *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan’s*, 2008, 39-40.

¹⁴³ Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 53.

¹⁴⁴ Fauth, *Modernist Visions in Taos: Mabel Dodge Luhan and the Artists of the Stieglitz*, 2009, 65.

¹⁴⁵ Luhan, *Edge of Taos Desert: An Escape from Reality*, 1937, 97.

needed and what she wanted before she got to Taos, because she had never seen this kind of nature, people, culture and life at such a different level before she got to Taos:

I knew I could arrive at this unconscious, full equilibrium, but that I could only do so by adapting myself. I longed to simply be so, as they were, but I knew I must make it for myself as I went along. Not for me, alas, the simple, unthinking harmonies of life; but for me-yes! I thought fiercely-this sumptuous peace and content, this sunny gravity and fire perfume in white-washed walls at any cost, at any sacrifice.¹⁴⁶

As Luhan describes in her book *Edge of the Taos Desert: An Escape to Reality*, Indians had a wide range of cultural elements. She portrays Indians “sometimes drumming and dancing in a group of few people singing a dance song before the fire in winter at her house. Their tribal songs were never sorrowful but full of freedom and serenity as its Pueblo Indian’s true nature.”¹⁴⁷ Luhan thought the way to share their freedom is “to share everything, joy, pain, food, land, life, and death” and to be a part of their group.”¹⁴⁸ The houses in Taos were made of adobe. According to Burke, “Adobe architecture showed an intimate connection to nature.”¹⁴⁹ The Indians always followed a spiritual way of life.

The most important of all, Luhan found the missing social values of the Modernist society. Since her childhood, Luhan was in search for a society where the social identity and values were not faded. She realized that the Taos Pueblo Indians had the social consciousness that the modern world lacked and there was a perfect harmony between this society and the nature surrounding it. She grew eager to re-establish the identity for which she was recognized in New York. Finally, not only Luhan promoted arts of the Taos Indians, but also she introduced the modernist world to the values that was long gone.

To sum up, Luhan achieved a great deal through her Taos journey. From the very first moment, she was in love with all the spirituality of Taos. Luhan dedicated herself to improve social standards of the Taos Pueblo Indians by opening hospitals and brought the educational opportunity for the Indian kids by opening schools. Despite all the difficulties, she endured the pre-judgmental viewpoint of the Taos Indians after her marriage to an Indian, Tony Lujan. She built houses for guests and invited her friends. She promoted the area and made other artists and writers contribute to the life in Taos and promote it through their works. Moreover, she established a salon to encourage arts. Luhan and her friends also helped the Taos Indians

¹⁴⁶ Luhan, *Edge of Taos Desert: An Escape from Reality*, 1937, 94.

¹⁴⁷ Luhan, *Edge of Taos Desert: An Escape from Reality*, 1937, 94.

¹⁴⁸ Luhan, *Edge of Taos Desert: An Escape from Reality*, 1937, 109.

¹⁴⁹ Burke, *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan’s*, 2008, 25.

claim their own lands and protect their civil rights. Luhan fulfilled her visions for Taos and all the steps she climbed in Taos made her the promoter and patroness of arts of Taos Indians.

4 CONCLUSION

In the theoretical part of the thesis, the biography of Mabel Dodge Luhan's is briefly given, her parents' and her own background is outlined and the circle of her friends and the people she got married are introduced. The background information on Taos is presented and the life style of the Pueblo Indians is explained. Key terms of this paper are clarified and the literary works are specified.

The second chapter focuses on the milestones that made Mabel Dodge Luhan the patroness of New York avant-garde. Mabel Dodge's life from childhood to Taos are analyzed through examples. Her decisions during the first part of her life are exemplified and analyzed within the context of the Modernist period based on the literary works about her.

In the early 20th century, Modernism emerged as a result of the Victorian period's application of strict code of society, formal life, views on art. Modernism appeared as a movement to bring freedom in life and innovation in arts. However, a destruction to social and moral values was brought also during the modernist movement. Mabel Dodge's childhood, on the other hand, coincides with the last years of Victorian era. As a child, she suffered from the negative aspects of the period and insufficient parental love and could not find a role model in her family. She got into few marriages and a homosexual relationship. She only felt like she was close to finding her identity when she was in homosexual relationship with Violet but after her death, she lost her way and few years later she got married with Karl Evans and after the death of him. Like many modernists, she needed a change of place. On the way to Italy, she met the architect Edwin Dodge. Unexpectedly, they got married. They reconstructed their renaissance house Villa Curonia. She got to know more and more artists and writers and eventually discovered that she can turn her life into a work of art. In Florence, Mabel was influenced by the idea declared that the purpose of life was the appreciation of beauty of the arts. Eventually, Mabel turned Villa Curonia into a salon for arts feeling like the world of arts is where she belongs. In Villa Curonia, Luhan tried to establish an ideal community of artists and writers around her and she was quite successful. She internalized the role of "renaissance lady." She believed that the deeper understanding of art changed her into a more profound being. However, she could not find "self" in the image of renaissance lady. On the other hand, the negative environment starting to appear in the salon because of the complex nature of the salon's artist and writer members drove her away. After some problems she had with her husband Edwin, she agreed to move to New York with Edwin.

Although she started living in New York, Mabel was still aware of the fact that future of her life was arts. In her apartment at 23 Fifth Avenue, she established her second salon. She gathered everybody without being picky so that there would be all kinds of people from different backgrounds. However, it was again Mabel who was able to handle the gatherings and the crowd effectively. She successfully kept the order among the people during the gatherings. She chose debate topics and people had the right to speak freely. People who had admiration or some understanding of art were warmly welcomed by Mabel. Her salon in New York became the source of new streams of thought.

Furthermore, while Mabel was still in New York. The Association of American Painters and Sculptors organized Armory Show in order to exhibit the works of American painters and sculptors as an example to inform the public about the developments in European art. The Armory Show was a great opportunity for Mabel to promote the arts. Thus, she started to think of what works and whose works to display. she wanted to display one of the most crucial works of her *The Portrait of Mabel Dodge at the Villa Curonia*. Stein's portrait had a big importance for Mabel because Luhan was finally able to gain a sense of identity thanks to her portrait. Mabel displayed the portrait with an article written by her pen. Luhan's display was so successful that Stein's portrait of Mabel Dodge became sensational. As a result, Stein was recognized for her work that was promoted in her native lands while Mabel reached a sense of identity through the portrait written by Stein. Mabel realized that she could be really made real through art.

In the fourth chapter, the steps of how Luhan became a patroness and promoter of arts of Taos Indians are elaborated and analyzed. A wide variety of examples is given as additional background information to prove her effort to promote Taos and its culture and nature and why it was worth for Mabel to put such effort into this matter is explored.

Taos Indians lived separately from the rest of the world until the late nineteenth century. When some artists visited Taos, the Indians' perception of the outside world started to change. Mabel was not the first person to visit Taos. Even her husband Maurice Sterne visited Taos before Luhan. Before Mabel's contributions to Taos, there was already a community of artists called the art colony, and afterwards the community re-shaped into the Taos Society of Artists. The main point that attracted the six founders of TSA making them visit Taos was the urge to write about and paint Taos and its society and nature before it got spoiled. Later on, also Mabel used this urge as a weapon of invitation when she invited other artists.

Although Mabel had stereotypical views on Indians at the beginning, her thoughts changed after she experienced their life in Taos. She tried hard to be a part of their society because the Taos Indians had some of the Victorian values in their society for which she had been looking since her childhood. The harmony of the social life and remarkable nature affected her deeply. She was determined to be the promoter of their society because this type of society was what modern world needed. She started to promote the area by choosing talented writers and painters and sending them letters incentivizing them about Taos. One of her most important targets was D.H. Lawrence. Mabel believed that he had the potential and talent to write accurately about Taos so that the people living in the modern world would understand and become interested in. Mabel also sent him samples from the Taos culture to draw his attention. She was able to bring him to Taos at the end. Lawrence got creative in Taos, but he never wrote a book about Taos, which was a minus for Mabel's purpose. Meanwhile, she was married to a noticeable Indian man Tony Lujan, and created a salon in Taos as well. She also built guest houses for the incoming artists and writers and she was gathering them in her salon. Mabel was able to bring even more artists and writers because the ones that were already there also invited more people. Together they promoted Taos and its culture and customs became better known by the modernist world. She also managed to raise the life standards of the Taos Indians by building schools and hospitals to provide education and professional health care. Mabel put effort into it as if it was a missionary work. Katja Fauth also characterized her as a prophet trying to fulfill her role. In Taos, Luhan found her identity as a patroness and promoter of the arts of Taos Indians, collected and preserved samples from Taos, helped Indians to claim their own rights and lands, and to show the social and cultural values that they have to the rest of the world as an example. Luhan's effort was not about changing Taos according to the modernist world. It was about showing the way to be the ideal society the rest of the world.

In conclusion, Mabel Dodge Luhan's identity crisis caused her to explore new paths in her life and she ended up with many people in many places. By the time she was an adult, she had already experienced more than most people could ever experience in their entire lives. In order to solve her identity crisis, she tried to be a lover, a wife, a mother, a renaissance lady. She even attempted suicide to bring the end to her problems. However, she realized that there was something different about art and the works of art. This realization started to change her life. The urge to find the purpose of her life and solve her identity crisis gave her power to try harder after every time she failed. She opened salons to appreciate and to promote the arts. She was a part of the modernist society but she wanted to have better social values. When the

society did not provide better values, she tried to create her own society by opening salons and inviting the people. The circles of artists, writers, gallery owners, critiques, art lovers she established was a practice for a better society that could appreciate the beauty of art because that was the true meaning of life. Mabel Dodge's salons gave the support to those people to create something new, and the salons were only place that they could get it because the society was desperately in chaos. Within the walls of her salon in New York and in the Armory Show, Mabel promoted the arts of American artists and writers. She helped Americans not only to preserve their culture and arts but also to nourish what they had. Thus, she gained importance in the American history. In people's eyes, these facts already caused her to be the patroness of arts of the modernist society before becoming the patroness of the arts of Taos Indians. When Mabel arrived to Taos, she was touched by the pristine nature surrounding the village. She admired the social interaction that Pueblo Indians had. Luhan never paid attention to people's race. She only cared about the characteristics and the potential that they possessed. She created a community around herself with Europeans in Florence, Italy and then mostly with Americans in New York, and lastly became a part of an Indian community and got married to an Indian. Apart from her contributions to the literature world, Mabel Dodge Luhan represented peace and unity among the people from different races with regard to interracial relationships. While Mabel was looking for her identity, she also found love and became a Luhan. Taos had such an ideal community that Luhan did her best to get in their society. The Taos Pueblo Indians provided her with the environment she longed for all her life. In exchange, Luhan provided them with better life standards. With all the determination she displayed, Mabel Dodge Luhan became the patroness and the promoter of arts of Taos Indians.

5 RESUMÉ

Cílem této bakalářské práce bylo představit Mabel Dodge Luhanovou v roli mecenášky a propagátorky umění a taoských indiánů. Mabel Dodge Luhanová je autorkou mnoha autobiografií, které byly napsány až poté, co navštívila Taos a stala se tak jeho součástí. Dále je Luhanová také autorkou mnoha dopisů, skrze které se snažila propagovat naprosto odlišnou kulturu taoských indiánů, ale i soudobé akce jako například “Armory Show.” V jejích dílech, ať už autobiografiích či dopisech, se Luhanová snaží zachytit její pohled na taoské indiány, místní přírodu a atmosféru, která v taoské komunitě panovala. Ač je považována za autorku období Modernismu, její díla však nasvědčují tomu, že se snažila v tomto období stále najít prvky Viktoriánské doby, a tak její knihy zachycují změny ve společnosti, které nastaly mezi Viktoriánským obdobím a obdobím Modernismu. V tomto ohledu může být Mabel Dodge Luhanová považována za symbol mezidobí Viktoriánské doby a období Modernismu.

Práce je rozdělena na dvě části – teoretickou a praktickou. Teoretická část pojednává o charakteristice autorčina života. Dále uvádí do kontextu pojem identity, kterou se Luhanová snažila celý život najít. A poté následují důležité mezníky života Luhanové.

Praktická část práce se zaměřuje na dvě hlavní témata: Luhanová jakožto patronka “moderního” umění a dále Luhanová jakožto patronka a propagátorka taoských indiánů. V první části praktické práce je nejprve uveden kontext Viktoriánského období, pro které byla typická sociální stabilita a dále také kolektivní identita. Toto období je dáno do kontrastu s obdobím Modernismu, pro který byl charakteristický rozvoj industrializace, rapidní sociální změny a v neposlední řadě i vývoj v oblasti vědy. Během tohoto období se udály velké změny ve společnosti. Společnost již nehledí na kolektivní identitu, jako na něco důležitého protože právě kolektivní identita je zdrojem chaosu ve společnosti. A tak se mnozí lidé tohoto období dostávají do bodu, kdy o své identitě rozhodují sami, ne již jako skupina, a proto mnozí z nich ztrácejí vlastní identitu a hledají sami sebe. Toto byl případ právě Luhanové, která “bojovala” s nalezením její vlastní identity. Ztráta sociálních hodnot Viktoriánské doby pro mnohé umělce dané doby znamenala, že se mohli mnohem otevřeněji vyjádřit v jejich dílech a mohli se tak soustředit na jejich životní zkušenost, kde základní aspekty společnosti byly na ústupu. Sociální, ekonomická, ale také morální zkáza, kterou přinesla První světová válka, způsobila ve společnosti potřebu uvolnění a svobody. Tuto potřebu vzala Luhanová skutečně doslova a začala experimentovat na všech frontách. Ačkoliv byla svým způsobem emancipovaná, myslela si, že její identitu, její smysl života jí mohou pomoci najít muži. Avšak ne jednou se “spálila” se špatným výběrem manžela. Nakonec se uchýlila k Viktoriánským hodnotám,

keré se snažila najít v době, kdy převládal Modernismus. Jelikož hodnoty dané doby jí nebyly nikterak blízké, snažila se najít útočiště mimo Spojené státy a vydala se na cestu do Evropy, konkrétně do Florencie, která byla v té době známá jako “ráj emigrantů.” Z tohoto případu je tedy zcela jasné, že ne jen Luhanová trpěla ztrátou identity, ale také její stoupence trápil stejný problém a snažili se ho vyřešit únikem do Evropy, kam se Luhanová vydala v roce 1903 a kde si Luhanová založila její první umělecký salon zvaný “Villa Curonia.” Tímto salonem se Luhanová snažila podpořit myšlenku kolektivní identity, která byla typická pro Viktoriánskou dobu, a tak do jejího paláce zvala přední umělce. V její rezidenci se takových umělců sešlo velké množství, avšak to nestačilo k tomu, aby Luhanová byla šťastná. Luhanová postupem času zjistila, že mnozí přítomní mají jiné zájmy a proto v salonu přetrvávalo napětí a chaos. Netrvalo dlouho a Luhanová se rozhodla opustit Evropu pro Spojené státy, kde se opět snažila získat kolektivní identitu, a tak si založila ve čtvrti Greenwich village, která byla populární mezi umělci, salon “23 Fifth Avenue.” I zde se setkávali umělci, aby debatovali nad současnými tématy společnosti. Luhanová se zdála být úspěšnější než v předešlém případě. V historickém kontextu této doby se především proslavila díky největší výstavě umění zvané “Armory Show,” kterou za spolupráce “Asociace amerických malířů a sochařů” pomáhala připravit a díky, které se jí podařilo proslavit Gertrudu Steinovou na americké půdě. Avšak nebyla to jen Gertruda Steinová, která se stala po této události slavnou. Sama autorka, Mabel Dodge Luhanová se dostala více do povědomí. Ačkoliv sklidila obrovský úspěch, problémy dané doby ji odehnaly daleko z jejího působiště a odstěhovala se do vesnice zvané Croton-on-Hudson, kde nakonec našla klid v duši. Avšak tento pocit nebyl nekonečný, jelikož Mabel Dodge Luhanová potkala Maurice Sterna. Netrvalo dlouho, kdy si v roce 1916 řekli před oltářem své ano. Pocit nadšení však velmi rychle opadl a Luhanová chtěla opět žít svým životem. A tak její Manžel, Maurice Sterne, opustil hranice své domoviny, kterou vyměnil za jihozápad, konkrétně Santa Fe. Právě tam, mohl vidět, jak se daná kultura liší a věděl, že tato kultura může Mabel poskytnout to, co právě hledá – její identitu. Po dlouhé výměně dopisů, Luhanovou přesvědčil, aby navštívila severozápad a “zachránila tak indiány.” Zpočátku Luhanová váhala, avšak nakonec souhlasila a v roce 1917 se vydala na cestu za novou etapou jejího života. Tímto se dostáváme do třetí a tedy poslední kapitoly, která se věnuje Luhanové jakožto mecenášce umění a taoských indiánů. V tomto případě se setkáváme se skutečností, jaká atmosféra v Taosu převládala před příjezdem Luhanové.

Není žádným tajemstvím, že taoští indiáni byli v minulosti velice konzervativní komunitou a byli proti “nájzdům” amerických návštěvníků. Postupem času se však situace

změnila, a to po roce 1890, kdy se na území Taosu začali sjíždět první umělci, kteří založili “Taoskou společnost umělců” (Taos Society of Artists). Luhanová nevěděla, že ve vzdáleném Taosu již existuje komunita artisticky smýšlejících lidí, myslela si, že bude jednou z prvních lidí z “moderního” světa ve světě, který jako mnoho nezasvěcených lidí viděla jako svět “primitivní.” Její názor byl zpočátku stereotypní, avšak po nějaké době, kterou strávila s místní komunitou, se její názor změnil. Bylo to právě v Taosu, kde se stala kreativní spisovatelkou a začala psát o jejím životě v Taoské pustině a také o tom, jaký měli taoští indiáni život. Nakonec i v Taosu založila artistický salon, do kterého lákala umělce pro ni známé i neznámé z předešlých salonů. Ve výběru umělců jí konec konců pomohli i ostatní umělci, kteří ji již navštívili v jejím taoském salonu. Jedním z těch, kdo za Luhanovou přijel, byl i D. H. Lawrence, který přijal její pozvání a vzal s sebou i jeho manželku Friedu. Luhanová věděla, že je Lawrence nadaný a že dokáže porozumět místnímu prostředí a tak od něj očekávala, že sepiše knihu o jejím životě a indiánech, avšak nakonec tento pokus selhal a Luhanová na jeho popud napsala knihu o Lawrencovi zvanou *Lorenzo in Taos*. Díky Lawrencovi do Taosu přišla i Dorothy Brett, která se ihned po příjezdu aklimatizovala místnímu prostředí a svou inspiraci zobrazovala na portrétech krajiny. Místní taoští indiáni se stali také inspirací. Mnozí umělci chtěli, aby jim indiáni pózovali, že je nakreslí. Jedním z lidí, kdo chtěl indiány zobrazit na plátnu, byl i manžel Luhanové, Maurice. Luhanová se snažila rozšířit povědomí o zcela odlišné kultuře indiánů zprvu skrz její dopisy, které posílala ostatním umělcům jakožto pozvánky do “taoského ráje” a dále pak její autobiografie sloužily jako promoční materiál, díky kterému se snažila přilákat turisty. V neposlední řadě to byly i ukázky z indiánského života jako například indiánská medicína nebo náhrdelník, který Mabel poslala v dopise D. H. Lawrencovi. Když si zvykla na místní podmínky, začala hned se změnami v komunitě indiánů. Zprvu se snažila zapadnout do místní komunity indiánů a nesešla se s úspěchem, jelikož si vzala rozeného indiána – Tonyho Luhana, který byl kvůli ní nakonec vyhoštěn z místní komunity. Luhanové se však podařilo dostat se na výsluní a to díky její štedrosti. Zprvu začala stavět domy pro její hosty. Někteří však její ubytování odmítli a tak například dům, který byl určen pro Willu Cather, která ho odmítla, sloužil nakonec jako nemocnice. Dále Luhanová postavila školu a také se společně s Johnem Collierem snažila chránit indiánskou kulturu díky dokumentu zvanému “Bursum Bill”, který měl chránit území Taosu před imigranty.

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