

## THE RED MAN

the same sense of beauty, prevails in all of them.

It is the little pueblo of Tesuque which has just finished its series of Christmas dances—a four-day festival celebrating with all but impeccable mastery the various identities which have meant so much to them both physically and spiritually—that I would here cite as an example. It is well known that once gesture is organized, it requires but a handful of people to represent multitude; and this lonely handful of redmen in the pueblo of Tesuque, numbering at most but seventy-five or eighty individuals, lessened, as is the case with all the pueblos of the country to a tragical degree by the recent invasions of the influenza epidemic, showed the interested observer, in groups of five or a dozen dancers and soloists including drummers, through the incomparable pageantry of the buffalo, the eagle, the snow-bird, and other varying types of small dances, the mastery of the redman in the art of gesture, the art of symbolized pantomimic expression. It is the buffalo, the eagle, and the deer dances that show you their essential greatness as artists. You find a species of rhythm so perfected in its relation to racial interpretation as hardly to admit of witnessing ever again the copied varieties of dancing such as we whites of the present hour are familiar with. It is nothing short of captivating artistry of first excellence, and we are familiar with nothing that equals it outside the Negro syncopation which