Course Description & Objectives.

This course focuses on popular views of Southwestern Indian peoples—the Navajo, Hopi, and Pueblo—at a significant moment in U.S. history. Just as the U.S. was industrializing and urbanizing, new modes of travel as well as popular novels and films “discovered” the Southwest’s supposedly “primitive” people of the deserts. The railroad and automobile made Native peoples of the Southwest accessible as never before to upper-middle class and wealthy white tourists, just as popular films and fictions did for ordinary Americans. Our studies will focus on this historical epoch, from roughly 1900 to 1940.

In three units of coursework, our inquiries will gather around representations of Southwest Indians in imaginative writings, in early (silent) films, and in newly digitized copies of materials in the DeGolyer Library’s remarkable archive from the Fred Harvey Company, pioneers in the lucrative business of Southwestern “Indian Detours” along the Santa Fe Railroad’s route. Supplementing these primary materials, we will read secondary studies in Southwestern and New Mexico history, thus to ask:

— How and why does a dominant white culture imagine Indians as both brothers and racial others, imagines both attachment to and detachment from Indians, alternately mourning and celebrating their “vanishing”?

— How may we understand the “lure of the primitive” in early-20th century U.S. culture as compensating for, and as critique of, urbanization and industrialization?

— How did popular culture translate Indians and their artifacts into consumables, thus also altering cultures of the Hopi, Navajo, and Pueblo people?

The required readings for this course, along with our field trips and our work with primary source materials, together will model an interdisciplinary and experiential approach to the ways that contemporary humanities scholars explore such questions. Our work in the Harvey Company digital archive will offer a unique opportunity to work with materials normally available only in a Rare Book room such as SMU’s DeGolyer Library.

Required Readings (note: buy the four textbooks listed, with their proper ISBN number)

— Oliver LaFarge, Laughing Boy (1929; Mariner, ISBN 0618446729)
— Mabel Dodge Luhan, Edge of Taos Desert (1937; U N.M. Press, ISBN 0826309712)
— Supplemental historical essays & chapters available on reserve in Fort Burgwin Library and on Blackboard (B)
— Fred Harvey Co. “Indian Detours,” a digital archive of primary source materials (pamphlets, guidebooks, fliers, postcards, etc), available through C.U.L. portal
Required Writing:
--Three Critical Essays, 1 for each unit/ 18 pgs total . . . . 25% ea./75% total
--Final Examination (short answer, and essay) . . . . . . . . . . 25%
(Note: schedule travel plans for after our Fri. morning, May 28th Final Exam)

SYLLABUS

Before arriving in Taos, read & prepare for a quiz on, Luhan, Edge of Taos Desert

Unit One (4 days): Going Native; or, Romancing & Killing Southwest Indians
- **Document**: Mabel Dodge Luhan, *Edge of Taos Desert* (334 pgs; autobiography)
- **Fictions**: Lawrence, “The Woman Who Rode Away,” & “The Princess” (68 pgs)
- **Films**: 2 D. W. Griffith shorts for the Biograph Company, “Ramona” (16. Min. 1910), and “The Massacre” (32 min. 1914)
- **Tour**: Taos Pueblo

Unit Two (4 days): Vanishing Acts; or, Celebrating & Mourning Southwest Indians
- **Documents**: (B, all) Cochise (Apache), “I Am Alone” (1874); B. O. Flowers, “An Interesting Representative of a Vanishing Race” (1896) w/ Simon Pokagon, “The Red Men’s Greeting” (1893), and Lawrence, “Indians and Entertainment” (43 pgs; all B)
- **Fiction**: Oliver LaFarge, *Laughing Boy* (193 pgs; novel)
- **Film**: “The Vanishing American” (1926; Dir. George Seitz, 109 min.) And M. J. Riley, “Trapped in the History of Film: Racial Conflict and Allure in The Vanishing American,” in *Hollywood’s Indian* (B)
- **Tour**: Santa Fe, La Fonda Hotel, square and Cathedral; Santa Clara Pueblo
- **Historical context**: Mitchell, “Transits of Venus: Ceremonies and Contested Public Space,” chap. 4 in *Coyote Nation*, 81 – 100; and M. J. Riley essay, “Trapped in the History of Film: Racial Conflict and Allure in The Vanishing American” (B)

Unit Three: (5 days): “Indian Detours”: or, Representing & Selling Southwest Indians
- **Documents**: “Indian Detours,” a digital archive of selected materials on the Fred Harvey Company, DeGolyer Library, SMU (~120 pgs. available on CUL portal)
- **Literature**: D.H. Lawrence essays, “The Dance of the Sprouting Corn” and “The Hopi Snake Dance” (42 pgs)
- **Film**: “Redskin” (1929; Dir. Victor Schertzinger, 82 min)
- **Tour**: Millicent Rogers Museum & Kiowa Ranch (Lawrence gravesite)
- **Historical context**: chaps. 7 & 8 in *Coyote Nation*, 149 – 83; and Tisdale, “Millicent Rogers: Artist and Designer,” from *Fine Indian Jewelry of the Southwest* (B); and selected readings in Kathleen Howard, *Inventing the Southwest: The Fred Harvey Company & Native American Art* (Heard Museum, 1996), and D. T. Darnell, *Southwest Indian Detours* (Hunter, 1978), both on Reserve in Ft. Burgwin Library

Final Examination: 8:30 – 11:30, Fri., May 28, in class. Bluebooks provided.